

day 1 the AES DAILY

friday edition

SERVING THE 135TH AES CONVENTION • october 17-20, 2013 jacob k. javits convention center new york, ny

Keynote Examines the Textures of Sound

By Kelleigh Welch

Whether you hear the constant stream of rain, or the crackling of a fire, the connection between the sound, the ear and the brain allows you to determine exactly what you are hearing. For Josh McDermott, a perceptual scientist studying sound, hearing and music in the Department of Brain and Cognitive Sciences at MIT, understanding how we can identify these various sounds is something he finds particularly interesting.

As part of Thursday's opening ceremonies for the 135th AES Convention, McDermott delivered his keynote address, "Understanding Audition via Sound Synthesis," which outlined his experiments and research on this topic.

"Everyday human listening is quite a stunning computational feat," McDermott said. "The listener is interested in what happened in the world that made that sound."

Looking at a sound wave, we aren't able to determine what it is that made that sound, McDermott explained. Instead, when the sound wave travels into our ear, the information is transferred and processed in the brain. To

examine this exact process, McDermott and his partners took clips of well-known sounds with texture, meaning sounds that contain many layers to produce the sound we recognize, and broke the sound down to the basic statistics of frequencies used in that sound. For example: when we hear rainfall, we are actually listening to a number of sounds going on at once, which creates the sound of rain we are familiar with. McDermott analyzed the frequencies of these textured sounds to reproduce a synthetic version in order to determine if it was just these statistics that the brain needed to distinguish rainfall from another sound.

However, McDermott said his research proved that it was not only these basic textures that helped determine the sound. He added that we can determine a shorter sound easier because of the distinct start and end of the noise. In a second experiment, he took three similar sounding samples, with two of the sounds coming from the same source, and asked a group to listen to the samples and determine which sound was different than the other two. For the shorter samples, the



Josh McDermott

group was more accurate in identifying the singular sound, versus when they listened to the same three sounds for a longer period of time.

"The brain is using detail in the sound to measure the statistics, and throwing the detail away," McDermott concluded. "Textures statistics may be all that we retain, while we lose access to the individual raindrops."

To learn more about McDermott's research, visit his Webpage at mcdermottlab.mit.edu.

Upbeat Vibe, Strong Numbers Key 135th AES

By Clive Young

Fall is upon us, with its early dusks and cool, brisk winds blowing outside the Jacob Javits Convention Center, but inside at the AES Convention, the atmosphere is more Spring-like, with its endless optimism and sense of renewal. There's good reason for the upbeat vibe, too, as the annual convocation has built on the strong momentum created at last year's event in San Francisco.

It's not just a good mood, however; it's a statistical fact. At 13,578, this year's attendee pre-registration numbers are roughly equal to 2009, the Convention's best year on record. There's any number of factors that have helped power that turn-around; undoubtedly, a recovering economy makes a big difference, plus an exhibit floor full of cool gear and high-profile product debuts, but those aren't the only reasons, according to AES executive director Bob Moses: "We blew away the previous New York show's numbers and I'm confident this is the product of two things—an amazing program and great promotion. Hopefully we'll see similarly high numbers at onsite registration."

That program includes the New York debut of the Project Studio Expo—an educational stage right on the exhibit floor that any attendee can check out for free. Presenting 12

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Recording Programs Abound At AES

By Strother Bullins

The AES has increasingly provided informative recording-based programs at their annual convention, proving their commitment to one of the most evolved and active areas within the American audio production community. Grab a handy blue Convention Program at Registration to browse the plethora of interesting recording-centric Workshops and Tutorials at this 135th Convention.

For example, recognized audio professor and industry personality Alex Case is presenting four Tutorials, one per day, in his unique series "FXpertise" at 9 a.m. in Room 1E11. Each Tutorial by Case is followed by a Workshop from 10:30 to noon featuring the respected designers behind some of our industry's most recognized effects processor models. On Thursday, Case first tackled dynamic range wrangling with "FXpertise: Compression," welcoming designers David Derr (Distressor),



Alex Case

Dave Hill (Dave Hill Designs, Crane Song), and Colin McDowell (McDSP) for a subsequent panel where the group discussed topics ranging from design philosophy to pricing. The "FXpertise" series continues today with Equalization, followed by Distortion on Saturday and Reverb on Sunday.

An author, educator, and very active AES member, Case is an Associate Professor of Sound Recording Technology at the University of Massachusetts Lowell,

with degrees in Mechanical Engineering, Music and Acoustics comprising his knowledge applied to the fields of aesthetics, perception, signal processing, electroacoustics, and room acoustics.

Meanwhile on Thursday, two other interesting workshops considered those crucial transducers that bookend the audio recording chain. In "Microphone Specifications—Believe It or Not," Eddy Brixen of DPA Microphones hosted a panel critiquing how microphone specifications are presented to the end user. Brixen was joined by others representing respected microphone brands including Audio-Technica, Neumann and Schoeps. Later in "Digital Room Correction—Does It Really Work?" prolific engineers Bob Katz and Michael Chafee discussed the nuts and bolts of this intriguing application of digital signal processing. Representatives from speaker manufacturers Genelec and Harman, among others, nicely augmented this lively discussion.

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Broadcast Track, DTVAG Explore Future

By Clive Young.

While much of AES is about exploring what's brand-new in pro audio, the Broadcast/Streaming Media track has been looking beyond the cutting edge, directly into the future. Cases in point: Thursday's Audio for 4K TV panel, which found industry leaders discussing different potential avenues for future broadcast audio standards; and today's DTV Audio Group forum, titled "The Sound of the Cloud: Audio Implications of Multi-Platform Delivery."

Show
News

that it would be looking to learn from the past—"Some of the things we didn't get right with ATSC 1.0"—and take into consideration a variety of factors that the new format will need to address, including creating an ultimate sound experience for the end user, standardization concerns, an ability to be globalized, quality, enhanced services, ability to establish efficient workflows, end user experiences on small devices and more.

Following soon after was Robert Orban, who provided an overview of what 4K's adoption will mean for audio. "New physical layer specifications create the opportunity to specify the most modern, highest-efficiency codecs, allowing higher quality to be transmitted within a given budget...[but] it is unclear if there are advantages to going beyond the audio quality capabilities of today's Blu-ray discs," he said, adding, "Ultimately, 4K will not succeed if it is driven by manufacturers (planned obsolescence), content creators (anti-piracy), and not by real consumer needs. If they are to pay higher prices, consumers must perceive extra value."

Tim Carroll got right to the point, stressing the importance of robust audio metadata as 4K takes off. "Getting 22.2 or likely more channels, plus tightly synchronized metadata from production to transmission is going to be a formidable challenge," he conceded, noting that lax or missing metadata will make such problems "at least 22.2 times worse." Far more discussion of broadcast audio and its future will be heard at today's forum, "The Sound of the Cloud: Audio Implications of Multi-Platform Delivery," taking place 2:30 p.m. to 5:30 p.m., which is open to all registered AES attendees. Participants will include technology leaders from major networks, content owners and distributors, and key technology providers.



Jim Starzynski

Thursday's Audio for 4K TV panel included Robert Bliedt, Fraunhofer USA Digital Media; Tim Carroll, Linear Acoustic; Dave Casey, DTS; Poppy Crum, Dolby; Robert Orban, Orban; Robert Reams, Psyx Research; Jim Starzynski, NBC Universal; and panel chair Jonathan Abrams, Nutmeg Post.

Kicking things off, Starzynski stumped for ATSC—Advanced Television Systems Committee—the technical standard setting organization for TV in the US, explaining the creation and goals of ATSC S34-2, a recently formed 50-member subgroup charged with choosing the audio system for ATSC 3.0 that will become the successor to AC-3. Characterizing the subgroup's work as "a format opportunity," Starzynski noted



Audio-Technica (Booth 2723) is hosting several "Ask Me Anything" (AMA) question-and-answer sessions at AES135. Questions can be submitted by individuals present at the A-T AES booth; online at www.livestream.com (free registration); and by Twitter #ATLiveAES. Pictured here during soundcheck are Audio-Technica marketing communications director Jeff Simcox (left) and AES president Frank Wells.

Lord-Alge Embraces FocusRite RedNet Interface

Multi-GRAMMY Award-winning producer/mixer, whose resume includes recordings for Muse, Pink, Foo Fighters, Avril Lavigne, Green Day, Daughtry, Paramore and Black Eyed Peas, to name a few, has stayed with the trusted Sony 48-track tape format for over two decades, interfacing it with his equally vintage workhorse SSL 4000 E/G+ analog console as well as an incredible amount of mostly vintage outboard gear. It's been Lord-Alge's signature sound all that time, and it continues to stand up for hit after hit. However, while the DASH format may be bulletproof, it is not invulnerable to the passage of time, and now Lord-Alge is in the midst of what for him is a sea change to an all-digital nonlinear workflow. This significant event is made possible by RedNet, Focusrite's (Booth 2930) finest range of audio interfaces.

"Yeah, the DASH format, it's been over for a while, period," Lord-Alge acknowledges somewhat wistfully. "I mean, they stopped making the tape in '07, so I can't hold onto it for very much longer. I have to go into some-



PHOTO: BRIANNA ROMANO ©2013

From left: Chris Lord-Alge and Focusrite president Phil Wagner.

thing that's not running off the tape. So in order to make the switch [to a completely nonlinear workflow] I needed to hear something that met my standards and worked with my other studio equipment. So when [Focusrite president] Phil Wagner asked me to audition the RedNet interfaces for my Pro Tools rig, I listened, I gave it a thorough test drive and I liked what I heard. It sounds very similar to what I already have, which I don't really want to change. So this will be the cornerstone of my new workflow."

Lord-Alge is making this leap of technology based on more than just RedNet's remarkable sonics. "I put faith in Focusrite, as they have a track record of over 20 years of making high-quality, bulletproof audio products. Add to that my personal relationship with key members of their team, and the fact that I know they will be there with the right support if I need them, and it's clearly the right choice moving forward."

Sony Launches Hi-Res Audio Recorder

Sony's (Booth 2526) new PCM-D100 high resolution audio recorder is ideal for a wide range of applications that require the highest sound quality possible, including live music events, theatrical performances, and electronic news gathering. The recorder, which replaces Sony's previous PCM-D50 model, supports the latest high resolution codecs and formats, including 192kHz/24bit PCM and DSD.

The D100 is part of Sony's newly announced High-Resolution Audio initiative, a complete series of solutions that have been designed to ensure that the latest generation of music enthusiasts can enjoy hi-res digital music with the type of sound quality available on LPs and CDs.

The recorder includes a high-speed

USB port for uploading and downloading files to and from Windows PC or Macintosh computers. Recording formats include linear PCM (at 192, 176.4, 96, 88.2, 48 and 44.1kHz); DSD (2.8224 MHz) and MP3 (320 and 128 kbps). Additional playback support is provided for FLAC, WMA and AAC files.

The PCM-D100 is fitted with new ultra-high quality, two-position (X-Y or Wide) stereo microphones, 32 GB of built-in flash memory and a combination SD Card/Memory Stick slot for expandable storage. The recorder's lightweight metal aluminum body is built to withstand the demands of professional appli-



Sony's PCM-D100 high resolution audio portable recorder

cations and offers long battery life via four AA batteries.

Other unique D100 features include a five-second pre-record buffer, digital pitch control, cross-memory recording, dual digital limiter, a low-pass filter, Super Bit Mapping(r), built-in editing functions and a built-in speaker.

The recorder is supplied with Sony's Sound Forge Audio Studio software, a wireless IR remote commander, a microphone furry windscreens, carrying case, four AA batteries, AC adapter and a USB cable.

NewExhibitor

Miktek

3066

Correction

Due to a typographical error, DPA's d:diccate microphone line featured on Page 18 is referred to in one sentence as d:dictate. We regret any confusion this may have caused.

New Technologies in Broadcast and Streaming

Always at the cutting edge of key trends in broadcast sound and streaming audio, the Broadcast and Streaming Sessions at the 135th Audio Engineering Society Convention will bring an intense focus on key frontiers in professional audio. Reprising his role for the 27th year as Chairman of Broadcast and Streaming Sessions, David Bialik has consistently developed meaningful and significant sessions that draw standing-room-only crowds.

This year's broadcast/streaming sessions are the most exciting yet, offering a look at the implications of how new technologies will affect broadcast and streaming audio, such as and "Broad-



David Bialik

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casting During Disasters," a look at how the close-to-home strike of Hurricane Sandy last year impacted news and other broadcast operations, as well as updated iterations of long-standing issues facing the industry, such as loudness and maintenance.

The sessions for this year's AES Broadcast/Streaming series are a mix of cutting-edge new top-

ics and updated familiar ones. Events include:

"Broadcasting during Disaster"—"How Hurricane Sandy impacted the ability of broadcasters to quickly respond with accurate, timely life-safety information," says Bialik.

"Is it time to retire the MP3 protocol

for Streaming?"—"The MP3 format has been around a long time now," he says. "The key point we're going to focus on is, is backwards compatibility holding up future progress?"

"Audio for Mobile TV" and "Streaming and the Mobile Initiative," which both look at the issues audio faces as it moves into the mobile landscape.

Other sessions include timely and relevant topics, including focuses on "Audio for 4K TV," "Listener Fatigue and Retention," "Television Loudness and Metadata," "HTML5 and Streaming," "Modern Audio Transportation Techniques for Remote Broadcasts," "Hardware Troubleshooting Basics," "Technology and Storytelling: How Can We Best Use The Tools Available To Tell Our Stories," "Facility Design" and "Loudness Control for Radio and Internet Streaming."

Shure Bows Premium Closed-Back Headphones

At Booth 2523, Shure Incorporated is introducing its SRH1540 Premium Closed-Back Headphones. Featuring an expansive soundstage for clear, extended highs and warm bass, the lightweight headphones extend Shure's established SRH headphone portfolio, offering a comfortable over the ear design for professional critical mastering and audiophile listening.

Powered by 40 mm neodymium drivers, the SRH1540 headphones have a unique sound signature, delivering the most superior acoustic performance available in a closed-back headphone model from Shure. A design developed with aluminum alloy and carbon fiber construction, as well as Alcantara ear pads, the SRH1540 is built to withstand the rigors of everyday use, while still ensuring maximum sound isolation and comfort for hours of listening. The Alcantara material is also integral to the headphones' acoustic tuning, as it is positioned to optimize driver performance. An innovative and lightweight design, the SRH1540 was inspired by Shure's recently released SRH1840 Open-Back Headphones.

"Our open-back headphones were developed with premium materials to offer incredible sound quality in an attractive design," says Matt Engstrom, category director for Monitoring Products at Shure. "Compared with other closed-back SRH models the SRH1540 offers a more pronounced bass response and the widest overall frequency range while retaining the same level of craftsmanship as our open-back SRH1840, making the SRH1540 an ideal choice for engineers, musicians and audio loyalists."

Soundcraft Spotlights Si Expression

Soundcraft is at Booth 3600 showing its Si Expression digital console range, tagged as the most advanced digital console in this low price category. Available in three frame sizes, Si Expression 1, 2 and 3 offering 16, 24 and 32 fader and mic inputs respectively; all three are capable of up to 66 inputs to mix by connecting any Soundcraft stagebox including the two new Mini Stagebox 16 and 32 (16 x 8 and 32 x 16) models also launched today at the show (separate release) or by connecting additional inputs over MADI or AES3. All external inputs are additional to the connections on the desk itself.

In true Soundcraft style, the mixer is loaded with industry standard processing from Harman siblings BSS,



Soundcraft's Si Expression digital console

dbx, Lexicon and Studer and many top-end professional features like a colour touchscreen, iPad ViSi Remote control and Soundcraft FaderGlow, adopted from Soundcraft's Vi Series large format flagship consoles. FaderGlow is a patented technology that

automatically illuminates specific faders in varying colours according to their assignment enabling you to focus on the mix, not where signals might be.

An incredibly powerful DSP engine provides four-band parametric EQ, delays, gates and compressors on every input, parametric and 30-band graphic EQ, compressors and delays on all outputs, as well as four Lexicon stereo effects devices, all capable of being utilised at the same time, unlike most consoles in this class. Soundcraft ViSi Remote allows

remote control of the console from an iPad.

Freely assignable fader layers allow you to place inputs and outputs anywhere on any layer, optimizing your mix control for the most important channels.

Project Studio's Triumphant Expo Return

By Strother Bullins

Following the buzz of a successful first year, the Project Studio Expo returns to the 135th Audio Engineering Society Convention, running through Saturday at the Javits Center. In conjunction with UK magazine *Sound on Sound*, the AES has compiled an informative range of hour-long tutorials and topics specifically for independent engineers, content creators and fledglings just getting started in the business of audio production. The Project Studio Expo is free and open to all attendees, located on the show floor next to the exhibits.

Topics and presenters abound in this special series, carefully designed by the AES brain trust to best serve the growing digital audio creation community and their needs with helpful advice, tutorials, and easy-to-digest technical details. Common concerns that typically unite project studio users are the basis of the series: small space acoustics, tracking and mixing tips, and DIY mastering and acoustic treatment, among others. The Expo wraps on Saturday with "Ask The Editors," a Q/A session with those at the top magazine titles in the pro audio industry.

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FRIDAY, OCTOBER 18

11 a.m.-Noon

SESSION PSE1 IT WON'T SOUND RIGHT IF YOU DON'T HEAR IT RIGHT: STUDIO ACOUSTICS, MONITORING & CRITICAL LISTENING

Noon-1 p.m.

SESSION PSE2 TOTAL TRACKING: GET IT RIGHT AT SOURCE

1 p.m.-2 p.m.

SESSION PSE3 MIXING SECRETS: PRODUCTION TRICKS TO USE WITH ANY DAW

2 p.m.-3 p.m.

SESSION PSE4 MODULAR SYNTHESIZERS

3 p.m.-4 p.m.

SESSION PSE5 MASTER YOUR TRACKS: DIY RESULTS TO COMPETE WITH THE PROS

4 p.m.-5 p.m.

SESSION PSE6 YOU ASK, WE ANSWER

SATURDAY, OCTOBER 19

11 a.m.-Noon

SESSION PSE7 IT WON'T SOUND RIGHT IF YOU DON'T HEAR IT RIGHT: STUDIO ACOUSTICS, MONITORING & CRITICAL LISTENING

Noon-1 p.m.

SESSION PSE8 KEEPING THE HUMAN ELEMENT IN THE DIGITAL AGE: WAYS TO KEEP MUSIC SOUNDING ALIVE AND INTERESTING

1 p.m.-2 p.m.

SESSION PSE9 LOUDNESS, LEVELS, AND METERING

2 p.m.-3 p.m.

SESSION PSE10 HOW TO CREATE, PRODUCE, AND DISTRIBUTE YOUR MUSIC COMPLETELY IN THE CLOUD

3 p.m.-4 p.m.

SESSION PSE12 TAKE YOUR STUDIO ON STAGE: LIVE PERFORMANCE WITH LAPTOPS, LOOPING PEDALS & OTHER STUDIO TECH

4 p.m.-5 p.m.

SESSION PSE13 ASK THE EDITORS

DESIGNED TO ADAPT



Genelec is proud to present the latest additions to the SAM Series - the new 1237A and 1238A three-way **Smart Active Monitors**.

These monitors feature Genelec's proven acoustic design with DSP and AutoCal™ for balanced and proper system response. The 1237A and 1238A come with advanced Directivity Control Waveguides for improved tonal balance, output, and imaging. Highly efficient class D amplifiers are utilized for the LF and MF drivers with an ultra-wide bandwidth discrete class AB amplifier for the tweeter. The integrated active amplifier module can also be optionally rack-mounted.

All SAM Series active monitors and subwoofers including the new 1237A and 1238A provide uncompromised sound quality and precise imaging, a benefit obtained through the Smart Active Monitoring concept pioneered by Genelec.

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1237A



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P&E Wing to Honor Ramone at AES

The GRAMMY SoundTables, presented by The Recording Academy Producers & Engineers Wing (Booth 2749) at this year's 135th AES Convention, will be held on Saturday, Oct. 19, from 2:30-4 p.m. at the Javits Center, Room 1E 15/16. This year's event has special significance, as it pays tribute to the late,



Phil Ramone

legendary Phil Ramone—a 14-time GRAMMY-winning producer, engineer and technologist—with a series of presentations collectively called "What Would Ramone Do?"

Hosted by Ramone's son BJ Ramone and GRAMMY-winning engineer Elliot Scheiner, this year's SoundTables event will delve into how Ramone influenced and touched the careers and lives of everyone he interacted with—continually offering advice and real-world experience, making everyone a better person in the process. The session will be broken into short segments, using video pieces and live conversation to illustrate specific lessons from Phil's life and career. Participants are scheduled to include Jim Boyer, Jill Dell'Abate & Rob Mathes, Mark Ethier, Frank Filipetti, Bob Ludwig, Al Schmitt, Peter Chaikin, Jimmy Jam and Leslie Ann Jones.

Maureen Droney, senior executive director of the P&E Wing, says: "Over the last few months we've all been reflecting on what made Phil so great on so many different levels. We decid-

ed that the focus of this year's GRAMMY SoundTables event should delve into the many different aspects of his personality and career that made him who he was, and to share with our AES friends some of the things that made him such an influential and beloved individual. This session is guaranteed to be insightful and thought-provoking."

From Marilyn Monroe's performance/rendition of "Happy Birthday" for JFK, Getz/Gilberto's "Girl From Ipanema," Billy Joel's "Just The Way You Are," Paul Simon's "50 Ways To Leave Your Lover," Frank Sinatra's Duets album and Luciano Pavarotti's live concerts in Italy, to overseeing groundbreaking sound evolutions for the GRAMMY Awards Telecast, Ramone's career spanned more than 50 years of artistic and technical innovation.



Yamaha has issued a CL V1.61 firmware upgrade, making it possible to perform discovery and patching operations for Shure ULX-D digital wireless system receivers such as the ULXD4D and ULXD4Q (shown here) directly from Yamaha CL Series Digital Consoles via the Dante network.

Yamaha Issues CL V1.61 Firmware Upgrade

Yamaha Commercial Audio Systems, Inc. (Booth 2623) has announced the availability of CL V1.61 firmware upgrade. As of Summer 2013, with Yamaha CL V1.61, it is now possible to perform discovery and patching operations for Shure ULX-D digital wireless system receivers such as the ULXD4D and ULXD4Q directly from Yamaha CL Series Digital Consoles via the Dante network. Shure and Yamaha have worked together to provide users with more advanced, integrated control capabilities. With Yamaha CL Series firmware version 1.61 and ULX-D firmware version 1.3 now available, it is possible to control discovery and patching for

Shure ULXD4D and ULXD4Q receivers directly from CL console touch panel displays without the need for the Dante Controller PC software that had been initially required.

Other new features included in CL V1.61 are Scene Preview functionality, and the Help function is further supported by an on-screen reference guide, which once loaded, resides in the console permanently. The recently launched Ri8-D, Ro8-D input/output boxes and NXamp with NXDT104 have been added as Dante devices that can be detected/patched into the CL Series.

The Yamaha CL V1.61 firmware upgrade is available via download at www.yamahaca.com.

JBL Spotlights 3 Series Studio Monitors

Bringing professional studio reference monitoring to customers at a remarkably affordable price, JBL Professional is at Booth 3600 showcasing its 3 Series studio monitors. The first studio monitor line to incorporate JBL's patent-pending Image Control Waveguide, 3 Series is designed to deliver exceptional imaging and detail in any

listening environment. With a distinctive appearance, rugged build, pristine sound, and most affordable price points, the new 3 Series will be welcomed by music, post and broadcast production customers working in stereo and surround sound formats.

The JBL 3 Series features two models: the LSR305, 5-inch powered studio

monitor; and the LSR308, eight-inch powered studio monitor. Both models offer impressive performance, with the LSR305 boasting a response of 43Hz to 24 kHz and a peak SPL of 108 dB, while the LSR308 features a response of 37Hz to 24 kHz and a peak SPL of 112 dB.



JBL Professional's 3 Series studio monitor

Leveraging new technology developed for JBL's flagship M2 Master Reference Monitor launched earlier this year, the 3 Series features JBL's patent-pending Image Control Waveguide enabling the listener to hear greater depth and ambience in recordings.

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Historical Events

FRIDAY, OCTOBER 18

5 p.m.-6:30 p.m.

BIG BAND RECORDING

Presenter: Robert Auld, Auldworks, New York, NY, USA

SATURDAY, OCTOBER 19

5 p.m.-7 p.m.

35 MM MUSIC RECORDING

Presenter: Thomas Fine, Brewster, NY



"...Audio-Technica has taken a fresh approach to how a mic can truly capture sound ... resulting in what might just be the best vocal mic ever produced!"

Audio Media August 2013

"The most unique design I've seen in mic construction in a long time—perhaps ever."

Tape Op May/June 2013

"The AT5040 impressed, and seemed like a mic that will be considered a classic."

RecordingHacks July 10, 2013

**"...what this mic does
to the human voice
is a thing of beauty."**

Recording May 2013

"The AT5040 certainly grabs the attention. It is full-bodied at the bottom, but also very clean and airy at the top, with a superbly detailed mid-range and an effortless sense of presence and vitality.... The AT5040 is an impressive microphone, both in terms of its innovative design and its gloriously smooth and detailed sound character."

Sound On Sound December 2012

"All together, this is the best microphone package A-T has ever made.... The fit and finish of the AT5040 are superb."

Pro Audio Review August 2013

"The AT5040 offers the elegance and natural sound of a well-designed large-diaphragm condenser microphone with the precision, wide frequency response and high SPL handling of a small-diaphragm microphone. The AT5040 is like super high-definition video—it captures everything in truthful resolution."

Mix June 2013



Specifications

Polar pattern Cardioid

Frequency response 20 – 20,000 Hz

Open circuit sensitivity –25 dB (56.2 mV) re 1V at 1 Pa*

Maximum input sound level 142 dB SPL, 1 kHz at 1% T.H.D.

Signal-to-noise ratio[†] 89 dB, 1 kHz at 1 Pa*

Noise[‡] 5 dB SPL

Impedance 50 ohms

Dynamic range (typical) 137 dB, 1 kHz at Max SPL

Specifications are subject to change without notice.

* 1 Pascal = 10 dynes/cm² = 10 microbars = 94 dB SPL

† Typical, A-weighted, using Audio Precision System One

The critics have spoken. The debut mic in Audio-Technica's 50 Series is pure innovation, not emulation. A premier studio vocal microphone, the AT5040 represents a milestone in condenser design, offering remarkably musical high-fidelity performance, with profound realism and depth, presence and purity of sound. Wherever your passion for music takes you, listen for more.

Nashville Entertainment Magnet School Chooses API 1608

The Grand Opening of the new recording facility at Nashville's Pearl-Cohn Entertainment Magnet School on May 8th featured the first API (Booth 2539) 1608 console in a high school setting. Many important names in the recording industry rallied to show their support of the "Music Makes Us" initiative by welcoming the new API-equipped studio, which will serve almost nine hundred students this year alone.

Built in 1986, the Pearl-Cohn Entertainment Magnet High School is located in north Nashville and is the sole entertainment magnet school in the country, offering courses in everything from audio engineering to television broadcasting. With the hard work of The Recording Academy Producers & Engineers Wing members and a partnership with the Warner Music Nashville label, this world-class facility is the home of the first ever student-run record label. The API console will serve as a major part of the school's Academy of Entertainment Management and Academy of Entertainment Communication divisions.

The Recording Academy P&E Wing as well as Nashville Mayor Karl Dean, senior vice president of A&R for Warner Music-Nashville Scott Hendricks, and API president Larry Droppa were among some of the attendees at the ribbon cutting ceremony for the expert-designed \$1.2 million multi-room facility and control room.

"What a tremendous opportunity it is to have such a facility in a high school," commented Larry Droppa at



Shown here at the grand opening of the new recording facility at Nashville's Pearl-Cohn Entertainment Magnet School are, from left: Terry Palmer, (Terry Palmer Services); Ben Fowler, (producer/engineer and P&E Wing Committee member); Steve Durr, (owner, Steven Durr Designs and P&E Wing Committee member); Vickie Perdue, (Acoustics In A Box/Perdue Acoustics); Jay Perdue, (Acoustics In A Box/Perdue Acoustics); Larry Droppa, (API president/owner); Jon Randall Stewart, (singer/songwriter/producer and The Recording Academy Nashville Chapter president); Jeff Balding, (producer/engineer and P&E Wing Sub-Committee Chair); Julian King, (producer/engineer and P&E Wing Committee member); Chuck Ainlay (producer/engineer and P&E Wing Committee Chair).

the introduction. "API is honored to have placed a 1608 as the centerpiece for audio education in the Pearl-Cohn school. Our ongoing commitment to support young and upcoming students in audio engineering is well represented by this, the first high school anywhere to have a 1608."

PHOTO COURTESY THE RECORDING ACADEMY/WIREIMAGE.COM ©2013 PHOTO BY FREDERICK BREEDON

TASCAM Expands CD-200 Series

TASCAM's (Booth 2731) new CD-200BT is the next highly anticipated model in the top selling "CD-200" series. Designed to meet the increasing demand for playback from various audio formats and devices. TASCAM maintained the same professional qualities, build, reliability and ease-of-use as the industry's most trusted professional CD player, the CD-200i.

CD-200BT features multiple Bluetooth device pairing compatibility. Users can pair up to 8 Bluetooth devices at a time in order for quick switching and playback. This professional piece also supports the use of the aptXcodec to ensure a much higher quality and more reliable Bluetooth transmitted audio signal. The unit is equipped with controls for fast track/file selection, multiple playback modes, +/- 14 percent pitch control and also includes a wireless remote control. Like all models in the signature "CD-200" series, CD-200BT features TASCAM's esteemed CD-5020A transport to provide quiet playback, smooth loading and longevity while being outfitted with shockproof memory. To ensure easy set-up in any system, TASCAM equipped the CD-200BT with stereo line RCA, coaxial and optical audio outputs, as well as a quarter-inch headphone output for monitoring.

CD-200BT is the perfect 2U rack-mountable addition to any commercial or public space audio install.

ShowNews Go Mobile at AES

The sheer number of events and exhibitors at the 135th Audio Engineering Society Convention can be daunting, but the free "AES Mobile Convention-AES New York 2013" app is here to help. To download it for free today, visit <http://www.aes.org/mobile/>.

Available for iOS devices iPhone, iPad and iPod Touch, as well as Android devices, the app provides the following tools to enhance your event experience: •The Dashboard keeps you organized with up-to-the-minute Exhibitor, Speaker, and Event information; •My Schedule organizes your schedule with one click; •Alerts allow you to receive important real-time communications from the AES; •Keep up with industry news on LinkedIn and Facebook groups; •Built-in Twitter feed to follow and join in on the show chatter; •Rate the sessions you attend and comment on them, too; •Interactively locate companies you want to visit on the Floor Plan Map; •Connect with your colleagues using the Friends feature.



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October 2013

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TC Electronic Unveils System 6000 MKII

TC Electronic is unveiling the next chapter of the System 6000 chronicles at Booth 2933, and all show attendees are invited to come by to learn more about this new tailor-made approach to pro audio.

Entering the market in 2000, the original System 6000 soon became an industry standard for reverb and dynamics processing. However, TC Electronic has continued to develop new algorithms for the platform and today it offers a very wide palette of tools for all audio professionals. In 2010, an updated MKII version was released and based on this stellar hardware reincarnation;



TC Electronic's System 6000 MKII

the new Music 6000, Film 6000, Mastering 6000 and Broadcast 6000 set out to reinforce the System 6000 MKII platform even further as the industry-standard processor in pro audio.

With no less than 42 algorithms in the arsenal, System 6000 MKII can be designed to solve virtually any task in pro audio.

SPARS, PMC Partner on Joe Ferla Retrospective

SPARS (Booth 2548) in cooperation with PMC Loudspeakers (Booth 3222) is presenting A Joe Ferla Retrospective as part of the AES Convention. A five-time Grammy Award recipient and renowned engineer/producer to some of the top jazz musicians in the industry, Joe Ferla will be presenting songs for listening from his extensive discography. After each song is played he will answer any questions regarding it, such as how he recorded the artist, which mics he used on what instruments, how the recording session went, etc.

Where: Javits Center, Room 1E06 (PMC demo area)

When: Friday, October 18, 11 a.m.-Noon

Saturday, October 19, 2:30 p.m.-3:30 p.m.

Sunday, October 20, 11:30 a.m.-12:30 p.m.

A different set of songs will be presented during each hour. Some of the songs Joe will be presenting include "The Closer I Get To You" from Roberta Flack's *Blue Lights in the Basement*, "City of Roses" from Esperanza Spalding's *Radio Music Society*, and many others will be featured in this unique interactive listening experience.

Audio-Technica Sets AMA AES Sessions

In a company first, Audio-Technica (Booth 2723) is hosting several AMA "Ask-Me-Anything" question-and-answer sessions at its exhibition booth (2723) at AES. Sessions are scheduled for Friday, October 18 and Saturday, October 19. Exact times and details are available at the Audio-Technica booth or www.audio-technica.com/aes2013.

Sessions (one per guest) will run for half an hour apiece. Each 30-minute session features an industry insider who has agreed to answer questions fed to them through a moderator in a Q&A format. A live video stream of the sessions will be available at www.audio-technica.com/aes2013.

Confirmed guests include Jimmy Douglass, GRAMMY Award-winning recording engineer/record producer; Richie Castellano, Musician and YouTube sensation; Carl Tatz, TEC Award-nominated recording studio designer; Frank Wells, president of AES; Jackie Green, VP R&D/Engineering at Audio-Technica; Frank Filipetti, GRAMMY-winning music producer, engineer and mixer;

and Joel Singer, EMMY award-winning engineer/mixer and Partner of Music Mix Mobile.

Questions will come from several audiences, including individuals in person on the floor at the convention; the Livestream event on A-T's website—people will be able to ask questions as they watch the video stream live; and social media, including Twitter and Facebook.

"We are very much looking forward to the AMA sessions at the AES Convention," says Gary Boss, Audio-Technica marketing director. "This will be a wonderful opportunity to hear comments on a wide variety of topics from some of the leaders in their fields in an informal, no-holds-barred setting. And with the online presence, people who could not make the convention in person can get a taste of what the show has to offer and interact with these experts. We hope that this series of events will truly enhance the AES Convention experience for all who participate, and be the beginning a great tradition moving forward."

Advanced Triad-Orbit Mic Stands In Global Debut

The Triad-Orbit (Booth 2961) line of advanced microphone stands and components is making its global debut at Booth 2961.

"After eight years of intensive R&D and nearly a year of testing in the field, we're ready to introduce to the world one of the most revolutionary new product lines our industry has ever seen. Triad-Orbit represents a quantum leap in the evolution of the microphone stand. Every industry-standard component, from stand bases to mic clips, was analyzed and reinvented to realize a singular objective: precise mic placement without compromise," says ACCESS Products Group (parent company of Triad-Orbit) Sr. VP Marty Harrison. "The T-O system is comprised of four breakthrough concepts: TRIAD Articulating Tripod Mic Stands, ORBIT Orbital Booms, MICRO Orbital Mic Adaptors and IO Quick-Change Couplers. Incorporating these T-O components into custom mic stand systems, users will realize a whole new level of precision and performance."

The proprietary TRIAD articulating base provides the weight and stability of large diameter cast iron bases and a fully adjustable attitude and footprint, thanks to its patent-pending ratcheting mechanism. Each leg of a Triad base has five ratcheted posi-



Orbit orbital booms in the new Triad-Orbit line include the Orbit 2 dual orbital boom and the iOrbit1 iPad holder

tions that provide a pitch of up to 65 degrees to accommodate "boom-less" front lines, uneven surfaces and stacking. A foot-actuated latch on each leg provides hands-free adjustability.

ORBIT Orbital Booms utilize a stainless steel ball swivel mechanism to deliver an unparalleled range of motion (360 degrees x 220 degrees) that's extremely smooth, quiet and stable. Combining ORBIT Booms with MICRO Mic Adaptors creates an advanced mic placement system with unequalled accuracy and adjustability.

MICRO Orbital Mic Adaptors are miniature versions of ORBIT Orbital Booms, exhibiting the same enhanced range of motion, thanks to the unique ball swivel mechanism.

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You're invited to visit the Sony booth at AES to hear amazing audio quality for yourself. Sony's pro audio line-up includes an impressive array of products designed for field, stage, and broadcast applications. Try out the full line of wired and wireless mic systems, headphones, and field recorders, all designed for professionals.

And don't miss the new PCM-D100 High Resolution Audio (HRA) hand-held recorder that delivers the highest digital sound quality possible with the benefits of digital portability for live music events, theatrical performances, and electronic news gathering. The D100 is part of Sony's newly announced High Resolution Audio initiative that supports virtually every high resolution codec and file format.

sony.com/proaudio



Genelec Spotlights M Series Active Monitors

Genelec (Booth 2639) is showing its M Series Bi-amplified Active Monitors. The energy-efficient M Series takes a new approach to monitor design as part of Genelec's larger ongoing sustainable initiatives known as GES (Genelec Embedded Sustainability). The primary focus in developing the new M Series was to proceed with a sustainable mindset without sacrificing the accuracy and reliability for which Genelec has been known for the past 35 years, while also offering something new and innovative for project studio customers.

The first two models, recently introduced, are the M030 and the M040 Bi-amplified Active Monitors, which employ a Natural Composite Enclosure (NCE) manufactured for Genelec in Finland from wood fiber and recyclable material. The M030 and M040

use Genelec enclosure design heritage, featuring rounded edges and gently curved front and sides to provide minimized cabinet edge diffraction and superb imaging. Both models also utilize a Laminar Integrated Port (LIP) for accurate low frequency response and minimizing the enclosure vibration and each employ an integrated advanced Directivity Control Waveguide (DCW), yielding large internal volumes with outstanding mechanical strength.

The M Series models feature new class D amplifiers developed in-house by Genelec's R&D/engineering team.



Genelec's M030 bi-amplified Active Monitor

The class D amplifiers are highly efficient, low distortion amplifiers that operate cooler and lighter than class A/B amps. They also feature Intelligent Signal Sensing (ISS) power management with auto power-off/auto power-on and with the standby power consumption of less than 0.5W. Automat-

ic voltage selection allows the monitors to operate throughout the world. Additionally, the M Series has high-performance drivers, intuitive room response controls and system calibration with XLR/TRS and unbalanced RCA inputs.



Game Audio Track co-chair Michael Kelly

Game Audio Track Focuses on Trends, Issues

The 135th Audio Engineering Society Convention is featuring a comprehensive Game Audio

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Track, focusing on audio trends and issues in the gaming industry. As the track's co-chairs, industry veterans Michael Kelly and Steve Martz have assembled a compelling and highly inclusive series of panels, sessions and presentations that address the many dimensions of this complex sector of professional audio. These include multichannel game audio, 3D sound, sound effects, immersive game sound, the emotional components of game audio, and other key points.

"This year's Game Audio Track is going to be particularly fascinating, because of several key changes in the gaming industry," observes Michael Kelly, who in addition to co-chairing the Game Audio Track is also director, Research and Development, for DTS and Chair of the AES's Technical Committee on Audio for Games. Kelly, who has co-chaired the technical committee since 2004 with Steve Martz and jointly organized the convention activity since then, points out, "The games track at U.S. AES conventions has grown into a major event. This is the first time we've officially shared the chair for the games track, in order to keep on top of the planning. Undoubtedly, the biggest change in the larger industry this year will be the launch of new gaming consoles. That's always an exciting event for any games track, and a lot of our events will be covering that. In particular, we have leaders from both Sony and Microsoft looking at where sound in games is going in the future. We've also got a strong focus on mobile and web-based gaming to reflect the significance of that sector of the games-industry."

dbx Showcases New Personal Monitor Controller

At Booth 3600, dbx is showcasing its PMC16 Personal Monitor Controller, a remote control located near the performer that lets them easily set up and control their own personal mix of up to 16 channels of audio. The dbx PMC16 Personal Monitor Controller is the ultimate answer for musicians everywhere who ask their soundman for "more me! Less them!"

"Our Personal Monitor Controller gives performers real-time control over their individual mixes, right from their position on stage," notes Noel Larson, market manager for Portable PA, Tour and Recording. "As anyone who's performed live knows, your on-stage needs

are always changing. With the PMC16, each musician can now dial in their mix exactly the way they want it—and when you hear yourself better, you play better."

The attractively priced dbx PMC16 lets users precisely dial in the levels of up to 16 channels of audio and tweak each channel with EQ, panning, Stereo Width control and effects including a choice of built-in Lexicon reverbs. Performers can control their mix on the fly in real time and save up to 16 user-preset mixes. The PMC16 works with traditional on-stage monitor systems, powered personal monitors, in-ear monitors, and headphones.

Multiple PMCs can be used in an

audio system, and each user can have a unique mix. The PMC16 is ideal for everything from house of worship systems with a single compact mixing console to large-scale orchestra installations with up to 60 PMCs.

The dbx Personal Monitor Controller uses a BLU link audio bus from either the dbx TR1616 or any BSS London system to control 16 channels of digital audio (expandable up to 256). Its clean, uncluttered control layout, bright LCD screen and Wizard set-up and configuration utility make the PMC16's set-up time incredibly fast. The PMC16 can be configured to operate with either 48kHz or 96kHz D/A conversion.



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Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

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Andre Perrault, Technicolor - Paramount, Los Angeles

I noticed immediately a clarity in the stereo image and the frequency response that had been missing in my NS10's... The IsoAcoustics generally made them more enjoyable to listen to, no small feat as I am sure you know...

Vance Powell, Grammy Award Winning Chief Engineer, Blackbird Studios



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Live Sound Track Covers the Waterfront

Always on the leading edge of professional audio, the 135th Audio Engineering Society Convention is again featuring a Live Sound Track of events, bringing a high level of focus to key aspects of live sound, with expertise and insight shared by some of the industry's top professionals. Reprising their roles as Co-Chairmen of the Live Sound Track for the convention, industry veterans Henry Cohen and Mac Kerr have consistently developed meaningful and significant sessions that draw large audiences including top professionals in the fields of live audio and sound reinforcement.

This year's Live Sound Track will cover topics both core and emerging, from signal processing, grounding, loudness and metering, to the rapidly evolving domain of networked audio, where several sessions, such as "Audio Distribution Over Networks," will address systems and protocols like Dante and Audio Video Bridging (AVB).

"The AES Show has always been an invaluable resource for information about both the art and the science of live sound," observes Cohen, who is also Senior RF Engineer with CP Communications. "Our goal is to provide greater knowledge of the technologies and



Henry Cohen, co-chair, Live Sound Track

ShowNews

techniques around live sound and do so with great detail and intensity of focus. All of the sessions offer a good balance between the science and math of live sound coupled with its practical applications."

The roster for this year's AES Live Sound Track features a mix of cutting-edge new topics and updated familiar subjects. Topics include: AC Power and Grounding; Audio Distribution over Networks; Sound System Optimization; Speech Intelligibility in Stadiums; Production Wireless Systems: Tips and Tricks from the Experts; Audio for Corporate Presentations.

Neutrik Launches NL2FX speakON Connector

Neutrik USA (Booth 2530) is introducing the new NL2FX speakON connector. The NL2FX replaces the outgoing NL2FC connector and, in the process, introduces several important improvements that will be of considerable importance to audio professionals everywhere.

The connectivity enhancements offered by Neutrik's NL2FX speakON connector are significant. For starters, the new NL2FX uses the proven latch and strain relief design of Neutrik's acclaimed STX series, which is identical to that used on the company's popular NL4FX. Further, this robust new connector has higher power handling capability (40A RMS per contact versus 30A RMS for the older NL2FC), providing the ability to accommodate an even wider range of amplification

sources. Equally noteworthy, the new NL2FX can handle larger gauge wire, supporting screw termination of 12 AWG wire (versus 14 AWG for NL2FC).

The changeover to NL2FX marks an important point for audio professionals," says Neutrik USA president Peter Milbery. "NL2FX brings 2-pole loudspeaker connectivity to a new and higher level with its STX-style latch, its support for increased amperage, and its accommodation of larger gauge cable.

I'm confident that audio professionals—particularly those involved in touring sound applications—will be impressed.

Neutrik USA expects to make its final NL2FC shipments to customers during Fall 2013.



Neutrik's NL2FX speakON connector

Earthworks Ships 521 ZDT Preamp

The Earthworks (Booth 2739) 521 500 series preamps, first shown at Winter NAMM 2013 in Anaheim, CA, are now in stock and shipping. Based on the ZDT Preamp technology designed by David Blackmer, the Earthworks 521 brings the exacting standards of the ZDT Zero Distortion Preamplifiers to the convenient 500 series format, providing a pristine amplification option

to the 500 series rack.

"Earthworks is continually developing precision audio products that elevate the audio chain," says Heidi Blackmer Robichaud, president/CEO of Earthworks. "We are thrilled to introduce the new 521 preamp, our first ever 500 series preamp, giving recordists an Earthworks ZDT Preamp option for their 500 series racks."



Earthworks' 521 500 ZDT preamp

The solid-state 521 features switchable phantom power, polarity invert, and peak amplitude clip detection, just as in the original ZDT Zero Distortion Preamplifiers. The transformerless output stage of the 521 will easily drive long cable runs without loss of quality. Transparent gain is switchable from 5dB to 60dB in 5dB steps.

The Earthworks microphone preamplifier topology provides outstanding common mode rejection, excellent overload margin and an incredibly low noise floor, combined with the ultra-wide bandwidth of the ZDT Preamps (1Hz to 200kHz @0.5dB) and distortion of less than 1 part per million (0.0001 percent). This exceptional level of performance is maintained over an extensive range of impedances applied to the input, making the 521 suitable for practically any microphone—ribbon, dynamic or condenser.

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Jay Henry – Producer/Engineer and Educator, Southwestern College

The Recording Arts and Technology program at Southwestern College in San Diego, California is one of the nation's top audio programs. Prof. Jay Henry purchased two RedNet 5 HD interfaces for his Pro Tools|HD systems and three RedNet 2 interfaces for the program's main recording and satellite mixing rooms. These two studios are completely networked using RedNet, allowing seamless access of audio between rooms and giving students and faculty a high degree of flexibility in how those facilities are used. Henry states, "The best thing sonically about RedNet is the detail and width of the stereo image, which is a direct result of RedNet's next generation A/D - D/A design and premium analog circuitry."

SYSTEM DETAILS: 2 x RedNet 5 (HD Bridge) and 3 x RedNet 2 (16 Channel A-D/D-A)

"Everything is plug and play – we just put a RedNet unit anywhere we have an Ethernet port and we're good to go."

C.J. Drumeller – Audio supervisor, World Revival Church

"I can have a live-recording or work area anywhere in the house I have an Ethernet connection."

Ken Christian – Keyboardist



C.J. Drumeller

C.J. Drumeller supervises audio and other technologies for the World Revival Church in Kansas City, Missouri. Recognizing the benefits of networked audio, Drumeller uses a pair of RedNet 5 units and a RedNet 3 audio interface to help propagate their message. Together with other Dante-enabled products, the church benefits from a fully digital signal path from stage to speaker. "RedNet has made the workflow so much more flexible," he says. "I don't know of any other interface that do what RedNet has done for us."

SYSTEM DETAILS:
2 x RedNet 5 (HD Bridge)
2 x RedNet 3 (32 I/O Digital Interface)



Ken Christian

Accomplished keyboardist and recordist, Ken Christian uses RedNet to route audio between his large collection of synthesizers and other studio gear. Before implementing his three RedNet 3, Christian says his studio was a maze of wires, patch bays and patch cords. "It used to be very complicated, and I'd spend as much time routing as creating. Then I got RedNet, and it's dramatically changed my studio and the way I work. I love it."

SYSTEM DETAILS:
3 x RedNet 3 (32 I/O Digital Interface)

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Or call: (310) 321-4107

Gefen Features New Virtual Matrix Solution

Gefen (Booth 2631) has a new matrix switching system that uses Video over IP extension technology integrated with any size Gigabit Managed Switcher to create a virtual, high definition video distribution and switching system. The entire system can also be controlled using GAVA (Gefen AV Automation), which rides on any LAN/WAN system

and enables access and control with macro events from any smartphone, tablet or Web browser.

Gefen's VGA, DVI and HDMI over IP extenders streams KVM (keyboard, video, mouse) signals over a Gigabit Ethernet infrastructure. VGA and DVI are supported up to 1920x1200 resolutions. HDMI resolutions up to 1080p

are supported with HDCP 2.0 implementation. All three extenders use one CAT-5 cable to transport video along with USB peripherals, left/right audio, microphone in/out, RS-232 and IR control. Multiple sender and receiver combinations can be connected to the same Gigabit switch and each sender and receiver can be placed up to 100



Gefen's KVM over IP extenders

meters apart from the switch for additional extension.

GAVA controls all audio/video devices, lighting and window shades using a web-based interface that can be accessed by any smartphone, tablet or computer. It uses an existing LAN, allowing an easy integration of both mobile and traditional AV devices connected to the network. GAVA can be programmed with "event triggers" that are totally customizable. For instance, you can program a pre-set trigger that will automatically dim the lights, turn on the display and drop window shades.

TC Group Taps Speckeen for Dynaudio Post

TC Group (Booth 2933) is appointing Fred Speckeen to the position of Global Business Manager for Dynaudio Professional. In this new position based at TC Group Americas HQ in Kitchener, Ontario, Canada, he will be responsible for driving all aspects of the Dynaudio Professional brand.

Fred Speckeen's experience in the MI and Pro Audio industry spans over 2 decades of product management through to founding leadership positions. Beginning with IVL Technologies Ltd. in the late 1980s as an evangelist for pitch-to-MIDI guitar systems, to the creation of the Electrix brand, building partner and technology licensing partnerships with companies including Harman, Mackie, Yamaha and Korg, to the role of founding CEO of TC-Helicon Vocal Technologies through to Director of Business Development with TC Group.



Fred Speckeen

"SIMPLY AWESOME."

"Lectrosonics gear is built like a Mack truck. We travel the world and in all the time we've been using this gear, I've never, ever had any issues. Lectrosonics' durability is, in my opinion, unsurpassed."

- Lorenzo Banda, Monitor Engineer,

Foreigner

Pictured: Kelly Hansen, Foreigner lead vocalist with the HH transmitter.

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John Powell Embraces Lexicon PCM Total Bundle

British-born, Los Angeles-based John Powell, an A-list film composer since the 1990s, has been a long-time Lexicon (Booth 3600) user, from the beginning of his career to his most recent use of the Lexicon PCM Total Bundle Plug-ins package. His numerous credits include *How to Train Your Dragon* (1, 2 and 3), *X-Men: The Last Stand*, *Happy Feet*, *The Bourne Identity* and more than 50 other live-action and animated films.

"I'm much older than you'd think from looking at me," Powell says with typical humor. "When I first started working in recording studios the jewel in the crown for me was always the Lexicon reverb, way back to models like the 224, 224XL, 300, 480L and 960L. Back then many of these units were incredibly expensive and the idea of owning one was just a dream for me."

Fast forward to 2013 and the Lexicon PCM Total Bundle Plug-ins package, which offers more than a dozen Lexicon reverbs and effects and hundreds of studio presets. Thanks to the PCM Total Bundle, the equivalent of dozens of rack-mount hardware units are now available to composers, musicians, engineers and producers at the click of a mouse.

"Being able to have as many Lexicon reverbs as I want, right there inside both my Logic and Pro Tools rigs is an extraordinary turn of events," Powell notes. "Their reverbs always add the most musical sheen, that, to me, makes everything sound more euphonic and even harmonically richer."

To say Powell is happy with the

Lexicon PCM Total Bundle's sounds, capabilities and flexibility would be an understatement as he asked, "Can someone please hand me a tissue?"

The Lexicon PCM Total Bundle is designed to work with popular DAWs like Pro Tools and Logic, as well as with any other VST, Audio Unit or RTAS-compatible platform.



John Powell

Total Tracking: Get it Right at Source

Friday, Noon-1 p.m. in PSE2

Presented by Bill Gibson and Paul White

The astonishing and ever-improving power and versatility of digital signal processing plug-ins

Show
News

for computer audio workstations has encouraged the widespread belief that everything can be "fixed in the mix"—and in many cases, of course, it can. However, this approach is always extremely time-consuming and the results aren't always perfect. It is often much faster, and with far more satisfying results, to get the right sound from the outset by careful selection of the source and appropriate microphone selection and positioning. This workshop will explore a wide variety of examples, analyzing the requirements and discussing practical techniques of optimizing source recordings.

Bill Gibson is the author of the *Hal Leonard Recording Method*, *The Ultimate Live Sound Operator's Handbook*, *The Ultimate Church Sound Operator's Handbook*, and he is the co-author of *The Bruce Swedien Recording Method* with Bruce Swedien and *Q on Producing* with Quincy Jones. All books are for sale in the Hal Leonard booth (3056).

TASCAM

DA-3000

HIGH DEFINITION MASTER RECORDER

The Legend Continues...



TASCAM's DA-3000 is simply the ultimate solid-state recorder for studio, live or archival applications. Record either PCM audio or DSD (Direct Stream Digital). Designed with legendary mic pres and AD/DA Converters based off those made popular in the DV-RA1000HD, the DA-3000 offers "Quality, Versatility and Innovation" in a sleek, modern 1-RU package.

- Stereo Master Recording Up to 192kHz/24-Bit & DSD Recording at 2.8MHz or 5.6MHz
- Records to SD/SDHC & Compact Flash Cards
- High Quality AD/DA Converters
- Run in Converter Only Mode for use with your DAW
- Full-Balanced Circuitry & High Performance Power Supply
- TCXO Clock Generator
- Simultaneously Links and Handles Operations of up to 8 Units
- Large Scale LED Meters for Confident Level Settings

Come visit us at AES! Booth #: 2731

www.TASCAM.com

DPA Features d:dicatate Recording Microphones

DPA Microphones is presenting its d:dicatate Recording Microphone at Booth 2551. The d:dicatate line combines the company's best new and existing capsules and preamplifiers, which deliver superior sound across many applications where the microphones have not been widely used before, such as live sound applications for touring

and installation purposes.

The d:dicatate range includes DPA's new modular MMC4018 supercardioid capsule, the counterpart to the MMC4018V capsule used in the company's new d:facto Vocal Microphone. This microphone is ideally suited for applications where clarity and audio quality are critical. d:dicatate is also com-

prised of the well-known MMC4007 high-SPL omnidirectional capsule, a modular version of the company's 4007 microphone. Widely used for measurement purposes, this capsule has an unbeatable dynamic range and can handle extremely high sound pressure levels.

Rounding out the d:dicatate line are



DPA's d:dicatate recording microphones

microphones from the familiar and well-loved DPA Reference Standard series, which has been absorbed into the d:dicatate range. These include the modular 4000 and 2000 Series, which are manufactured to perform within very narrow tolerances and offer exceptional linear frequency responses, high SPL and superior gain before feedback.



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Waves Audio Offers DiGiGrid Optical MADI Interfaces

Waves Audio (Booth 2839) now offers DiGiGrid MGB Coaxial and MGO Optical MADI Interfaces for its SoundGrid protocol. For artists like Beyoncé, Rihanna, Shakira, Bruno Mars, Bruce Springsteen, Coldplay and countless others, Waves SoundGrid is the live sound networking and processing platform of choice. The compact and portable DiGiGrid MGB coaxial and MGO optical MADI interfaces let you plug any MADI-enabled device into the power of the Waves SoundGrid networking and processing platform.

Record, process and play back up to 128 audio channels, using literally hundreds of Waves and third-party plugins, with super-low latency, clocking in at only 0.8 milliseconds. You can even record to two computers simultaneously: One for virtual soundcheck, the other for backup. So if you're on the tour bus, in your hotel room, at the airport—wherever—you can quickly and conveniently setup your next show, using only your laptop.



The DiGiGrid MGB coaxial optical MADI interface

Coming to Grips with Ray Dolby

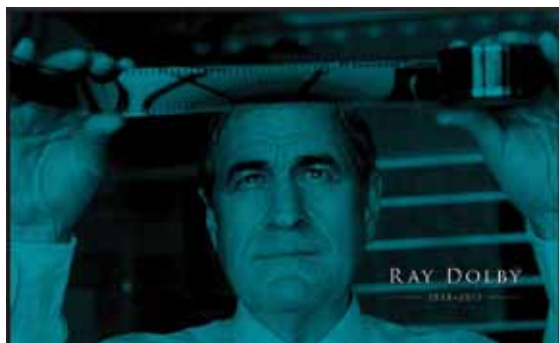
By Rupert Neve

In 1968 I supplied a large console to PYE RECORDS in London. They had various items of outboard gear already installed, amongst which were some items that I did not recognize. I was a little suspicious of unfamiliar gear. It was explained to me that this was noise reduction equipment.

Apparently someone had come up with an expansion/compression circuit that gave more than 10 dB of noise improvement in signal-to-noise ratio on tape. In those days a good tape recording only reached a 58-60 dB noise floor. When copies were made, noise got progressively worse. A master tape was unusable; editing and reduction to a 2-track finished recording were mandatory.

The new equipment was made by a guy named Ray Dolby who had a small workshop in Battersea, London. His equipment used input and output transformers, and I was concerned that if his product was used on every track it would impair the quality of my console sound. PYE recommended that I should go to see him.

I had lunch with Ray; he was a very friendly and knowledgeable engineer. He told me that the real money was to be made in the consumer market. He



had developed a simple version of the professional gear. He held the opinion that it was more profitable to let others do the manufacturing and collect a royalty on the design.

I was very cynical. Cassette recorders were becoming popular and hundreds of unknown makers in the Far East were producing them. How was Ray ever going to discipline this market to appreciate the value of noise reduction and to line up to pay him for use of his circuit? I jokingly shook hands with him as we agreed that I would never compete on noise reduction if he would never build consoles. We always stuck to that.

Ray always remained friendly when we met at shows, etc. When I congratulated him on his success, he asked me how many legal staff I employed. He told me a few years ago that he employed 60 design engineers—but 120 lawyers!

McCarty Leads AES 'Sound for Picture' Workshops

Following standing-room-only crowds for similar sessions at the recent 134th Convention in Rome, the upcoming 135th AES Convention in New York City, is featuring a special workshop track, "Sound for Picture," chaired by acclaimed film sound department professional Brian McCarty (On Golden Pond, The Big Lebowski, Dick Tracy, others). This series has been put together by AES's Sound for Digital Cinema and TV Committee; the sessions will each feature different Oscar- and/or Emmy-nominated/winning figures discussing their craft and the latest technology and techniques used for sound capture, mixing, editing, loudness and more.

The workshops will include: Cinema Sound—Test Evaluation & Screen Performance; Cinema Sound Masterclasses; Music Production for Film—A Masterclass; Sound Design for Film—A Masterclass; Dialog Edit-



Brian McCarty

Show
News

ing & Mixing for Film—A Masterclass; World-Class Cinema Sound Mixers Discuss Their Craft; Sound for Reality Television—Reality Is Hard Work! (featuring the crew from a popular reality series); Creative Dimension of Immersive Sound—Sound in 3D; Film Soundtrack Loudness—Control and Standardization.

McCarty notes, "The Sound for Picture workshops have been a huge hit at recent conventions, and at the upcoming New York show, we have taken the program to the next level. Sound engineers in television and film are the largest group of working audio engineers of any field, and it is important that the AES Convention addresses their needs with the most up-to-date developments and information available. Attendees will learn about the most advanced and current tools and operations used by Hollywood to produce every aspect of sound for film and television."

Full Compass: #thrivingbusiness

Full Compass Systems grew out of a professional sound studio that began operation in 1971 in Madison, Wisconsin. The founder, Jonathan Lipp, provided commercial recording services to both local and regional clients. In 1977, he founded and incorporated Full Compass Systems, Ltd. to provide sound equipment for a wider professional market; he currently serves as chief executive officer. In 1979, his wife Susan joined the company as president and now serves as the chairman of the board. Her background in marketing and personnel management, as well as her familiarity with theatrical production, complemented Jonathan's technical expertise. The company grew rapidly over the following years, developing a strong nationwide mail-order business.

Today, Full Compass is a national leader in professional audio, professional video, A/V, lighting and

musical instrument sales. The company offers over 700 top equipment brands and also provides services such as computer systems integration and lighting design. Additionally, Full Compass has a fully equipped Service department that is an authorized repair center for most of the major brands they sell. An integrated Parts department completes the Service department, giving Full Compass the ability to fix both in-warranty and out-of-warranty products, including vintage equipment.

Full Compass is a family-owned business with over 180 employees. Highly trained sales professionals make up about one third of the workforce. The company's annual sales exceeded \$100 million dollars in 2010 and it continues to grow. Full Compass has been recognized as the third largest woman-owned business in Wisconsin.

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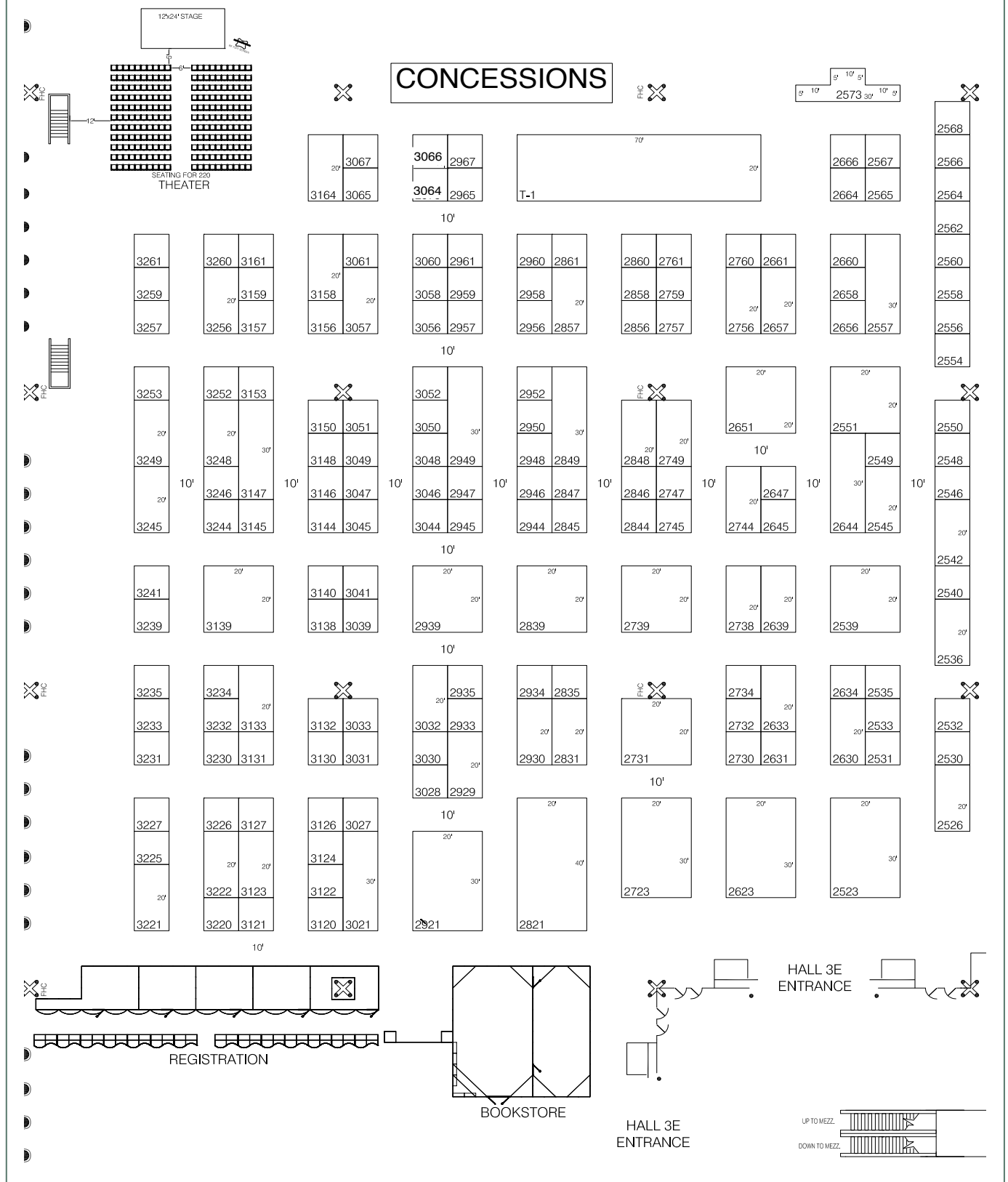
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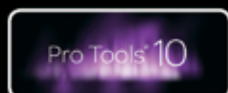
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TASCAM Unveils DA-3000

TASCAM's (Booth 2731) DA-3000 is the new upgrade to the legendary DV-RA1000HD. The DA-3000 builds off of decades of experience, offers the same famous BurrBrown A/D converters, is armed with upgraded pres and packed into a sleeker, more modern design. This brand new high definition master recorder/ADDA converter takes the solid reputation of the DV-RA1000HD and adds to it, offering uncontended quality, versatility and innovation.

The DA-3000 is designed to fit in any size recording studio, professional or home, for recording, mastering, broadcast, replacing a DAT machine or for audiophiles wanting to upgrade their files. This powerful recorder supports high sampling rates up to PCM 192 kHz and DSD 5.6MHz. One has the option

of recording to SDHC and Compact Flash. The large bright LED level meters ensure its users that the audio being recorded is always set to the proper levels. It's high-precision TCXO, fan-less design ensure pristine audio quality and the dual monaural D/A converters for each channel help eliminate any possible interference.

Multiple units can be linked simultaneously for increased channel recording. On the rear of the unit are balanced XLR I/O, unbalanced RCA I/O along with digital audio I/F AES-EBU, S/PDIF for PCM and SDIF-3/DSD-raw for DSD. By incorporating TASCAM's new DA-3000 into any studio today, one will not only guarantee superior audio but also add a bit of legend to all recordings that pass through it.

'Blaze' of Glory as NEP Installs Yamaha CL5

NEP Studios in New York City recently installed a Yamaha (Booth 2623) CL5 in Studio 47, and TheBlaze has made it their home for production of many of its shows. TheBlaze is a news, opinion and entertainment network dedicated to delivering high quality programming 24/7. TheBlaze is available on over 25 television providers including DISH and Optimum TV. TheBlaze is also available as an online video streaming network.

The Yamaha CL is currently being used for production of Real News, Wilkow!, Liberty Treehouse and The B.S. of A. The exclusive provider of Glenn Beck's daily television broadcast, TheBlaze offers a full slate of thought-provoking original news and opinion shows, enlightening documentaries and original specials.

The Yamaha CL5 in NEP 47 is equipped with four Rio 3224-D input/output boxes. "I had exhausted the analog console's I/O," states John Ariz, broadcast audio mixer for TheBlaze TV. "NEP and TheBlaze agreed to

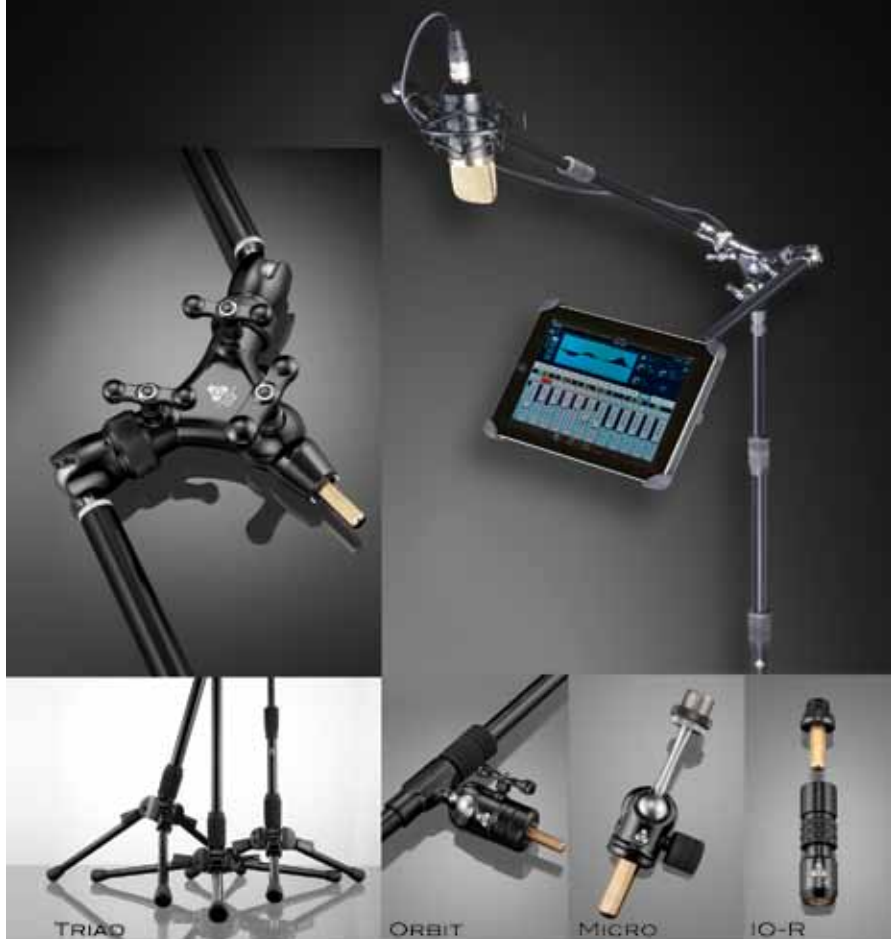
upgrade the studio and loved the cost-for-power ratio of the CL5. Having prior experience on Yamaha PM5D, LS9, and M7CL consoles, I could tell Yamaha had really listened to their user's feedback and incorporated some of the best features in this model."

Ariz cites features like the Dante Network's ease of use, the console's 24 mix busses, the ability to choose the direct outs and insert points, and its preamps. "The console sounds great. Lots of clean headroom, very dynamic and the new premium effects are exciting," says Ariz.



John Ariz at the Yamaha CL5 recently installed in NEP Studios in New York City

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A-T Unveils BP894 MicroSet Headworn Mics

Audio-Technica (Booth 2723), a leading innovator in transducer technology for over 50 years, is debuting its BP894 MicroSet Subminiature Cardioid Condenser Headworn Microphone. Inspired by A-T's popular BP892 MicroSet, the BP894 features a rotating capsule housing with talk-side indicator for use on either ear and perfect polar pattern placement. The MicroSet BP894 takes headworn microphones to the next level, by allowing the cardioid capsule to be aimed directly at the sound source (i.e. the microphone faces the mouth, rather than facing forward like other options on the market). The uniform pickup pattern provides excellent rejection of outside noise, with exceptional gain-before-feedback when used with live sound systems and stage monitors.

Featuring an inconspicuous and ergonomic design, the BP894 MicroSet (available in black and theater beige) rests comfortably behind the ear and can be worn for hours without fatigue. Its contoured earpiece stays in place even on the most animated performer/presenter and does not interfere with the user's eyeglasses. The BP894 comes



Audio-Technica's BP894 MicroSet subminiature cardioid condenser headworn mic

with the AT8464 Dual-Ear Microphone Mount, which can be attached to provide maximum stability. The microphone provides superior intelligibility and clean, accurate reproduction for the most demanding church/house of worship user, lecturer, broadcaster or theater performer. With its high-SPL capability (135 dB), it is particularly ideal for high-volume motivational speakers/lecturers, pastors and stage actors. Frequency response is 20Hz to 20kHz.

Avid Customer Association Makes Debut

Avid (Booth 3021) is creating the Avid Customer Association, a comprehensive initiative designed to provide essential strategic leadership to the media industry, collaborate with key industry leaders and visionaries, and deepen relationships between the company and its customers. The multifaceted program will engage its network of broadcast, creative and media customers, and other industry leaders, in a highly collaborative process to provide both strategic leadership and cutting edge technology solutions to address the most important issues facing the media industry today.

"Avid is fortunate to have gathered the largest and most forward thinking community of media organizations and creative professionals as our customers," states Louis Hernandez, Jr., president and CEO of Avid. "Our work together has allowed Avid to develop a clear understanding of the pressures that creative and media professionals face today. Building on our culture of collaboration, we will work together even more tightly to navigate the evolving media landscape and provide strategic direction for the entire industry."

The Avid Customer Association will hold a major event for customers on April 4-5, 2014, just prior to NAB in Las Vegas. This event, and the Avid Customer Association overall, will allow members to have personal interaction with and exposure to industry professional colleagues; access to best practices and shared experiences from the world's premier media clients; and exclusive participation in setting Avid's product direction and strategy. Additional Avid Customer Association user groups will be overseen by a series of single-focus boards, each of which will have an identified customer responsible for ongoing leadership and management of the initiative.

A Customer Association Executive Board will provide oversight to the individual Avid Customer Association boards. Founding members of the Avid Customer Association Executive Board include: Dr. Andreas Berezky, executive vice president of Technology and Production, ZDF German Television; Dany Harrison, general manager, Radio-Canada Productions, CBC/Radio-Canada; Fred Mattocks, general manager, Media Operations and Technology, CBC English Services, CBC/Radio-Canada; Frank Governale, vice president, CBS News Technology and Operations, CBS News; Ding Wenhua, chief engineer, CCTV; Paul Stevenson, director of Technology and Technical Operations, ITV News, ITV.

Spare Time Family Fun Center Upgrades with Genelec

The Spare Time Entertainment Center's 31 lanes of premium bowling are the focus of the facility in Lansing, Michigan, but there's lots more to this newly renovated family fun center, including a two-story laser-tag game facility, part of its 4,000-plus-square-foot game arcade, and the Grand River Bar and Grill, a full-service dining and catering facility. What they all have in common is sound by Genelec (Booth 2639).

The main bowling area has six Genelec 8030A compact Bi-Amplified Monitoring System loudspeakers across the front of the lanes, installed near the scoring video panels, with five more Genelec 8020A Bi-Amplified Monitoring System loudspeakers located along the rear wall of the room. In addition, there are three Genelec 7050B Active subwoofers placed every eight lanes. A boutique bowling area, the Capital Room, has five Genelec 8030s and a 7060 sub covering its very private eight lanes. There are five more 8020s in the Grand River Bar and two 8030A's in the game room area.

Peter MacColeman, family member and manager of Spare Time, says his experience with Genelec goes all the way back to college where, when studying music, he looked for a pair

of speakers that would give him the most transparent musical experience he could find.

"I chose Genelec then and we chose them now, for Spare Time, because Genelecs sound great, are incredibly robust in installed environments, and have incredible intelligibility even while reproducing music fully," MacColeman explains, further noting that the sound systems in the previous bowling alley on that site had conventional passive loudspeakers powered by remote amplifiers, a situation that drew 120 amps. "With the self-powered Genelecs, the entire system here is running on 12 amps," he says. "The sound of



PHOTO COURTESY OF SPARE TIME (C) 2013

The Spare Time Entertainment Center in Lansing, Michigan, upgraded with a sound system from Genelec.

Lawo Shows Enhanced mc²MKII Console

Lawo (Booth 2949) is unveiling several important new features and capabilities for its mc²MKII production console. Featuring cross-platform compatibility with its two larger mc² Series siblings—the flagship mc²MKII and mc²66—the updated mc²56 MKII introduces a wealth of features aimed at streamlining workflow efficiencies and increasing productivity.

Among the mc²MKII's many enhancements is discrete, dual-operator control with fully decentralized access to all parameters including bank and layer selection, EQ, dynamics and bus assignment. Due in no small part to the fully featured ISO bay access provisions, the console offers improved ergonomics and intuitive handling, providing operators greater flexibility and confidence when working under pressure.

Among the newest features available in the mc²56 MKII are Multi-Row Metering and Automix functionality. Improved overview and control is now achieved with the option to display a second or third row of metering with easy assignment and rapid toggle between layouts using programmable user buttons. The console's new Automix function enables automated handling of user-defined mix levels for up

to eight groups with unlimited channels in mono, stereo, or surround in each group—perfect for handling multiple talking heads in panel discussions, talk shows with crowd ambience, or automated mixing of surround sources and commentators.

The console now also provides expanded and simplified touch operation for greater efficiency when performing common tasks such as VCA allocation, bus assignment, meter pick-up/mode select, and mix-minus configuration. Operation is further aided by the console's button-glow capability that enables color-coded channel strips and illuminated rotary knobs—all of which makes it easier for the operator to visually keep track of one's mix, even in low light conditions.

DSP power has been dramatically increased—with support for upwards of 888 channels—and the mc²56 now provides full support of RAVENNA technology for real time processing of audio signals in IP-based networked environments.



Lawo has enhanced its mc²MKII console with several important new features

the facility is important to the guest experience—people like to hear music and they like to talk, and the Genelecs let people enjoy both because the music is always present without having to be overpowering."



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P&E Wing Names 2013-14 Steering Committee

The Recording Academy Producers & Engineers Wing (Booth 2749) has announced its 2013-2014 Steering Committee, the leadership group of the P&E Wing, which researches and recommends solutions for technical, creative and economic issues facing today's music production professionals. The newly seated Committee, consisting of a diverse array of music engineers, producers and audio professionals, will build upon the significant legacy established by prior Steering Committees.

The P&E Wing 2013 - 2014 Steering Committee includes the following music industry professionals: Chuck Ainlay (Nashville), Carlos Alvarez (Miami), Eric Boulanger (Los Angeles), Richard Burgess (Washington, D.C.), Mike Clink (Los Angeles), Scott Jacoby (New York), Glenn Lorbecki (Seattle), Bob Ludwig (Portland, Maine), and Phil Nicolo (Philadelphia).

Steering Committee Co-Chairs Mike Clink and Chuck Ainlay will lead the committee as the P&E Wing continues to advocate for excellence in sound recording, audio technologies, education in the recording arts, and the rights of music creators overall.

Sony Features DWX Digital Wireless Mic System

Sony Electronics' (Booth 2526) DWX Series digital wireless microphone system is ideal for use in a range of professional audio applications, including live sound, news-gathering, field production, broadcast, theater, sound recording and more.

"The DWX series is designed to offer audio professionals the flexibility necessary to handle wireless transmission in nearly any type of environment," says Karl Kussmaul, senior product manager for pro audio, Sony Electronics. "It offers the perfect combination of sound quality, stable transmission, performance and durability."

The digital wireless microphone system transmits and receives high-quality 24-bit/48-kHz digital audio. Using Sony's original WiDIF-HP codec, the



Sony Electronics' DWX Series digital wireless mic system

system delivers a wide dynamic range of more than 106 dB, a wide frequency response of 20 Hz to 22 kHz, and an excellent transient response.

Some of the newest DWX Series digital wireless microphone system components include:

DWM-02 handheld transmitter, interchangeable mic capsules (CU-C31, CU-F31, CU-F32): A flexible choice of microphone capsules allows operators to capture sound depending on their individual requirements plus supports the use of third-party mic capsules.

DWR-R02D dual channel rack-mount receiver: The new model adds support for electric guitar and bass amplifier connections by adding 1/4-inch unbalanced phone outputs with attenuation control function.

DWR-S02D portable receiver: A wide bandwidth up to 72MHz, three times the level available with the previous models, gives users a higher probability to find unoccupied frequencies in congested metropolitan areas.

Focusrite Unveils Red 1 500 Series Mic Pre

Focusrite (Booth 2930) proudly announces that its Red 1 500 Series Mic Pre (a module for the popular "lunchbox" format) is now shipping and available from select dealers.

Featuring the same circuit topology and components as the original Focusrite Red microphone preamplifier, the Red 1 500 Series Mic Pre offers the breathtaking performance of the original in the popular 500-series format. With a Lundahl LL1538 input transformer, and a custom Carnhill output transformer, just as in the original design, the Red 1 500 Series Mic Pre is perfect for those who wish to bring the signature sound of the original Focusrite Red range into the

modern studio. It's even got the signature red anodized aluminum front panel, a focal point fixture in studios around the globe.

The Red 1 500 Series Mic Pre has switchable phantom power, polarity invert, and an easy-to-read illuminated VU meter, making it the perfect preamp choice for a 500-series rack in the studio or on location. Its stepped gain structure (with a Grayhill gold-plated military-grade switch) in 6dB steps from -6 to +60dB, provides accurate, precise channel matching and recall. The output stage of the Red 1 500 Series Mic Pre will easily drive long cable runs without



Focusrite's Red 1 500 Series mic pre

significant loss of quality, making it ideal for remote recordings.

Focusrite's unique mic pre-amp topology provides superb common-mode rejection, excellent overload margin and, with its shared gain structure (20dB from the transformer and up to 40dB from the amplifier), a very low noise floor combined with the signature extra-wide bandwidth (10Hz to 140kHz). This exceptional level of performance is maintained over a wide range of impedances applied to the input.

AEA Launches N22 Phantom-Powered Ribbon Mic

AEA Ribbon Mics is launching the N22 phantom-powered ribbon microphone at Booth 2744. The N22 was conceived with needs of singer-songwriters and home studio owners in mind. Bridging the gap between vintage and modern, ribbon and condenser, studio and live, the N22 is the perfect companion for musicians and engineers alike.

Hard working artists, honing their musical craft for many years, feel strongly about their personal tone, so they need a microphone that translates their signature sound in a recording. The new AEA N22 delivers on exactly those key points—providing a great ribbon tone without the need for EQ in most applications. Featuring the same Big Ribbon technology that has

earned AEA its reputation, the N22 offers an incredible sound in close-mic applications like acoustic and electric guitars, vocals, and drums. The microphone boasts a smooth mid-range sound with stunning clarity due to reduced proximity effect and increased presence. With phantom-powered

electronics and a custom German transformer it achieves optimal performance with a wide range of preamps including USB or Firewire audio interfaces. The highly protected ribbon allows for using the N22 in live sound applications without the need for a pop-filter. At \$899 street price it doesn't break the bank, but delivers a handcrafted, US-made microphone that was built to last throughout a musician's career.



AEA'S N22 phantom-powered ribbon microphone

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Product Design Track Balances Technology & Marketing

An increasingly popular AES event focused on pro audio products, the Product Design Track (taking place all four days of the convention), assembled and moderated by Dan Foley, director of European sales for Audio Precision, will focus broadly on product design, with an emphasis on system-performance measurement. New for this year is a special presentation on the importance of properly branding and marketing new professional audio products. Presented by noted industrial designer Adrian Weidmann, "The Power of the Brand" will define the meaning of branding and explore its power and importance for the commercial success of product development and service, be it a microphone, audio processing software, or a recording studio. As Weidmann states, "Creating, defining and maintaining your brand and its message may be the most important 'product' you ever develop."

"This is a unique track for the AES convention, and we've made it that much more interesting this year with the inclusion of the product branding seminar," states Dan Foley. "The overarching theme is all about product development, but this year it has a timely focus on performance measurement, coming as it does at the same time that the CALM Act [Federal legislation that tightly regulates the relative level of broadcast commercials] takes effect. But the inclusion of the product brand-

ShowNews

ing presentation is completely new, never before done at an AES convention. So we're balancing our technical presentations with this one that really brings out the impor-



Dan Foley

tance of properly presenting new products to the market. I believe this shows how the AES convention continues to evolve and adapt to new realities as the industry changes."

The Product Design Track gives design professionals insight into the latest tech-

niques for audio hardware and software development. The events in this track are very practical in nature and anyone involved in audio product development will benefit from attending.

Confirmed sponsors for the Product Design Track include THAT Corporation Audio Technology and Audio Precision.

Millennia Ships MADI Option for HV-3D/HV-3R Units

Millennia Media (Booth 3028) is shipping its MADI option for the HV-3D and HV-3R eight channel mic preamps.

The MADI-D and MADI-R converters output MADI and AES formats simultaneously. They interface through optical and BNC MADI input and output connectors and AES DB25 outputs conforming to the Tascam/AES wiring standard. The MADI ports are fully redundant.

Sample rates up to 96 kHz are supported. System clocking is controlled by the MADI input.

All HV-3D/HV-3R units can have the option installed at their factory.



A rear view of a rack of Millennia Media's MADI-R converters

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FRIDAY, OCTOBER 18

12:45 pm — 2:15 pm

FROM THE MOTOR CITY TO BROADWAY: MAKING "MOTOWN THE MUSICAL" CAST ALBUM

Moderator: Harry Weinger, Ume.

Panelists: Frank Filippetti, Ethan Popp.

Tracing the path taken by pop-R&B classics known the world over to the Broadway stage and the modern-day recording studio—and how cast albums get made with no time and no do-overs.

1:15 p.m.-2:15 p.m.

LUNCHTIME KEYNOTE: ON THE TRANS- MIGRATION OF SOULS

"On the Transmigration of Souls," a multi-Grammy winning work for orchestra, chorus, children's choir and pre-recorded tape, is a composition by composer John Adams. It was commissioned by the New York Philharmonic and Lincoln Center's Great Performers and Mr. Adams received the 2003 Pulitzer Prize in music for the piece. Surround Recording Engineer Michael Bishop will discuss the surround production process and play the work in its entirety.

2:30 p.m.-4:30 p.m.

PLATINUM ENGINEERS

Participants will discuss the creative recording and mixing techniques they've developed, playing samples of their work to illustrate some of the most successful collaborations. Moderator: Justin Colletti, SonicScoop, Brooklyn, NY; Trust Me, I'm a Scientist. Panelists: Chris Coady, Patrick Dillet, Manny Marroquin.

2:30 p.m.-5:30 p.m.

THE SOUND OF THE CLOUD: AUDIO IMPLICATIONS OF MULTI-PLATFORM DELIVERY

The forum is intended to explore the opportunities and challenges presented by advanced encoding schemes and to debate whether ubiquitous mobile and over-the-top content delivery demands a retrenchment to more limited audio or could lead to further audio advances.

5:30-7 p.m.

INSIDE ABBEY ROAD 1967—PHOTOS FROM THE SGT. PEPPER SESSIONS

Allan Kozinn, noted Beatles expert and NY Times music critic, will moderate this panel, which shows a behind-the-scenes look at EMI/Abbey Road studios during the making of the Beatles' landmark Sgt.

Pepper's Lonely Hearts Club Band. Famed Beatles photographer Henry Grossman visited the sessions where he took several hundred photos, many of which are still largely unseen. Henry will show photos and share memories of that creative era. Brian Kehew (co-author of the acclaimed Recording the Beatles book) will illustrate key technical aspects found in Grossman's photos.

7 p.m.-9:30 p.m.

ORGAN CONCERT

Graham Blythe's traditional organ concert will be given at the Church of Saint Mary the Virgin, founded in 1868.

8:30 p.m.-10 p.m.

STORIES FOR THE EARS: LIVE AUDIO DRAMA AND NARRATION

The HEAR Now Festival and SueMedia Productions in conjunction with the Audio Engineering Society (AES) presents an evening of live audio/radio drama along with narrative readings celebrating the art of sonic storytelling. Hosted by Bob Kaliban (CBS Mystery Theater) and featuring performances by Audie Award winning and Golden Voice narrators Katherine Kellgren, Robin Miles, and Barbara Rosenblatt, and the award winning NY-based audio drama troupe VoiceScapes Audio Theater.

discovery of a 54-year old audio mystery.

Had something gone awry at the original stereo mix date? This special event uses photos and high-resolution transfers of original session material to detail a surprising finding and the steps that were taken to reach back in time to restore the album for today's audience as it was intended to heard. Presenter: Alan Silverman, Arf! Mastering. New York, NY/NYU/Steinhardt Dept. of Music Technology

2:30 p.m.-4 p.m.

GRAMMY SOUNDTABLE

This educational and inspirational career retrospective will delve into the music, creativity, and vision of legendary 14-time GRAMMY Award winning producer/engineer/technologist Phil Ramone. For this retrospective we'll go behind the scenes with colleagues, footage, and friends for an analysis of the wisdom and knowledge behind his achievements. Presenters: BJ Ramone, Elliot Scheiner

4:30 p.m.-6 p.m.

BRUCE SWEDIEN: I HAVE NO SECRETS

This Special Event showcases the mind-set of one of music's most-important engineers—ever! Interviewed by author Bill Gibson, five-time GRAMMY winner (13-time-nominee) Bruce Swedien generously shares the depth of his technical and artistic insights, inspiring greatness in the musical application of technology in recording and production.

SATURDAY, OCTOBER 19

11:30 a.m.-1:30 p.m.

PLATINUM PRODUCERS

Panelists: Jeff Jones, ROBOPOP, Dave Tozer

Participants will explore the artistic sensibilities they've nurtured, how they've expressed themselves in their work, and how that self-assurance and unique perspective has enabled their careers to flourish. Moderator: David Weiss, SonicScoop.

12:15 p.m.-1:15 p.m.

LUNCHTIME KEYNOTE: RESTORING PEGGY LEE'S CAPITOL RECORDS ALBUM 'JUMP FOR JOY'

Jump for Joy, featuring Peggy Lee and arranged by Nelson Riddle, was one of the first records released by Capitol as a stereo LP. The year was 1959, the year the label first made stereo LPs available to the public, but this seminal album was never released in stereo on CD, only in mono. An assignment to master the original stereo mixes for digital release led to the

SUNDAY, OCTOBER 20

11 a.m.-1 p.m.

THE STATE OF MASTERING—2013

Our Platinum Panelists will talk about the ramifications of State-of-Mastering in 2013 and what the future may hold. Moderator: Bob Ludwig, Gateway Mastering Studios, Inc., Portland, ME

12:30 p.m.-1:30 p.m.

LUNCHTIME KEYNOTE: STUDIO OF THE FUTURE: 2020-2050

Presenter: John La Grou, Millennia Music & Media Systems

A brief look at the evolution of audio electronics, a theory of innovation, and a sweeping vision for the next forty years of audio production technology.

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FRIDAY, OCTOBER 18

9:00 a.m.—10:30 a.m.

STUDENT DESIGN COMPETITION

The three graduate level and three undergraduate level finalists of the AES Student Design Competition will present and defend their designs in front of a panel of expert judges. This is an opportunity for aspiring student hardware and software engineers to have their projects reviewed by the best minds in the business. It's also an invaluable career-building event and a great place for companies to identify their next employees.

10:30 a.m.—Noon
STUDENT DESIGN EXHIBITION

All accepted student entries to the AES Student Design Competition will have the opportunity to show off their designs at this poster/tabletop exhibition. This audio science fair is free and open to all convention attendees and is an opportunity for aspiring student hardware and software engineers to have their projects seen by the AES design community.

3:00 p.m.—4 p.m.
P.M.C STUDENT RECORDING CRITIQUES

4 p.m.—6 p.m.
RECORDING COMPETITION—PART 1

SATURDAY, OCTOBER 19

9 a.m.—11 a.m.

SPARS SPEED COUNSELING WITH EXPERTS—MENTORING ANSWERS FOR YOUR CAREER

This event is specially suited for students, recent graduates, young professionals, and those interested in career advice. Hosted by SPARS in cooperation with the AES Education Committee and G.A.N.G., career related Q&A sessions will be offered to participants in a speed group mentoring format. A dozen students will interact with 4–5 working professionals in specific audio engineering fields or categories every 20 minutes.

11 a.m.—12:30 p.m.
EDUCATION AND CAREER/JOB FAIR

1 p.m.—2:15 p.m.
P.M.C STUDENT RECORDING CRITIQUES

5 p.m.—7 p.m.
RECORDING COMPETITION—PART 2

9:30 p.m.—11 p.m.
AES/SPARS ROCKIN' STUDENT PARTY

SUNDAY, OCTOBER 20

Noon—1:30 p.m.
STUDENT DELEGATE ASSEMBLY—PART 2

3p.m.—4 p.m.
P.M.C STUDENT RECORDING CRITIQUES

FOR MORE INFORMATION, VISIT THE AES WEBSITE AT [HTTP://WWW.AES.ORG/EVENTS/135/STUDENTS/](http://www.aes.org/events/135/students/)

technical | tours

FRIDAY, OCTOBER 18

11 a.m.-2 p.m.

KAUFFMAN ASTORIA MUSIC & SOUND/THE MUSEUM OF THE MOVING IMAGE

Kauffman Astoria Music and Sound is a major New York City "Large Room" recording studio located in the famed Kaufman Astoria Film Studios. Originally built by Famous Players-Lasky, known as Paramount Pictures after 1927, as their East Coast production facility in 1920, these studios were the site of hundreds of silent and early sound era film productions. The Museum of the Moving Image advances the public understanding and appreciation of the art, history, technique, and technology of film, television, and digital media.

2 p.m.-5 p.m.
DEFINITION 6

Definition 6 is an award winning video and audio production house with facilities in New York City and Atlanta. Clients include Adidas, Aflac, Coca-Cola, Facebook, GM, General Electric, HBO, and Kia—to name just a few.

2 p.m.-5 p.m.
WNYC FACILITIES AND 'SOUNDCHECK'

WNYC is a non-profit, public radio station located in New York City, comprised of WNYC AM and FM and WQXR. The stations are members of NPR and are known for their nationally syndicated news and culture programming and Internet radio broadcasts. Soundcheck is a one-hour weekday talk show hosted by WNYC's John Schaefer and is about music and the arts. Soundcheck features interviews with musicians, critics, journalists, authors and it also features live musical performances in mix of genres, including indie rock, jazz, classical and world music. The show also airs on XM Satellite Radio Channel 133. The tour will feature the Jerome L. Greene Performance Space, which is outfitted with cutting-edge digital audio and video production systems that allow it to live as vibrantly in the virtual arena as it does in its physical home.

4 p.m.-6 p.m.
BATTERY STUDIOS

Battery Studios is Sony Music Entertainment's New York City-based music production and mastering facility. Located in the former home of the legendary Record Plant Recording Studios, Battery is part of a century-long tradition of elite New York music production facilities and combines the old with the new by specializing in re-mastering, mastering and audio restoration and digitization. This tour is limited to 35 people.

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BOOTH #2739

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ZDT PREAMPLIFIERS

Radial Show New USB-Pro Stereo Direct Box

Radial Engineering Ltd. is at Booth 2573 launching the USB-Pro, a high-resolution stereo direct box designed to convert sound files from a laptop computer and seamlessly transfer them to a pair of balanced audio outputs to feed a PA, recording or broadcast mixing console.

According to Radial president Peter Janis: "For years, Radial customers have been asking us to get into the digital world. We have hesi-

tated due to lack of clear standards and challenges with respect to interfacing with computers. But with the recent advent of self-configuring USB ports, we feel the time is right to finally get involved and the USB-Pro is the first Radial product to sport digital connectivity."

Made to be plug & play easy to use, the USB-Pro automatically configures itself for use with all popular operating systems including Mac OSX, Windows XP, Vista and Windows 7, thus eliminating the need

to load special drivers. And unlike devices that are limited with 16-bit, 44.1 kHz conversion rates, the USB-Pro elevates the performance with true 24 bit, 96 kHz stereo converters to deliver more headroom and greater detail. This eliminates the need for additional sound cards or separate converters when transferring files, further streamlining production in busy work environments.

Connection from the laptop is done via the pro-audio standard USB type-B port. Digital-to-analog con-

version is monitored with the built-in headphone amplifier to ensure the signal is being properly downloaded and converted. A mono-sum switch may be engaged to check for phasing or facilitate signal distribution to two outputs should this be preferred. One simply sets the output volume control to suit. Should hum or buzz caused by ground loops be encountered, two set-and-forget side-access switches let you insert isolation transformers into the signal path to block stray DC voltage offsets.



Radial Engineering's USB-Pro high-resolution stereo direct box

Brainstorm Launches SR-28 Time Code Distributor

Brainstorm Electronics is at Booth 3158 introducing the new SR-28 Time Code Reshaper/Redistributor at AES 2013. Like its big brother the SR-112 Distripalyzer, the SR-28 can drive time code over long cables, making it ideal for synchronization during live shows and remote recording.

The SR-28 time code distributor, with two inputs and eight outputs, reshapes time code while distributing it, eliminating amplitude distortions and level fluctuations. The level of each out-



Brainstorm's SR-28 Time Code Reshaper/Redistributor

put is individually adjustable via front panel pots. The input is selected via a front panel switch. Also included are two power inputs and an automatic switch over in case of failure.

The SR-28 recognizes time code at

levels much lower than the threshold of many readers (better than -30dB) while still safely above the noise floor. This feature makes it often possible to recover unreadable code simply by restoring a proper level.

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Shure Adds DFR to SCM820 Mixer

Shure Incorporated (Booth 2523) is featuring the Digital Feedback Reduction (DFR) firmware update to its SCM820 Digital Intellimix Automatic Mixer. With the addition of DFR, audio professionals will benefit from two added channels of adaptive EQ filtering to find and remove feedback frequencies, noticeably improving gain before feedback in live sound reinforcement systems.

Introduced in April 2013, the SCM820 is an eight-channel, digital automatic mixer designed for use in speech applications and sound reinforcement applications that require many microphones to operate simultaneously. Through the incorporation of Shure's established IntelliMix technology, the best microphone for a particular speaker is seamlessly activated, while microphones that are not being addressed are attenuated. With a simple interface, the SCM820 offers customers enhanced control of mixer settings, including tabs for inputs, outputs, Intellimix parameters, link groups and preferences. Given the flexibility of the digital signal processing engine in the SCM820, Shure identified the addition of DFR to the suite of software capabilities as a viable and important value-added benefit to both existing and future customers.

"Adding DFR has been one of our highly-anticipated goals," says Chad Wiggins, category director, Wired Products at Shure. "Many Shure customers have relied on the feedback reduction feature in products such as the DFR22, and have repeatedly requested the technology be added to a mixer. While the SCM820 is already feature-packed, DFR was a value-add we couldn't ignore-making it easier to produce a better quality sound and minimize feedback."

Features included in the latest firmware update (supported by version 1.1.X or higher) include two channels of patented DFR that can be assigned to input channels and mix outputs, automatic feedback detection and filter deployment, the ability to apply up to 16 filters per channel, 25 Hz to 20 KHz bandwidth and up to 18 dB gain reduction per filter. Additionally, to further simplify usability, a "freeze" feature locks depth and frequency of existing filters to avoid unwanted automatic changes and an "auto-clear" function automatically returns filter settings to a previously defined state.

Electrodyne Spotlights 2501 Preamp, 2511 EQ

In January of 2009, Electrodyne and Pete's Place Audio (both at A-Designs Audio, Booth 3130) teamed up to bring back the classic Electrodyne brand in 500 Series module form with the launch of the 501 discrete two-stage studio preamp and 511 two-band inductor EQ. Now, almost five years later, the two companies have come together once again to offer dual mono-channel, 19-inch rack-mounted versions of both products known as the Electrodyne 2501 and 2511.

Like the Electrodyne 501, the new 2501 is a two-stage, discrete transistor, transformer-coupled preamp with active DI based primarily on the modules found in the classic 1608 console. Each amp stage is individually optimized for peak performance

using detailed Electrodyne factory engineering notes and select high performance components identical to the originals. In fact, the 2501's transformers are made by Electrodyne's original supplier to exacting factory specifications.

The preamp's active DI circuit presents an almost immeasurable load (over six megohms!) to sensitive musical instrument outputs allowing incredibly accurate capture of the instrument's true tone. Furthermore, the output of the DI circuit is designed to directly connect and interact with the mic input transformer to permit an extremely broad spectrum of tonal options.



Electrodyne's 2501 preamp (top) and 2511 EQ

Like its predecessor, the Electrodyne 511, the new 2511 is a classic two-channel, two-band, discrete transistor, reciprocal, active inductor-based equalizer using late-'60s/early-'70s design technology. As with the 2501, the 2511's custom inductors and output transformer are made by Electrodyne's original provider to strict factory tolerances as small as two percent.

Waves Audio, DiGiCo Offer DiGiGrid Solutions

Waves Audio (Booth 2839) is offering DiGiGrid, a collaboration between Waves and DiGiCo. Following implementation of Waves SoundGrid for the DiGiCo SD consoles, DiGiCo recognized the potential and created SoundGrid-based studio hardware. In addition to integrated networking capabilities, upcoming DiGiGrid studio solutions will include a full line of I/Os with world-class converters, pre-amps, headphone amplification, built-in DSP Servers and network switches. With solutions for users of Native DAWs, Pro Tools and



DiGiGrid's iOS

MADI-enabled consoles, DiGiGrid is poised to take plugin processing to a whole new level.

For Native DAW users, DiGiGrid provides real-time low-latency processing using SoundGrid-compatible plugins during recording.

For Pro Tools users, DiGiGrid increases processing power, accommo-

dating higher track counts and networking capabilities with the Waves SoundGrid platform. Operates via super-efficient Cat 5e/6 cables.

For users of MADI-enabled devices, DiGiGrid opens up the world of studio-quality sound with its MGO (optical) and MGB (BNC) MADI-to-SoundGrid interfaces. Compact and portable, they offer the ability to record performances direct-to-DAW with world-class processing and simultaneous recording and playback of up to 128 channels.



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WSDG Sets AES Presentations, Auralization Demos

WSDG's Booth (2657) will be a beehive of activity Oct. 18-20. Company co-founders Beth Walters and John Storyk and co-principal/director of international relations Sergio Molho will be on board, along with key project managers Romina Larregina, Joshua Morris and Matthew Ballos to consult with clients on future projects worldwide. In addition to a full presentation schedule, WSDG will also host ongoing demonstrations of the Auralization process.

WSDG will make three presentations at this year's Convention. On Saturday, Oct. 19, 11:30 a.m.-1 p.m., partner/GM Renato Cipriano and partner Sergio Molho, will offer a comprehensive overview of the acoustic issues and initiatives related to "Assuring High Quality Speech Intelligibility For Sports Events In Stadiums." The two key issues to be addressed are speech intelligibility and uniform sound coverage. For the past three years, WSDG has been working on four major Brazilian stadium projects simultaneously, in preparation for next year's World Cup Soccer Games and, for the 2016 Olympics. The Mineirão Stadium renovation in Belo Horizonte, was recently completed, and the venue has already hosted Paul McCartney. Renovations on Brazil's largest stadium, the 250,000-seat Maracanã, in Rio de Janeiro and on Independência in Belo Horizonte, will be completed this year. Olympic Park 2016 is under construction in Rio.

On Saturday, from 5 p.m.-6:30



Mineirão Stadium, Belo Horizonte, Brazil will be featured in an AES Stadium Acoustics Panel at 11:30 a.m. on Saturday, Oct. 19.

p.m., panel moderator/WSDG partner Sergio Molho, company principal John Storyk and ESPN VP, Technology Planning, Jim Servies, will present "A Ground Up Broadcast Facility Design—ESPN, Bridgeport, CT., and Pt. 2, "Corrective Acoustic Measures—QTV Doha, Qatar." This panel on contrasting facility planning approaches will explore ESPN's new production complex, which engaged acousticians at the design stage. In Part 2, the panel will discuss QTV.

In a related presentation, on Sunday, Oct. 20, 10:30 a.m.-Noon, WSDG project engineer Felipe Tavera is presenting his paper, "Acoustical Measurement Software Housed on Mobile Operating Systems Test," concerning a measurement test devised to provide comparative results between a dedicated type I Sound Level Pressure Meter, a PDA and a mobile application with additional proprietary components.

Sound Devices Shows New PIX 260i Functionality

Sound Devices (at Gotham Sound Communications, Booth 2738) is spotlighting the latest functionality for the PIX 260i Production Video Recorders. PIX 260i seamlessly replaces tape-based video decks in production and post-production environments, while also offering 32 tracks of audio recording and playback. Its latest firmware, version 1.03, brings even more functionality to the end-user.

The PIX 260i brings the features and tools needed by production companies looking to migrate to file-based recording and playback environments. It records either QuickTime files in either Apple ProRes or Avid DNxHD video formats or WAV format audio files. Files recorded with Apple ProRes or Avid DNxHD are ready for editing directly from the recorder in common editing environments, such as Avid, Final Cut Pro and Adobe Premiere, eliminating time-consuming transferring and transcoding. For color-critical applications, the PIX 260i supports Apple ProRes 4444 through its 12-bit, 4:4:4 3G-SDI I/O. Users can also play out files from the PIX 260i for real-time applications.

Continuing the company's heritage in production sound, Sound Devices infused the PIX 260i with 32-track



Sound Devices' PIX 260i production video recorder

audio recording and playback capabilities.

Files are recorded either simultaneously or sequentially on up to four separate, 2.5-inch SSD storage devices via two front panel PIX-CADDY slots and two rear panel eSATAp connections. This redundancy in local, removable storage devices, coupled with standard, Ethernet-based file transfer features further reduces steps in the production workflow.

Cloud Unveils 44-A Active Ribbon Mic

Cloud Microphones (Booth 3031) resurrects the spirit of the classic RCA Type 44 ribbon mic with the Cloud 44-A active ribbon microphone. Within the mic, the ribbon remains true to the original 44, handcrafted to the exact specifications first prescribed in the 1930s by RCA; however, everything else has been upgraded using state of the art materials, manufacturing processes and technology. Powered by Cloud's award-winning ultra-clean Cloudlifter circuitry, the 44-A is an active ribbon mic with personality from the past plus all the robustness and clarity required for even the most demanding recording tasks."

The Cloud 44-A is the first (and only!) active ribbon microphone with switchable Voice/Music response curves, allowing fine control over proximity effect. The full range "Music" setting is the default for most applications, capturing nuanced source material with precise detail. Singers and VO artists can use the "Voice" setting to instantly tame plosives and undesirable low end associated with being close to the microphone, or for reducing intense low frequencies when using the mic to capture an instrument at close range where rumble or vibration noise may be present.



Cloud's 44-A active ribbon microphone

Clear-Com Features Latest Intercom Solutions

Clear-Com is showing its latest range of intercom solutions at Booth 3030. The company is displaying its enhanced Eclipse HX Digital Matrix System and HelixNet Partyline Intercom System. It is also highlighting its

new RS-700 Series Analog Partyline Beltpacks and ICON Connectivity Solutions, as well as the most recent updates to its Tempest Wireless Intercom System.

The Eclipse HX Digital Matrix



Clear-Com's Eclipse HX-Delta from the new Eclipse HX Digital Matrix Systems line

Systems, comprising the Eclipse HX-Omega, Eclipse HX-Median, Eclipse HX-Delta and Eclipse HX-PiCo, offer simplified setup, user operation and administration. The Eclipse HX intercoms have large system capacity for many audio and user connections. All of the systems provide new capabilities, including Ethernet/IP Intelligent Trunking with IVC-32-HX card redundancy and dual-labels for multi-language preferences on V-Series user keypanels.

The RS-700 Series Analog Partyline Beltpacks are being introduced in celebration of Clear-Com's 45 years of intercom innovation. Designed for everyday use, the reliable RS-700 Series belt packs have an ergonomic and durable housing, intelligent functionality and exceptional audio performance, making them perfect for a variety of environments or applications, such as rental/staging, performing arts centers and houses of worship.

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online training @ soundchannel.org

www.womensaudiomission.org

VISIT US AT BOOTH 3246

SPARS Honors Howard Schwartz with 2013 Legacy Award

The SPARS (Booth 2548) Board of Directors is honoring Howard Schwartz, industry pioneer, recording icon and founder of the legendary Howard Schwartz Recording, with its 2013 SPARS Legacy Award. The award presentation will take place at 9:30 p.m. on Saturday, October 19 at Avatar Studios during the AES/SPARS Student Party. Schwartz will give a brief talk on the state of the post-production industry and pass on lessons learned to students attending the party.

Born in Buffalo, New York, Howard Schwartz opened Howard Schwartz Recording in 1975 (after being turned down for a raise by his employers at 12 East Recording) with one studio, one

engineer (himself) and a receptionist. A year later he was turning down enough work to warrant the addition of a second studio and a second engineer.

For the next 38 years, Schwartz grew HSRNY to become one of the largest recording studios and post production audio facilities in New York City. Commercials, TV shows, motion pictures, animated feature films and record albums were all recorded and mixed by the HSRNY staff in the beautifully designed and technically advanced 25,000 square foot home above Grand Central Terminal.



Howard Schwartz

Schwartz is one of the 11 original Founders, Past Presidents and Past Chairmen of the Society of Professional Audio Recording Services (SPARS). He also served as Past Vice Chairman of the ITS, The Association of Imaging Technology And Sound; Past President of the ITS/New York; and vice president of the New York Production Alliance. He is a past member of AFTRA, The American Federation of Musicians, and was the CEO of HSRNY from its inception in 1975. Howard Schwartz Recording was closed in June of 2011.

Gefen Enhances GefenTV Wireless Extenders

A couple new features make the next generation GefenTV Wireless HD 60GHz extender a solid addition to Gefen's (Booth 2631) selection of wireless extenders. The ability to pass-through 3DTV signals is ideal for cutting-edge home theaters, while the 33-foot (10m) distance is fine for most in-room applications. The Wireless HD 60GHz delivers uncompressed 1080p full HD video in the HDMI format along with lossless multi-channel audio formats such as Dolby TrueHD and DTS-HD Master Audio. Because it has MHL (Mobile High-Definition Link) compatibility, it can support the connection of any MHL-compatible mobile device and will conveniently



Gefen's GefenTV Wireless HD 60GHz extenders

charge the device while it is connected.

"This extender provides an instant delivery of audio and video with full HDCP compliance for a solid performance that takes advantage of the new features of 60GHz technology," says Gefen president Hagai Gefen. "This

new model is just as easy to install, providing a plug and play setup that anyone with even a little technology savvy should be able to handle."

Installation requires a connection of the video source to the sender, and a connection of the display or projector to the receiver. Once powered, content is transported wirelessly from source to display. HDCP compliance ensures all protected content is supported.

The Wireless HD 60GHz offers a small footprint, low pricing and high quality signal extension of HDMI. It is compatible with all TVs, displays, projectors, laptops, set-top boxes, gaming consoles, Blu-ray players and any A/V device equipped with HDMI.

New 'Tommy' Production Rocks with Lectrosonics

Of all the musicals associated with rock music, few have achieved the critical acclaim of The Who's *Tommy*. Written by The Who's guitarist/vocalist Pete Townshend and theatrical director Des McAnuff, the musical is based on The band's 1969 double album rock opera *Tommy*. On July 29th at the Tri-C (Cuyahoga Community College) Eastern Campus Theatre, in Cleveland, OH, this ever-popular musical came to life once again—serving as a one night only benefit for Broadway Cares/Equity Fights AIDS. Contributing to the show's first-rate sound reinforcement attributes was Digital Hybrid Wireless microphone technology from Rio Rancho, NM-based Lectrosonics.

Carlton Guc, president of Northfield, OH-based Stage Research, Inc., creators of SFX, a popular format for sound playback and a provider of software and hardware solutions to the theatrical and related industries, served as sound designer and audio mixer for the show. In an effort to ensure the best possible audio quality for the performance, the Lectrosonics wireless microphone equipment Guc specified included two LMa

beltpack transmitters, four SMQV variable power, super-miniature beltpack transmitters and, on the receiving side of the equation, a Venue modular receiver mainframe fully stocked with three VRS and three VRT receiver modules.

One of the most important considerations for using wireless equipment is the availability of open, or free, radio frequencies. In this regard, Guc says Lectrosonics score big points. "RF coordination was tough on this show," he explained, "as the area is quite congested. But Lectrosonics filtering on the antenna side allows for tighter frequen-



The Tri-C Eastern Campus Theatre's production of 'Tommy' enjoyed first-rate sound reinforcement via Lectrosonics' Digital Hybrid Wireless mic technology

cies without any intermodulation issues and the transmitters themselves are quite easy to set."

Digigram's Sturmel on New AGC Methodology

Digigram research project manager Nicolas Sturmel is presenting a paper and poster at the 135th AES Convention on Saturday, Oct. 19, from 5-6:30 p.m. Titled "Automatic Analog Preamp Gain Control Using Digital Command," the paper addresses the problem of designing an automatic gain control (AGC) in the absence of

dedicated hardware such as voltage-controlled amplifiers.

Dr. Sturmel will discuss how Digigram overcame the challenges of fixed gain steps and variable delay of the gain command to arrive at a proposed solution: a very simple yet high-quality, digitally controlled automatic gain using only 10 MIPS of process-

ing power from Digigram's CANCUN high-end USB sound card, plus the built-in, high-end, digitally controlled mic preamplifier.

Dr. Sturmel is in charge of advanced research at Digigram. He holds a PhD in signal processing and was a postdoctoral fellow at Institut Langevin ESPCI in Paris and GIPSA-lab Grenoble.

Grundman Project Studio Thrives with IsoAcoustics

Music producer, writer and mastering engineer Paul Grundman has installed a pair of IsoAcoustics (Booth 2542) ISO-L8R155 acoustic-isolating monitor stands at his project studio to optimize the performance of his nearfield monitor speakers and ameliorate some of the control room's acoustic irregularities. IsoAcoustics innovative speaker stands have a unique, patented isolation technology which effectively eliminates the transfer of energy to surrounding surfaces, providing better focus across the frequency spectrum along with enhanced stereo imaging.

Grundman frequently collaborates with EDM artists Celeste and Rokuro under the moniker Grundmaster, and works as an engineer at one of the top Hollywood music mastering facilities, Bernie Grundman Mastering. He reports that the new IsoAcoustics stands almost instantly improved the performance of the Focal Solo6 Be near field monitors in his project studio, which is located in a beach bungalow in Malibu. "Things became more balanced immediately," he says. "Previously, the bass wasn't as focused. With the IsoAcoustics stands, the bass is more focused; in fact, the whole frequency spectrum is actually more focused."

The proof, says Grundman, is in the improved speed and accuracy with which he can now finish a mix with the IsoAcoustics stands. "Before the IsoAcoustics stands were in my project studio I had to do six to eight revisions and recalls of my own mixes-going back and forth to the car for reference, checking to hear if the vocals were too hot or not hot enough—because of all the mid-range null points in the room. I'm able to now reduce the amount of times I go back and forth to the car and listen. After I installed the stands I sent a mix to Rokuro and he said, 'I think you got it in one!' So the stands have made a difference."

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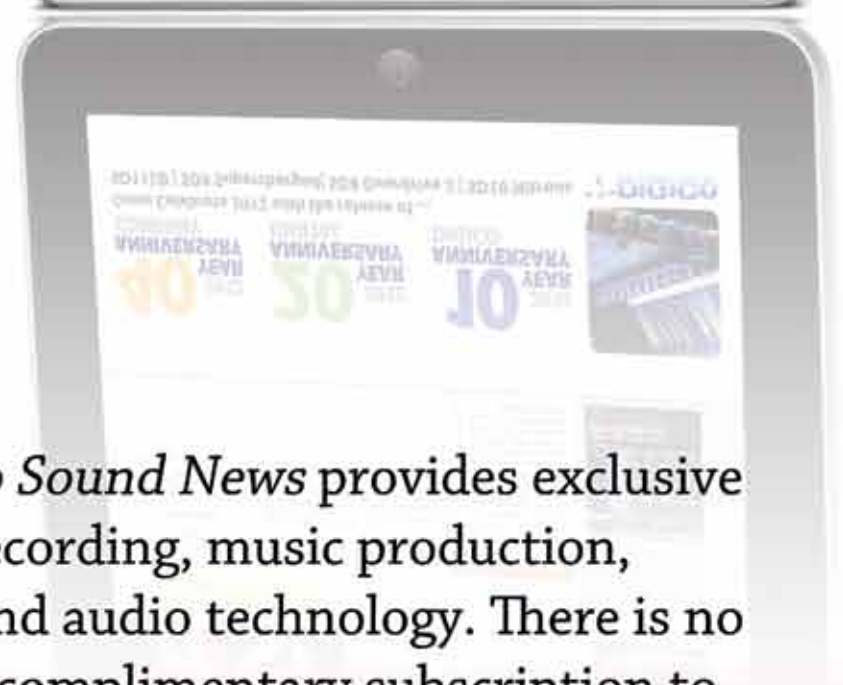


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iZotope Launches Nectar 2 Plug-In

iZotope Inc. (Booth 2921) is launching the next version of its award-winning vocal processing technology, Nectar. Coming in October, Nectar 2 will bring the best of digital innovation and analog character into a complete set of tools specifically for voice.

"We were excited to revisit what made Nectar so ideal as a vocal processing plug-in," says iZotope product manager Brett Bunting. "We've spent a lot of development time incorporating new ideas designed with our users in mind. Nectar 2 users won't believe how quickly they'll be able to recreate classic vocal sounds or invent brand new ones."

With Nectar 2, add character to tracks with modeled plate reverb, harmonic saturation, and new creative effects. Stay in tune, remove distracting breaths without the need for audio editing, transform a single vocal take



iZotope's Nectar 2 vocal processing plug-in

into a harmonized ensemble, and much more.

Nectar 2 can be used as plug-ins in your favorite host. Supported plug-in formats include 64-bit AAX (Pro Tools 11), RTAS/AudioSuite (Pro Tools 7.4-10), VST, VST 3, and Audio Unit.

NUGEN Audio Updates iSL

NUGEN Audio (Booth 2858) is unveiling a significant update to iSL, its inter-sample true-peak limiter. In response to high customer demand from the film and game sectors, iSL is now available in a 7.1 surround channel configuration and adds the ability to limit true-peak audio according to the Apple Mastered for iTunes methodology.

iSL is part of NUGEN Audio's range of innovative and intuitive loudness correction tools, which includes VisLM and LM-Correct. Providing complete control over peak levels in audio signals now from mono to 7.1, iSL measures inter-sample peaks and allows users to set the true-peak limit rather than the traditional threshold at which limiting begins. By measuring and correcting for inter-sample levels, iSL protects against distortion that can be introduced when codecs such as MP3 and AAC are applied downstream. With the new release, iSL's true-peak detection algorithm now enables



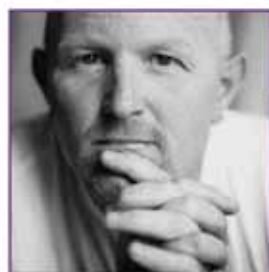
NUGEN Audio's iSL inter-sample true-peak limiter is now available in a 7.1 surround channel configuration

accurate assessment of audio and preparation of cleaner compressed files for Apple's all-important iTunes channel.

Like all NUGEN Audio tools, iSL is intuitive to use and lets audio professionals mix with their ears, leaving iSL to ensure compliance with loudness standards.

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Game Audio Puts Pedal to the Metal

By Kelleigh Welch

The Game Audio Sessions track kicked off yesterday with a presentation from Microsoft Game Studios' Mike Caviezel on incorporating the sounds of vehicles into games, focusing on the system design, recording and design methodology, and various implementation techniques and tricks that give these vehicles that realistic sound.

"You want the players to 'feel' something," Caviezel said. "You're trying to get them to feel like they're going faster, changing direction or stopping."

To create the sensation of driving a car, Caviezel said you first need to decide what type of car you're going to simulate, and how that engine works. Once you know how the vehicle should sound, then you can mic a vehicle properly to get the sound you're looking for.

"You mic up a car in the same way

you would a drum," Caviezel explained.

The Game Audio Session track will bring many of the industry's gaming audio engineers to discuss their own experiences working with various games, including scoring the music for Tomb Raider (Friday, 9 a.m., room 1E11).

The "Learning From The Future" session (Saturday, 3:15 p.m., Room 1E10), will feature a panel discussion with Scott Selfon of Microsoft and Garry Taylor of Sony Computer Entertainment Europe, to discuss the patterns and practices that are changing within audio production for games.

The "Audio On Web-Overview and

Application" session (Saturday, 11:30 a.m., Room 1E10), will discuss the recent advancements for implementing sound within a Web browser, specifically with the first publication of the Web Audio API and the progress on the Web MIDI API.

Another exciting panel will feature Russell Brower of Blizzard Entertainment, Jason Kanter of Avalanche Studios, D. Chadd Portwine of Vicarious Visions, Alex Wilmer of Crystal Dynamics, and Scott Selfon of Microsoft, to discuss their experiences recording for games (Session "In The Trenches," Friday, 5 p.m., Room 1E10).



Microsoft Game Studios' Mike Caviezel

Antelope Orion³² Up for TEC Award

Antelope Audio's (Booth 3139) new Orion³² interface has been nominated for the 29th Annual Technical Excellence & Creativity (TEC) Awards in the "Computer Audio Hardware" category.

Igor Levin, president and founder of Antelope Audio, says: "We are pleased the Orion³² has been nominated for Outstanding Technical Achievement by the TEC Foundation. The Orion³² is a best-in-class product that sets new standards in recording and playback in recording and live sound environments, delivering unmatched audio quality and value in a single 1U rackspace unit."

A 32-channel AD/DA converter and audio master clock in a 1U rack, the Antelope Audio Orion³² is compatible with all major recording software platforms. The device supports both MADI and USB interfaces and is clocked by Antelope's renowned 64-bit Acoustically Focused Clocking (AFC) technology.

Dugan Taps Stevens as Office Mgr.

Dan Dugan is appointing Don Stevens as office manager at Dan Dugan Sound Design (Booth 2647). Stevens will be responsible for sales, rentals and general day-to-day management of the company.

"Don is the perfect fit for Dan Dugan Sound Design," says Dan Dugan. "He has a superb understanding of the markets served by our products, having been personally involved with many of those markets over the years. Our customers will enjoy working with him."



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At Booth 2639 Genelec is showing its new 1237A and 1238A Three-way Smart Active Monitors (SAM). Shown here with one of the new units at the Genelec booth are, from left, Will Eggleston, Genelec Inc. marketing director; John Conard, national sales manager; and Paul Stewart, Genelec east coast sales manager.

Neumann Spotlights TLM 107 Microphone

At Booth 2831 Neumann is showcasing its newest studio microphone: The TLM 107 large diaphragm microphone. Built with innovation based on tradition, the TLM 107 is a universal, standard-setting microphone with multiple polar patterns for studio, broadcasting and demanding home recording applications.

The TLM 107 features a surprisingly fresh design and a novel operating concept. Wolfgang Fraissinet, president of Neumann-Berlin, explains: "The TLM 107 is a modern, high-resolution sound transducer with excellent reproduction characteristics that enable it to capture the original sound without any color-



Neumann's TLM 107 large diaphragm mic

ation, thus ensuring unlimited design freedom in mixing and post-production."

For the first time, all of the microphone switch functions are controlled through an elegant, wear-resistant navigation switch. The contemporary, intuitive operating concept includes an illuminated pattern display in the chrome ring, with the Pad and Low Cut status LEDs positioned to the left and right. The switch and display are located on the rear of the microphone so as to not distract singers. After 15 seconds, the display is turned off automatically, allowing the TLM 107 to be positioned discretely on the stage.

PMC 'Masters of Audio' Presentations

FRIDAY, OCTOBER 18

10-11 a.m. MIXING WITH 'BASSY' BOB BROCKMAN

Bassy Bob (P. Diddy/Santana/Christina Aguilera/Sting/the Fugees) gives an insight into his 3D mixing approach using a combination of EQ, compression and placement.

11-12 a.m. A JOE FERLA RETROSPECTIVE WITH SPARS

Joe Ferla, a five-time Grammy Award recipient and renowned engineer to some of the best musicians in the industry, will be presenting tracks for listening from his extensive discography. After each track is played he will answer any questions regarding the track such as how he recorded the artist, which mics he used on what instrument, etc. Songs from artists such as Roberta Flack (that started his career off), David Sanborn, John Scofield, Eliane Elias, Dave Douglas, Christian McBride, Charlie Hunter and others will be featured in this unique listening experience.

12:30 p.m.-2 p.m. JIMMY DOUGLAS, 'HANGING WITH THE SENATOR'

Jimmy Douglass (also known as The Senator) is an American four-time Grammy winning recording engineer and record producer, whose prolific career has spanned more than four decades. JD will present some of his latest projects like Justin Timberlake's 20/20 Experience, as well as some of his favorite past time productions. JD will take ample time to answer your questions!!

2 p.m.-3 p.m. RONALD PRENT/DARCY PROPER, 'THE LORI LIEBERMANN SURROUND SESSIONS'

Award winning engineers Ronald and Darcy will take you through the process of mixing and mastering the first ever surround recordings of singer/songwriter Lorie Lieberman's new album, Bricks against the Glass, recently released on the Pure Audio Blu Ray audio-only format in high resolution. As the writer of 'Killing me Softly,' made famous by Roberta Flack and more recently covered by the Fugees, the new album shows the immense songwriting talent and musicianship and includes the world's first-ever 5.1 mix of 'Killing Me Softly.' The surround



Young Guru is appearing at PMC 'Masters of Audio' sessions on Friday and Saturday during the AES Convention

album was produced by PMC's own Maurice Patist.

3 p.m.-4 p.m. STUDENT CRITIQUE SESSIONS

Students! Bring your stereo or surround projects to these non-competitive listening sessions and a panel will give you valuable feedback and comments on your work! Students should sign-up for time slots at the first SDA meeting, on a first come, first served basis. Bring your stereo or 5.1 work on CD, DVD, memory-stick, or hard disc, as clearly labeled 44.1 KHz WAVE or AIFF files. Finalists in the Recording Competition are excluded from participating in this event to allow the many non-finalists an opportunity for feedback on their hard work. The Student Recording Critiques are generously sponsored by PMC, and you get to hear your work on some amazing loudspeakers! Moderator: Ian Corbett, Kansas City Kansas Community College, Kansas City, KS.

4:30 p.m.-5:30 p.m. ULRIKE SCHWARTZ, 'MARISS JANSON'S' BEETHOVEN PROJECT'

Last year, Latvian conductor Mariss Jansons fulfilled his heart's desire and performed all of Beethoven's symphonies together with the Bavarian Radio Symphony Orchestra in one of the world's most beautiful concert halls, the Suntory Hall in Tokyo. Ulrike Schwartz was the recording and mixing engineer for this immense project. A total of 67 stringed instruments have made the trip (34 violins, 13 violas, 11 cellos and nine basses), plus 23 brass instruments and a full complement of wind. Nor is this just 'any' orchestra. In 2008, Gramophone placed the Bavarian Radio Symphony Orchestra sixth in the world, ahead of numerous (far) more fancied competitors.

Earthworks Sets Mic, Preamp Giveaway

Earthworks (Booth 2739) is holding a dual giveaway in their booth throughout the AES Convention. Visitors to the booth will have the chance to win either an M30 measurement microphone (valued at \$949) or the new 521 ZDT 500 series preamp (valued at \$1349).

Simply go to Booth 2739, get your badge scanned by an Earthworks representative and select which prize you would like to enter for a chance to win. Winners will be notified within one week following the show.

Attendees can also double their chances of winning by tweeting during the show: 'I want to win the @EarthworksAudio M30 measurement mic at @AESOrg #AES13 at booth 2739 #earthworksaes' or 'I want to win the @EarthworksAudio 521 ZDT 500 series preamp at @AESOrg #AES13 at booth 2739 #earthworksaes.'



Earthworks' M30 measurement microphone (left) and 521 ZDT 500 series preamp

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Jimmy Douglass (Friday, 3 p.m.)
Michael Brauer (Saturday, 1 p.m.)

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Cell Phone Privacy at AES Via RealTraps

It will be a homecoming of sorts when RealTraps (Booth 3226) provides several Cell Phone Privacy Stations at the Audio Engineering Society (AES) Convention. The idea for this product came when RealTraps co-founder Ethan Winer observed how noisy it was on the floor at the Jacob Javits Center at previous AES shows.

"As I walked around the show floor I saw people covering their ears, or trying to find a quiet spot to use their cell phones. That gave me the idea for a 'portable booth' large enough to stand inside. Not only for shows like the AES, but also at busy airports and restaurants. We're happy

to bring this product full circle and provide Cell Phone Privacy Stations for AES attendees to use at no cost," says Winer. "It's remarkably effective, letting people converse easily and privately in a noisy environment, in addition to its use in recording studios where we call it the QuietZone."

On Saturday, October 19, from 5 p.m.-7 p.m. Winer is conducting an AES workshop, "Lies, Damn Lies, and Audio Gear Specs." This workshop therefore defines a list of standards that manufacturers and reviewers should follow when describing the fidelity of audio products. It will also explain why measurements are a bet-



RealTraps' Cell Phone Privacy Station

ter way to assess fidelity than listening alone.

Sanken Showcases Chromatic Series Mics

Sanken Microphones (Booth 3158) is showcasing the Chromatic Series microphones designed for studio recording. Coinciding with the



launch of the new Chromatic Series is the newest model, the CU-55 cardioid microphone, which features a modern, compact design in a small, lightweight, easy to position package.

To learn more about the full Chromatic Series line visit the new website: www.sankenstudio.com.

Sanken has looked deeply into the needs of studio recording engineers who demand the highest level of transparent, accurate and natural sounding recordings. The result is the Chromatic Series, a family of precision tools that can handle anything from the roughest sounds of a metal band to the supernatural realms of symphonic recording.

Famed producer/engineer George Massenburg says about Sanken, "A big sound, well-separated tones, clean high-end, warm low-end, and nice attack. The high frequency response is unbelievable." Respected film scoring mixer and recording engineer/producer Bruce Botnick adds, "The clarity and musicality is astounding."

Radial Updates SW8 Backing Track Switcher

Radial Engineering Ltd. (Booth 2573) has updated the SW8 backing track switcher with several new features and functions.

The SW8 is designed to switch eight audio channels simultaneously. Backing tracks are recorded on two separate systems and each is sent to the SW8 where the user may manually select between the playback systems or have the SW8 automatically switch between them when a drop-out occurs via an internal gate. Inputs include a choice of 1/4-inch TRS or 25 pin D-sub. The outputs can be via a series of transformer isolated low-Z XLR outputs to run through a snake system or a D-Sub.

According to Radial's president Peter Janis: "Over the past several years, the Radial SW8 has gained tremendous market penetration with major tours such as The Eagles, Rush,



Radial Engineering's SW8 backing track switcher

Rihanna, Maroon 5 and Cirque Du Soleil using it along with being employed in a wide variety of permanent installations to provide safety backup. During this time we have had many discussions with the technicians who use the SW8 on a daily basis. This input has driven us to develop a next-generation switcher that will elevate the performance in several key areas such

as managing standby status more effectively, muting the main audio outputs to enable on-the-fly editing and providing remote controllability with LED status indicators."

New features include: A "standby" function that enables the technician to stop the show in between songs when the artist chooses to speak to the audience. A global mute turns off all outputs allowing the tech to monitor playback tracks and prepare playback cue points. Two signal status LEDs have been added for both A and B playback systems providing visual indicators to show signal present. External remote control options now include either a footswitch or desktop options with LED status indicators.

Sonnox Sets 40 Percent Discount Offer

From now through the pre-Christmas shopping period until November 30, Sonnox is offering a 40 percent discount on all plug-ins and bundles (excluding Codec Toolbox, GML Option.)

"We'll shortly be releasing the next entry in our growing collection of 64-bit AAX plug-ins," says Sonnox Sales & Marketing manager Nathan Eames. "The Oxford Reverb has been on many Pro Tools users' wish lists for Pro Tools 11 compatibility, so we're delighted to be releasing an AAX version in the coming weeks. Now is an opportune time to buy Sonnox AAX plug-ins, as we're currently running our biggest promotion to date."

AES Outgoing President Reflects on Fruitful Year

By Kelleigh Welch

The presidency of the AES offers a singular vantage point to observe how a diverse group of individuals work together to champion the Society's mission, says Frank Wells, whose term as president will end shortly after the conclusion of the 135th AES Convention.

"The Audio Engineering Society is a unique organization. We are part of an industry that is also a community. We have a small, dedicated, hard-working (overworked) staff, so conducting much of the business of the society falls heavily on volunteers—the Board Of Governors, local section committees, conference development, even in standards development," Wells said.

The efforts of the 135th Convention Committee, Chaired by Jim Anderson, and sub-committee's will be on display in four days packed with events and activities and technical sessions and workshops.

"There is clear evidence of initiatives to reach out to ever more of the professional audio community," Wells said. "The Project Studio Expo, begun last fall, has returned. The PSE is joined by the Systems Sound Symposium, along with strong program tracks on game sound, live sound, digital audio networking, broadcast audio, sound for picture and more."

The program content illustrates the diverse nature of the Society's membership.

"Our members are all involved in professional audio, but within that commonality there is a lot of diversity. We're nearing two years of staff lead-



AES Outgoing President Frank Wells

ership under Executive Director, Bob Moses, and he's worked to evaluate every aspect of the Society's activities—how members are being served, how their needs differ from stakeholder group to stakeholder group and where we can improve."

One particular push this year was to organize and choose a site for the AES European conventions as early as possible, with an eventual goal of announcing the location two years in advance. Right now, the AES has announced that Berlin will serve as the location for 2014, and plans for 2015 and 2016 are underway.

Even with lingering troubles in the international economy and changes within pro audio, Wells remains optimistic on the future of AES.

"We entered 2013 with a sense of optimism and hope, and AES continues to adapt to a changing world with that enthusiasm intact. I look forward to the leadership of Sean Olive as he takes charge for the coming year. Challenges remain, but progress is being made and the Society is moving forward."

Networked Audio Track Explores Shifting Paradigm

Following the recent publication of AES67-2013, a new engineering standard for networked/streaming audio-over-IP interoperability, the 135th Audio Engineering Society Convention is presenting the Networked Audio Track, a comprehensive examination of the ongoing fundamental shift in

networked audio. The traditional paradigm of transmitting audio and video media content over dedicated point-to-point cabling is being rapidly supplanted by methods of moving media content over data networks such as Ethernet, local-area networks (LANs) and IP-based wide-area networks (WANs). The Networked Audio Track, supported by the AES Technical Committee on Networked Audio Systems, explores the latest developments in methods, protocols and applications of every aspect of networked audio, from low-latency media distribution to command and control of networked audio devices, from Audio-over-IP to coding and error correction.

Chaired by Tim Shuttleworth, a noted expert in the domain of net-



Tim Shuttleworth

ShowNews

worked audio and the Engineering Manager at systems manufacturer Renkus-Heinz, the Networked Audio Track will cover the entire spectrum of this complex topic, while catering to audience knowledge levels ranging

from entry level to expert. A partial list of topics covered in presentations, which take place from 2:30 p.m. to 7:00 p.m. Thursday, Friday and Sunday, includes: Audio Distribution Over Networks; A Primer On Fundamental Concepts of Media Networking; Command and Control Protocols; Networked Audio Interoperability Standards.

Notes Shuttleworth: "Networked audio is very rapidly integrating itself into the very fabric of pro audio, in a wide range of applications. As a result, learning as much as you can about networked audio is critical to furthering a career in any corner of the industry. This track was developed with that in mind, to offer a wide range of information to the widest audience possible."

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different programs over the course of Friday and Saturday, you'll find experts presenting in-depth, hour-long training sessions on need-to-know topics like mic placement, mixing mastering, acoustics, metering and more. Sunday will see the stage taken over by the SCN Systems Sound Symposium, with industry leaders providing insights and advice for AV integrators and consultants at four different events.

Elsewhere at the Convention today, there's a lunchtime keynote with legendary producer Jimmy Jam, technical papers, workshops, seminars, technical tours, tutorials, master classes, Platinum panels and lots more. So welcome back to AES-dive in.

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