From the editors of Pro Sound News & Pro Audio Review

day2 saturday edition

the AES DAILY

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

Preserving Our Audio Past

By Strother Bullins

Each year, the AES Convention surrounds its members and attendees with new, innovative ideas, and on the exhibition floor, plenty of new gear riding the bleeding edge of technological capability. Yet in the overwhelmingly all-digital world of modern audio production, the multimillion-dollar question is, "How do we ensure our multitrack files are even accessible in the future?"

Konrad Strauss at yesterday's workshop "Best Practices for Creating and Preserving Born-Digital Audio Files"

Last December, the Library of Congress released the National Recording Preservation Plan, a congressionally mandated blueprint for saving America's recorded sound heritage for future generations. The plan encompasses a near decade of work by the Library and the National Recording Preservation Board.

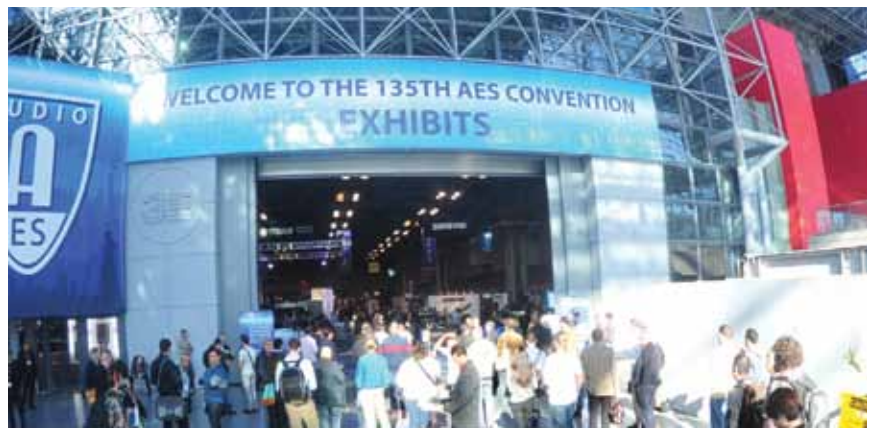
Meanwhile, the 135th AES Convention has conceived a highly informative multipart Workshop and Tutorial Series, the "National Recording Preservation Plan," launched yesterday morning with a workshop hosted by Konrad Strauss, "Best Practices for Creating and Preserving Born-Digital Audio Files." The panel also featured Chris Lacinak of Audio Visual Preservation Solutions, George Massenburg of McGill University, and Charles Van Winkle of Adobe. The Series continued with back-to-back Tutorials hosted by Lacinak, "Audio System Performance Testing" and "Preservation Planning," and will resume on Sunday with three "Audio Preservation/Archiving" Tutorials.

"This really is a gift," gushed Strauss in his introduction, referring to the ample attention the 135th Convention is giving to the subject of audio recording preservation.

Compared to the multitrack recording days using two-inch analog tape—where track sheets and outboard gear settings were also "analog," documented on paper and stored with the media—today's archiving challenge involves storing future-

audio past on page 38

Eager Throngs Flock to AES Exhibits



With the opening of the exhibit floor yesterday, eager attendees thronged to booths to see the latest and greatest offerings of the pro audio world. Christopher Plunkett, deputy director, convention management for the AES, was enthusiastic about the healthy registration numbers—15,000 as of Thursday night—and especially about the presence of some high-profile exhibitors that have been conspicuous by their absence in recent years: "We're finding companies are returning and others are doubling-down and investing in their presence here, which is great to see."

By Clive Young.

With a flurry of excitement, the exhibit floor opened yesterday morning, marking what for many is the true beginning of the annual AES Convention. While the first day, Thursday, was filled with the convention keynote, workshops, panels, papers and more, Friday's events got underway as attendees raced into the exhibition hall to see the latest and greatest offerings of the pro audio world. They weren't disappointed either, as hundreds of exhibitors manned their booths to present their products for the recording, broadcast and live sound markets, many offerings being displayed for the first time anywhere

The exhibit floor was packed with attendees and given the numbers, that's no surprise. The first day of the convention garnered more than 1,000 on-site registrations, bringing total registration as of Thursday night to 15,000, with that number only expected to grow over the

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Massenburg Stresses Education in Heyser Lecture

By Kelleigh Welch

The future of the music industry lies in education. At least that's the way George Massenburg, a four-time Grammy Award winner, sees it.

In his lecture Thursday night, as part of the Richard C. Heyser Memorial Lecture Series, Massenburg said that while technology has made music production more accessible, it has also affected the quality of music.

"Music is constantly changing and moving in new directions," Massenburg said. "It used to be extremely expensive to record anything with technical quality, and you needed expertise to get the best sounds. Technology has changed much, including the structure of everything in the music industry, and one thing we lose is quality control by experts."

This does not mean, however, that

George Massenburg delivering the Heyser Lecture on Thursday night

you can't find quality music produced from these home studios. Instead, Massenburg stressed that the future of music, and the key to maintaining high quality music production, lies in education.

"Producing great music is deeply entwined with cognition," Massenburg said. "Maintaining the quality of music requires skill."

As an Associate Professor of Sound Recording at the Schulich School of Music at McGill University, Massenburg said he constantly strives to find new methods to educate his students and provide them with tools to produce recordings of the same caliber as larger, professional studios.

To do this, educators require access to the technology, which relies on the designs of the audio companies, and access to high quality recordings, which requires carefully honed production skills developed through training.

"They all rely on each other," Massenburg concluded.

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In a private, pre-AES demonstration for The AES Daily, API introduced its small footprint, full-featured API The Box analog console PAGE 6

The Recording Academy Producers & Engineers Wing is releasing an updated version of the Master Delivery Recommendations white paper, 'Recommendation for Delivery of Recorded Music Projects (Including Stems and Mix Naming Conventions)' PAGE 12

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New Portable Loudspeakers Join JBL Line

JBL Professional (T1) is showcasing its new PRX700 Series portable loudspeakers. The next generation in JBL's market-leading PRX portable PA line, the PRX700 Series offers massive improvements in power, SPL and connectivity.

The PRX700 Series comprises seven new models: the PRX710, 10-inch, 2-way multipurpose loudspeaker; the PRX712, 12-inch 2-way multipurpose loudspeaker and floor monitor; the PRX715, 15-inch, 2-way full-range main system/floor monitor; the PRX725, 15-inch, 2-way bass reflex loudspeaker; the PRX735, 15-inch, 3-way full-range main system; the PRX715XLF, 15-inch, self-powered bass reflex subwoofer system; and the PRX718XLF, 18-inch self-powered bass reflex subwoofer system.

JBL's PRX700 Series portable loudspeakers

All PRX700 Series loudspeakers are powered with 1500W Class-D amplification. The PRX700 Series models feature new Differential Drive woofers that provide better heat dissipation, lower power compression and higher dynamic range.

The PRX700 Series features JBL's patented waveguide technology, providing excellent coverage throughout the system's bandwidth. The sound is smooth and consistent without hotspots, so control is optimized.

Jim Bailey and Michael Hurwitz pose with the USB 500 Rack. Combining a 500 series frame and a USB 2.0 audio interface into one product, the Rack opens up the 500 series to a much wider audience.

Phoenix Audio Intros Nicerizer Junior

Phoenix Audio (Booth 3157) is introducing the Nicerizer Junior summing mixer. This 16 input and 4 output Class A discrete active summing mixer and amplifier is based on the popular Nicerizer 16 mk2.

This product was designed to offer high quality analogue summing to clients where sonic quality is imperative whilst still being aggressively priced to appeals to lots of customers. The original Nicerizer 16 and Nicerizer 8 summing mixers were release initially in 2003 and Phoenix Audio was one of the first companies to recognize this market and release a product to cater for the demand for analogue summing and tone as a repost to the cold lifeless sound offered by DAW computer systems.

The Nicerizer Junior has 16 inputs containing 16 of our Class A discrete input buffer amps, 4 outputs containing our well renowned DSOP2 Class A discrete output amps and 4 custom wound transformers, each channel has panning with detented/stepped control and an 8db level boost.

Evolving Audio For Broadcast

By Strother Bullins

The DTV Audio Group, under the leadership of Executive Director Roger Charlesworth, has helped forge lasting standards by nurturing an open dialog between our nation's largest television broadcast and cable entities.

On Friday, the DTV Audio Group presented a Special Events Forum, "Audio Production and Distribution in an Evolving Television Delivery Landscape," featuring experts from a wide range of employers including Linear Acoustic, ESPN, HBO, KQED, Saturday Night Live, FOX Networks Engineering and Operations, Sync Sound, Twin Cities Public Television, Late Night With Jimmy Fallon, Starz Entertainment, Turner Sports, and NBC Universal. The event's keynote address, delivered by Tom Sahara of Turner Sports, shared a fascinating collection of data to illustrate our migration from traditional television viewing to an amalgamation of video consumption via mobile devices such as smartphones and tablets, video streaming products such as Roku and Apple TV, and how these trends are drastically changing human behavior at home, at work, and on the move.

Tom Sahara, vice president of operations and technology for Turner Sports and chairman of the Sports Video Group

Other topics covered in the extended program included "A Paler Shade of White: Facing the Realities of Shrinking Professional Wireless Spectrum"; "Objects Are Closer Than They Appear: Interactivity, Object-Oriented Audio, Advanced Channel Formats, and Surround Virtualization in Next-Generation Services;" "How Many Channels Is Your Cloud?: Expanding Visions Of Television Audio for Mobile and Over-The-Top Streaming;" and Television Versus Music, Round Two: The Joys and Sorrows of Television Music in Surround."

Other television associated topics covered in Broadcast/Streaming Media Sessions earlier this week include "Television Loudness and Metadata," "Audio for 4K TV," "Audio for Mobile TV," and "Content Delivery and the Mobile Initiative."

Neumann 'Dummy Head' Is Ready for Its Closeup

"Boom Up!" is a new short film by award-winning writer/director Guy Chachkes that challenges the traditional sensory perspective of the moviegoing experience. The 12-minute film is shot entirely from the perspective of the boom microphone, with the audio experience playing the lead role. The "lead character"--or primary microphone used on set--was a Neumann (Booth 2831) KU 100 "dummy head" microphone mounted to a boom pole.

"Boom Up!" reveals a crew setting up for a low-budget sci-fi movie, not unlike François Truffaut's 1973 classic "Day for Night," an Academy Award-winning film that also deals with the challenges that accompany the movie-making process. In "Boom Up!", the viewer is actually a critical piece of recording equipment, omnipresent during the entire process, and often atop the actors. "Everyone is setting up for a scene," explains Chachkes. "The electricians are setting up the lights, the producer is arguing with everyone on set, and scandals are brewing in the background--it's a very 'real world' production."

Neumann's KU 100 'dummy head' binaural microphone

Since the film narration is inextricably tied to the point of view of the boom microphone, capturing a realistic, authentic sound was a fundamental concern during the filmmaking process. "Since the movie is called 'Boom Up!', it was very important to have the best possible sound. My producer [Jesse R. Tendler] came across the concept of recording in binaural surround sound, and after doing some research, we determined that the Neumann KU 100 would be perfect," Chachkes recalls. "In most applications I've seen, the KU 100 microphone is stationary, but we moved it around with the camera itself. We pointed the 'dummy head' wherever the camera was looking, and it helped create a very realistic experience."

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Boffo Reviews for A-T5040 Cardioid Condenser Mic

Leading journalists and engineers have been raving about Audio-Technica's (Booth 2723) AT5040 since its recent introduction.

Audio-Technica's AT5040 cardioid condenser mic

In his review for the June issue of *Mix* magazine, Barry Rudolph, an L.A.-based recording engineer and audio expert, states, "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."

In an August feature for *Pro Audio Review*, which recently nominated the AT5040 for a PAR Excellence award in the category of Large Diaphragm Condensers (LDCs, non-hand-held), PAR technical editor and Nashville engineer Lynn Fuston stated that the "AT5040 is a well-built, respectable mic with a proud heritage and lots of unique design features. All together, this is the best microphone package A-T has ever made. The fit and finish of the AT5040 are superb."

Additionally, Alan Branch, a freelance engineer/producer, wrote for the August issue of *Audio Media*, "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 every produced!"

Jimmy Jams at Lunchtime Keynote

By Clive Young

Friday's Lunchtime Keynote found legendary producer Jimmy Jam holding court, informing and entertaining hundreds of attendees with the broadly titled "The Current and Future Direction of the Recording Process from an Artist, Engineer and Producer's Perspective." The five-time Grammy winner, who with his partner, Terry Lewis, has created hits for the likes of Janet Jackson, Mary J. Blige, Celine Dion, Kanye West, Sting, Chaka Kahn, The Human League, Usher, Celine Dion, Mariah Carey, Robert Palmer, Michael Jackson and others, offered as many laughs as he did insights.

Those who don't know history are doomed to repeat it, so Jam shared many of his experiences coming up in the music business, from going to grade-school music class with Prince, to getting his first gig as a professional musician, drumming for his father's band at age 12 ("My mother was my first agent...she said, 'You can't give him $5; you have to pay him like any other drummer.'").

Prior to yesterday's keynote are (from left) AES executive director Bob Moses, producer Jimmy Jam, and AES Convention Committee Chair Jim Anderson

A recurrent theme in the largely off-the-cuff talk was that technology has to serve the music and the song, and not the other way around, as when Jam related the "revelation" of working with two 24-track tape machines linked together at Larrabee Studios in 1983 ("48 tracks? We can stack vocals for days!") or not getting too in-depth with keyboard settings ("I did an interview with *Keyboard* Magazine [about Janet Jackson's Control album] and told them I was using a Mirage, which was a sampling keyboard—its sampling rate was horrible and the sounds were horrible, but it was what sounded right to me. He looked at me and said, 'Don't you go in and tweak the sounds?' I said, 'Nah, I don't really do that. Don't they pay experts to do that at the factory?').

If you missed Jam yesterday, you can catch him later today as part of the Grammy Soundtable (Room 1E15; 2:30 p.m.), with an all-star panel honoring the late Phil Ramone. Other panelists will include Frank Filipetti, Leslie Ann Jones, Bob Ludwig, Elliot Scheiner, Al Schmitt, Peter Chaikin, BJ Ramone and many more.

Ioan Allen, senior vice president of Dolby Labs, paid tribute to the late Ray Dolby, leading a discussion of his life, beginnings in audio and groundbreaking career.

The Focusrite and GC Pro (Demo Room 2D02) is featuring a state-of-the-art recording/playback environment featuring Focusrite RedNet Audio I/O, Ocean Way AS1 Monitors and the new Slate Digital RAVEN MTX/MTi Multi-Touch Production Consoles. Shown here, from left, are: Focusrite Novation president Phil Wagner; GC Pro VP Rick Plushner; GC Pro Northern Region director Richard Ash; and Ocean Way Audio president Allen Sides.

Bob Bauman stands in front of a rack of six Aurora 16 converters, all connected via the company's new LT-TB, a two-port Thunderbolt expansion card that supports daisy-chaining Aurora and Hilo converters as well as any other certified Thunderbolt device. The LT-TB can be used in a chain on up to six converters for up to 96 analog channels, plus 96 digital channels, on one Thunderbolt port.

Louis Manno (right) and David Hollander stand with the museum's collection of antique audio relics. One of the items on display is the Western Electric Mechanical Amplifier, the first known device for amplifying audio signals, released in the mid-first decade of 1900.

During a lunchtime keynote, Linecore's Michael Bishop held a discussion on the transmigration of souls.

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Sony Highlights DWZ Wireless Mic Series

Sony's (Booth 2526) newest MI packages in its widely used DWZ wireless microphone series—the DWZ-B50I instrument set and the DWZ-B50GB guitar set—continue the series' focus on flexibility, stability and high quality sound, while adding new features that give performers more options. Each new set offers 24-bit linear PCM digital audio transmission, two selectable RF modes and Sony's unique data processing for reliable RF transmission, a 5-band equalizer and robust metal body transmitter.

Sony's DWZ-B50I wireless instrument set

The DWZ-B50I instrument set includes a cardioid condenser microphone with flexible gooseneck and two-way clip for use with trumpets, saxophones or other wind instruments. The DWZ-B50GB guitar set also includes a cable tone generator for matching the sound from wired and wireless systems.

Sony's 2.4 GHz DWZ series includes combinations of hand-held mics, bodypack transmitters and rack-mount or compact size receivers, ideal for use by musicians, especially guitarists and vocalists.

"The DWZ series represents Sony's ongoing efforts at evolving its extensive wireless expertise to deliver the most flexibility and the highest levels of performance," says Karl Kussmaul, senior product manager for professional audio, Sony Electronics. "With these new packages, audio professionals now have an ideal wireless solution for small to mid-size wireless audio applications, combining outstanding sound quality, stable transmission, performance and durability."

The DWZ series also includes packages ideal for musicians, classroom, corporate, house of-worship or government applications. These include: DWZ-B30GB Digital Wireless Package-Guitar Set, DWZ-M50 Digital Wireless Package-Vocal Set, DWZ-B70HL Digital Wireless Package-Headset and Lavalier Set, and the DWZ-M70 Digital Wireless Package-Vocal/Speech Set.

The various DWZ components share many high-performance features, including 24-bit linear PCM digital audio transmission, rack-mount receivers with integrated color LCD and built-in digital EQ, interchangeable handheld capsule design that supports Sony or third-party mic capsules, balanced and unbalanced audio outputs, and more.

Joseph Wagoner and legendary producer Keith Shocklee pose with AKG's new 812 reference monitor headphones, launched here at AES. Shocklee, an endorser of AKG's 702s, which is all he uses in the studio, was hearing the new headphones for the first time and was "amazed" by the sound quality.

API Debuts The Box

By Frank Wells

Mixing in The Box takes on a whole new meaning with the introduction of the small footprint, full-featured API (Booth 2539) The Box analog console. At a private demonstration at Ben Folds's Ben's Studio in Nashville prior to cutting demo tracks for the 135th AES Convention, The AES Daily had a hands-on sneak peak of The Box.

Larry Droppa, API president, said the inspiration for The Box was 50/50 customer input and R&D development. For many customers, API's highly successful 1608 console line filled the need for a smaller version of the company's large format consoles, yet, explained Droppa, "There were enough people who said, 'Great idea, but I'm not going to track 16 channels at a time... can you take the mic pres out?' The other side was, trying to find a place in the market where we covered how people are actually working—a different range of customer, singer-songwriter, in their home studio, tracking three or four tracks at a time."

API President Larry Droppa and API engineer Jordan Shirks with The Box at Ben's Studio in Nashville in front of Ben Folds's vintage API. The family sonic footprint is maintained though the physical footprint is smaller

The Box feature list includes two input channels with mic/DI/Line preamp, HP filter and integral 550A EQ, two additional input channels that feature 500 slots for user selected compatible modules in the EQ position, a 2-channel fully featured API compressor (with Old/New, Hard/Soft knee and Thrust circuitry, assignable to input channels or program bus), 16 summing inputs (20 during mixing), a 2-channel program bus with master fader, insert and external input, one 2-channel and two mono aux send/buses with center section master control, 2-channel send/bus and headphone system, external monitor selection, main and alt (with trim) speaker selection, PFL/AFL and Solo-In-Place solo operation, talkback, rear channel I/O with a combination of XLR, balance 1/4-inch and 25-pin D-sub connections and an integrated power supply.

The Box will sell for $18,000, with the two 500 slots open-significantly less than half the cost of the base 1608. It is in stock and shipping immediately.

"...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[1]	89 dB, 1 kHz at 1 Pa*
Noise[1]	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/cm^2 = 10 microbars = 94 dB SPL
[1] 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.

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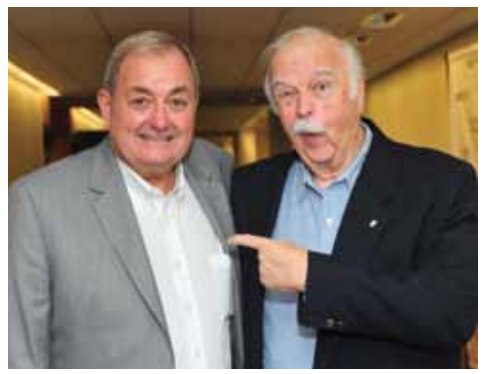

Legendary engineer (five-time Grammy winner, 13-time Grammy nominee) Bruce Swedien stopped by the AES Oral History project on Friday to reminisce about a career that includes exemplary, influential work on six Michael Jackson albums (including *Thriller*), multiple Quincy Jones projects and albums by Count Basie, Duke Ellington, Natalie Cole and others. An acknowledged game changer in recording engineering circles, Swedien is also the focus of an AES Special Event on Saturday. 'Bruce Swedien: I Have No Secrets' will take place from 4:30-6 p.m. in Room 1E15/16. Our photographer caught up with Swedien yesterday, in a lighthearted moment with the Oral History Project's Paul Gallo.

CSUSB Music Tech Program Connects with Focusrite

The Music Technology program at California State University, San Bernardino (CSUSB) is growing by leaps and bounds, and when students return to class this fall they'll find the future waiting for them. It's in the form of a fully networked audio system that encompasses both the school's recording studio and its recital hall, all connected by a local area network running on Ethernet cabling with audio interfaces and routing via RedNet, Focusrite's (Booth 2930) acclaimed range of Ethernet-networked interfaces based around the tried and tested Dante Ethernet audio networking system.

Over the summer, CSUSB installed two RedNet 2 sixteen-channel analog I/O interfaces, a RedNet 3 thirty-two-channel digital interface (used to augment the audio signal from the RedNet 2's), two RedNet 4 units (each with eight of the latest remote-controlled Focusrite mic preamps / line inputs), a RedNet 5 unit (used to interface with their Pro Tools system in the studio) and a RedNet PCIe card (used for "control routing" of the Pro Tools system in the recital hall). These RedNet units are networked by Ethernet cable on the school's LAN, connecting the Music Technology program's recording studio with the school's Performing Arts Recital Hall. The RedNet units were purchased from Sweetwater; the sale was managed by Paul Allen there.

Shure Opens Scholastic Recording Competition

Shure Incorporated's (Booth 2523) Fantastic Scholastic Recording Competition is now accepting entries from eligible universities and colleges throughout the U.S. and Canada until October 31, 2013, at 11:59 P.M. CDT. The competition is open to teams of students enrolled at a college, university, or institution of higher learning who are pursuing a bachelor's or associate's degree program with a focus or concentration in fields related to Audio Engineering (Music Production, Audio Recording or Engineering, Electronic Media, Sound Recording, or a similar program). Using the same high quality gear that professional musicians and recording engineers rely on, these student teams will submit original compositions, which will be judged by a panel of esteemed musicians and industry authorities.

In early November, Shure will randomly select the ten competing schools from the eligible registration pool. Each of the participating student teams will receive a standardized microphone locker from Shure that must be used to complete the recording project. The contents of the locker include two KSM313, two KSM32, two KSM44A, one KSM42, two KSM141, four SM57, two SM27-SC, one BETA 52A, one Beta 91A, three BETA 98AMP, two BETA 181/S each with an additional Omni capsule, one SM7B, one VP88, and one A27M.

Competing teams must track and mix their original piece of music, which will be judged by a panel of industry professionals on its overall fidelity, clarity, sonic balance, and creativity in microphone selection and placement.

The winning school will be awarded a new set of assorted Shure products, including KSM, SM, and Beta microphones, as well as SRH headphones, a prize package valued at more than $11,000. Runners-up and honorable mention school prizes will include select Shure microphones and headphones valued at $5,395 and $1,872, respectively. In addition, students on the top three recognized teams will receive prizes ranging from a KSM42 microphone, valued at $999, to a SM27-SC microphone, valued at $374, to SRH840 headphones, valued at $250.

The contestants chosen in the random drawing will be posted on Shure's website on or around November 11, 2013, and dedicated microphone lockers will be sent in the days to follow. The winner of the Fantastic Scholastic Recording Competition, as well as the runner-up and honorable mention distinctions, will be announced on or about April 28, 2014. To learn more about the competition's rules, guidelines, and prizes, please visit: www.shure.com/contests.

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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.

the AES DAILY
day2 | saturday edition

October 2013

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AKG BSS CROWN dbx JBL lexicon Martin Soundcraft STUDER HARMAN PROFESSIONAL

Yamaha Steinberg Introduce NUAGE at AES

A joint collaboration between Yamaha and Steinberg, NUAGE is making its AES 2013 debut in the Yamaha Commercial Audio Systems, Inc. booth (2623). A hardware and software system that adds the power of the Dante audio network to world-class recording, post production, live to tape broadcast, and house of worship recording for re-broadcast, NUAGE is a complete, flexible system that allows engineers to choose and combine components to perfectly match individual application and workflow requirements. The system is currently shipping, and more features have been added to those previously announced.

The first truly networkable recording system, NUAGE consists of hardware work surface components, sleek interface, comprehensive visual feedback, networkable audio interface units, and a software-based digital audio workstation. It offers advanced processing capabilities and superior sonic quality. The Yamaha control surface features a combination of fader and main control units allowing for various system configurations. At the core of NUAGE is Steinberg's award winning Nuendo digital audio workstation software.

A joint collaboration between Yamaha and Steinberg, NUAGE is making its AES 2013 debut in the Yamaha booth.

Yamaha has added two new components to NUAGE. The ADR Mode for the NUAGE Master allows the operator to quickly and easily enable the Nuendo 6 ADR Taker functionality on the Ncs500-CT to provide transport control for the Rehearse, Review and Record modes via the NUAGE Master Transport section. Insert Marker and Insert Cycle Marker buttons are conveniently assigned in the touch screen as well as marker information like Start/End points for cycle markers, Take No. (Number), Character Name, and Dialog. Cue Bus Control is editable from the touch sensitive encoders and the user can easily toggle the ADR functions to the user define buttons and back to the previous assigned functions.

The second new feature added is a Yamaha AD8HR mic preamp can now be controlled from the NUAGE Multi-Function Knobs when the "PRE" Button in pressed in the control section. HA Gain, HA Trim, HPF and 48V phantom power can be edited along with LC (Low Cut), HC (High Cut), and Digital Gain.

TC Electronic Intros Music 6000, Film 6000

TE Electronic's (Booth 2933) Music 6000 comes fully loaded with 18 pristine, multichannel and stereo reverb algorithms, which covers any and all reverb needs an audio engineer could ever have. Music 6000 also includes the M5000 state-of-the-art delay, chorus and phaser as well as hundreds of presets.

Obviously, music production also calls for dynamics processing, so Music 6000 includes the legendary MD3 and MD4 multiband compressors as well as Brickwall Limiter 2. Also included is Matrix 88, a digital 8-channel summing mixer that features upsampled limiting, 48 bit summing, accurate delays and bit transparency.

On top of this, TC Electronic also added its LM6 Loudness Radar Meter to Music 6000. Loudness measuring becomes increasingly important in all parts of audio production, regardless of end destination. Plus, the unmatched, sweet MDW HiRes EQ developed strictly to the personal specifications of the legendary George Massenburg as well as VariPitch8 and Toolbox 5.1 to support surround productions.

TC Electronic's Music 6000 environment

Film 6000 holds the same 18 reverbs as Music 6000 plus a brand new 8-channel reverb, "Rev8." Each frame even runs Rev8 twice, thereby comprising the industry's first true 16-channel reverb, perfect for high channel cinema formats such as Dolby Atmos and Auro.

Also new is the AM6 Annoyance Radar Meter that complies with the TASA standard and is an essential tool when producing and delivering commercials or trailers for cinema. Previously, AM6 has only been available as a Pro Tools TDM plugin.

Another important tool for film mixing engineers is the industry-standard UnWrap HD algorithm. Quite simply, UnWrap HD is able to upconvert any stereo or LtRt source to a full-blown 5.1 surround signal, and has dedicated presets for various kinds of music, atmosphere or entire programs including dialog. Once upconverted, stems or programs retain downmix compatibility.

Genelec Offers Two New SAM Models

Genelec (Booth 2639) is offering its 1237A and 1238A three-way Smart Active Monitors (SAM).

The 1237A and 1238A feature on-board intelligence that allows them to automatically adapt to their environment (by tuning the frequency response to compensate for acoustical room influences), as well as achieve perfect alignment of levels and distance compensation at the listening position. Both models can be either freestanding or flush-mounted. The flush versions benefit from a powerful new RAM L rack-mount amplifier that can also be attached to the loudspeaker cabinet when the monitor is free-standing.

Genelec's 1237A three-way Smart Active Monitor

The new models are based on the acclaimed 1037A and 1038A. They share the same DCW (Directivity Control Waveguide) technology and cabinet design, with the addition of Genelec DSP to allow compatibility with all standard AES/EBU digital audio formats as well as traditional analog signals.

The new models also feature Genelec's ISS (Intelligent Signal-Sensing technology), which was developed to meet EU ErP Directives and the company's own wider sustainability commitments. ISS minimizes energy waste and significantly reduces power consumption when items are left in standby mode by monitoring input connectors to detect if the monitor or loudspeaker is in use. If voltage swings are large enough to be considered above standard audio outputs, the product will continue to function. However, if the ISS circuit is not finding any audio on the input for a period of time, ISS automatically puts the loudspeaker amplifier to a low-power sleep state where the loudspeaker will consume less than 0.5 watts of power.The 1237A, on display at Genelec's booth, features a 12-inch (300mm) bass driver, five-inch (130mm) Genelec midrange driver and a one-inch (25mm) metal dome tweeter, where the mid- and the high-frequency drivers are mounted in Genelec's proprietary Directivity Control Waveguide (DCW), which allows the system to reproduce flat frequency response both on and off its acoustical axis, thereby allowing for a wider sweet spot.

fantastic in the field.

stellar on the stage.

brilliant in broadcast.

Visit AES Booth #2526 and experience a new high in resolution.

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

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Hi-Res AUDIO

First-Ever 'Systems Sound Symposium' Set for AES

Show News

The 135th Audio Engineering Society Convention is presenting the first comprehensive look at one of professional audio's most robust market sectors. Sponsored by Systems Contractor News, the SCN Systems Sound Symposium, will bring together leaders in the business of installed AV, with an emphasis on how installed sound is expanding the professional audio industry. Running from 10 a.m. to 4 p.m. on Sunday, October 20, 2013, the SCN Systems Sound Symposium is a full day of panel sessions finely tuned to offer real-world experience and practical knowledge about the most pertinent AV business and technology trends of today. Four in-depth panel discussions will address the opportunities and issues affecting business growth and profitability in the near and long term. AV integrators, consultants and others in attendance will benefit from a program featuring relevant topics with compelling speakers that are changing the commercial audio business. The Systems Sound Symposium is open to all Exhibits-Plus badge-holders (free with registration in advance).

The panel topic and presenter lineup for the SCN Systems Sound Symposium represents the many diverse aspects of installed sound. Topics include:

• How Expertise in Intelligibility Measurement Can Build Your AV Integration Business, featuring Robert Badenoch of Shen Milsom & Wilke, among other notable speakers.

• Big in NYC—How the Metro Area's Premier AV Installations Influence the Industry, which will feature AV integrators, consultants and manufacturers in a discussion moderated by Felix Robinson of AVI-SPL, examining how top-level sound systems in clubs, performing arts venues, retail outlets, restaurants, stadiums, houses of worship, and boardrooms in the Big Apple represent the cutting-edge of systems implementation.

• The Practicalities of Networked Audio in Permanent Installations, featuring presentations from Lee Minich, Lab X Technologies/AVnu Alliance; Kevin Gross, AVA Networks; Josh Evans, Lab.gruppen/Tannoy; and moderated by Karl Winkler, Lectrosonics.

• Beyond Background Music—Designing Sonically Driven Spaces, Production Wireless Systems: Tips and Tricks from the Experts including Sam Berkow, SIA Acoustics; David Schwartz, Essential Communications; Ben Bausher, JaffeHolden Acoustics; and moderated by Josh Evans, Lab.gruppen/Tannoy.

P&E Wing Updates Master Delivery Recommendations

The Recording Academy Producers & Engineers Wing (Booth 2749) is releasing an updated version of the influential, committee-created Master Delivery Recommendations white paper. Titled "Recommendation for Delivery of Recorded Music Projects (Including Stems and Mix Naming Conventions)," this updated document (also known as Rev. 51_09_27_13) reflects current recommended best practices for master media delivery and storage, along with new guidelines for delivery of audio mix stems and recording personnel credits.

Specifying the physical deliverables that are the foundation of the creative process, the underlying objective of this document is the understanding that it is in the interest of all parties involved to make recorded music projects accessible for both the short and long term. To that end, this document recommends reliable backup, delivery and archiving methodologies for current audio technologies, which should ensure that music will be completely and reliably recoverable and protected from damage, obsolescence and loss.

The Delivery Specifications Committee, consisting of leading producers, engineers, record company executives and others working primarily in Nashville, New York and Los Angeles, in conjunction with the AES Technical Committee on Studio Practices and Production and the AES Nashville Section, developed the original Delivery Recommendations.

The 2013 Delivery Specifications Committee was chaired by John Spencer, president of BMS/Chace, Inc. and engineer/producer Jeff Balding. The newly-created Stems and Mix Naming Conventions section of the document was conceived and drafted by Balding. Other members of the 2013 Committee included Chuck Ainlay, Alison Booth, Barry Cardinael, Jim Kaiser, Kyle Lehning, George Massenburg, Pat McMakin and Bil VornDick. Contributors to the Mix Stems subcommittee, chaired by Balding, also included Joe Chiccarelli, Jimmy Douglass, Alia Fahlborg, Ben Fowler, James McKinney, Nick Palladino, Dan Rudin and Eric Schilling.

NSEQ-4 Leads Millennia Showcase

Millennia's ultra-high performance award winning NSEQ-4 parametric equalizer along with the MADI-D and MADI-R for the HV-3D and HV-3R eight channel mic preamps are making their New York debut at Booth 3028.

The NSEQ-4 introduces the world's first (and only) all-discrete, true differential Class-A input buffer/amplifier and greatly improved 3rd generation FSA-03 all-discrete EQ amplifiers.

NSEQ-2 owners can have their units converted to the NSEQ-4 at the factory.

Award winning producer/engineer Michael Bishop says: "The NSEQ4 has brought new meaning to 'elegance' in audio control and sound quality. Where the NSEQ2 was head and shoulders above many other

Millennia Media's NSEQ-4 parametric equalizer

equalizers in musicality, control, and audio quality, the NSEQ4 has taken all those attributes to a new level. I ran a 2 vs 4 test with a solo piano recording: One channel only split to both the 2 and the 4 and returned back to the monitor. I set the same frequency on each EQ and pushed both units to the max at that frequency since I wanted to learn what the worst case scenario might be. With piano, this would usually yield a hopeless result--even the slightest shortcoming will show in most any EQ unit when pushed this way. The NSEQ4 actually held up quite well to this sort of abuse! Additionally, I found the residual noise level of the NSEQ4 to be subjectively quite a bit lower than the NSEQ2."

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I found when using the IsoAcoustics stands under my NS10s that I had an easier time mixing due to a more stable stereo image and clearer bass frequencies.
Elliot Scheiner, Grammy Award Winning Recording & Mixing Engineer

...I haven't found a situation yet where your stands do not increase by a substantial amount the performance of the loudspeakers they are supporting.
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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In Expansion Mode, Strange Weather Adds API 1608

Strange Weather studio in Brooklyn has added an API 1608 console to its expanded facility

With an API (Booth 2539) 1608 console, a jaw-dropping collection of analog equipment, and a straight-up rock 'n roll recording vibe, Brooklyn's Strange Weather studio is growing at an incredible rate. A move to a larger space with custom acoustical design by Wes Lachot of Wes Lachot Design is destined to help Strange Weather thrive in the years and decades to come.

In addition to Lachot's accurate acoustic design and owner Marc Alan Goodman's ever-growing collection of gear and his valued partner Daniel Schlett, the new space benefits from an expanded API 1608 analog console with 48 fully automated channels and 24 expansion slots for API 500 Series modules. But beyond the particulars, the studio's greatest strength derives from the cohesion of its acoustical, electrical and creative environments.

"The most important component of a successful recording studio is the talent, and Marc is at the hub of a vibrant creative community," Lachot says. "They have the songs, the instruments, and the performances that have the potential to become enduring recordings. After the talent, the acoustics are most important. That's coming from an acoustic designer of course, but if the acoustics aren't there, then the musicians don't feel right and the performance suffers. The accuracy of the acoustics on both sides of the glass also impact how well a performance is captured and how well it translates. After the acoustics, the console is the next critical component because everything will travel through it multiple times."

"I love the simplicity of the API 1608," Goodman says. It has eight aux's, eight busses, and no crazy routing. Unlike everything else that's being made today, it's not overbuilt. And of course the sound is very attractive, especially to our mostly rock-based clientele."

TASCAM Shows New DR-60D DSLR Recorder

TASCAM 's (Booth 2731) DR-60D is the new audio recording solution for on-set filmmakers and videographers using DSLR cameras. Until now, filmmakers have been using bulky audio recorders designed for music and trying to transform the inferior audio technology built-into DSLR Cameras. TASCAM has now designed an answer for pros and amateurs alike.

The DR-60D is a brand new four-track solid-state recorder utilizing TASCAM's decades of experience. The recorder employs high-grade preamps, legendary D/A converters and a durable but lightweight structure and shape. This device will fit snuggly under any camera or into any rig, and record up to 96kHz/24-bit high quality audio straight to SD/SDHC media. Filmmakers have at their disposal two quarter-inch-XLR Locking Combo MIC/LINE Inputs, 3.5mm Stereo MIC Input, Camera In, Camera Out, Line Out and Headphone Out. Both quarter-inch-XLR Combo Inputs supply +48V Phantom Power and the 3.5mm Input supplies Plug-In Power for microphones requiring a bias voltage.

The DR-60D is incredibly easy to use, employing TASCAM's very popular user interface and external controls for every major operation. The body structure, soft-touch keys and dials are designed specifically to help eliminate handling noise. The multiple record modes including, 4-Channel Record, Auto Record and TASCAM's Dual Record "Safety Track" Mode (first made popular on the DR-40) make the DR-60D one of the most versatile recorders on the market.

TASCAM has spent years perfecting the DR-60D for the DSLR Filmmaking market. Everything was thought of, from the Slate feature for marking tracks, the RC-10 Remote compatibility, the quality of its internal workings, the design, the controls and connectivity. To take it one step further and ensure the DR-60D as the DSLR Audio for Video Recorder of choice, TASCAM is releasing the product with an estimated street price of $399. This product will open doors, create possibilities and feed creativity.

DJ/Producer Sixma Swears by Lexicon Gear

Dutch DJ and Producer Mark Sixma has several chart-topping tracks to his name and other major DJ's including Armin van Buuren, Hardwell, and DJ Tiesto have played his music. Currently signed to Armada Music, an award-winning label in The Netherlands, Sixma is touring and playing some of the largest dance festivals in the world. When he is packing his sonic suitcase Sixma includes Lexicon PCM Total Bundle reverb/effects plug-in.

"This bundle is my first Lexicon product. As I travel a lot, I usually prefer to work 'in the box' as much as possible," explains Sixma. "Carrying around lots of hardware on tour wasn't an option for me. Luckily there's no need for that with the PCM Total Bundle."

Mark Sixma

Sixma quickly found a use for the PCM Native Reverb plug-ins on many of his different projects. "A lot of other reverb plug-ins out there sound like they just add an extra sound to an instrumental or vocal part, while the PCM Native Reverb plug-ins blend really well with the source. Which results in a very realistic and pleasant sound," says Sixma.

For Sixma the best aspect of Lexicon plugins is simply the quality of the sound. "I love how the plug-ins sound on vocals and traditional instruments like strings or piano. In fact I think they sound great on pretty much anything I throw at them."

Additionally, the popular Dutch DJ relies on the Total Bundle's cleverly programmed presets to quickly get the sound he is looking for, without impeding his creative process. Sixma also believes Lexicon surpasses other plug-ins with their capability to blend so well with the source.

Commenting on his favorite effect in the bundle, Sixma couldn't decide, stating, "It's hard to pick a favorite out of this bundle since all the plug-ins serve their purpose extremely well."

HEAR REDNET AT AES BOOTH 2930

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“I was blown away. The preamp is flat, and the phase coherence is perfect.”

Philip Reynolds – Systems Engineer, The Killers

For the front of house rig of The Killers’ world tour, a RedNet 1 and RedNet 4 perform a number of duties for Systems Engineer Philip Reynolds. His key responsibility is to set up the tour’s state-of-the-art sound system to perform as well as possible in venues across the globe. In order to do this, he uses audio analysis software coupled with a reference mic, to match the sound system response as closely as possible to the output of the front-of-house desk. RedNet handles all his inputs and outputs to facilitate that process, including the mic preamps for his highly sensitive audio test mic.

SYSTEM DETAILS: 1 x RedNet 4 (8 Channel Mic Pre) and 1 x RedNet 1 (8 Channel A-D / D-A)

“Set up time is tiny, and the bottom line is that it works and it sounds great. They’re the only things that matter.”

Matthew Weiner – Sound Recordist

SYSTEM DETAILS:

1 x RedNet 2
(16 Channel A-D / D-A)

Dante Virtual Soundcard
(Direct to laptop Ethernet)

Laptop concert recording 238 feet away

It’s not just in large-scale applications that RedNet shines. Matthew Weiner is a freelance sound recordist from New Jersey, USA who records lots of jazz and classical concerts, and uses a RedNet 2 to capture high-quality audio on his laptop recording system. Matthew’s rig consists of a rolling rack case with some ADAT-enabled eight-channel mic preamps, a selection of mics, and a 238-foot reel of Cat 6 cable, enabling him to be a long distance from the stage if necessary. “The weight of that reel versus the 75-foot snake I used to rent is fractional, and it’s more than three times as long and has almost double the capacity!”

“We just plug it in anywhere, and it just works. It sounds great too!”

John Crossley – University of Derby

SYSTEM DETAILS:

2 x RedNet 1
(8 Channel A-D / D-A)

1 x RedNet 2
(16 Channel A-D / D-A)

3 x RedNet 4
(8 Channel Mic Pre)

2 x RedNet 5
(32 Channel HD Bridge)

2 x RedNet PCIe Cards

New flexible studio across an existing network

RedNet’s rapid penetration into the audio industry has been far-reaching, and some of the earliest adopters have been educational facilities. The University of Derby, UK, chose RedNet in their impressive new recording studio facility. Using their existing Cat 6 networking infrastructure and a mixture of RedNet 1, 2, and 4 units, they’re able to record 24 channels of audio from anywhere within the Arts, Design and Technology building, straight into Pro Tools HD with RedNet 5. From their ground-floor auditorium, for example, students can track a live concert from their fully-equipped control room on the second floor. All they need to do is to connect their microphones to the portable RedNet 4 preamp rack, and patch a single Ethernet cable to an RJ45 socket in the wall.

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Or call: **(310) 321-4107**

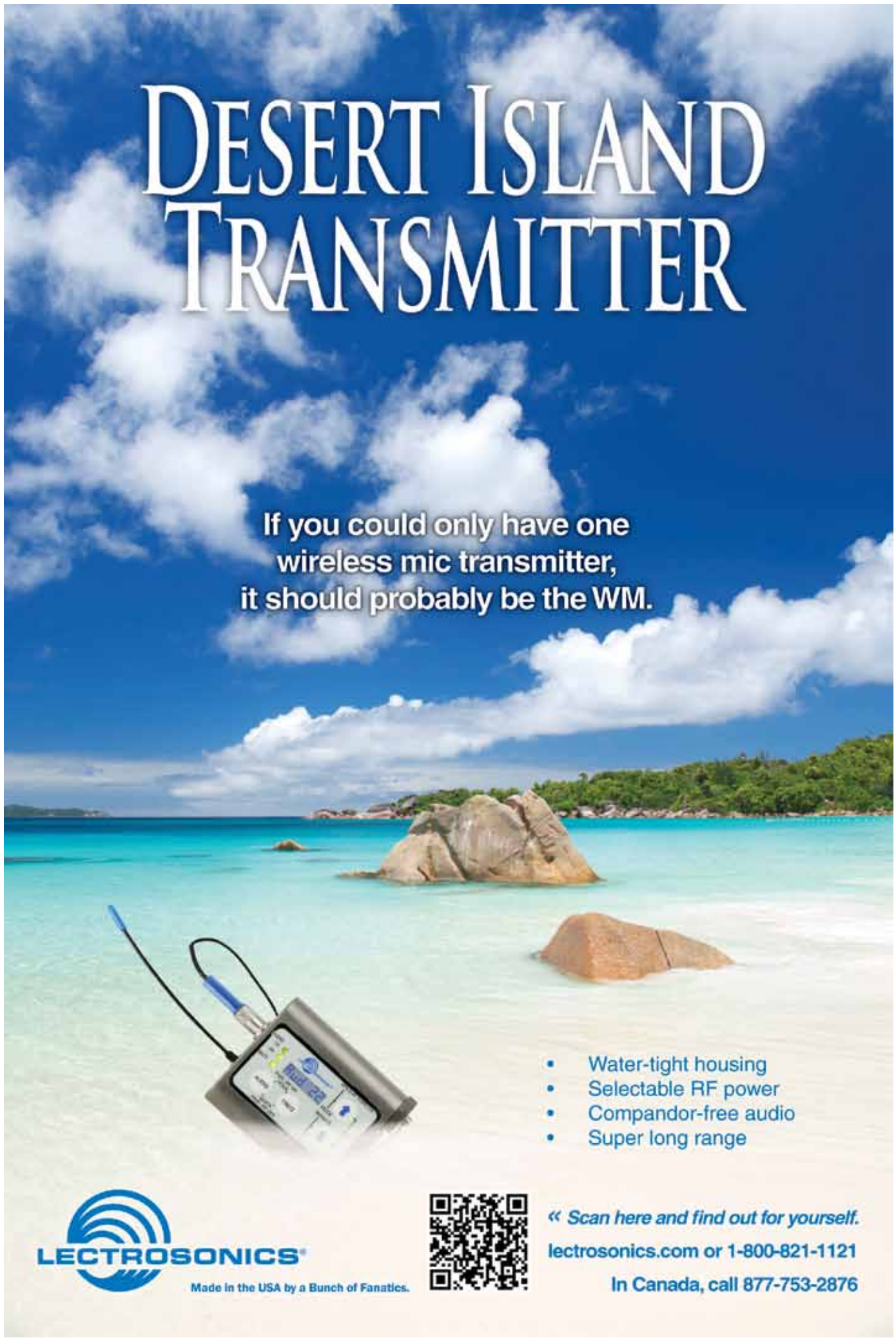
AKG Launches K812 Reference Headphones

AKG (T1) is featuring its new K812 reference headphones, the completely new open-back design optimized for pristine and natural sound.

The K812 offers an oversized 53mm driver for the highest dynamic range ever in an AKG headphone. Its flat-wire voice coil extends sounds beyond the limits of human hearing, hitting a full spectrum of frequencies. Each K812 is built for comfort with an auto-adjustable headband and extremely soft velour ear pads to ensure comfort in any application, for extended periods of time.

"The AKG K812's are not only our newest reference headphones, but they are the very pinnacle of technological innovation to which we've aspired in our 65 years of innovation," states Kent Iverson, director of Marketing and Product Development, AKG. "K812 is the result of an intensive 5-year research and development program to achieve, as near as possible, the perfect headphone. The level of technology and engineering invested in K812 exceeds the industry standard, resulting in truly the best sounding headphones AKG has ever released."

AKG's K812 reference headphones



Cloud Cloudlifter Goes To the Rack

Cloud Microphones is at Booth 3031 unveiling its new CL4 rack-mount Cloudlifter array. Housed in a rugged steel enclosure, the CL4 can process up to four XLR feeds simultaneously, making it ideal for live and broadcast applications as well as professional and project studios.

Cloud Microphones' CL4 rack-mount Cloudlifter

Based on Cloud's award-winning Cloudlifter technology that converts phantom power into up to 25 dB of ultra-clean gain for low output dynamic and ribbon mics, the CL-4 solves problems posed by noisy preamps, and can be used to drive stronger, cleaner signals over longer XLR cable runs. The single rack space unit is simple and compact, featuring four rear-mounted sets of balanced XLR inputs and outs.

"We've had an almost constant demand for rack-mounted Cloudlifters for years now," says company founder Rodger Cloud. "It's great to finally be able to accommodate those requests."

Studer Adds Lexicon Effects to Vista 1 Platform

Studer has enhanced its Vista1 platform with world-class Lexicon effects through an integrated VistaFX engine

Studer (T1) is building upon the acclaimed Vista 1 digital mixing console platform and showing its commitment to supporting existing customers with the addition of world-class Lexicon effects through an integrated VistaFX engine. Adding world-class Lexicon effects expands the applications for the console, increasing its appeal in live and theatrical production environments.

VistaFX is a suite of effects processing engines capable of providing high-quality world-renowned Lexicon effects, and was released last year as an external engine for the Vista 5 and Vista 9 consoles ranges. The Vista 1 FX engines are all integral to the consoles DSP system, so require no external signal connection or patching. As all the hardware required already exists within the console, the new functionality is available as a software upgrade to existing consoles as well as provided as standard in new systems, and without loss of mix processing power or I/O capacity.

In the Vista 1, eight FX processors are available from two internal FX engines to be patched or inserted onto channels or groups, and these may be assigned by the user to provide mono, stereo or 4-channel effects processors. The latter 4-channel mode is especially useful on surround signals where effects may be applied to the four surround channels L/R/Ls/Rs.

Control and adjustment of the effects is achieved through standard Studer Vistonics operations, in just the same way as the external VistaFX units work with the larger Vista consoles.

Available Lexicon FX types include, Reverbs, Chorus/Flanger, Delay, Resonance, Reverse Pitch Shift/Pitch Effects, with hundreds of different presets available with up to 16 adjustable parameters per preset.

Waves Audio Upgrades WLM Loudness Meter

Waves Audio (Booth 2839) is featuring several new features and improvements to its 2012 TEC Award-winning WLM Loudness Meter plugin.

New WLM features include:

Gain: To help correct loudness levels, the new Gain function enables users to get as close as possible to the target.

Trim: Calculates the difference between the long-term and the target. By clicking the Trim button, the Gain fader automatically adjusts itself to the desired target level (in increments of maximum 12 dB).

Limiter: Featuring a gain reduction meter and a peak value display, the Limiter works prior to the True Peak meter. Threshold is taken from the True Max parameter and does not include make up gain.

In Audio Suite, Long Term results can now be viewed without the measurement display reverting to its default setting.

Waves Audio's WLM Loudness Meter

TASCAM®
TM-2X
X-Y Stereo Microphone for DSLR Filmmaking

TASCAM's brand new TM-2X offers DSLR-filmmakers a fast and easy solution when it comes to Audio for Video. Utilizing the same Cardioid Mics & AD Converters found on the DR-07mkII & DR-40, now every filmmaker has a quick, easy solution for on-the-spot filmmaking. The TM-2X is the ideal addition to a filmmakers collection of TASCAM Audio for DSLR products.

- Directional XY Stereo Condenser Mic for DSLR Videography
- Floating Support Structure to Reduce Handling Noise
- Noise Isolation Arm to Reduce Lens Operation Noise
- Low-Cut Filter to Eliminate Unwanted Low Frequencies
- Two-Stage Output Level Adjustment Switch
- Vari-Angle Microphone Structure - 180 Degree Rotation
- Same Cardioid Mics Made Popular in the DR-Series Handheld Recorders

Come visit us at AES! Booth #: 2731
www.TASCAM.com

Lewitt Features New MTP Live Series Mics

At Booth 3058, the Austrian based microphone producer Lewitt is featuring two new MTP Live Series flagship models ready for testing: the MTP 940 CM condenser microphone and the dynamic MTP 840 DM.

The MTP 940 CM boasts comprehensive features and settings typically found only in today's finer reference studio condenser microphones. Three switchable polar patterns—wide cardioid, cardioid and super cardioid—allow for maximum flexibility when dealing with a diverse range of sources and environments. A three-position high-pass filter makes it possible to directly influence the proximity effect, adapting it in the best-possible way to the sound source. Additionally, the three-position pre-attenuation pad guarantees clip-free results even in extremely high SPL environments.

The externally biased large-diaphragm capsule of the MTP 940 CM offers an impressive 135 dB dynamic range. Due to its high headroom and Lewitt's own, patent pending, Direct Coupling circuit design, the MTP 940 CM delivers an ultra-low self-noise level of just 9 dB. This makes the MTP 940 CM ideal for not only live situations, but also in the studio, whenever the goal is to create a live atmosphere with the highest degree of acoustic precision.

Lewitt's MTP 940 CM condenser microphone

Excellent transient response, refined electronics and superior capsule design make the MTP 840 DM, Lewitt's second new performance microphone, a professional tool for onstage use. A three-step high-pass filter directly influences the proximity effect, allowing adaptation of the character of the mic to an individual artist's requirements and tastes.

Sonnox, Fraunhofer Team on Codec Toolbox

Musicians, DJs, producers and engineers seeking an affordable solution to encode music for the web can now rely on the new Codec Toolbox. A collaboration between innovative plug-in developer Sonnox (Booth 2921) and mp3 creator Fraunhofer IIS, (Booth 2644) Codec Toolbox offers real-time codec auditioning, metadata editing and batch encoding.

Sonnox sales and marketing manager Nathan Eames explains, "The impact made by the Pro-Codec on the professional mastering world convinced us that today's generation of independent producers, engineers and artists need their music to sound great in every format. The Codec Toolbox uses high quality codecs from Fraunhofer and Apple to ensure that every mix sounds as good online as it does in the studio."

Codec Toolbox is comprised of two applications: the Toolbox Plug-In, for real-time mix auditioning through various codecs; And, the Toolbox Manager, for encoding and adding metadata. A "clip safe" function ensures clean encoded files, as the software auto-compensates for any overs during the encode process.

The Codec Toolbox is available to try for 15 days or to purchase at www.sonnox.com/codectoolbox.

The Codec Toolbox, developed by Sonnox and Fraunhofer IIS

Gefen Shows New Modular Matrix Switchers for HDMI

Digital connectivity solutions provider Gefen (Booth 2631) now supplies two new modular matrix switchers for HDMI that include Extra Long Range (ELR) signal extension for access to different audio/video sources located in different rooms.

The GefenPRO 16x16 and 32x32 Modular Matrixes for HDMI w/HDCP offer cross-point routing of one or more sources to one or all connected displays with HDCP compliance. The 16x16 Modular Matrix w/HDCP supports up to 16 sources and 16 displays. For high-end homes or commercial venues, the 32x32 Modular Matrix w/ HDCP supports a much wider range of sources and displays. Both include Gefen's FST (Fast Switching Technology) to significantly improve the HDCP authentication process and minimize picture loss during switching.

The modular enclosures allow users to customize their outputs in increments of eight outputs. Options include

Gefen's 32x32 Modular Matrix switcher for HDMI

eight HDMI outputs or eight ELR outputs that use HDBaseT to deliver HDMI and bi-directional IR up to 330 feet (100m) using a single CAT-5 cable per display. Resolutions up to 1080p full HD are supported along with multi-channel audio and bi-directional IR to allow remote control of all sources and displays from the extended location. Both matrixes support 3DTV pass-through content, 12-bit deep color and 7.1 channel lossless audio formats such as Dolby TrueHD and DTS Master Audio.

Radial Intros SB-5 Sidewinder

Radial Engineering Ltd. (Booth 2573) is introducing the StageBug SB-5 Sidewinder Laptop direct box, a DI designed for quick deployment on busy stages and for the fast-paced environment of the AV system tech.

According to Radial President Peter Janis: "With so many productions now using computers, we felt that the time had come to bring out an additional solution to our range. The StageBug SB-5 Sidewinder is unique in that it has an integral cable and storage cleat which makes it easy to deploy and impossible to lose the cable! I also think the super compact design will be of particular benefit to the audio-video tech. These guys travel with their own service kits and having a ready solution in the work case will certainly be welcomed."

The SB-5 features an integral 1.5 meter (five-foot) cable terminated in a 3.5mm (1/8) connection for laptops, tablets and personal music players that is secured in place with a compression fitting. The cable is neatly wrapped and safely stored away using the sidewinder cable cleat. Connection from the source

Radial Engineering's StageBug SB-5 Sidewinder Laptop direct box

device is usually done using headphone output. Inside the SB-5, two transformers deliver full stereo operation. The transformers perform the balancing while assisting in reducing noise by isolating the input from the output to eliminate hum and buzz caused by ground loops. A ground lift switch at the output further advantages noise suppression. Should a device with an extra high output be encountered, the -15dB input pad is activated to reduce sensitivity and prevent overload distortion.

CharterOak's Deming Leads SCL-1 Workshop

CharterOak (Booth 315) president Michael Deming is presenting his popular workshop "Intelligent Compression in the Analog Domain" as part of the AES Conventions Knowledge Center Seminars. The seminar is scheduled for today, Saturday, from 2-3 p.m. at the Javits Center, Room 1E03.

Deming will discuss concepts and design criteria behind the multi-award nominated SCL-1 Compressor Limiter, which resulted in its remarkable transparency, and natural sound, making it one of the hottest music production and voice processors on the market today. This is a unique opportunity to learn directly from the brand's visionary. Deming's twenty-plus years of experience as an end user influences CharterOak's product design as well as makes for colorful and informative conversation.

Line 6, Earthworks Partner on Digital Wireless Mic

Line 6, Inc. is introducing V75-40V, a new wireless microphone/transmitter that combines industry-leading Line 6 digital wireless technology with the renowned Earthworks (Booth 2739) WL40V premium hyper-cardioid capsule. Designed for use with Line 6 XD-V75 systems, V75-40V delivers stunning performance and unmatched sound quality, representing a new standard in digital wireless performance.

"We're pleased to partner with Earthworks, an industry leader in high-definition microphones," says Max Gutnik, VP of products, Line 6. "Together we've created a digital wireless microphone that delivers performance previously found only in the highest quality wired studio microphones."

"Line 6's expertise and experience in digital wireless coupled with Earthworks' precision microphone technology, stemming from our measurement background, lends itself to a superior product for the live sound and worship markets," says Heidi Robichaud, president/CEO, Earthworks.

Designed to deliver studio-quality performance to the wireless world, the premium hand-tuned and tested capsule from Earthworks features lightning-fast impulse response, high SPL handling and a wide frequency range. A textbook-perfect hyper-cardioid polar pattern conveys exceptional detail and nuance. The result is incredible vocals that require little to no EQ.

The Line 6 XD-V system is the only wireless platform that can transmit the exceptional frequency range of the premium hand tuned and tested WL40V capsule from Earthworks. Featuring 24-bit precision for a full frequency response, exceptional dynamic range and no compression or expansion, the signal from Line 6 digital wireless systems is so clear and strong that it sounds and performs like a wired microphone.

THUNDERBOLT™ CONNECTIVITY FROM LYNX.

IT JUST LOOKS EASY.

For you, it is. The new Aurora-TB, Hilo-TB and LT-TB bring Thunderbolt technology to the Lynx line of converters, known for their audio quality, transparency, longevity and now even more connectivity.

This shows a very simple configuration – just two Hilo-TB converters. You could use up to six Lynx converters, any mix of Hilo-TB and Aurora-TB, on a single Thunderbolt port for up to 192 channels of 192 kHz I/O. You can also use other Thunderbolt devices such as drives and monitors, even adding them on the fly on any certified OS X or Windows computer.

The Aurora-TB and Hilo-TB AD/DA Converters.
Unleashing the power of Thunderbolt.

AURORA-TB HILO-TB LT-TB

THUNDERBOLT

Lynx STUDIO TECHNOLOGY

www.lynxstudio.com

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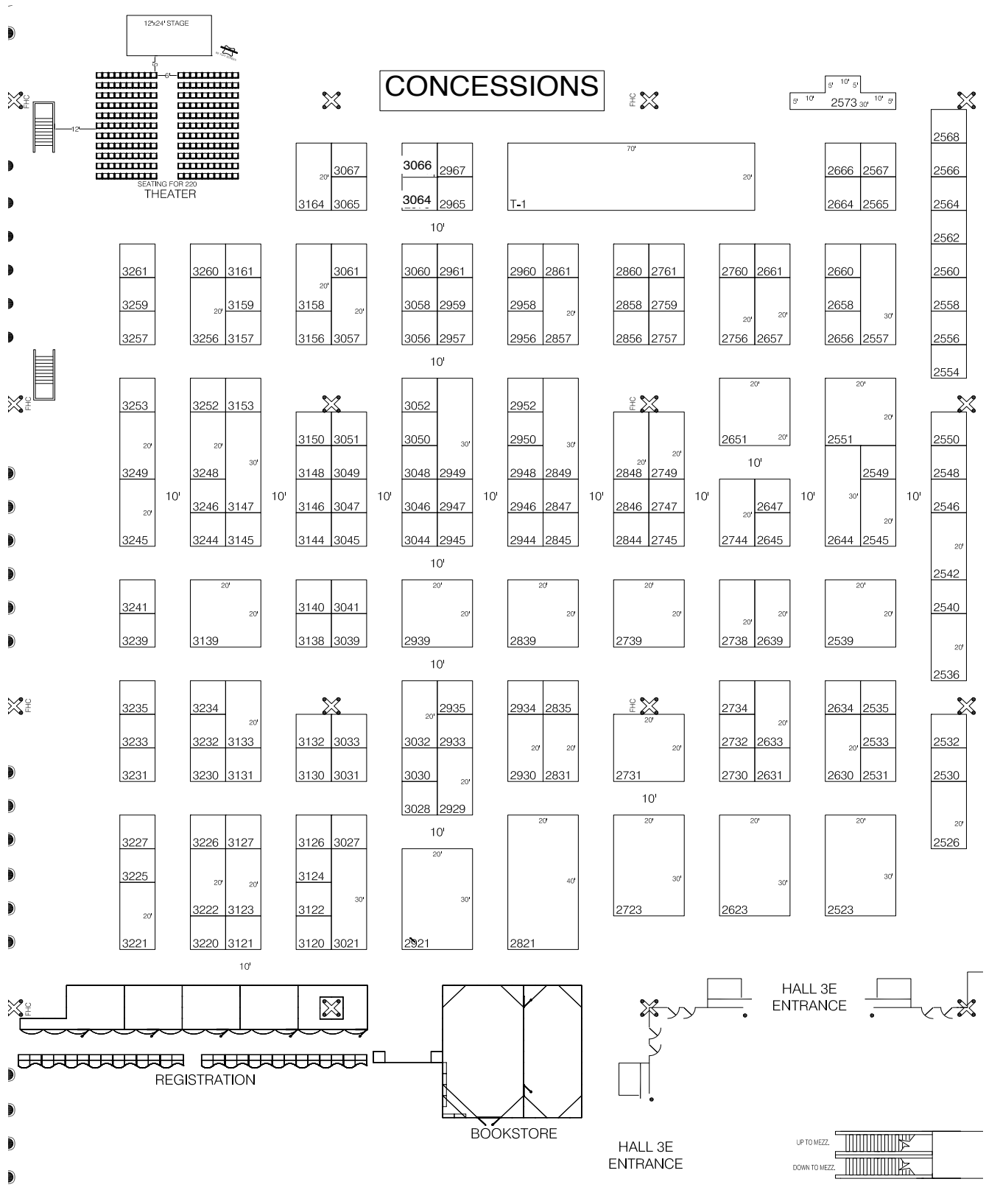

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Qu-16

THE SHAPE OF THINGS TO COME

- 16 MONO INPUTS
- USB AUDIO STREAMING
- 3 STEREO INPUTS
- DAW MIDI CONTROL
- 4 STEREO FX RETURNS
- 4 MUTE GROUPS
- 16 BUSSES
- 4 FX ENGINES
- 12 MIX OUTPUTS
- 19" RACK MOUNTABLE
- AES DIGITAL OUT

RACKMOUNTABLE DIGITAL MIXER

FOR LIVE, STUDIO AND INSTALLATION

Motorised faders provide total recall of mix levels, giving full benefit from the scene recall system and ensuring the fader is always in the right position even when swapping between the layers.

Qu-16 packs sixteen crystal clear AnaLOGIC total recall pad-less preamps, optimised for transparency and low harmonic distortion.

Qu-Drive is an integrated USB recorder, allowing multitrack recording and playback to/from an external USB drive.

Qu-16's high resolution, full colour Touchscreen and the intuitive Touch Channel interface provide easy access to channel processing, the FX racks and all setup and system management controls.

Qu-16 features a library of FX emulations taken from the iLive pro touring series, including classic reverbs, gated reverbs, delays and modulators.

Allen & Heath's proprietary dSNAKE low latency audio connection enables Cat5 connection to a remote audio rack, or to the ME personal mixing system.

Qu-16 is compatible with Allen & Heath's ME Personal Mixing System – so you can add ME-1 personal mixers to your setup to allow performers to control their own monitor mixes.

A free iPad app gives instant wireless control of the mixer, so you can tweak the PA, adjust the monitors on stage, and even mix the show from the audience.

Qu-16 takes compact digital mixing to a new level with innovative design and exceptional functionality combining to create a superb professional mixing experience. Bristling with all the features you'd expect from a top of the range digital console and incorporating technologies pioneered on our GLD and iLive digital mixing systems, Qu-16 has the power and pedigree to deliver class-leading audio performance. Whether you're switching from analogue or updating your digital desk, it's time to experience the new digital with Qu-16.

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ALLEN&HEATH

A-T Displays AT202USB+ Cardioid Condenser Mic

Audio-Technica (Booth 2723) is displaying its AT2020USB+ Cardioid Condenser USB Microphone. Equipped with a USB output, this microphone is designed for digitally capturing any acoustic audio source employing users' favorite recording software without the need for additional outboard hardware interfaces. The AT2020USB+ offers studio-quality articulation and intelligibility perfect for field recording, podcasting, voiceover use, ADR/Foley use and home studio recording.

Audio-Technica's AT2020USB+ cardioid condenser USB mic

The AT2020USB+ features a built-in headphone jack with volume control that allows users to directly monitor their microphone signal in real time, and a built-in high-output internal headphone amplifier that delivers superior clarity. The microphone also offers mix control that can blend the microphone's signal with pre-recorded audio (perfect for podcasting). The unit's cardioid pickup pattern delivers excellent off-axis rejection, while its A/D converter, with a 16-bit 44.1/48 kHz sampling rate, ensures extremely articulate sound reproduction.

The microphone is compatible with Windows 8, 7, Vista, XP and 2000, and Mac OS X. It is powered from a USB Bus and includes a tripod desk stand, stand mount, USB cable and soft protective carrying pouch.

'Afterglow' with Chung King Tonight!

Vintage King Audio is hosting the 5th annual triumphant return of Afterglow, the premier recording industry after-party during the 2013 AES Convention. This year a day of demos and an evening bash will be held at the legendary Chung King Studios, known around the world as "The Abbey Road of Rap."

Vintage King is hosting the 5th annual Chung King 'Afterglow' after-party from 6-10 p.m. tonight

AES attendees are invited to step into the legendary Chung King Studios throughout the day for exclusive demo sessions presented by Afterglow sponsors Mojave, Royer Labs, Barefoot Sound and Shadow Hills Industries, then mix and mingle the night away with industry professionals at the very studio where some of the most seminal hip-hop records were recorded.

Shevy Shovlin, creator of the annual Afterglow and Vintage King's director of Partner Marketing and PR, states, "Each year our AES party gets bigger and better. In this fifth annual Afterglow, we are excited to be adding daytime demonstrations from our manufacturer sponsors Royer, Mojave, Shadow Hills and Barefoot Sound. We are also going to play a hit-list of old-school records that were made at the famous Chung King Studios."

AFTERGLOW AFTER-PARTY
Where: Chung King Studios, 36 West 37th Street, New York, NY
When: Saturday, October 19th, 2013
Time: 12 p.m.-5 p.m. Day Demo Sessions; 6 p.m.-10 p.m.
EVENT WEBSITE & RSVP: http://vintageking.com/afterglow

Focusrite Makes Presence Felt at AES

Fcusrite (Booth 2930) has a full itinerary of events at the 135th AES Convention, spotlighting its RedNet product line, its acclaimed range of Ethernet-networked audio interfaces based around the industry-standard Audinate Dante Ethernet audio networking system. Convention attendees will experience RedNet first hand and see why RedNet units are becoming the go-to network interface for recording, house-of-worship, live sound and education market sectors.

Focusrite's RedNet 1-6 units and RedNet PCIe card

At the Focusrite booth, attendees can see the full range of RedNet interfaces up close and in action—showcasing RedNet's seamless interoperability with Pro Tools|HDX, MADI, and other Dante-enabled products. Focusrite product specialists will be on hand, demonstrating RedNet's functionality and flexibility using simple, cost effective Ethernet technology.

Additionally, Focusrite will be holding a series of in-depth RedNet demonstrations in its private Audio Demo Room, 2D02, where attendees can hear RedNet' s superior sound quality first hand. Sponsored by Focusrite and GC Pro, this showroom will feature a state-of-the-art recording/playback environment featuring the following cutting edge components: RedNet Audio I/O, Ocean Way AS1 Monitors, and the new Slate Digital RAVEN MTX/MTi Multi-Touch Production Console. This exclusive and quiet demo room is located away from the convention floor for optimal listening. Allen Sides, a GRAMMY¿ Award-winning producer, engineer and mixer, and who founded Ocean Way Recording, will lead the demonstrations. Attendees may even bring their own Pro Tools files to play back.

Focusrite is also serving as a proud sponsor of two key events at the convention: the AES Project Studio Expo and the Networked Audio Track. The Project Studio Expo, created in partnership with Sound On Sound, brings the latest tools, techniques, and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing, and mastering. The Networked Audio Track is a set of presentations, tutorials and papers offering a comprehensive examination of the ongoing fundamental shift in networked audio.

'Breaking Bad' Goes Wireless with Lectrosonics

AMC's pop culture phenomenon *Breaking Bad* went totally wireless in this, its final season, using wireless microphone technology from Rio Rancho, NM-based Lectrosonics.

Darryl L. Frank, CAS is the show's location sound mixer. With 30-plus years' experience under his belt, Frank has an impressive track record ranging from TV and film to documentaries and reality shows and knows how to capture sound in the field. His Lectrosonics gear lineup includes SMa and SM Super-miniature beltpack transmitters, LMa beltpack transmitters, UCR411a compact receivers, and SRb Dual-Channel Slot Mount ENG Receivers, all of which employ Lectrosonics' highly regarded Digital Hybrid Wireless technology.

"I've been using Lectrosonics equipment for a good 20 years," says Frank. "During this time, I've used a huge amount of their equipment because it delivers the audio performance, the flexibility, and the reliability I need to get the job done. With *Breaking Bad*, I'm working primarily with the SMa and SM transmitters, of which I have seventeen, as well as my seventeen UCR411a receivers. I recently added four SRb slot mount receivers and they, like all the gear, have been terrific. For IFB, I use the company's T4 IFB transmitters and R1a receivers. My equipment setup also includes the SNA600 dipole antennas, the ALP-500 shark fin antennas, and the LectroRM remote app for the iPhone."

"*Breaking Bad* is a totally RF show," Frank continued. "There are no cabled mics used at all. The New Mexico desert is a pretty inhospitable environment for cables, so the Lectrosonics equipment does it all."

TRIAD-ORBIT Shows Pro-Caliber Mounts for iOS Devices

TRIAD-ORBIT 1 and 2 mounts for Apple iPad and iPhone offer the first dedicated professional platform for these iOSpowered devices. TRIAD-ORBIT Advanced Microphone Stand Systems represent 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. TRIAD-ORBIT microphone stands and components are making their global debut at Booth 2169.

"Digital files displayed on the iPad are quickly replacing conventional paper sheet music, chord and lyric charts on stages and in studios around the world," says Marty Harrsion, Sr. VP of ACCESS Products Group, parent company of TRIAD-ORBIT. "iORBIT Mounts incorporate our exclusive MICRO stainless steel ball swivel mechanism for an unparalleled range-of-motion, along with the IO Quick-Change Coupler for instant connectivity to all T-O stands and booms

TRIAD-ORBIT'S Orbit 2 dual orbital boom and iOrbit 1 iPad holder

or conventional stands equipped with IO-R retrofit couplers. The result is rock-steady stability and precise positioning of iPads and iPhones for viewing text, recording audio and video or remote control of application in any performance setting. With iORBIT, the world of iOS mobile computing is alway at your fingertips."

iORBIT mounts feature spring-loaded frames that gently but securely capture tablets and phones and Cam-Cutaway for full-frame photos and video. Combining a TRIAD Stand, ORBIT O2 Dual-Orbital Boom and a iORBIT mount creates the perfect platform for worship leaders, studio and performing musicians.

Calrec Gear, Support Key to MPT Emmy Award

Longtime Calrec (Booth 2939) customer Maryland Public Television (MPT) has won an Emmy Award for Outstanding Audio from the National Capital Chesapeake Bay Chapter of the National Academy of Television Arts and Sciences for its mix of "America's Veterans: A Musical Tribute," an hour-long concert that was broadcast live on Maryland Public Television in Fall 2012. The show, featuring The United States Air Force (USAF) Band and the Singing Sergeants with guest stars Ruben Studdard and Anthony Kearns, was mixed live to air using two identical Calrec Alpha digital consoles, while a Calrec Hydra box provided additional I/O.

In order to mix the award-winning production, MPT had to accommodate 56 mic inputs in the studio. In total, there were more than 60 channels to mix, a difficult task for one person. To overcome that challenge, MPT used both of its Alpha 40-fader consoles, with two operators per console responsible for 20 faders each. One console handled all of the vocal tracks, while the other handled all of the instruments, tape rolls, host, and a submix from the vocal console, which were mixed together to create the broadcast feed. In addition, MPT routed each channel out to the Studio A prefader (with no EQ or dynamics) for the front-of-house and monitor mixer.

Sony Shows New Portable Headphone Amp

Sony's (Booth 2526) PHA-1 Portable Headphone Amplifier is designed for audio professionals requiring a portable two-channel high resolution DAC combined with a high-quality headphone amplifier. The PHA-1's micro USB port is USB audio compatible (96 kHz/24bit) and it supports asynchronous transfer mode. The amplifier doesn't require additional device drivers for use with a Mac or PC.

The PHA-1 portable headphone amplifier is ideal for use with pro headphones, such as Sony's MDR-7506, MDR-7510 or MDR-7520 studio headphones. The portable headphone amp provides 125mW + 125mW @ 24 ohms. Supported headphone impedances are 8 - 600 ohms. Micro USB (type B) can be connected with a PC or MAC without installing a unique device driver and operates using USB bus power. Maximum audio sample rate and resolution is 96 kHz / 24 bit.

The PHA-1 includes a built-in lithium-ion rechargeable battery that is charged by USB; charge time is about 4.5 hours, charging occurs when the PHA-1 is powered off. Battery life is 10 hours using the analog input or 5 hours when connected with an iPod/iPhone/iPad device. The headphone amp includes a front panel volume control and it's constructed in a durable aluminum enclosure with zinc alloy cast bumpers to minimize external interference and protect the volume control during portable use. A side panel gain switch supports use with both high and low impedance headphones.

Supplied accessories include four cables and four silicone belts for fastening a connected device onto the PHA-1. Supplied cables include a micro-USB cable (for USB connection with a PC/Mac), a 30-pin USB cable (for connection with iPod/iPhone/iPad, an audio cable, plus a stereo 1/8-inch mini to 1/8-inch mini cable.

Antelope Spotlights Orion32 Interface

At Booth 3139 Antelope Audio is featuring its Orion32, a 32-channel AD/DA converter with MADI and USB interfaces and a precise master clock, bringing extreme quality and flexibility to your recording rig. Outfitted with Antelope's acclaimed Acoustically Focused Clocking and high-speed USB connection, the Orion32 delivers 32 channels of pristine 192kHz digital audio to and from your computer. With 32 channels of analog I/O, plus 16 channels of ADAT optical I/O and two channels of S/PDIF, the Orion32 is one fully equipped audio interface, bringing total setup flexibility, controlled via a powerful onboard routing and mixing engine.

Whether it's a bare-bones location recording setup or a complex multimedia production house, Antelope Audio's Orion32 is the perfect centerpiece for your rig.

Check out Antelope's demo at AES, showing a complete recording system based around the Orion32 and take the opportunity to meet and talk to special guests Jimmy Douglass and Michael Brauer.

Buffalo State Installs Unique Yamaha AFC System

SUNY College at Buffalo recently installed a Yamaha (Booth 2623) AFC (Active Field Control) system in its 200-seat Ciminelli Recital Hall. AVL Design of Penfield, N.Y. designed the initial system with installation assistance from subcontractor AV Solutions (Rochester, N.Y.). Boynton Pro Audio of Norwich, N.Y. provided the system components. Joe Rimstidt of Yamaha Commercial Audio Systems, Inc. and engineers from Yamaha Japan completed the final AFC design, and with assistance from colleague Steve Seable, completed system tuning in late August. Brian Wittmer, head of the College's facilities department, functioned as project manager.

SUNY College at Buffalo's 200-seat Ciminelli Recital Hall is now outfitted with a Yamaha AFC system

"The recital hall is located in a section of an existing building that had limited height," states AVL's Seth Waltz. The room also expanded during design and became quite long. Room design was targeted to provide a diffuse sound field, but even with our best efforts, it was apparent from the models that the design would not allow extended low frequency warmth or good lateral energy in the back of the room due to the limited cubic volume and length of the space. The length of the room was also challenging, as we wanted the experience in the rear seats to mimic the front sections. The Yamaha AFC System was introduced to allow tuning for RT60 as well as added ER (early reflection) and lateral ER to the rear of the room, which would be missing due to the length."

The AFC3 system designed specifically for the Ciminelli Recital Hall includes four permanent microphones, 38 speakers plus two subwoofers. Some of the speakers serve multiple purposes, being AFC speakers when in AFC mode, and being part of the hall's 7.1 Surround system when in that mode. The original design included four AFC2 processors, but after the release of AFC3, the school opted to upgrade two of the AFC units to AFC3. In total, there are five AFC units, five IPA8200 amplifiers, three Dante cards, and one AD8HR mic preamp. The school was very interested in being able to route signals to individual speakers for their electronic music program so the Dante cards were added to the AFC units to allow them to route signals that would be mixed with the AFC signals and output to any of the individual AFC speakers they may select.

Genelec Features 8000 Series Monitors

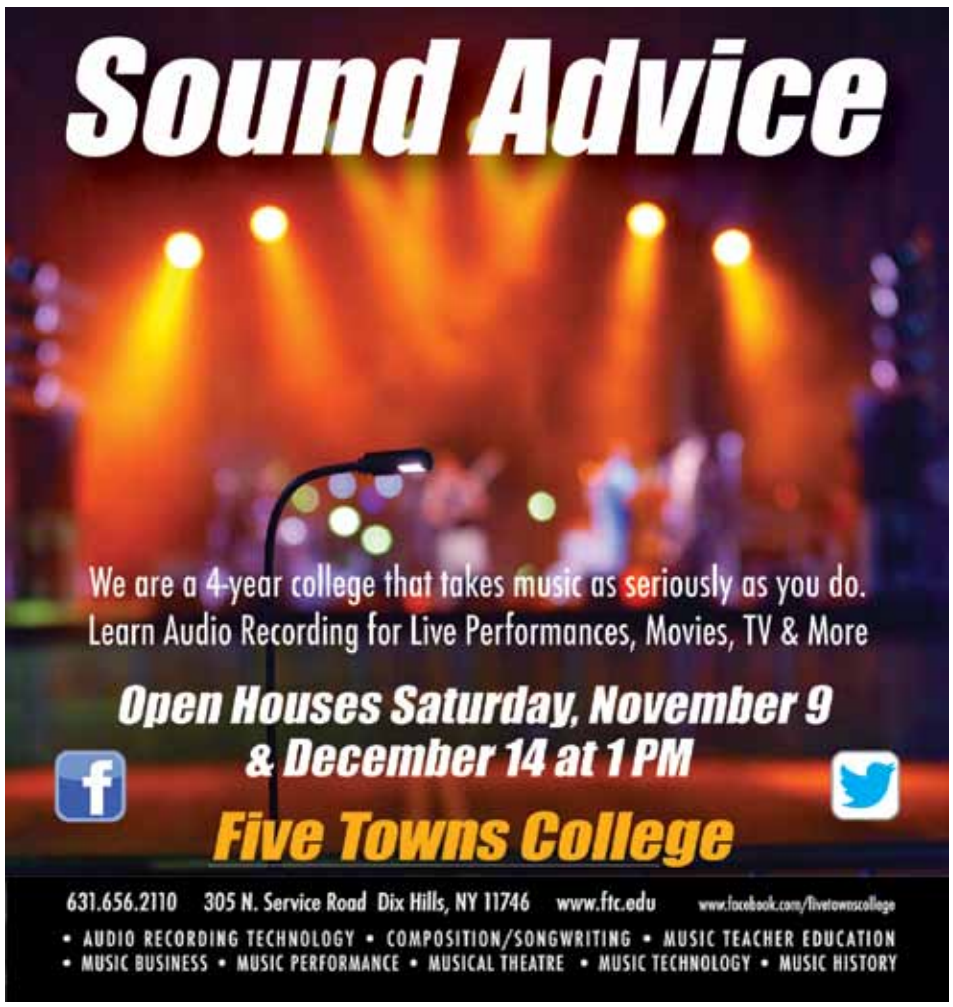
Genelec is displaying models from its 8000 Series (including the analog 8000 models and DSP 8200 models) at Booth 2639. The 8000 Series represents the culmination of Genelec's 35 years of experience in loudspeaker design and development. Suitable for a wide variety of tasks, including near-field monitoring, mobile production facilities, broadcast control rooms and surround-sound monitoring systems, the range produces high SPL output, low coloration and broad bandwidth in a small enclosure size. The 8000 Series includes the analog 8020C, 8030B, 8040B, 8050B and 8130A models, as well as the DSP-enabled 8240A, 8250A and 8260A units, which are known by Genelec's "SAM" (Smart Active Monitoring) classification. SAMs are Genelec active audio monitoring systems that also have the capability and intelligence enabling them to adapt automatically and flexibly to their acoustical environments through a set of proprietary tools.

Genelec's 8000 Series

Genelec's 8000 and 8200 Models feature the following proprietary technologies: MDE Minimum Diffraction Enclosure: In order to improve frequency and power response, the 8000 Series' enclosure, known as Minimum Diffraction Enclosure (MDE), is highly innovative, featuring rounded edges and gently curved front and sides. Advanced Genelec DCW: The revolutionary Directivity Control Waveguide provides extremely accurate control of the speaker's directivity. This specially shaped, smooth surface is integrated with the enclosure, and its area has been maximized to achieve an astoundingly flat on- and off-axis frequency response. It provides a wide and consistent listening window, and minimizes harmful early room reflections and other colorations associated with conventional designs.

Low Distortion Drivers: The models' drivers are designed for minimal distortion, a smooth response and maximum reliability. The crossover filtering complements each drive unit and gives a rapid and smooth transition between the drivers.

Sustainable die-cast aluminium structure: Genelec has developed a very stiff and sturdy yet thin and light die-cast aluminium enclosure. The cabinet wall curvature has been designed for the best rigidity-to-weight ratio and optimal damping to minimize wall resonances.



Telefunken Features Full Line of Premium Mics

At Booth 3253, Telefunken Elektroakustic is showing its full line of premium microphones as well as showcasing its latest innovative models and ancillary products.

For over a decade, the Telefunken lab team has continuously improved their craft to the highest production quality standards. The tagline, "Built to a standard, not to a price," is far more than an advertising line; it is a company-wide mentality. Every step of production is performed to strict standards in both function and quality.

Telefunken produces some of the world's finest microphones, from meticulously manufactured historic reproductions of classic vintage microphones that are handcrafted in the USA, to the R-F-T series of microphones that take advantage of the globalization of technology.

The company has developed a unique new diaphragm material called Alloy 2213, which is found in its CK-13 mic capsule. Telefunken offers a wide range of accessories and restoration parts, including a vacuum tube replacement for the original Telefunken VF14.

The Telefunken TEC Award-winning line includes the ELA M251E, U47, U48, C12, AK47MkII, AR-51, CU-29 "Copperhead," and the ELA M260 tube mics, as well as the exceptional M80, M81 and the M82 dynamic microphones for live and studio performance. The company also produces premium XLR cables, vacuum tubes and historic microphone restoration parts.

New Pro Grade Headphones at TASCAM

TASCAM's (Booth 2731) TH-2000 Headphones are top of the line and provide a value that only TASCAM is able to reach. No matter what genre you prefer or what application you use them in, you'll find in the TH-2000s such features as: powerful Bass response that adds energy to your audio; brilliant Mids that round out the mix; crystalline highs for a strong presence and clarity; comfort for hours of listening and use; durability for security and longevity; TASCAM quality, innovation and versatility.

TASCAM made a splash with the original, highly regarded TH-02 headphones and are now taking a step further with the TH-2000. The TH-2000's will fit any musical genre of choice, lifestyle or profession. Share the trust that professionals and beginners alike have invested in the TASCAM brand since 1956.

Musical iPad

Saturday, 10 a.m. in the Knowledge Center
Presented by Thomas Rudolph and Vincent Leonard

Show News

Based on their forthcoming book from Hal Leonard Books (Booth 3056), *Musical iPad: Performing, Creating, and Learning Music on Your iPad*, educator/performer/composer Thomas E. Rudolph, Ed. D., and producer/composer Vincent Leonard present a session on the best iPad apps for music professionals and students and how to apply them to your musical life. *Musical iPad* the book will be available this November.

special | events

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 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 mindset 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.

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.

student and career development | events

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/

project studio expo | sessions

AES has a long history serving the recording community, from the early days of monophonic vinyl to today's modern multichannel digital audio formats. The Project Studio Expo, created in partnership with Sound On Sound, brings the latest techniques, tools, and experts together for professional training on topics ranging from acoustics in small spaces to microphone placement, mixing, and mastering. The Project Studio Expo will be located on the show floor next to the exhibits. It is open to the public and is free if you register in advance.

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

PMC 'masters of audio' | sessions

SATURDAY, OCTOBER 19

10 a.m.-11:30 p.m.
JIM ANDERSON, 'SIXTEEN SUNSETS': JAZZ IN SURROUND WITH JANE IRA BLOOM

Award winning soprano saxophonist Jane Ira Bloom has always had a special feeling for ballads.The album features nine tunes from the American songbook classics including: Gershwin's ''I Loves You Porgy,'' Kern's ''The Way You Look Tonight,'' Arlen's ''Out of This World,'' Weill's ''My Ship,'' Jimmy Van Heusen's ''Darn That Dream,'' and Billie Holiday & Mal Waldron's ''Left Alone,'' among others.

The album was recorded in 5.1 high-resolution Surround Sound at New York's famed Avatar Studio B by renowned engineer Jim Anderson who also co-produced and pushed the envelope of how a jazz quartet could sound using 5.1 recording techniques. JIB felt that 'Surround' was a perfect match for the soprano sax because the sound doesn't emanate directly from the bell of the horn, it radiates out in all directions from the instrument in a more diffuse way. The saxophone was literally surrounded by a satellite array of mics for the sessions, and JIB's playing style was very well suited to the technique since she is always moving when playing.

11:30 a.m.-1 p.m.
MICHAEL BRAUER, 'IN THE MIX' WITH Q&A

Multi-Grammy winning engineer Michael Brauer is a New York-based mix engineer whose credits encompass a wide range of genres, and include The Rolling Stones, Bob Dylan, Paul McCartney, Coldplay, John Mayer, Ash, My Morning Jacket, Ben Folds, Dream Theater, The New Radicals, Change, Fountains of Wayne, David Poe, Wilco, Alpha Rev and Ron Sexsmith.

1 p.m.-2:15 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.

2:30 p.m.-3:30 p.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.

3:30 p.m.-5:30 p.m.
YOUNG GURU, 'THE ERA OF THE ENGINEER'

Revered as 'The Sound of New York,' Young Guru (Jay-Z, Alicia Keys, Rihanna, Beyonce) possesses over a decade of experience in sound engineering and production for the acclaimed Roc-A-Fella Records & Def Jam Recordings. Through his lecture and demo series, #eraoftheengineer, Guru examines the recent emergence of a new generation of do-it-yourself engineers, analyzing and demonstrating what it means for the culture at large. There will be ample time for Q&A so this is your chance to ask Young Guru that question you always wanted to ask!!

elysia Expands Rack Series with xfilter

Eeysia's xfilter true stereo EQ

elysia (Booth 3126) is introducing its xfilter true stereo equalizer, the latest addition to its line of 19-inch rack-mounting hardware.

The xfilter is a true stereo equalizer with a 100 percent Class-A signal path, resulting in an exceptionally open boutique sound with flawless transient projection and solid punch. Processing single signals, creative sound shaping, mix bus duties, or even helping handle demanding mastering scenarios, those stunning sonic characteristics combine with a flexible feature set to make elysia's newest hardware product the perfect fit for many mission-critical audio applications.

Central to that versatility is the xfilter's high- and low-shelf bands' unique ability to change to high- and low-cut filters with resonance--a flexible feature found on elysia's award-winning flagship equalizer, the museq. The xfilter also provides two mid-peak filters with switchable (wide or narrow) Q factor. In addition to its four flexible active bands, the xfilter features a unique switchable fixed LC filter for polishing the high frequency range. This passive filter mainly consists of a capacitor and a coil per channel that produce a slight resonance peak around 12kHz, focusing the saturation-like storage effect of the coil on the area around the peak without excessively pushing the complete high frequency spectrum.

By linking its two channels, the xfilter effectively eliminates the tedious task of manually matching the settings for the left and right signal. All stepped potentiometers ensure fast and precise recall of earlier settings. Moreover, each and every dual and quad layer pot is measured with custom computer routines--only the good ones make it into production units!

Gefen Spotlights New Ultra HD 4K Splitters

Anyone interested in taking advantage of the latest 4K displays hitting the market will be interested in Gefen's (Booth 2631) newest 4K solutions. A selection of Ultra HD splitters, switchers and matrixes offers support for resolutions up to 4K and can be easily integrated into a system supporting both 1080p and 4K resolutions.

Gefen ToolBox Splitters are ideal for sending one Ultra HD source to two, four or eight displays at the same time. HDCP compliance, 3DTV passthrough and Gefen Fast Switching Technology (FST) are included to stabilize the signal distribution. FST eliminates video loss when powering on/off displays in the same distributed system. The 1:2, 1:4 and 1:8 Splitters for HDMI 4K/2K come enclosed in a wall mountable frame that can be mounted near the source or behind the connected displays. Digital audio formats including Dolby TrueHD and DTS-HD Master Audio are also supported.

The Gefen ToolBox 4x1 Switcher for HDMI 4K/2K allows four sources to be connected to the same display with source selection controlled by IR remote,

Gefen's 4x Switcher for HDMI 4K/2K

IP, RS-232 or front panel selection. Gefen FST ensures HDCP compliant resolutions up to 4K are delivered with minimal latency. Support for lossless audio formats completes the feature set.

The Gefen ToolBox 6x2 Matrix Switcher for HDMI 4K/2K connects up to six sources to two independent displays with full cross-point routing, and features two TOSLINK optical digital audio outputs that provide audio de-embedded from HDMI. The Gefen ToolBox 4x4 Matrix Switcher for HDMI 4K/2K connects four sources to four displays with full cross-point routing.

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. Some vocalists and instrumentalists with higher ranges may prefer the fuller response that getting right up to the mic delivers, having the option of the proximity filter provides two distinct voicings, inviting the natural sound of a ribbon microphone to be used on a wide variety of new sources.

Cloud's 44-A active ribbon microphone

Waves Audio Launches SoundGrid Studio

Waves Audio (Booth 2839) now offers SoundGrid Studio, a suite of software applications for managing SoundGrid network components, enabling network configuration, device management, plugin chaining, routing and more.

SoundGrid Studio includes: SoundGrid ASIO/Core Audio Driver, which offers dynamic I/O mapping for the configuration of SoundGrid devices; StudioRack application, which lets you run plugin chains of up to eight plugins within your Native DAW or Pro Tools, and lets you choose whether to process on your host computer or offload processing to a SoundGrid DSP server; eMotion ST, a low latency monitoring mixer which lets you send an audio signal from a SoundGrid device, through StudioRack inside your DAW, and out to your monitors, with super-low latency of only 0.8 miliseconds;

eMotion ST specs include: eight multi-purpose mono/stereo input channels; two stereo FX Aux Bus/ Return

Waves Audio's SoundGrid Studio eMotion Control interface

and six Stereo Aux Bus/Return; 64 Mono Channel feeds from StudioRack plugins; eight insert slots per channel for each SoundGrid plugin; connect up to eight IOs and eight DAWs.

For live sound, Waves introduces the eMotion LV1 for FOH and monitor applications designed to integrate seamlessly with SoundGrid-compatible I/Os. The eMotion Mixer engine is powered by low-latency SoundGrid DSP Servers, with real-time Waves plugin processing on every channel and support for multiple mixers, I/O boxes and SoundGrid DSP servers over a single network.

Avid Unveils Future-Ready S6 Control Surface

Avid (Booth 3021) is unveiling a major new addition to its family of control surfaces for sound recording, mixing, and editing. Avid S6 is designed for audio professionals in the most demanding production environments, delivering the performance needed to complete projects faster while producing the best sounding mixes.

Built on the same proven technology that is core to the industry-leading ICON and System 5 product families, the Avid S6 enables mixers to quickly turn around complex projects while swiftly handling last-minute changes. With its unparalleled ability to simultaneously control multiple Pro Tools and other EUCON-enabled DAWs over simple Ethernet, S6 also speeds workflows and enables network collaboration on a single integrated platform.

Avid S6 key features include: Revolutionary modular design—adapting to every stage of a user's business, the S6 control surface can be customized with the addition of the modules needed to match current workflow. It can be horizontally and vertically scaled as the client base grows.

Avid's S6 delivers the performance needed to complete projects faster while producing the best sounding mixes

Superior ergonomics—A traditional, familiar console layout allows easy transition from previous systems. The multipoint touchscreen quickly and easily accesses plug-ins, large track counts, surround panning and more, while top-lit status knobs and high resolution OLEDs add operational efficiency. Additional 12.1-inch displays on S6 M40 systems further enhance instant project overview by providing deep visual feedback on key items such as channel names, audio meters, routing, clip names, and scrolling waveforms. Ultimate recall enables quick location for last-minute mix changes.

Intelligent studio control—Compatible with Pro Tools and other popular EUCON-enabled DAWs, S6 enables detailed work on up to eight audio workstations simultaneously, as well as the ability to switch sessions in seconds from a single control surface across the facility. High-speed Ethernet connectivity makes it easy to reconfigure operations as business requirements dictate.

Sound Devices Enhances 664 Production Mixer

Sound Devices (at Gotham Sound and Communications, Booth 2738) is showcasing expanded recording capabilities, along with greater flexibility and ease-of-use outdoors, for the company's flagship 664 Production Mixer.

Sound Devices' 664 Production Mixer

Sound Devices 664 features six ultra-low-noise, high-dynamic-range preamps that accept mic- or line-level signals and include analog peak limiters, high-pass filters, input trim control and direct outputs per channel. Featuring full analog audio paths for high-performance audio and superb power efficiency, the 664 also has numerous digital capabilities. Inputs 1 and 6 can be selected as AES3 or AES42 inputs for digital microphones, each with its own SRC for simplicity in system clocking. The 664's analog output compliment includes four output buses. The L and R buses are on balanced XLR, 10-Pin and TA-3M connectors and on unbalanced TA-3M or 3.5mm connectors. Secondary output buses X1 and X2 are available on balanced TA-3M connectors.

Firmware version 1.05 brings additional features to the already-powerful mixer, including greater flexibility and ease-of-use outdoors. The "LCD Daylight Display" mode incorporates a daylight-specific color scheme and solid bar metering option for improved readability in direct sunlight. Sound Devices has also incorporated additional front panel button shortcuts, including "LCD Daylight Display" mode (HP + SELECT encoders) and Phrase list (HP + RTN B/C) for fast entry of metadata notes. Version 1.05 also incorporates the shortcut for activating different setup tone modes. Users also have new "Track Names in Meters" options (without color gradient/ramp) that are selectable for either right- or left-side display.

With version 1.05, 664 now offers users Monophonic Broadcast WAV file support, with the ability to record up to 10 tracks to two cards, with up to three seconds of record pre-roll.

Existing 664 users can download version 1.05 for free by visiting http://www.sounddevices.com/download/664-firmware/.

ENCO, Lawo in Integration Partnership

With ENCO Systems, Lawo (Booth 2949) has won over an internationally renowned manufacturer of radio and TV automation systems for an integration partnership. As of now it is possible to automate a multitude of functions between the Lawo sapphire and crystal mixing consoles and ENCO's DAD automation system. For all ENCO and Lawo customers, the seamless integration means convenient operation, since the DAD design reflects the visual appearance and philosophy of the console's operational workflow. The bi-directional data transfer between the Lawo consoles and the DAD automation system is established entirely over IP, using RAVENNA technology for audio.

Lawo's sapphire mixing console with ENCO's DAD automation integration

"With the integration of our products we provide our customers with a solution that significantly simplifies the installation. It's now all based on an IP network, which means we have only one single infrastructure for audio and control," states ENCO's Ken Frommert, director, Marketing and International Sales.

The integration partnership of ENCO and Lawo follows already existing cooperations of Lawo with Scisys and d'accord, both also well-known manufacturers of automation systems.

TSL Products Address Loudness Challenges

TSL Products is featuring the PAM1 MK2 Precision Audio Monitor, the SAM1 MADI Studio Audio Monitor, and the PAM PiCo Five Audio and Loudness Meter at Booth 3261.

"Loudness continues to be at the forefront of the audio industry, with more and more audio regulations being enforced in the U.S. and across the globe," says TSL managing director Chris Exelby. "These latest offerings to our line of audio monitoring further address these challenges, providing solutions for a variety of applications and skill sets."

The PAM1 MK2 Precision Audio Monitor is suitable for a broad range of operational users in television productions. It has the capability to provide accurate monitoring of a multitude of incoming audio signals, e.g. for breaking news or live sports presentations. The MK2 is significantly improved with an upgraded speaker system and two larger high-resolution 2.4-inch screens that can easily detect visual signal confirmation. Regular software updates ensure the PAM1 MK2 Precision Audio Monitor always complies with regional loudness legislation.

TSL Products' SAM1 MADI Studio Audio Monitor

The new award-winning SAM1 MADI Studio Audio Monitor delivers comprehensive visual and audio feedback for confidence monitoring within a MADI audio infrastructure. It provides users with immediate access to any combination of formats, including MADI, embedded HD-SDI, AES and analog sources in a mixed multichannel environment, delivering high quality assurance monitoring. The unit also has Ethernet capabilities, which allow control and configuration via the forthcoming TSL Remote Application. A USB connector and an SD card slot are provided for memory storage and system updates.

The PAM PiCo Five Audio and Loudness Meter is ideal for those who require easy-to-use, reliable, accurate and compact loudness metering. Similar in size to a smartphone, the meter keeps real-time logs of all relevant loudness parameters via the free PC based PiCo logging App.

Game Audio Track Focuses on Trends, Issues

Show News

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

Game Audio Track co-chair Michael Kelly

Radial Intros PreMax Channel Strip

Radial Engineering Ltd. (Booth 2573) is introducing the PreMax channel strip, a combination preamp and three-band equalizer module for the popular 500 series format.

Radial Engineering's PreMax preamp/ EQ channel strip

According to Radial sales manager Roc Bubel: "When we started building 500 series products our primary goal was to solidify the standard so that we would create a bunch of useful modules. We started with the Workhorse and mixer, a preamp, compressor and a Reamper. We now offer close to 20 different modules, each of which addresses a different market niche or price point. The latest in our series is the PreMax. This is designed to bring greater density and affordability to the 500 series format by combining a preamp and EQ into a single space module. And at a retail of $350, we are confident that the PreMax will provide certain segments of the market with the performance and price point to suit their needs."

The PreMax begins with a low-noise Op-Amp input coupled with Radial's unique Accustate gain control that simultaneously sets the input sensitivity and signal gain to deliver ultra-quiet performance at all levels. Visual monitoring is supported with LEDS for signal and overload. The preamp then feeds a traditional three-band shelving EQ for tone shaping. A front panel switch enables the user to bypass the EQ to compare the pre-post effect. This is augmented with a high-pass filter to eliminate low-end resonance that can cause a recorded track to sound muddy.

WOMEN'S AUDIO MISSION

changing the face of sound

Women's Audio Mission is a nonprofit organization dedicated to advancing women in music production and the recording arts. We provide training and access to cutting-edge audio gear in a world-class studio.

online training @ soundchannel.org

www.womensaudiomission.org

VISIT US AT BOOTH 3246

Product Design Track Balances Technology & Marketing

Show News

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 branding 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 importance 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."

Dan Foley

The Product Design Track gives design professionals insight into the latest techniques 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. A partial list of sessions includes: Best Practices in Audio Software Development; High-Order Harmonic Distortion Measurement and Its Impact on Fidelity; An Introduction To the Acoustics of Personal Telecommunications Devices; The Power of the Brand.

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

SPARS to Honor Kaye, Teig

Shirley Kaye and Dave Teig, who together were responsible for keeping the SPARS organization (Booth 2548) moving forward during the 1980s and 1990s, will be honored with a special reception at 8 p.m. on Saturday, October 19 at Avatar Studios.

As far as most industry folks are concerned, Shirley Kaye was the only Executive Director SPARS ever had. Yes, there were others, but for more than 20 years, the face of SPARS was Shirley Kaye.

Before assuming the reins of SPARS, Shirley and her husband Jesse owned a studio in South Florida called Coconuts Recording, an experience which led them to SPARS and a 20-plus-years career in the recording industry. Owing to Shirley's tireless efforts, SPARS prospered and grew into a powerhouse association of recording studios, engineers and producers. She turned over the management of SPARS in 2003 to spend more time with her husband and family.

Brooklyn-born Dave Teig's first claim to fame was being a rabid Dodgers fan. In high school he was a member of the All-City Radio Workshop during which time he met Al Weintraub, who eventually became one of the owners of Bell Sound Studios. In 1947, Tieg began a career in radio broadcasting, interrupted for two years of Army duty; upon his return to civilian life he was recruited by Weintraub to manage Bell Sound. During his tenure at Bell Sound, he was responsible for importing a top engineer from Abbey Road Studios, Malcolm Addey. He left Bell Sound in 1974 to become manager at Atlantic Studios.

Tieg was involved with SPARS from its inception in 1979 as one of the original core group of founders. He served as the first secretary under the first president, Joe Tarsia, and was instrumental in setting up and hosting the monthly New York chapter meetings, which took place on the second floor of Gallagher's Steak House on West 52nd Street. The meetings were sponsored by manufacturers and quickly became a popular event attracting many of the area's recording practitioners.

SSL Adds First Live Sound Console to Line

Solid State Logic is introducing Live, the first SSL console for live sound production, at Booth 2821. The Live combines SSL's signature audio quality and console ergonomic experience into a unique approach for live performance FOH and stage monitoring sound production, and promises to bring something very special to the live sound arena.

Live is all about power and control and is perfectly suited to touring or installation, FOH or monitor systems for venues, arenas, houses of worship and concert halls. Featuring complete flexibility and an intelligent user interface, it is especially ideal for any situation in which audio quality is important.

Based on SSL's new Tempest processing platform, Live is deployed in a uniquely versatile way. The headline numbers are as impressive as the price, with 976 inputs and outputs and 192 full processing audio paths at 96kHz. How those paths are configured is extremely flexible with power allocated to Channels, Auxes, Stem Groups and Masters, configured to suit the needs of each show. All processing is built into the console surface as well as a collection of I/O connectivity built into the frame. A full range of Stagebox I/O connects to the console via MADI, with the potential for larger systems to make use of SSL's own Blacklight technology that carries up to 256 channels of bi-directional audio and control via a single fibre connection.

Solid State Logic's Live Live sound console

Console power is really nothing if it can't be controlled and Live offers a truly excellent control surface. It combines a tablet-style multi-gesture touch screen with elegant hardware ergonomics, excellent visual feedback and a collection of innovative new features. It enables engineers to work exactly how they work today, whether they prefer new touch screen or classic hardware technology, or a combination of both, and offers new and better ways of doing things that will make the operator's life less stressful and more creative.

Blackbird Academy Stresses Hands-On Learning

The Blackbird Academy (Booth 3131) was started by recording and live sound engineer John McBride and his wife, country artist Martina McBride. They created Blackbird Studio in 2002, which has grown to be a top production stop for recording artists like Kings of Leon, The Black Keys, Kid Rock, Tim McGraw and many more. When interviewing interns and employees for Blackbird Studio, John would ask various questions about production such as: "What is your favorite kick drum mic?" The answers revealed that most graduates of audio programs had little hands-on time in a recording studio.

Another question whose answer shocked him was "how much did your education cost?" John quickly realized that not only were grads left with below-average skills, but they were saddled with huge debt.

After repeatedly seeing the poor state of audio education in America, John and Martina founded The Blackbird Academy. John hired Mark Rubel and Kevin Becka, both longtime audio engineers, musicians and educators, and the three of them went to work creating the program.

The curriculum features access to Blackbird Studio's gear and facilities—a top stop for award-winning artists, producers and engineers. Another feature is a mentor-driven, experience-based education. At The Blackbird Academy, you will be taught by a unique cast of professional instructors and award-winning guest mentors.

Any great education is centered in a hands-on environment, and at The Blackbird Academy you will have 350 hours in our 30-position classroom/lab, and 350 hours in the studio in groups of five students. The studios are the same rooms used every day to make hit records at Blackbird Studio. The classroom is itself a recording studio with an API console, patch bay, two iso booths, Pro Tools HD, three 65-inch flat screen TVs, and 30 student Pro Tools rigs driven by Universal Audio's Apollo interface featuring every plugin in the UAD-2 collection.

There is no substitute for learning hands-on, from the best professional instructors, in rooms and on gear that is used to make top quality music every day. The lessons learned at The Blackbird Academy will help you find work in an industry that is competitive, challenging and rewarding.

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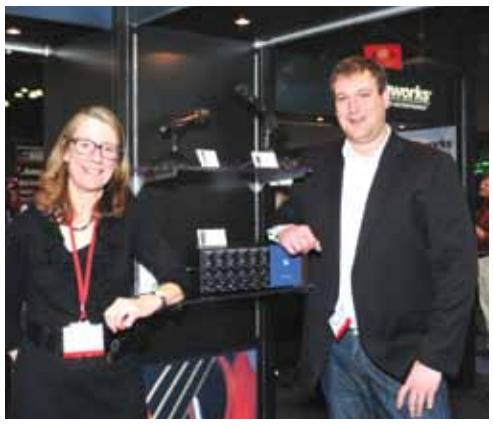
Earthworks Ships 521 ZDT Preamp

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.



Daniel Blackmer and Heider Blackmer Robichaud pose with the ZDT-500 Series, a zero distortion technology preamp.

"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."

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.

Waves Audio (Booth 2839) and Abbey Road Studios are presenting the J37 tape saturation plug-in, a precision model of the very machine used to record many of the greatest masterpieces in modern music. Shown here is Mick Olesh, Waves Audio executive vice president, U.S./International sales and marketing.

Classifieds

Recruitment

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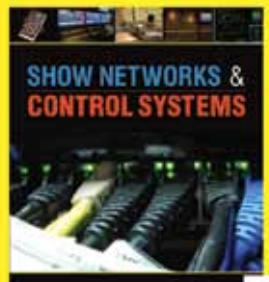

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AES Honors 2013 Awards Winners

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SILVER MEDAL AWARD

BOARD OF GOVERNORS AWARDS

BOARD OF GOVERNORS AWARDS

CITATION AWARD

FELLOWSHIP AWARDS

HONORARY MEMBER

PAPERS AWARDS

AES President Frank Wells was on hand at the opening ceremonies to help present this year's AES Awards winners. Pictured with him are:
Top row: Rudolph Van Gelder; Laurence Fincham; Michael Fleming (left) and William Crabtree; Michael Kelly
Second row: Jim McTigue (left) and Valerie Tyler; Jan Abildgaard Pedersen; Umberto Zanghieri; Bozena Kostek
Third row: Theresa Leonard; Joel A. Lewitz; Timothy Shuttleworth; Ronald E. Uhlig
Bottom row, with (from left) Papers Co-Chair Brett Leonard and Journal of the AES Editor Bozena Kostek: Yoshito Sonoda and Toshiyuki Nakamiya; Esben Skovenborg; Teemu Koski; David Romblom

By Kelleigh Welch

The opening ceremonies of the 135th Audio Engineering Society Convention celebrated the accomplishments of this year's AES Awards winners—"individuals who have made great contributions to audio and the AES," said AES Awards Committee Chair Jim Kaiser—with major awards going to individuals in the music production and technology fields.

This year's Honorary Member designation was given to Ronald E. Uhlig, presented by Brian McCarty, in recognition of Uhlig's engineering achievements to enhance the film sound experience for the audience, including the development of international standard setting technology that allowed stereo variable area soundtracks to replace monaural film sound, and later, the development of digital data read/write capability for 35mm digital audio.

The Gold Medal Award was given to two honorees this year, recognizing their achievements in audio engineering over a period of year. Floyd Toole was the first recipient of this award for his outstanding contributions to theory, practice and international standards in the area of subjective and objective evaluation of loudspeakers in rooms. Rudolph Van Gelder was the second recipient of the Gold Award for his dedication to creating jazz music over six decades.

The Silver Medal Award was presented to Laurence Fincham, in recognition for a sustained series of significant contributions to electroacoustics and signal processing in the area of domestic sound reproduction.

The Fellowship Award was present-

ed to Theresa Leonard, for her professional achievements and dedication to the Audio Engineering Society and to its education initiatives; to Joel A. Lewitz, for his contributions to the design of electroacoustics systems in architectural spaces, teaching and mentoring within the industry, and long association with the AES; and to Timothy Shuttleworth for his significant contributions to digital audio product design and many years of service to the AES.

The Citation Award was given to Bozena Kostek in recognition for her outstanding efforts as Editor to improve the quality, responsiveness, and impact of the Journal of the AES.

The Board of Governors Award, given for outstanding contributions to the Audio Engineering Society, was presented to the following:

■ William Crabtree, in recognition of co-chairing the 50th International AES Conference "Audio Education" in Murfreesboro, TN, USA, on July 25-27, 2013.

■ Michael Fleming, in recognition of co-chairing the 50th International AES Conference "Audio Education" in Murfreesboro, TN, USA, on July 25-27, 2013

■ Janos Gyori, in recognition of chairing the 132nd International AES Convention in Budapest, Hungary, on April 26-29, 2012.

■ Michael Kelly, in recognition of his chairing the 49th International AES Conference "Audio for Games" in London, UK, on February 6-8, 2013.

■ Jim McTigue, in recognition of co-chairing the 133rd International AES Convention in San Francisco, CA, USA, on October 26-29, 2012.

■ Jan Abildgaard Pedersen, in recognition of his chairing the 48th International AES Conference "Automotive Audio" in Munich, Germany, on September 21-23, 2012.

■ Valerie Tyler, in recognition of co-chairing the 133rd International AES Convention in San Francisco, CA, USA, on October 26-29, 2012.

■ Umberto Zanghieri, in recognition of his chairing the 134th International AES Convention in Rome, Italy, on May 4-7, 2013.

The corecipients of the AES 135th Convention Best Peer-Reviewed Paper Award were Yoshito Sonoda and Toshiyuki Nakamiya for their paper "Proposal of Optical Wave Microphone and Physical Mechanism of Sound Detection" and Esben Skovenborg and Thomas Lund for their paper "Level-Normalization of Feature Films using Loudness vs Speech."

The AES 135th Convention Student Technical Paper Award was presented to:

■ Teemu Koski and coauthors Ville Sivonen and Ville Pulkki for "Measuring Speech Intelligibility in Noisy Environments Reproduced with Parametric Spatial Audio"

■ David Romblom and coauthors Richard King and Catherine Guastavino for "A Perceptual Evaluation of Room Effect Methods for Multichannel Spatial Audio"

Independent Audio Launches New Coles Mic

Independent Audio (Booth 2950), exclusive distributor for Coles ribbon microphones, is launching the Coles 4030L at AES.

The 4030L is a studio ribbon mic using the very latest CNC technology. The frequency response for the 4030L is exceptionally flat from 50 to 20,0000 c/s, and throughout this range the shape of the bi-directional (figure of eight) polar response is maintained substantially constant both in the horizontal and vertical planes.

Fraser Jones, Independent Audio, with the Coles 4030L Studio Ribbon Microphone

The 4030L, a versatile mic, is ideally suited for critical recording applications. Its smooth frequency response characteristics, and ability to capture detail, make it a first-rate choice for many instruments. It can be used alone, or as a pair with a stereo mount which can be rotated 360 degrees; ideal for the popular "Blumlein" (crossed figure-of-eight) stereo configuration, or other configurations of choice. It is delivered in a foam lined rigid case with an adjustable universal stand mount.

Prism Ships MASELEC MTC-1S

Shipping now from Prism Media Products (Booth 3032), the MASELEC MTC-1X is the updated version of the popular MTC-1 Mastering Transfer Console. The new model has an offset trim on inputs S1 and S2 of half dB steps from 0 to +10dB. This allows level matching between the two sources and the signal from the processing chain. As before, there are phase switches, high and low pass filters, six insert points, elliptical filter, four monitoring sources, phase difference listening and more.

The dynamic range is greater than 124dB with typical distortion being less than -105dB or <0.0006 percent, making an exceptionally clean and quiet piece of gear. Not only is it ideal for mastering but also works extremely well for smaller studio set-ups that need an excellent monitoring section and that have a limited selection of outboard.

Ableton Grooves

Saturday, 11 a.m. in the Knowledge Center
Presented by Josh Bess

Based on his new book from Hal Leonard Books (Booth 3056), *Ableton Grooves: Programming Basic and Advanced Grooves with Ableton Live*, percussionist, electronic performing artist, and Ableton Certified Trainer Josh Bess presents a session on creating custom grooves and programing many groove styles in Ableton Live. *Ableton Grooves* is available at the Hal Leonard booth (3056).

Mogami Features Gold Instrument Silent Series

Mogami Cable's (Booth 2633) Gold Instrument Silent Series Cable is offered with either straight or 90-degree angle Neutrik Silent Plugs.

The Neutrik Silent Plug allows hot-swapping guitars without the earsplitting pop or risk of blown speakers. Previously, the silent plugs were available only on Mogami Platinum level instrument cables. Now Gold Instrument Cable users can enjoy the convenience of "silent swapping" on stage or in studio.

The Neutrik Silent Plugs have an internal switch that automatically silences the cable until it is connected. Combined with MOGAMI's signature noise-free cable, Silent Plugs ensure that the only sound coming from the cables is made by the instruments.

Clear-Com Updates Helixnet Partyline

Clear-Com is demonstrating the latest advancements to the HelixNet Partyline Intercom System at Booth 3030. Among these is a new capability that allows multiple HelixNet systems to link over Ethernet and Fiber networks for distributing many digital partyline channels, program audio feeds and auxiliary interfaced audio to digital beltpacks users.

HelixNet's station-to-station networking function is made possible with the new HLI-ET2 Ethernet Module. Main Stations can connect directly or through a LAN using standard IT switches. The Ethernet Module comes standard with two RJ-45 jacks. A new HLI-FBS Fiber Module is also available for linking stations over long distances. The Fiber Module has two fiber ports with small form-factor pluggable (SFP) modules, for simple exchange of fiber transceivers. The standard SFP for the Fiber Module is Single-Mode with Multi-Mode offered as an option.

Linking HelixNet Main Stations together creates a network that pools channel resources of each individual station. Linked main stations can dynamically discover each other, thus giving HelixNet users the capability to share multiple digital partyline channels plus program inputs and any two-wire or four-wire interfaces in a network distributed system.

throngs

continued from page 1

following three days. All of this points to the 2013 Convention being one of the most heavily attended in years.

Greeting those attendees is a sizable number of exhibitors—considerably more than were on-hand at last year's edition in San Francisco, according to Christopher Plunkett, deputy director, convention management for the AES: "It's pretty exciting this year, as we have some companies exhibiting that weren't with us for a while. For instance, Yamaha has returned, and Sony Professional is now here in its own booth. Avid came in with all its partners for a really exciting display, and SSL has the biggest display it's had with us in probably 10 years. So it's encouraging—we're finding companies are returning and others are doubling-down and investing in their presence here, which is great to see. They recognize that AES provides a great venue to reach the professionals of the industry."

Pros are certainly here to check out the exhibits, but there's also the myriad of education and training opportunities available via the many papers, workshops, seminars and special events being held onsite. Some of today's highlights—all accessible with an Exhibits-Plus pass or higher—include the Project Studio Expo, being held on the exhibit floor; the Platinum Producers panel, chatting with the hitmakers behind Eric Clapton, Justin Timberlake, Lana Del Ray and others (Room 1E15; 11:30 a.m.); the Grammy Soundtable, with an all-star panel honoring the late Phil Ramone (Room 1E15; 2:30 p.m.); and an interview with the engineer behind *Thriller* in Bruce Swedien: I Have No Secrets (Room 1E15; 4:30 p.m.).

That just scratches the surface, however; whatever you're looking for, AES has the answer. Need career advice? Stop in at SPARS Speed Counseling (Room 1E14; 9-11 a.m.) or Career and Business Development Mentoring with the Manhattan Producers Alliance (Room 1E13; 1:30 PM). Want to learn more about obscure 1950s LP mastering practices? Check out "The 35MM Album Master Fad" (Room 1E05; 5 p.m.). Ever wanted to go behind the scenes at Avery Fisher Hall at Lincoln Center? Take today's tech tour at 2:30 p.m. There's more than 300 events happening at this year's Convention—the most ever—so take advantage of your time here and make the most of them.

audio past

continued from page 1

ready, flexible audio files with comprehensive file names: anything to insure sessions can be accessed in the future.

Preserving our audio past resounds through other scheduled AES Workshop and Tutorial topics, too. For those interested, be sure to check out "Restoration and Rebuilding Analog Tape Machines" on Saturday as well as "Mastering Our Future Music," "Documenting Analog Transfer Techniques," and "WFMU's Adventures In 24/7 Archiving" on Sunday.

Harman Reaffirms Support for P&E Wing

The Recording Academy Producers & Engineers Wing's (Booth 2749) relationship with Harman Professional's (T1) leading audio brands AKG Acoustics, JBL Professional and Lexicon has been increasingly successful in its efforts to promote quality in audio. As official "P&E Wing Sustaining Partners," AKG Acoustics, JBL Professional and Lexicon have participated in a wide variety of activities, including being the title sponsor of high-profile regional Academy Chapter events, having a presence on the P&E Wing section of the GRAMMY 365 member website and serving as a sustaining sponsor of the P&E Wing Manufacturers Council. Harman Professional has reaffirmed its sponsorship for the coming year and will continue to work closely with the P&E Wing and support its initiatives and membership.

One particularly innovative project in 2013 has been the opening of the recording facility and recording program at Nashville's Pearl-Cohn Entertainment Magnet High School. The new facility and curriculum are a result of Metro Nashville Public Schools' music education initiative, "Music Makes Us," which provides students at the school with a student-run record label mentored by Warner Music Nashville and a complete world-class recording studio designed, equipped and guided by the efforts of Nashville P&E Wing members. The facility is equipped with products from all three Harman Professional brands.

"Harman proudly continues to support the Producers & Engineers Wing," notes Mark Ureda, vice president, Strategy and Technology for Harman Professional Division. "Their work as advocates for the recording industry, artists, equipment manufacturers and the listeners is of vital importance in this period of transition in the music industry and beyond. We look forward to another year of rewarding projects together."

States Maureen Droney, senior executive director of The Recording Academy P&E Wing: "JBL Professional, AKG Acoustics and Lexicon share the P&E Wing's vision of capturing and delivering the highest quality audio. We look forward to this continued partnership and to having key individuals from the HARMAN family of products interact and exchange ideas with our membership."

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