

AES DAILY

day1
friday
edition

SERVING THE 139TH AES CONVENTION • october 29-november 1, 2015 jacob k. javits convention center, new york, ny

+BREAKING NEWS

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It's All About Networking

By Strother Bullins

Creation and collaboration through more comprehensive networks—ones both figurative and literal—push our industry's evolution and growth. Collaborative tools and features are increasingly emphasized in new product announcements from the biggest names in pro audio technology—such as Avid's Everywhere initiative, abounding AoIP products, etc. Yet it's our own interpersonal networks that encourage measurable growth as well as affirming, feel-good outreach and educational opportunities.

AES President-Elect John Krivit encourages Convention *networking* on page 38



PHOTO: COREY WALTHALL

AES PULLS THE SWITCH Last evening, the Audio Engineering Society celebrated the 50th Anniversary of the Empire State Building's Alford antenna, and, in turn, a rare honor was bestowed on AES as the building was lit in the signature AES blue and white. The lighting ceremony included a light show synchronized to the Steely Dan track "FM (No Static At All)," which was broadcast over WCBS-FM 101.1. From left, about to pull the switch to light the building, are AES President-elect John Krivit, AES President Andres Mayo and David Bialik, chairman of the 139th AES Convention broadcast and streaming program.

Spreading AES's Reach, Mayo Reflects on Eventful Year

By Steve Harvey

This has been a very busy year for Andres Mayo, a multi-award-winning mastering engineer with his own audio facility in Argentina, and, for the last 12 months, AES President. Juggling the demands of the position with running his own business, often working into the early hours of the morning, Mayo was nevertheless able to successfully advance



Andres Mayo

the goals of the AES this year.

Two achievements stand out for Mayo, he says. Firstly, he helped establish the Financial Planning Committee, comprised of Bill Foster (Chair), David Josephson and Glenn Lorbecki. "This Committee has put a huge amount of time to analyze our current financial status, which is key to *mayo* on page 38

The 139th? It's A Hit!

By Clive Young

There seems to be a tradition in recent times that cities hosting the AES Convention wind up in the World Series; it happened in San Francisco twice and now the tradition is continuing here in New York. Whether the Mets will win remains to be seen, of course, but the AES Convention? Now that's a home run.

Inside the Jacob Javits Center through Sunday, the AES Convention is offering everything audio-related that you could possibly want. Workshops that will improve your audio skills? Got 'em. Panels packed with legendary pros sharing their insights, experience and a few horror stories? Got those, too. Papers that will give a sneak peek of where audio is headed? Step right this way. An exhibit floor filled with the companies whose gear you use every day, presenting their latest and greatest offerings? You've come to the right place.

All that's just the tip of the iceberg, though, as there are Tech Tours, seminars and plenty more. Today alone sees two Platinum panels taking place, with producers talking about bad vibes in the studio and how to get past them, and engineers explaining *it's a hit* on page 38



INTRODUCING

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THE LATIN SIDE One of the highlight Special Events of Thursday afternoon, the Platinum Latin Producers & Engineers brought together multiple Grammy winning pros to discuss the current status of the industry and to interact with audience members via a Q&A segment. Moderating the session was Andreas Mayo (shown here, far left), who in addition to serving as AES President this past year also owns Andreas Mayo Mastering & Audio Post in Buenos Aires, Argentina. In addition to Mayo, the panel included (from left): Ari Lavigna, Valeria Palomino, Salvador Tercero, Carli Beguerie, Stefano Vieni and Andres Landinez.

AMS Neve Launches BCM10/2 MK2

BOOTHS 654/926 Neve designers are launching the BCM10/2 MK2 at the 139th AES Convention with all the revered design, genuine Neve modules and sound, yet with additional convenience features for modern-day recording and utilizing the new 1952 switching unit.

BCM10/2 MK2 Limited Edition is available in 10, 16, 24 and 32-channel configurations, with pricing TBA and first deliveries in Q4 2015.

The classic and legendary Neve BCM10 console has become a connoisseur's favourite in recent years for use as a sidecar for larger studios. Powered as it is by Neve 1073 mic pres and EQ along with its 1272 summing mixers, it's guaranteed to delight the most



Neve's BCM10/2 MK2

demanding ear.

Given the scarcity of these treasured classic consoles and their suitability for up to the minute techniques of recording with workstations, the BCM10 is an ideal partner as a main console in such a set-up.

Genelec Intros 1236 SAM System



BOOTH 138 Genelec is introducing the new 1236 Smart Active Monitoring (SAM) Main Monitor System. The 1236 and its individually calibrated 3U-high Remote Amplifier Module RAM-XL provide the highest performance possible in a large format, flush-mounted main monitoring system. The new design is based on the high-efficiency proprietary double-18-inch bass driver design of Genelec's 1036.

Genelec's 1236 Smart Active Monitoring (SAM) System and RAM-XL Remote Amplifier Module

ShowNews

Opening Ceremonies Look Back, Look Ahead

By Clive Young.

At this year's Opening Ceremonies for the AES Convention, the standing room-only crowd was treated to looks back—as the Audio Engineering Society honored the achievements of its members and industry pioneers—and a considerable look ahead, as Michael Abrash, chief scientist of Oculus VR, discussed audio's role in the emerging world of virtual reality.

Bob Ludwig was the recipient of the highest honor AES gives, The Gold Medal Award, offered in recognition of outstanding achievements, sustained over a period of years, in the field of Audio Engineering. Ludwig was cited in recognition of excellence in audio mastering, audio education and service to the AES.

Closing out the event was Michael Abrash, chief scientist of Oculus, the company behind the upcoming Oculus Rift virtual reality headset, who discussed the implications of Virtual Reality for pro audio.

"The timing of giving this keynote couldn't be better because virtual reality is right on the cusp of taking off," he said. "Great consumer VR will be readily available next year and audio is going to be a key part of its success. At the same time, VR is going to open up new areas of audio research and engineering. It's already giving new importance to previously esoteric areas.... While most people think about VR about being about visual use of a headset, I can't think of anything that could be more exciting for the future of audio than virtual reality.

"VR's unique power is the ability to do something no other medium has done—drive our perceptual systems, creating experiences that feel real. It may not be obvious as to why VR is so different from television or IMAX or computer games, but it is in fact something fundamentally new, rather than just more of the same."

The Keynote found Abrash using references as varied as YouTube videos highlighting the McGurk Effect—a perceptual trick underlining the connection between vision and hearing by pairing the audio of one spoken word with the visual of another word being spoken—and Morpheus' speech about the nature of reality in the sci-fi classic, *The Matrix*. Ultimately, he explained how the senses are used to reconstruct reality within our brains, as he focused on hearing and the complex challenges that audio still faces in virtual reality realms—issues that he expects to be cleared up within 20 years.



Keynoter Michael Abrash



ShowNews **A FAST START** A day ahead of the official opening ceremonies of the 139th AES Convention, a full slate of committee meetings, technical papers sessions, tutorials and workshops got underway. A focus on signal processing, in a session chaired by Scott Norcross of Dolby Laboratories, kicked off the schedule of technical papers sessions yesterday. Shown here addressing the issue of ‘Time-Frequency Analysis of Loudspeaker Sound Power Impulse Response’ is Pascal Brunet (at right) of Samsung Research America.

Friday's Picks

BROADCAST/STREAMING

Friday's Broadcast and Streaming Media track gets off to a flying start with **“Audio and IP: Are We There Yet?”** (Room 1A10, 9 a.m.). The panel promises to look at the bigger picture of audio in diverse networked formats and Internet delivery systems, while also answering the existential question, “Do you have to have a transmitter to be a broadcaster?”

A workshop on **ISO/MPEG-H Audio** (Room 1A12, 10:45 a.m.) will provide an overview of the MPEG-H 3D Audio specification, which was recently standardized to accompany Ultra High Definition Television (UHDT) video. Panelists from Fraunhofer IIS, Technicolor and Qualcomm will dive into its underlying architecture, technology, performance and how to produce immersive content for it.

If you've ever wondered how TV programs such as the classic American game show *The Price is Right* and the improv comedy *Whose Line is it Anyway?* use audio to enhance their appeal, be sure to “come on down” and catch the lunchtime keynote by industry legend **Ed Greene**, who mixes both (Room 1A10, 12:30 p.m.). —*Steve Harvey*

RECORDING

The **Platinum Engineers Panel** (1:30-3 p.m., Room 1A23/24), hosted by Justin Colletti of SonicScoop in Brooklyn, brings together a panel of top engineers to discuss ideas and techniques in contemporary record making. They will play excerpts from their work, outline their approach in detail and answer questions from the audience.

Join guest panelists Joel Hamilton (Blakroc, Pretty Lights, Tom Waits, Iggy Pop, Elvis Costello, Unsane, Giraffes, Bomba Estereo, Jolie Holland, Matisyahu, Sparklehorse, Marc Ribot, Puss), Nick Sansano (New York University) and Hank Shocklee (Public Enemy) at the **Platinum Producers—Bad Vibrations** (9:15-10:45 p.m., Room 1A23/24) as they discuss the challenges of producing—from the worst distractions, impediments and energy vampires, to how to combat them.

Producer/engineer/musician **John Congleton**, a highly versatile sonic artist who recently worked with St. Vincent on her critically acclaimed self-titled album, garnered his first Grammy for Best Alternative Music Album. In this **master class** (11 a.m.-12:30 p.m., Room 1A23/24), Congleton will discuss his career, methods and experiences in producing some of the most iconic indie rock albums of the day. —*Kelleigh Welch*

A-T Offers AT5040 Experience, AT2020USBi USB Mic

BOOTH 419 Audio-Technica is holding the AT5040 Experience, where attendees can experience the AT5040 Studio Vocal Microphone alongside some of the industry's most coveted vocal mics and be entered to win their own AT5040.

A-T also is exhibiting its AT2020USBi cardioid condenser USB microphone featuring iOS compatibility. Combining high-resolution audio with increased connectivity options, the



Audio-Technica marketing director Gary Boss with the AT5050 studio vocal microphone

AT2020USBi cardioid condenser microphone adds a new level of sound-quality and convenience to Audio-Technica's USB microphone line. Modeled after the critically acclaimed AT2020, this digital output mic features an A/D converter with a 24-bit/96 kHz sampling rate to deliver high-resolution articulation

and intelligibility that's perfect for home studio recording, field recording, podcasting and voiceover use.

L-Acoustics X Series In North American Debut

BOOTH 1B03 L-Acoustics is spotlighting its new X Series at AES. A new line of coaxial speakers for the installation and rental markets, the three new enclosures in the X Series family—the X8 live monitor, X12 multipurpose enclosure and X15 reference stage monitor—offer a host of improvements over the previous XT Series, including high-excursion neodymium drivers, ellipsoid directivity, laminar vented ports and up to 30 percent weight reduction.

Used as a stage monitor, the X Series offers low latency monitor presets and a 7 percent lower profile. In installation applications, the X Series comes with a complete range of flexible rigging accessories and a RAL custom color program.



L-Acoustics' X Series coaxial speaker



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A New Product Potpourri from Yamaha & NEXO

DEMO ROOM 1A03 Yamaha Professional Audio is displaying new products and conducting in-room demonstrations in Demo Room 1A03.

Among a raft of highlights:

•The new flagship Rivage PM10 Digital Mixing System significantly increases the quality and versatility necessary in a live sound environment, inheriting features from the renowned PM Series Consoles.

•The NEXO GEO M620 is a full-range

unit for stand-alone, curved array or line array application.

•NUAGE V1.7 software, now providing support for Steinberg Nuendo 7, as well as sporting a multitude of control improvements.

•Version 3.1, now available for the CL and QL Series Digital Mixing Consoles, adding a number of new features including control of the RSio64-D, or “bento box.”

•StageMix Version 5.1 with several new fea-



NEXO's GEO M620 for stand-alone, curved array or line array application

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tures added for CL, M7CL and LS9 digital consoles.

•The new Yamaha DXS18 sub, powered by a 1020W Class-D amplifier and an 18-inch woofer with a durable four-inch voice coil.

•The Yamaha RSio64-D I/O audio interface, which provides up to 64 inputs and 64 outputs with Dante/Mini-YGDAI card conversion for broadcast, recording, live sound and other professional audio applications.



AEA, BOOTH 449 Designed for legendary engineer John Kurlander (Beatles, Lord of the Rings, Skyrim), AEA's Nuvo Series Stereo Kit enables serious musicians and engineers to rapidly set up and accurately record in stereo on a single stand. The Nuvo Series Stereo Kit includes either two N22s or two N8s, and comes with all of the accessories necessary to easily configure the figure-eight microphones in Blumlein and near-coincident: an SKB travel case, the new AEA SMS stereo bar, two custom Windtech windscreens for outdoor use, and a Blumlein coupler. Special introductory offer ends Nov. 1.

THE AT5040 EXPERIENCE

Leave your preconceived notions at the door. Experience the AT5040 alongside some of the industry's most coveted vocal mics and let your ears decide. Then take our listener survey for a chance to **win your own AT5040**.

139th International AES Convention
Oct 29th – Nov 1st, New York

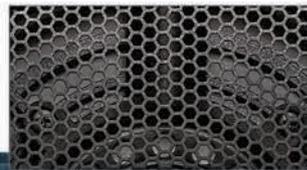


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DPA Unveils New d:screet Slim Microphone

BOOTH 727 DPA Microphones is unveiling its new d:screet Slim Microphone at AES 2015. Developed in response to a growing need, especially from the film industry, for a near-invisible bodyworn microphone, d:screet



DPA Microphone's d:screet Slim Microphone

Slim features the company's omnidirectional capsule element in a flat head, a slender cable and an exciting new button-hole mount accessory. Currently in beta-test stages with some of the industry's most prominent sound engineers, this new solution is already gaining rave reviews.

The microphone's new button-hole mount, which comes as an enclosed accessory, provides a 90-degree sound input angle, allowing the cable to lay flat against a surface rather than sticking straight out. It is also designed to fit

into a space as small as two millimeters. The combination of the size and available accessories increases the number of mounting solutions as it can be placed virtually anywhere without being seen.

The d:screet 4060 capsule with high sensitivity and the 4061 capsule with low sensitivity used on the d:screet Slim offer exceptional audio quality with low self-noise. As with all DPA microphones, this latest solution is compatible with all major wireless adapters.

FOCUSRITE, BOOTH 218 Focusrite is showing its complete range of RedNet Dante audio-over-IP products, including the new RedNet AM2 stereo audio monitoring unit, scheduled to ship in Spring 2016. RedNet AM2 is a Dante-compatible stereo monitoring unit combining headphone and line outputs for flexible monitoring of signals sourced from the Dante network. Caught in a moment of repose during yesterday's setup are, from left: Phil Wagner, Ted White, Shilpa Patel, Will Houtt and Kurt Howell.



Show Picks Analog Abides

By Strother Bullins

The 139th AES Convention's exhibition is rife with bleeding-edge digital products and the very latest advancements in microprocessor-enabled audio processing, yet analog tech-centric booths are where many attendees make a beeline to gawk and drool. Analog mixing consoles often remain a preferred hub of inspiring, musician-centric recording environments while glowing racks of processors remain a most important element of aural décor. Though we have more touchscreen control of DAWs than ever before; far more affordable, less propri-

etary I/O; and better, faster and more affordable DAW, connectivity and networking tools, world-class analog processing is evergreen in appeal for creative music production.

Among other key stops around the floor, ideal examples of classic analog and DAW-borne technologies effectively blended can be seen at **AMS Neve** (booth 654); there, I caught up with Technical Product Specialist James Townend, Chief of Analog Design Robin Porter, and Marketing Officer Liz Wilkinson during yesterday's setup. AMS Neve's digitally controlled analog Genesys Black recording console/DAW controller sits alongside the company's 139th AES-debuted product: the 100 percent analog, sure-to-excite BCM10/2 mk2, an accurate reproduction of the original early-'70s "side-

car" with music production-friendly updates, thoughtfully-expanded features and more.

"There's a whole new generation of people coming up right now, dipping their toes in analog land for the first time, while others are rediscovering it," explained Townend of the Genesys's genesis. Meanwhile, Porter—conveying the appeal of world-class analog mixing—explains a key difference between vintage analog and old digital gear. "[CPU-based technology] is a never-ending pit of money," Porter muses, "and that's the thing that annoys me the most about it. I don't blame [DAW] makers; they're trying to push the envelope, making better things for people to use. But the nature of old computers is that it's 'dumpster stuff.' You don't find Neves or SSLs in dumpsters."

ShowNews

AES Stays on Cutting Edge of Game Audio Issue

Gaming has overtaken movies and music as the most popular form of entertainment, and the 139th AES Game Audio Track is covering the latest developments and technologies in the field at the 139th AES International Convention.

"Game audio is possibly the most technologically advanced and fastest growing segment in the audio field and the AES has been on top of this industry sector since its infancy," says Steve Martz, 139th AES Game Audio Track Co-Chair. "Our Game Audio Track is the place to keep pace with the cutting edge, whether you're a professional working in the field or looking to it as a career or an alternate source of income."

During Friday's Game Audio paper presentations, "Real Time Morphing of Impact Sounds," will host Sadjad Siddiq of Square Enix Co., Ltd., presenting a paper on a new method of morphing two sounds to synthesize entirely new ones. Leonard J. Paul of Toronto's School of Video Game Audio will also discuss the use of Pure Data (Pd) as a free game audio engine for game studios with limited budgets and for educational purposes.

Aspiring game sound designers will want *game audio* on page 32

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EAW Introduces Anna Line Array

DEMO ROOM 1B02 Eastern Acoustic Works (EAW) is expanding the Adaptive Performance Series with Anna, a system designed for the touring, regional sound reinforcement and permanent installation markets.

Anna's smaller footprint and lighter weight make it ideal for permanent or temporary use in sheds, theaters, clubs, mobile staging and corporate AV. Anna arrays also work seamlessly with Anya to horizontally expand Anya-

based systems for outfill or delay. Both Anya and Anna integrate perfectly with Otto (subwoofer) to form a cohesive solution for any application.

Each Anna module includes eight HF compression drivers that provide a continuous line of apertures on a horn that expands to fill the entire face of the enclosure; four 5-inch MF cone transducers combined with Radial Phase Plug and Con-



EAW's Anna mid-size adaptive performance line array

centric Summation Array technologies to sum coherently with the HF wavefront; and dual 10-inch LF cone transducers employing Offset Aperture loading to extend horizontal pattern control. Fourteen built-in amplifier and processing channels enable independent power and control of each speaker component. Resolution 2 software controls the processing of each acoustic cell individually to generate the ideal coverage pattern for the venue.



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ShowNews

Live Sound Expo Returns to AES

This second edition of the AES Live Sound Expo, produced in association with Pro Sound News, follows its successful debut at last year's AES Convention in L.A. This year the LSE will be broken up topically across the three days, addressing important segments of Live Sound and Sound Reinforcement. Sponsors for the LSE include Cadac, Clear-Com, DiGiCo, DPA Microphones, EAW, L-Acoustics, Optocore, Sennheiser, Waves Audio and Yamaha.

Broadway Day (Friday, October 30) is devoted to live sound in the theatrical environment, with topics slated to include Theatrical Vocal Miking; Wireless Issues for Live Theater: Broadway and Beyond; Theater

live sound on page 32



Lucky for you this guy knows what he's doing!

Come hear the new SAM™ 1236 at the 139th NY AES, Demo Room 1A02. With its new set of custom Genelec electronics, the 1236 brings high resolution magnificence to main monitoring.

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The addition of the 1236 is truly a magic moment in the Smart Active Monitoring portfolio. From the compact 8320 to the 1236, Genelec now offers over 15 different models of SAM products fulfilling the needs of any working professional in any working environment.

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Shure Features Electrostatic Earphone System

BOOTH 219 Defining a new standard of portable listening, Shure's premium KSE1500 Electrostatic Earphone System is the world's first Sound Isolating electrostatic earphone. The matched amplifier includes a DAC/ADC for use with traditional and portable media players. The portable audio amplification solution—which includes the KSE1500 Electrostatic Earphones and the KSA1500 Amplifier—is designed for those who want to achieve more accurate sound than what's currently available using standard media players, smartphones, tablets or computers, but also wish to retain the mobility those devices provide.

Building off its deep-rooted expertise in transducer innovation, Shure leverages electrostatic technology within the KSE1500 system



Shure's KSE1500 electrostatic earphone system

to host a virtually weightless, massless diaphragm. The implementation of an electrostatic driver results in the fastest transient response available to provide the most accurate sound reproduction, and offers a wider frequency range than standard dynamic or armature driver technologies. The KSE1500 system features a high-resolution 24 bit/96 kHz conversion rate,

and has five preset settings—flat, low boost, vocal boost, loudness and de-ess—and four customizable EQ points, offering users the ability to customize frequency response. The system's intuitive graphic user interface provides streamlined navigation for quick and simple selections.

Neutrik Launches 10-Pin XLR Connectors

BOOTH 123 During AES, Neutrik is featuring its latest multi-pin product line for transmitting both data and power: the 10-pin XLR line. Fitting in the same form factor as other XLR connectors, Neutrik's 10-pin XLR is perfect for transmitting four twisted pairs of data at Cat 5e performance plus up to 16A of power @ 50V using two large, dedicated power pins.

The cable connectors for the new 10-pin XLR line are based on Neutrik's latest-generation XX series. The chassis connectors are derived from Neutrik's DLX family, offering industry-standard D-size housings and superior RF protection and shielding as a result of the DLX connectors' innovative duplex ground

contact design.

With this new XLR design, Neutrik's 10-pin XLR line offers an easy-to-assemble and rugged multi-pin connection solution. The XLR line will be available Q4 2015.



Neutrik's 10-pin XLR connector line

Grace Design Adds Dante Option

BOOTH 351 Grace Design is featuring the m802 Dante module, a new AD module option for its m802 remote controlled preamp. In addition to the existing AES3/AES3-id and AES3/ADAT AD options for the m802, Grace has now added a third option that provides a Dante networked audio solution.

The m802 Dante module provides m802 customers with eight channels of AES3 format AD conversion on a DB-25 connector, and primary and secondary Dante network connections on Ethernet connectors. With the Dante option, the m802 can transmit all eight channels at 24-bit, 44.1-192 kHz to any Dante receiving device on the network. It can serve as the master clock source on the network or synchronize the m802 ADC clock to other connected Dante devices. m802 Dante sample rates can be changed by other network connected units, which requires use of the free Dante controller software application from Audinate.

The Dante option can be ordered for new m802s and installed and tested at the Grace factory. For customers with existing m802s that would like to upgrade to a Dante module, or have one or more of their existing m802 AD cards changed out to be Dante compatible, there are upgrade paths available for this.

Prism Sound Brings 'Mic to Monitor' to AES

BOOTH 543 As part of the AES's Project Studio Expo, Prism Sound is hosting a special Mic to Monitor educational event at this year's AES Exhibition in New York.

Mic to Monitor AES New York, which takes place on November 1, incorporates a series of seminars that will run throughout the day. Targeted at all levels of music production and engineering attendees, these seminars aim to dispel the many myths surrounding the recording process. They also aim to answer those all-important questions such as

what makes great gear "great," what it takes to become a successful audio engineer, and how do professionals tackle different aspects of their productions to create hit records?

Among the speakers lined up for this unique event are Ian Dennis, Prism Sound's technical director; Leif Masses, founder of Maselec; Ben Lilly, technical sales and applications engineer at ATC; Glenn Kuras, president of Gik Acoustics.

The seminars, which last approximately 45 minutes, are free.

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EVENTIDE, BOOTH 619 The Eventide Anthology X brings 40-plus years of classic gear in a native plug-in format. Anthology X contains updated versions of 15 legendary plug-ins originally available as part of the Pro Tools HD/TDM plug-in set, Anthology II. Each plug-in has been redesigned from the ground up to more precisely mimic the sound of the original hardware they emulate. Also on display at the Eventide booth (619) will be the original vintage gear that was used to develop the plug-ins.



P&E Wing Sets Annual Grammy SoundTables Event

SPONSOR The Recording Academy Producers & Engineers Wing will be hosting this year's presentation of their annual GRAMMY SoundTables event at the 139th International AES Convention at the Javits Center in New York City, as part of its ongoing efforts to offer educational resources and other development opportunities to audio professionals. On Saturday, October 31, at 2 p.m. is the free special event, "Grammy SoundTables: After Hours: Mixing for Late Night New York." Moderating the panel will be Grammy Award winning bassist and singer Will Lee, an industry legend for his touring and session work, and best known for his longtime role on Late Show with David Letterman as a key member of the CBS Orchestra.

Slated panelists include Harvey Goldberg (Late Show with David Letterman, The Late Show with Stephen Colbert), Josiah Gluck (Saturday Night Live) and Lawrence Manchester (The Tonight Show Starring Jimmy Fallon), who will discuss the unique challenges faced by audio professionals mixing music for late night's fast-paced talk and variety formats. Along with political satire and cutting edge comedy, these programs have become the go-to showcase for the best in music, from exciting young up-and-comers to the established cream of the crop-along with killer house bands. Join the P&E Wing for a conversation with the music mixers who make it happen for these groundbreaking shows.

A large advertisement for Telefunken. On the left is a large, detailed image of a silver Telefunken ELA M 251 microphone. In the center is a black and white vintage van with 'TELEFUNKEN Elektroakustik Microphones' written on its side. Below the van are social media icons for Instagram, Twitter, Facebook, and YouTube, with the handle '@TELEFUNKEN MICS'. At the bottom of the ad is a row of small images showing various audio equipment and people using it. The background has a dark, geometric pattern.

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IsoAcoustics Previews Upscale Aperta 200 Stand

BOOTH 140 At this year's AES IsoAcoustics is previewing the new Aperta 200 acoustic isolation stand, the company's newest, most upscale model of sculpted aluminum acoustic isolation stands designed especially for professional audio and high end hi-fi use with large bookshelf and desktop speakers, on floor stands, and for use with floor-standing speakers.

With an enhanced sculpted aluminum construction, Aperta 200 stands set a new standard for aesthetic design and remarkable acoustic isolation and performance. Aperta, the Italian word for "open," describes the stands' stylized open design and the spatial openness in sound clarity that they help deliver.

The Aperta 200's solid aluminum frame and new isolator construction is designed to support large speakers weighing up to 75 pounds. It



IsoAcoustics' Aperta 200 acoustic isolation stand

features a lower profile (3.5 inches) than the first generation stand, enabling monitors to sit lower on the meter bridge while markedly enhancing their clarity and performance. The stands' unique tilt feature enables the user to set the optimum angle, with fine gradation markings provided to ensure precise adjustments.

Packaged as a pair, the Aperta 200 stands will be available in two colors: black and aluminum.

Focusrite Launches New RedNet AM2

BOOTH 218 Focusrite is launching a new product in its popular RedNet range of Dante audio-over-IP products: the RedNet AM2 stereo audio monitoring unit, scheduled to ship in Spring 2016.

RedNet AM2 is a Dante-compatible stereo monitoring unit combining headphone and line outputs for flexible monitoring of signals sourced from the Dante network. RedNet AM2 features a quarter-inch front-panel headphone socket plus a pair of balanced line outputs with male XLR connectors mounted on the rear panel, which may be used for loudspeaker monitoring and other applications.



Focusrite's RedNet AM2 stereo audio monitoring unit

The headphone output delivers significant audio output power, sufficient to drive even high-impedance headphones at substantial levels. RedNet AM2, fitted with non-slip feet, is designed to either sit securely on a flat surface or be mounted on top of a mic stand using a standard threaded bush in the base. RedNet AM2 includes a two-channel Dante receiver based around the latest "Ultimo" hardware and features a road-worthy aluminum extrusion-based enclosure. Two large volume control knobs are provided for Headphone and Line output levels; the latter also features a mute button with associated LED. Other indicators show the presence of power, network and signal.

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Yamaha's Rivage PM10 console

Yamaha Spotlights Rivage PM10 Console

BOOTH 319 The new flagship Rivage PM10 is being shown at the Yamaha Professional Audio booth (319) and demonstrated in room 1A03 throughout the show. The new console is also making a huge impact as it makes its way around North America for one-on-one and group demonstrations held by invitation recently at Clair Global in Lititz, PA; and in early October at Eighth Day Sound in Cleveland; various October dates at SIR in Nashville by Clair Systems and Touring, Spectrum Sound, Morris Light and Sound, CTS Audio, and Memphis Audio; in the NYC area at Carroll Music: Masque Sound, Sound Associates, PRG, and Firehouse in late October; followed by Solotech and Omnison in early November; and the Parsons Expo in Boston on November 11, with more locations coming soon.

The PM10 significantly increases the quality and versatility necessary in a live sound environment, and inherits features from the renowned PM Series Consoles. The unique Hybrid Mic Pre consisting of a newly developed Yamaha HA along with Rupert Neve Designs Silk and Transformer emulation, provides unprecedented control of pure nature sound blended with silky harmonic content typically only found in classic analog consoles.

Audio-Technica Features Premium ATH-M70x Headphones

BOOTH 419 Audio-Technica is showing its ATH-M70x Professional Monitor Headphones, the recently introduced flagship model in A-T's acclaimed M-Series line of headphones. Designed specifically to bring out added detail in the mix, the ATH-M70x professional monitor headphones feature proprietary 45 mm large-aperture drivers with rare earth magnets and copper-clad aluminum wire voice coils and are tuned to accurately reproduce extreme low and high frequencies (5 to 40,000 Hz) while maintaining perfect balance. Featuring rugged, metal design, they are ideal for studio mixing and tracking, FOH, DJ use, personal listening, mastering, post production and audio forensics.



Audio-Technica's ATH-M70x professional monitor headphones

Crafted for lasting durability with a collapsible, space-saving design, the headphones are equipped with 90-degree swiveling earcups for easy, one-ear monitoring. Maximum power input is 2,000 mW, meaning very low distortion at even high volumes. Professional-grade earpads and headband provide excellent durability and comfort, and detach for easy replacement. The headphones' circumaural design contours around the ears for excellent sound isolation in loud environments. They come standard with three interchangeable cables (1.2 m-3.0 m coiled cable, 3.0 m straight cable and 1.2 m straight cable) and a hard carrying case.

Lectrosonics Intros Venue 2 Modular Receiver

BOOTH 343 Lectrosonics is introducing the Venue 2 digital hybrid wireless modular receiver, a next-generation solution designed to address the challenges of increasingly congested RF environments. Venue 2 tunes across a wide 220 MHz range, houses up to six receiver modules, each covering 75 MHz, and employs new IQ dynamic tracking filters that offer exceptional rejection of out-of-band RF energy and enable very tight channel spacing. Expected availability for the Venue 2 is Q4, 2015.



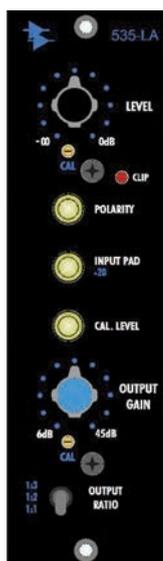
Lectrosonics' Venue 2 digital hybrid wireless modular receiver

Up to six VRT2 modules may be installed in the 1RU Venue 2 receiver frame. Each module supports up to 3072 tunable frequencies across a 75 MHz range (three standard Lectrosonics blocks), matching the tuning ranges of SSM, LT and LMb "large bandwidth" transmitters.

VRT2 modules incorporate Lectrosonics' new IQ dynamic tracking filters, which accommodate a wide range of transmitter RF power levels while also enabling extremely tight channel spacing—critical features as the available RF spectrum continues to shrink.

The receiver modules can be operated independently, each with switched diversity reception for a total of six audio channels, or operated in pairs for more robust diversity reception with one audio channel per module pair.

API Heeds Call for Line Amp



BOOTH 537 After many years of requests for an API line amp, the company is unveiling its newest addition to the 500-Series module line: the 535-LA line amplifier. Modeled after API's console-based 325 booster cards, the 535 can both amplify and attenuate incoming and outgoing signals for ultimate flexibility—all while providing the trademark API warmth and tone. The 535 is useful anywhere signal levels need adjusting. The 535 can also add warmth to digital signals such as DAW outputs, and features an LED clip indicator.

API'S 535-LA line amplifier

The 535-LA also includes a balanced input, a polarity switch, a 20dB pad for incoming signal attenuation and a three position toggle switch. The toggle switch allows for different output gain levels from the transformer, which is designed to drive long balanced lines with low distortion just as the 325 booster card does. Output gain range

is from 6dB to 45dB. The 535 utilizes the discrete 2510 and 2520 op amps along with API proprietary transformers to create the unique, warm and reliable sound that fans of API expect.

Genelec Sets 3D Audio Presentations at AES

BOOTH 138/DEMO ROOM 1A02 Genelec is holding demonstrations of a “3D” audio system in its Demonstration Room 1A02 with presentation times as follows:

Friday, October 30: 11 a.m., 1 p.m., 3 p.m.

Saturday, October 31: 10 a.m., 12 noon, 2 p.m., 4 p.m.

Sunday, November 1: 11 a.m., 1 p.m., 3 p.m.

The 7.1.1.4 audio system will allow AES 139th Convention attendees to experience a fully immersive, spatialized, enveloping natural soundfield produced by a wide-selection of Genelec Active Monitors. Special program material has been chosen specifically for this demonstration so that the playback experience it truly multi-dimensional.

The system is comprised of three 8351A Smart Active Monitoring (SAM) Studio Monitors (in an L-C-R array), four 8240A SAM Studio Monitors (sides and rear), four 8330A SAM Studio Monitors (overheads) and two 7270A SAM Studio Subwoofers and one 7260A SAM Studio Subwoofer.



Genelec's 8351 three-way Smart Active Monitor (SAM)

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TransAudio Honors the Legendary Auratone Cube

BOOTH 935 Perfected by Jack Wilson in his California garage in 1958, the Auratone Super Sound Cube reference monitor is a legend in the recording, broadcasting, and motion picture industries for its unfailing ability to represent mixes as they will so often appear in the “real world”: on small-format, zero-crossover loudspeakers. Importantly, Auratones have a seemingly magic ability to raise an auditory “red flag” on any aspect of a mix that is imperfect. TransAudio Group is showcasing the Auratone Sound Cubes at Booth 935 and is giving away a pair of Auratone speakers every day of the show to a lucky sweepstakes winner.

Although Jack Wilson has now passed on and existing stock from his days is depleted, his grandson, Alex Jacobsen—with help from the rest



Custom Edition SC Super Sound Cubes from TransAudio

of the family—has led the painstaking, multi-year task of re-sourcing Super Sound Cube components from contemporary suppliers in the U.S. to build a modern “Custom Edition 5C Super Sound Cube” that has the exact same sound and magical properties of the vintage Auratone cubes.



ROYER LABS, BOOTH 827 Royer Labs is featuring the new R-122 MKII phantom-powered ribbon microphone. The R-122 MKII is essentially an R-122 with two additional features: (1) a switchable -15 dB pad and (2) a switchable bass cut filter. The switchable -15 dB Pad allows for high SPL recordings with no microphone distortion or preamplifier overload. The pad is positioned before any of the microphone’s electronics—greatly reducing any potential for headroom related distortion. With the pad engaged, the R-122 MKII has 2 dB lower output than the company’s flagship R-121 microphone. The MKII’s switchable bass cut filter is positioned at 100 Hz (6 dB per octave). When activated, this filter helps reduce the excess low end created by proximity effect, commonly experienced during close miking of vocals and acoustic instruments.

DiGiCo Shows S21 Digital Mixing Console

BOOTH 627 DiGiCo is featuring its new S21 digital mixing console. Featuring an appealing price tag of just under \$7,000, the new desk is every bit a full-fledged member of the DiGiCo stable. Ideal

for a myriad of fixed installation and live touring environments, the S21 boasts the same FPGA algorithms as the popular SD7, with the mic pre design lifted from the 192kHz SD-Rack.

Additional S21 specifications include: two large multi-touch screens, RGB switch encoders with HTL (Hidden Til Lit), 21 touch-sensitive moving faders, four layers in banks of ten, 24 mic line inputs, 12 analog outs, 36 busses, 40 flexi channels, 16 flexi busses, two AES I/O, two DMI slots, two Ethernet connections, USB2 Audio I/O, Word Clock I/O, GPI and GPO, eight FX engines, four DiGiTubes, 16 graphic EQs, four multiband comps, snapshots and DiGiCo’s Stealth Digital Processing.



DiGiCo’s 821 digital mixing console

Waves Ships eMo D5 Dynamics Plugin

BOOTH 437 Waves Audio is shipping the eMo D5 Dynamics plugin. The first plugin to use Waves’ groundbreaking Parallel Detection technology, the Waves eMo D5 delivers the power of five state-of-the-art dynamics processors—Gate, Leveler, DeEsser, Compressor and Limiter—in one easy-to-use interface.

Thanks to Waves’ Parallel Detection technology, each of the five processors responds to the original signal and to each of the other processed signals simultaneously. This lets users instantly control the total dynamic change introduced by the different

processors, ensuring that the final sound achieves maximum clarity without over-compression.

The eMo D5 also provides a combined gain reduction meter for the Leveler, Compressor and Limiter, making it even easier for users to monitor and control their levels.

The eMo D5 is a Swiss army knife for dynamics. With its single-page GUI, users will be able to set up a dynamically balanced mix with maximum efficiency, saving tremendous amounts of time by not having to open and tweak different dynamic plugins.



Waves’ eMo D5 Dynamics plugin



Boo.



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Booth 351

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Telefunken Expands SMTC Cable Line

BOOTH 742 TELEFUNKEN Elektroakustik of South Windsor, CT, is introducing new models to its premium XLR and TRS cable line. Fourteen new models round out the line of XLR and TRS cable, including various lengths for multiple applications on the stage and in the studio.

Designed, manufactured and hand-assembled in the U.S., the new Telefunken SMTC XLR and TRS cables feature four high-strand count, oxygen-free copper conductors sealed in audiophile-grade, low loss polyethylene insulators. A braided copper shield protects the conductors from additional RFI and EMI noise, resulting in a premium audio cable that assures sonic accuracy and clarity as well as the legendary tone Telefunken products are known for.

These new cables feature high-purity cop-



Telefunken's new SMTC XLR and TRS cables

per conductors for excellent signal transfer, low capacitance for detailed, transparent sound quality, audiophile grade insulators that ensure accurate signal transfer, premium 24k gold-plated connectors, silver solder joints for maximum conductivity, and ultra flexible cable construction that reduces knots and tangling.

For Mumford, It's L-Acoustics for 'Awesome' Sound

BOOTH 1B03 Mumford & Sons brought their 2015 tour to North America, in support of their third album, Wilder Mind. Canadian production provider Solotech supported the tour with an L-Acoustics concert sound system—typically 14 K1 over six K2 per side—selected by the band's audio team for its flexibility, scalability and, above all, musicality.

"A Mumford & Sons tour plays very diverse venues; that's the fun of it," comments Jamie Howieson, the band's audio system engineer and sound designer. "Plus, they go from all standing around one microphone in front of a crowd of 40,000 people to full-on rock. So we wanted a system that would produce the best possible full-range sound and frequency response, and be very musical. The L-Acoustics K1/K2 rig allows you to be flexible and get a lot done."

"Personally, I like a PA vocal to sound as natural as possible," says Chris Pollard, who has been at FOH for the band since 2008. "I like a band to sound raw, with plenty of room for dynamics. For me, the K1/K2 system does that job. It just sounds awesome."



Mumford & Sons performing at Edmonton's Rexall Place

RTW Spotlights CLC Software Implementation

BOOTH 719 (AVID PAVILION) RTW is unveiling its implementation of Continuous Loudness Correction (CLC) Software as both a plugin and standalone software. Introduced in 2014, the CLC software, developed and patented by Institut für Rundfunktechnik (IRT), has been implemented into RTW's broadcast focused equipment, expanding the company's line of products and supporting the industry needs regarding loudness control.

CLC technology allows users to constantly adapt the level of audio they are working on, against a given program-loudness value, along with a definable loudness range in real-time with minimal obstacles. The CLC software is capable of handling DAW audio, live audio and files. It may be operated with the most common DAW software products with Mac and PC and now also as a standalone software tool. With CLC technology, RTW clients are able to maintain accordance with EBU-R128 and other global loudness standard specifications.

Says RTW CEO Andreas Tweitmann: "Partnering with IRT has improved our audio meters and monitoring devices, enabling us to reach a broader market, while also helping our customers conform to set standards. We are happy to continue our implementation of the Continuous Loudness Controller software in collaboration with IRT."

Millennia Features New Dante Gözowta D/A Converter

BOOTH 739 Millennia's Gözowta converts from Dante audio over Ethernet to high-resolution analog at sample rates up to 96kHz.

The DA-296 connects any two channels of Dante to your analog gear—power amps, stage monitor systems, powered speakers and more.

The Gözowta also has 1/4- and 1/8-inch headphone jacks with a level control so it can be used as part of a personal monitor system or for trouble shooting Dante audio streams.

Outputs include balanced XLR and Phoenix-style output connectors. Power is supplied by the Ethernet cable from PoE (power over Ethernet) enabled switches or in-line PoE injectors.

There is a -10dBV/+4dBu output reference level switch to accommodate most analog equipment.

Housed in a rugged one-third rack width chassis, the Gözowta is the same size as Millennia's portable preamp series.

Packed into rugged aluminum chassis and powered from 12-15 VDC so they can go anywhere, Millennia's new portable preamps offer the clarity of the acclaimed HV-3 in two flavors: the dual-channel HV-32P, with two 200 Series HV-32 preamps on board, and the HV-35P, a portable version of Millennia's 500 Series HV-35 preamp.



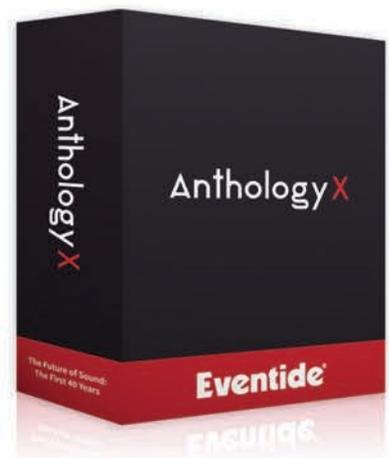
Millennia's DA-296 Dante Gözowta D/A converter

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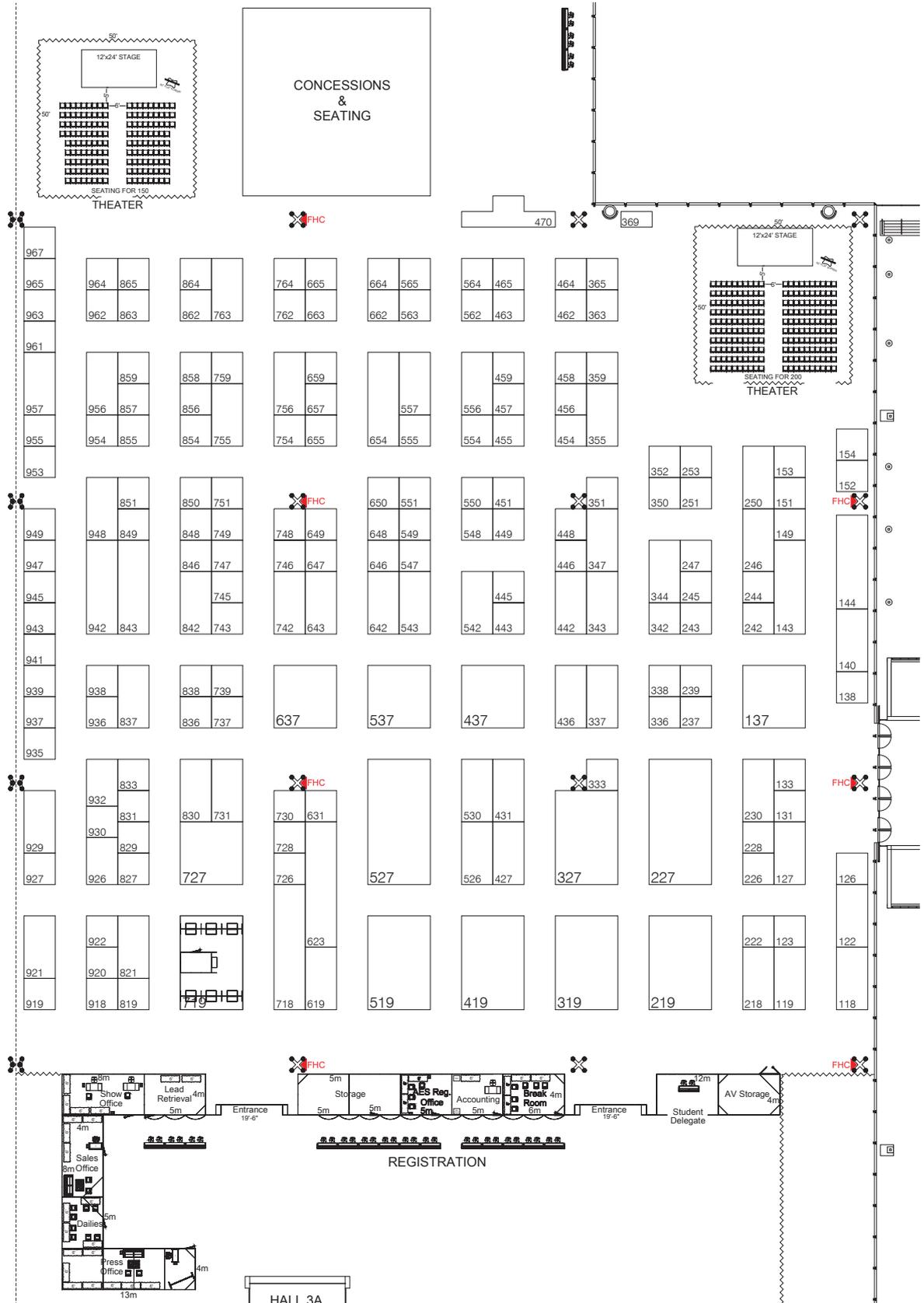
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For Capitol Studios' Kelm, It's GC Pro All the Way

SPONSOR It can be difficult to sum up Art Kelm's wide job description at Capitol Studios, located in the iconic Capitol Records Building in Los Angeles. His titles include vice president, general manager and chief engineer. "My job as general manager is to make sure things function smoothly, and my job as chief engineer is to stay on top of technology and make sure that we are current and forward-thinking to stay competitive," he notes.

As Kelm purchases and maintains the equipment necessary to keep Capitol Studios on the cutting-edge of recording technology, he relies on Guitar Center Professional (GC Pro), the outside

sales division of Guitar Center that focuses on the needs of professional users, for gear and service both great and small. "I have a relationship with GC Pro that is very strong," Keim says. "They are my go-to vendor for everyday needs. It's also about support—GC Pro makes sure we get the most knowledgeable account managers and that they understand when an order is urgent and I have to have it immediately, and also they can offer great support and answers after the fact if there are any issues with the product. GC Pro offers professional service at a high level, and that's why I keep going back year after year."



Art Kelm, Vice President, general manager and chief engineer at Capitol Studios.

WAM Amplifies Presence at AES

BOOTH 947 Women's Audio Mission (WAM), a nonprofit dedicated to the advancement of women in music production and the recording art, is representing women and girls at the 139th Audio Engineering Society Convention.

Women's Audio Mission is the first and only organization to mobilize women at the Audio Engineering Society convention and has been providing a place for women in the industry to network and receive training and mentoring at the convention since 2005. WAM is now one of the most high profile booths and educational panel organizers at the convention. AES donates a booth to Women's Audio Mission each year so that WAM can increase gender diversity both at the convention and within the audio industry.

WAM launched a crowd funding campaign in early August to raise funds for travel and accommodations to the convention and has exceeded their \$5,000 goal. WAM is especially grateful to its industry



(from left) Noelle Duncan, Audrey Howard, Erin Bauman, Kim Holkamp, Ashley Green

supporters: iZotope, THAT Corporation, Mojave Audio, BAE, Empirical Labs and Kush Audio.

WAM still needs help to get even more women to the AES convention. People interested in helping "change the face of sound" can make a donation to their IndieGogo campaign at <http://wam.rocks/1J2MQts>

DELEC Launches Dante Intercom Panels

BOOTH 436 DELEC Audio, a member of the Salzbrenner Stageteck Mediagroup organization, is featuring its Dante based intercom panels. The panels can be connected directly to a Dante network



DELEC's Talk 12X Dante intercom panel

without the need for additional converters. The units can be connected to the DELEC compact CS or modular MF intercom matrices equipped with a Dante interface. There are three different panels available: two 19-inch rack units, with 12 or 16 keys, and a 16-key desktop panel.

The DELEC Dante interface supports 64 bidirectional audio channels or up to 32 DELEC Intercom Panels (or any combination of audio signals and Intercom Panels).

Barefoot Sound Intros MicroMain26

BOOTH 932 Barefoot Sound is introducing the breakthrough MicroMain26 monitor, based on the MicroMain27 Gen2 platform. The new MM26 raises performance to new highs with the addition of Barefoot's exceptionally transparent and detailed 2.5-inch aluminum cone midrange.

The MicroMain26 is a four-way active system with six drive units housed in sealed enclosures spanning 30Hz to 45kHz with vanishingly low distortion, remarkable dynamic range



Barefoot Sound's MicroMain26 monitor

and ultra-fast transient response. The ring radiator tweeter is exceptionally detailed and produces very wide dispersion out to its highest frequencies.

The Barefoot MM26 2.5-inch aluminum cone midrange is housed in a cutting edge 3D-printed waveguide enclosure. The 5.25-inch woofers feature a phalanx of advanced technology, yielding upper bass and lower midrange detail that rivals any driver in history.

NC10 - the new and innovative 10 pole data & power XLR connector from Neutrik.



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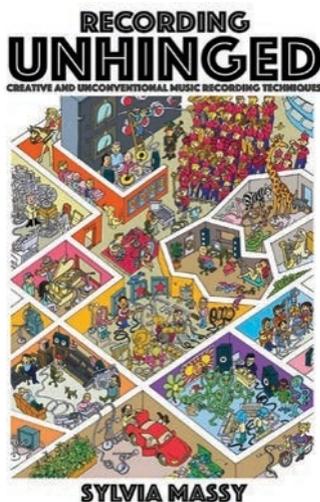
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Hal Leonard Spotlights 'Recording Unhinged'

BOOTH 548 *Recording Unhinged: Creative and Unconventional Music Recording Techniques* is a dare—a challenge for those who think recording music should be done a certain way. Sylvia Massey, engineer, mixer and producer of such artists as Tool, Prince, Tom Petty and the Heartbreakers, R.E.M., Oingo Boingo, Johnny Cash, Red Hot Chili Peppers and many more, invites you to put everything you've ever known or learned about recording aside and dive headlong into the unknown. You might just find the doors blown off your conception of how great music should be recorded.



Recording Unhinged cover

Sylvia Massey lives in a world far outside the norm, working in ways that, though frightening to some, yield results that are emotionally powerful, incredibly personal, gut-wrenching, organic, and even (based on her iconic client list) extremely commercially successful.

Recording Unhinged contains many full-color R. Crumb-style illustrations by Massey, herself. In addition to being an A-list engineer/producer, she is a gifted artist. Her illustrations depict real and imaginary sessions. Also included are lists, recipes, schematics, quotes and stories, and interviews with industry icons.

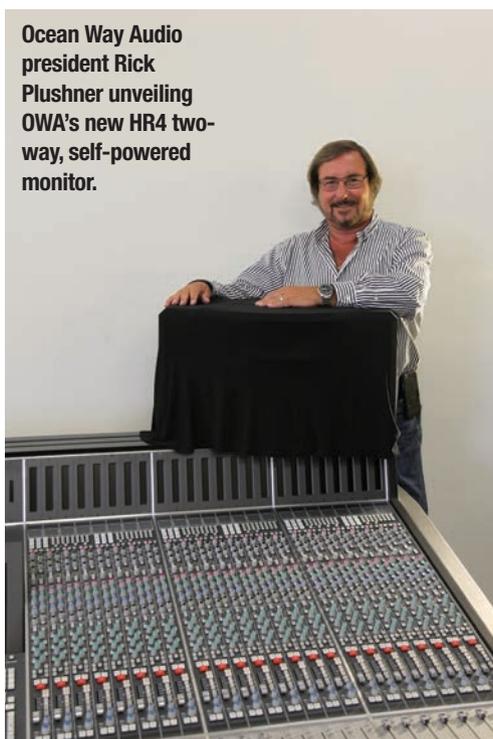
Ocean Way Audio Unveils New Near-Field Monitors

BOOTH 337 Ocean Way Audio (OWA) is unveiling two new near-field monitors—the HR4 and the Pro2A.

Based on the legendary sonic performance of the Ocean Way HR2 speaker, the HR4 is a two-way, self-powered monitor that is at home on a console's meter bridge or free-standing speaker stands.

The HR4 reproduces a frequency range of 45Hz to over 20kHz with an SPL of 115db; therefore, no sub-woofer is required. However, for those who want to play their mix exceptionally loud, the company offers a companion self-powered sub, the S12A, which pushes levels beyond 118db and frequency response down to 30Hz.

The Pro2A has been adapted from the award-winning hi-fi designs of Bruce Marien, director of engineering, re-focused for the studio mixing environment. This two-way speaker also meets the standards of excellence established by OWA founder/CEO Allen Sides, and offers a unique trapezoid design, reproducing frequencies from 38Hz to 22kHz delivering an SPL of 110db.



Ocean Way Audio president Rick Plushner unveiling OWA's new HR4 two-way, self-powered monitor.

WSDG Offers Varied Convention Presentation Schedule

BOOTH 555 In addition to its traditional AES exhibits, WSDG has developed four 139th Convention presentations. Covering a wide range of essential topics, the quartet encompasses two Panels, a Workshop and a Paper. All but one are chaired solely by WSDG co-founder John Storyk.

THURSDAY, OCTOBER 29

11:15 a.m. - 12:45 p.m.

STREAMING FACILITIES... BROADCAST SCALED TO INTERNET NEEDS & FEEDS

This ninety-minute Panel includes three diverse streaming content producers and a leading stadium streaming facility designer.

2:15 p.m. - 4:15 p.m.

LOW FREQUENCY BEHAVIOR IN SMALL HIGH ACCURACY LISTENING ENVIRONMENTS

This Workshop focuses on software-based approaches and applications currently available for small room acoustic modeling.

2:15 p.m. - 4:15 p.m.

LOW FREQUENCY BEHAVIOR IN SMALL HIGH ACCURACY LISTENING ENVIRONMENTS

This Workshop focuses on software-based approaches and applications currently available for small room acoustic modeling.

SATURDAY, OCTOBER 3

10:30 a.m. - Noon

THE PROJECT STUDIO IN THE COMMERCIAL WORLD

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

LOW FREQUENCY BEHAVIOR OF SMALL ROOMS

This Paper will introduce a practical software-based approach for simulating small room acoustic properties, based on the Boundary Element Method (BEM). WSDG Partner Dirk Noy, Project Managers Robi Hersberger and Gabriel Hauser and company co-founder John Storyk will illustrate this paper with a detailed case study of the recent renovation of Paul Epworth's The Church Studio in London.

Grammy Winner Bishop Is a Sanken Man

BOOTH 843 Michael Bishop, 2015 Grammy winner for Best Engineered Album, Classical, utilized his Sanken CO-100K microphones to record *Vaughan Williams: Dona Nobis Pacem; Symphony No. 4; The Lark Ascending*. Bishop's Sanken microphones are unique, the world's first designed for recording music up to 100kHz. "They are the perfect match for the formats in which I record," explains Bishop. "It's Direct Stream Digital, which is sampled at rates up to 11.2 MHz, and has frequency response out beyond 100K, and a high resolution PCM recording, again with frequency response well out beyond the range of human hearing.

"The reason we want to have the front end of our recording system be that wide bandwidth is that when you start rolling off high-end, that roll-off actually extends down into the range of human hearing. You want to push any anomalies of frequency response, filtering, or whatever,



Michael Bishop adjusting a Sanken CO-100K microphone.

out well beyond the range of human hearing so that where we can hear, all the harmonics remain intact, and all of the information is flat well out beyond 20K."

THAT's a New Digital Preamp Controller, Folks

SPONSOR THAT Corporation is introducing the THAT5263, a wide-range digital pre-amplifier controller IC intended for use with low-noise differential analog audio preamplifiers. The 5263 operates from ± 5 to $\pm 17V$ analog supplies, offers 3dB steps from 0 to 51dB gain, and supports input signals up to +29.6 dBu.

"Paired with one of our world class family of analog preamps, the 5263 offers a compact digitally controlled mic preamp system solution that delivers pro audio performance at a very competitive price," says Ken Nevard, IC marketing manager, THAT Corporation. "The 5263 sets new standards for low power consumption, an increasingly important factor in today's product designs."

The 5263 controller works ideally with THAT's family of differential analog preamps, such as the 1583 and new 1580. But, it also works well with discrete preamp designs, allowing manufacturers to customize their circuit to achieve the optimum sonics and price point for their market.



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Waves Intros Greg Wells VoiceCentric Plugin



The Waves Greg Wells VoiceCentric plugin

BOOTH 437 Waves Audio is introducing the new Greg Wells VoiceCentric plugin, created with multiple Grammy-nominated producer/composer/musician and mix engineer Greg Wells (Katy Perry, Adele, One

Republic, Mika, Twenty One Pilots).

The Greg Wells VoiceCentric plugin is the first in a line of Greg Wells Signature Series plugins, created in collaboration with Wells, who has songs on over 85 million units sold.

The VoiceCentric plugin is a user-friendly and straightforward plugin, featuring one main control and three additional controllers for Wells' customized Delay, Doubler and Reverb settings.

Designed for those looking for an A-level mixed vocal sound, this plugin gives you a quick, world-class solution for vocal processing, together with access to Greg Wells' signature sound.

Lectrosonics Shows New HHa Transmitter

BOOTH 343 Lectrosonics is introducing the latest edition of its acclaimed Digital Hybrid Wireless handheld transmitters—the HHa. The HHa features a wide tuning range of 75 MHz or 3 standard Lectrosonics blocks, selectable RF power of 50 or 100 mW, IR sync for quick setup, and a USB port for firmware updates in the field. The HHa is ideal for a variety of wireless microphone applications including high quality speech, live vocal performance, theatre, broadcast, AV rental and houses of worship.



Lectrosonics' HHa handheld transmitter

The HHa transmitter is a perfect companion to the new Venue 2 wide bandwidth high-performance modular receiver system. Frequency response: 40 Hz - 20 kHz +/- 1dB, 105 dB (A) signal to noise. The patented Digital Hybrid Wireless process delivers compandor-free audio and uses an analog FM carrier to transmit a specially encoded signal that delivers digital audio quality while remaining highly spectrum efficient.

The HHa's standard capsule mount accepts a wide range of industry-standard dynamic, electret and condenser microphone elements.

Sonnox

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BLUE SKY, BOOTH 627 Blue Sky is introducing its new Audio Management Controller (AMC). Designed to complement Blue Sky's Star System One monitoring system, the new AMC is additionally compatible with virtually all other studio monitors. Building on Blue Sky's previous-generation Bass Management Controller, the AMC adds many new capabilities, including precise, centralized control over levels, balance, mute, selection of house curves, and various other system configuration settings. The AMC is an eight-channel DSP-based system, and each channel features 1/3-octave EQ, eight bands of filters and parametric EQ (ten bands of parametric EQ on the bass channel), and variable delay for time alignment.

game audio | continued from page 8

to check out Saturday's "Game Audio Careers—Blazing a Path to Your Future," where a panel of five top creative professionals will give advice on how to get that first gig in the big business of games, whether you're a newbie or a film, TV or music production veteran. "Game Audio Education—New Opportunities for Students" will host Steve Horowitz from San Francisco's Game Audio Institute, Berklee's Michael Sweet and others who will talk about degree programs and alternatives inside and outside the traditional educational system.

Sunday, November 1 ventures into the structure and deployment strategies for multiple music tracks composed in a system of dynamic layers in the session "Interactive Music of the LittleBigPlanet Franchise: Dissecting A Complex, Multi-Component System." The presenter, Composer Winifred Phillips, has over 11 years of game industry experience, including six games in the famous LittleBigPlanet franchise.

live sound | continued from page 10

Sound System Design and Optimization; Theatrical Console Automation; Networking For Theater; and Theatrical Sound Design.

The Word And Music: House Of Worship Sound/Fixed Install Day (Saturday, October 31) offers a range of HOW and venue installation presentations including topics such as Speech Intelligibility: Contributing Factors; Miking Grand Piano and Choirs; Mono vs Stereo vs LCR in HOW and Fixed-Install; IEM Fundamentals and Hearing Conservation; The Future of Wireless: Now What?; and Modern Digital Mixing Console Fundamentals: A Practical and Ergonomic Approach.

Tour Sound Day (Sunday, November 1) will cover the latest in tour sound technologies and techniques, with presentations slated to include Virtual Sound Checks And Processing In A Networked Environment; Shed and Arena Loudspeaker Optimization: Pulling Big Shows Together; Choosing the Right Vocal Mic; and Talking with the Artist: Sharing the Vision.



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140TH

AUDIO ENGINEERING SOCIETY
INTERNATIONAL CONVENTION

PARIS, FRANCE

PALAIS DE CONGRES

CONFERENCE: JUNE 4 – JUNE 7, 2016

EXHIBITS: JUNE 5 – JUNE 7, 2016



141ST

AUDIO ENGINEERING SOCIETY
INTERNATIONAL CONVENTION

LOS ANGELES, CA

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EXHIBITS: SEPT 29 – OCT 1, 2016

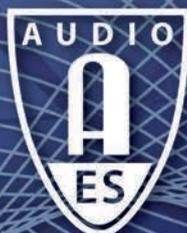
Upcoming AES Events & Conferences

**DREAMS • Dereverberation and
Reverberation of Audio, Music, and Speech**
AES 60th International Conference
Leuven, Belgium • February 3-5, 2016

AUDIO FOR GAMES
AES 61st International Conference
London, UK • February 10-12, 2016

FUTURE EUROPEAN CONVENTION
AES 142nd International Convention
Berlin, Germany • Spring 2017

**AES Brasil Expo 2016 and
AES 14th Brasil Conference**
São Paulo, Brasil • May 16-19, 2016



Audio Engineering Society

For more information visit our website at: www.aes.org

For sponsorship opportunities contact Graham Kirk: graham.kirk@aes.org



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TRANSAUDIO GROUP, BOOTH 935 Perfected by Jack Wilson in his California garage in 1958, the Auratone Super Sound Cube reference monitor is a legend in the recording, broadcasting and motion picture industries. At this year's AES, TransAudio Group is relaunching Auratone Sound Cubes, thanks to an assist from Wilson's grandson Alex Jacobson (with help from the rest of the family). Jacobson is shown here, at left, holding one of the new Sound Cubes, with TransAudio Group

president Brad Lunde. In addition to the product relaunch, TransAudio is giving away a pair of Auratone speakers each day of the show to a lucky sweepstakes winner.

Neumann Launches KH 805 Active Studio Sub

BOOTH 527 With the KH 805, Neumann.Berlin is adding a new active subwoofer to its string of acclaimed studio monitoring products. Based on the excellent acoustical performance of the KH 810 subwoofer, the KH 805 is the optimal choice for stereo set-ups in combination with the KH 120 or KH 310.

As Neumann president Wolfgang Fraissinet points out, "The KH 805 is the answer to our customers' calls for a more affordable solution for stereo applications. With the KH 805, it is possible to configure flexible monitoring systems for studios of different sizes, with a smooth, uniform response that ranges from below 20 Hz to above 20 kHz."

The combination of the new KH 805 subwoofer and KH 120 or KH 310 loudspeakers is ideal for tracking, mixing and mastering in recording, broadcasting and post-production studios.

Sennheiser and Neumann are holding Immersive Audio listening sessions in Demo Room 1A04.



Neumann's KH 805 active studio subwoofer

Zoom Features New F8 MultiTrack Field Recorder

BOOTH 431 Zoom North America is offering its F8 MultiTrack Field Recorder, designed for filmmakers and sound designers.

The F8 is equipped with eight XLR/TRS combo inputs that utilize Zoom's finest mic preamps to date. The F8's preamps feature a super low noise floor (-127 dBu EIN) and high input gain (up to 75 dB), recording at up to 24-bit/192 kHz resolution.

Weighing in at just over two pounds, the F8 is packed with features such as rock-solid time code at 0.2ppm accuracy and dual SD Card slots, each compatible with SD/SDHC/SDXC cards of up to 512 GB.

The Zoom F8 Control app provides control of the F8 from your iOS device via Bluetooth LE.



Zoom's F8 MultiTrack field recorder

ShowNews

Student Recording Competition Finalists Set

The AES Student Recording Competition is a unique opportunity for students at AES international conventions to receive feedback and recognition for their audio production work. Students can enter the competition in four different categories covering every possible genre and recording technique. Finalists in the various categories of the 139th AES Student Recording Competition are:

1. TRADITIONAL ACOUSTIC RECORDING

- Jennifer Nulsen, The Hartt School
- Anastasia Rybakova, The Banff Centre
- Nathaniel Davis, Indiana University Jacobs School of Music

2. TRADITIONAL STUDIO RECORDING

- Daniel Davidson, The Royal Danish Academy of Music
- Keifer Wiley, Case Western Reserve University
- Jeffery Collier, Belmont University

3. MODERN STUDIO RECORDING

- Rafael Santamaria, Universidad de San Buenaventura
- Nick Lobel, Belmont University
- Gintas Norvila, McGill University

4. SOUND FOR VISUAL MEDIA

- Filipe Antunes, Berklee College of Music
- Amanda Wong, Institute of Audio Research
- Jackson Turner, University of Miami

FINALS OF THE STUDENT RECORDING COMPETITION (PLAYBACK AND PRESENTATION)

Friday, October 30

- 5:30 p.m.: Category 2—Traditional Studio Recording
- 6:30 p.m.: Category 3—Modern Studio Recording & Electronic Music

Saturday, October 31

- 5:30 p.m.: Category 1—Traditional Acoustic Recording
- 6:30 p.m.: Category 4—Sound for Visual Media

This year's competition is sponsored by: Acustica Audio; Andres Mayo; Apogee; APS; Audiofile-Engineering; Avid; Big Bear Audio; Cockos; Crane Song; Cycling '74; D16; DIY.RE; Focal Press; iZotope; Linear Audio; Mathworks; Matthew Lane; Merging; PSP Audio; Radial/Jensen Transformers; Real Industry; Slate Digital; Solid State Logic; Sonic Studio; Sonnox; Sweetwater; Telefunken; THAT Corp; U-He; Women's Audio Mission.

Avid Launches Pro Tools | Dock Surface



Avid's Pro Tools | Dock

BOOTH 718 Avid is launching Pro Tools | Dock, a portable, affordable surface that gives audio and music professionals intelligent studio control. Delivering on Avid Everywhere, Pro Tools | Dock gives users the power and control to create better sounding mixes more efficiently. Working together with an iPad running the free Pro Tools | Control app, it gives users the access, integration and precision they need to

edit and mix projects faster.

Powered by the Avid MediaCentral Platform, Pro Tools | Dock is based on the advanced touchscreen workflows of the award-winning Pro Tools | S6 and the hybrid touchscreen/hardware control of the bestselling Avid Artist | Control surface. Users can navigate large projects quickly and access any track instantly on the iPad touchscreen.

ShowNews

P&E Wing Examines Credits, Data Standards

BOOTH 557 On Saturday, October 31, The Recording Academy Producers & Engineers Wing is presenting "Your Credits, Your Money, the new Data Standards and DDEX—What YOU Need to Know!" The panel will take place from 10:45 to 11:45 a.m.

This special event will provide a progress report introducing attendees to new data standards, an exciting new metadata collection application and information about how these will impact audio and recording professionals in the very near future.

A group of key international experts from the world of music business metadata will convene for the first time for this special event, providing timely information regarding new developments in the collection of recording metadata. Paul Jessop of the U.K.'s County Analytics will serve as moderator. Panelists will include Jonathan Bender, COO, SoundExchange; Maureen Dronney, managing director, The Recording Academy Producers & Engineers Wing; Niels Rump, DDEX Secretariat; and John Spencer, president, BMS/Chace.

Product Spotlight



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139th AES Awards Presented

By Kelleigh Welch

Kicking off the 139th Audio Engineering Society Convention, society leaders honored this year's AES Award winners during the opening ceremony on Thursday.

Bob Ludwig was awarded the Gold Medal Award this year. This annual award is given in recognition of outstanding achievements, sustained over a period of years, in the field of Audio Engineering.



AES Gold Medal Award winner Bob Ludwig (left) with outgoing AES President Andres Mayo

Awards, given in recognition of services or accomplishments, which do not fit into any of the other categories. Recipients this year included: Linda Gedemer, Cesar Lamschtein and Howard Sherman.

Eight were given the Board of Governors Award, presented for outstanding contributions to the AES. Winners included: Michael Kelly, Bozena Kostek, Peter Mapp, Valeria Palomino, Jeff M. Smith, Jorge Urbano,

Four individuals were given the Fellowship Award, presented to a member who has rendered conspicuous service, made a valuable contribution to the advancement in, or dissemination of, knowledge of audio engineering, or in the promotion of its application in practice to the AES. Winners included: William F. Hanley, Jr., David Moulton, Agnieszka Roginska and Ulrike K. Schwarz.

Three individuals were granted Citation

Wieslaw Woszczyk and Umberto Zanghieri.

AES Journal editor-in-chief Bozena Kostek presented the winners of this year's AES Paper Awards. Niels Elkjær Iversen, Arnold Knott and Michael A. E. Andersen of the Technical University of Denmark were awarded the Convention Student Paper Award; and Bjørn Kolbrek of the Norwegian University of Science and Technology received the Best Peer-Reviewed Paper Award for "Horns Near Reflecting Boundaries."

Record Plant Oral History Project at AES

Attention Record Plant (NY, LA, Sausalito) Alumni: the Record Plant Oral History Project is coming to AES to capture memories of your days at these legendary facilities from the late '60s to the early '80s. Record Plant co-founders Gary Kellgren and Chris Stone will be inducted into the NAIMM TEC Awards Hall of Fame in January 2016. If you're interested in being interviewed on Friday, October 30, contact Martin Porter at ideas@martinporter.com or via cell phone at 516-446-2029 to make an appointment.

Ravenna Joins Networking Sessions, Adds Luminex

BOOTH 344 AES67 interoperability standard partner Ravenna is participating in numerous networking sessions at the 139th AES Convention. Coincident with the start of AES, Luminex Network Intelligence has joined other major manufacturers in the Ravenna partner community (including ALC NetworX, Lawo, Archwave, Merging, Digigram, et al.) under the leadership of ALC NetworX GmbH, Munich. Luminex's commitment to support the AES67 standard has been validated in the company's new firmware release. GigaCore 2.1.0 firmware includes many enhancements, including IEEE 1588 PTPv2 (Precision Time Protocol) support needed for AES67. A GigaCore switch is on exhibit at the Merging Technology booth (#747) at AES.

Ravenna contributes to the standardization efforts within AES SC-02-12-H X192—High-performance streaming audio-over-IP interoperability. As a result of the X192 Task Group work, the AES67-2013 standard for audio applications of networks—high-performance streaming audio-over-IP interoperability was published on September 11, 2013. Ravenna is already compatible with AES67, since all relevant mechanisms, protocols and formats used for synchronization, transport and payload mandated by AES67 are fully supported.

Today's PMC 'Masters of Audio' Sessions

FRIDAY, OCTOBER 30, ROOM 1A18

9-10 a.m. Student Critique Sessions

10-11 a.m. PMC demos—come by our room to listen to the new QB1-XBD-A

11 a.m.-12:15 p.m. Morten Lindberg—Into the RAW. Morten will mix "raw" tracks live into a 12.1 Auro 3D mix

12:30-1:30 p.m. Spatial Audio Demo/Uli Scuda Fraunhofer AES Presentation

1:45:3 p.m. "Bassy" Bob Brackman will be "live" mixing a track with audience participation

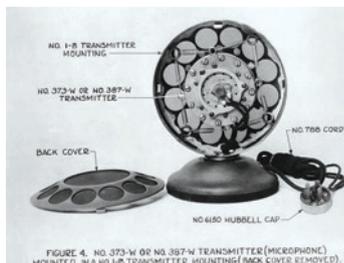
3:15 -4:45 p.m. Jonathan Wyner—Mastering session demo (three study cases)

6-9 p.m. Sono Luminus/Morten Lindberg, Dan Shores & Peter Gregson—"The Immersive Audio Listening Experience"

ShowNews Audio History Library: Just Lookin' For a Home

BOOTH 863 At this year's AES the Audio History Library is celebrating audio heritage with a display of vintage microphones including a Western Electric carbon button microphone, the Calrec "Soundfield" microphone and the Electro-Voice 664 dynamic cardioid, fondly known as the "Buchanan Hammer."

Along with vintage gear, the Audio History Library & Museum contains product literature and specification sheets for more than 2,000 audio companies from 37 coun-



Western Electric 1B carbon button microphone

tries the world over, all placed within a historical context spanning 160 years.

"We are currently searching for a permanent home for the Audio History Library and Museum," says AHL director Louis Manno, "and we hope AES attendees will help us with that search. The library's vision and purpose is to reintroduce our multi-faceted audio industry into the public's social consciousness and a permanent home will enable everyone from industry veterans to recent graduates to benefit from a better understanding of our unique and fascinating history."

PHOTO: AES

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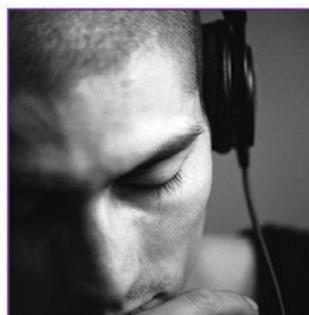


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Lead Acoustic System Engineer - Pro-Audio; USA Mid West	USD 130-140k+

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making wise decisions in the short- and mid-term future,” he says.

Additionally, a study group coordinated by mastering engineer Bob Katz and TC-TB Chairman David Bialik has put together a Technical Document detailing Streaming Loudness Recommendations to be delivered in time for the New York convention. “That is a huge step towards setting a point of reference in a key issue like this,” says Mayo.

Education and networking are the two main pillars of the AES, Mayo believes. “Everything I have done, every single day during my term, has been related directly or indirectly to one of those two areas, or both. From mentoring a student to judging in the Recording Competition and from helping to create a local section to actively procuring ‘joint ventures’-co-chaired activities-with similar organizations, such as SMPTE, it all leads to new and rich networking possibilities for our membership.”

When he took the reins of the AES, Mayo observed that, as the first Latin American to hold the position of President, he was expe-

rienced with handling crisis. A year later, he says, “No time is crisis free in this industry, especially in the last 15 years. We had many tough decisions to make, and I am proud to say that I would make them again if needed. When you come from a distant region such as Latin America, not so much geographically as conceptually speaking, you learn to use that background to your benefit, thinking of new ways to overcome problems.”

Membership is any society’s lifeblood, so how has the AES fared? “I don’t think we had especially strong growth in a single country this year,” reports Mayo, who personally spread the word of the AES to more than a dozen countries this year. “But I know the numbers are increasing and there is bigger interest in the Society’s activities, also reflected in an unprecedented pre-registration for the 139th Convention.”

Membership might increase in a given country, but it needs to be sustained, he also noted. “We had that situation in many countries in Latin America, but steady growth only happens after a number of years of consistently showing the industry that there is a very good reason to join the AES.”

networking | continued from page 1

attendees to view this 139th gathering, first and foremost, as a chance to create career-affirming connections and/or influential mentoring moments. “Audio engineers, regardless of age must keep up with the moving target that characterizes our industry’s technology,” Krivit details. “There’s really no better place for that than at an AES Convention. [Yet] what really blows the minds of students who find the opportunity to attend and take part in the technical program is the easy way that noted engineers, producers, designers and academics are available to talk and make a connection with. My advice is to not be shy, but don’t do all the talking about yourself. Ask a lot of good questions based on your research and, for students specifically, take the opportunity to invite

some of the professionals that you respect to your campus to speak. As long as you are at the AES Convention, they’ll know that you are for real and that you’re on your way.”

Outgoing AES President Andres Mayo offers the Loudness Streaming Recommendations Technical Document—comprised through member/leaders Bob Katz and David Bialik—as an example of what happens when such pros connect with solutions to problems as a goal. “The [document] truly is an initiative that, if adopted by others as expected, will build new bridges between us mastering engineers, the producers, the musicians and the big players in the streaming industry,” reasons Mayo. “The fact that we can think together how to achieve a common goal (i.e., not destroying music quality because of excessive audio compression) is one of the most relevant forms of collaboration these days.”

it’s a hit | continued from page 1

how they’ve used to capture and create classic tracks. Author Howard Massey and legendary producer Tony Visconti are among the panelists at The Great British Recording Studios panel, and in a bit of a mindblower, From

The Ether, an offsite event, will bring together performers located in New York, Toronto, Montreal, California, Norway, Buenos Aires, Argentina and Ireland who will perform together via internet, with all audio and video being mixed locally at each site to create the experience of a complete orchestra.

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the AES DAILY

day | one edition

October 2015

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Published by NewBay Media L.L.C.
28 East 28th Street, New York, NY 10016

Tel: 212-378-0400
Email: aesdaaily@nbbmedia.com
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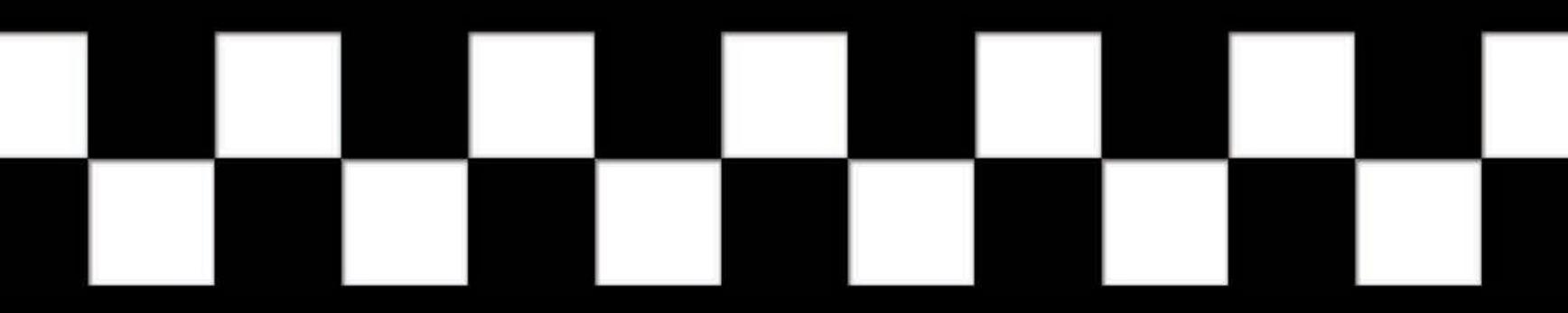
BOOTH 731 Audio Precision is issuing version 4.2 of its APx500 audio test software, as well as a new PDM module with advanced capabilities.

Capabilities being introduced with version 4.2 of APx500 test software are primarily focused on electro-acoustic testing—loudspeakers, headphones and microphones—and production test scenarios. APx’s built-in automation engine, the Sequencer, has been enhanced to support multiple sequences in a single project and sequence looping. The new release also permits the creation of customizable sub-sequences for applications such as ‘golden unit’ testing or microphone calibration.

Users testing loudspeakers and microphones can now apply an equalization curve to an input signal. The input curve can be edited, exported, imported and selectively applied to available input channels.



A production test mode example of Audio Precision’s APx500 audio test software, version 4.2



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Nuage Demo Times — Room #1A03*

Friday Oct 30th:

- 11:00 – Post Production using Nuendo 7
- 2:00 – Chuck Ainlay on Nuage & Nuendo 7
- 4:00 – Jeremiah Slovarp: Nuage & Nuendo 7

Saturday Oct 31:

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Jeremiah Slovarp: Post Production using Nuendo 7
- 4:00 – Nuage & Nuendo 7

Sunday Nov 1st:

- 11:00 – Game Audio with Nuendo 7
- 2:00 – Clay Otswald: Nuage & Nuendo 7

*Presenters are subject to change without notice

