

AES DAILY

day3
saturday
edition

SERVING THE 141ST AES CONVENTION • september 29-october 2, 2016 los angeles convention center, los angeles, ca

+BREAKING NEWS

Download the official AES Mobile app for the latest news and information from AES.



AES, NAB NY to Co-locate in 2017

The Audio Engineering Society (AES) east coast convention will be co-located with NAB Show New York at the Javits Convention Center in New York City in 2017.

The AES annual fall U.S. convention will be held October 18-21, 2017 and NAB Show New York will be held October 18-19, 2017. The adjacent location of these events creates the most comprehensive and largest media and entertainment event held on the east coast, with more than 600 exhibitors, according to a joint statement by the organizers.

co-locate on page 38



SOUND ADVICE The Recording Academy Producers & Engineers Wing Hosted the “GRAMMY SoundTables: Life in the Hotseat-Audio Production for Live Global Telecast Events” yesterday morning. The focus was on the myriad moving parts and zero-error margins of some of the biggest live broadcast events on the planet. Moderated by producer/engineer/audio entrepreneur Glenn Lorbecki, the session featured panels noted for helming audio for the GRAMMY Awards, EMMYs, OSCARs and sports events from the NFL (including the Super Bowl) to NASCAR. Shown here at the event are, from left: moderator Glenn Lorbecki and panelists Eric Schilling, Jeri Palumbo, Paul Sandweiss, James Stoffo and Leslie Ann Jones.

Full Circle with President-Elect David Scheirman

By Strother Bullins

As this 141st Convention closes, David Scheirman ascends to the role of AES President-Elect, assuming the Presidency, following Alex Case, in October 2017. Most recently, Scheirman has served in executive roles at Harman/JBL Professional, following positions with computer-

controlled audio and networking technology developers, and consulting project work with system design and operations worldwide.

Scheirman's experience in professional audio is broad and deep, and it includes a passion-for-sound impetus, life-spanning

scheirman on page 38

141st AES: A Quality Experience

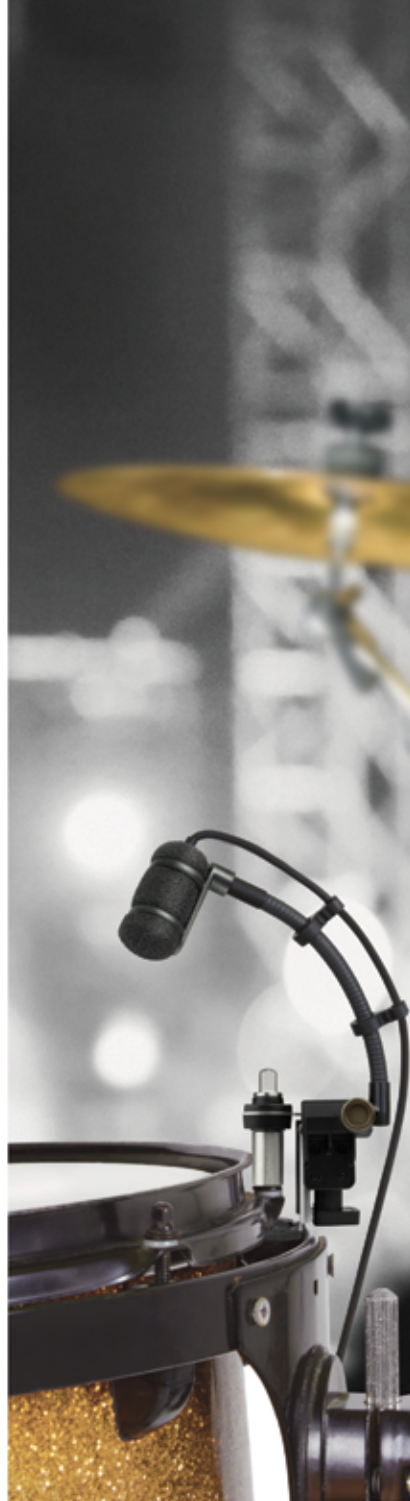
By Clive Young

As this year's AES Convention passes the halfway mark, the mood is upbeat and excited, as attendees continue to stream into the L.A. Convention Center to learn at panels and papers; see the hottest new equipment on the exhibit floor; and network with fellow audio professionals.

That vibe has been shared by the exhibitors on-hand, presenting their latest and greatest offerings on the exhibit floor. “Here at AES, we get to spend more time with customers, and for us, it's a quality-over-quantity experience,” said James Capparelle, marketing manager, USA for DPA Microphones. “The crowd that AES attracts—it's the Audio Engineering Society, after all—means that we get a lot of engineers and this is their passion. Everyone is here because they want to be; it's not a retailer audience like at other shows; this one is for our crowd. It's the engineers who are using our microphones, and that's who we like to market our products to: professional users.”

Those professional users—and *experience on page 38*





COVERED | The New ATM350a Instrument Microphone Systems



Whatever your instrument, Audio-Technica has an ATM350a microphone system to ensure it sounds great. Not only does this cardioid condenser come with an array of mounts – many with a re-engineered, robust gooseneck built to stay where you set it – but it also provides clear, well-balanced response (even at high SPLs). So no matter what, where or how you play, the ATM350a has you covered.

audio-technica.com



woodwinds



piano



universal



drums



strings

 **audio-technica.**
always listening

Augspurger Expands MF Monitor Range

BOOTH 211 Augspurger Monitors is releasing its latest next-generation active monitor, the Duo 12MF. At only 18 inches wide and 20 inches deep, Augspurger's Duo 12MF is an ultra-compact footprint studio reference monitor ideal for tracking, mixing, and mastering, featuring Augspurger's renowned DSP-based tuning capabilities. The free-standing system is a variant of Augspurger's popular Duo 12V 2X12 cabinet design, replacing the Duo 12V's classic Augspurger horn with the Dave Malekpour designed 30 percent smaller "MF" horn, which was introduced in 2015 with the Duo 8 Mini-Mian and continued in early 2016 with the Solo 12MF. This enables the powerful



Augspurger Monitors' Duo 12MF

Duo 12 main monitor design to be placed in the midfield zone, closer to the mix position. (Both Duo 12V and Duo 12MF models are concurrently available).

Augspurger's MF Range is designed to fit in smaller control rooms where a traditional soffited mains system would not be possible, and where the distance between the mixer and the mains is tighter. Like all Augspurger Active systems, power is provided by on-board DSP amps delivering 600 watts RMS per side with .003 THD (Total Harmonic Distortion). Optional matching subwoofers are available in 1 X 12, 2 X 12, 1 X 18 and 2 X 18 sizes, expanding the system to a three-way, full-range solution.

LAUTEN AUDIO, BOOTH 813

Lauten Audio, an AudioPlus Services brand, was founded nearly a decade ago when Brian Loudenslager saw a need for well thought-out microphones with truly unique character. Eight years ago Brian began work on his first studio microphone, the Horizon, in collaboration with Grammy nominated Engineer/Producer Mike Terry and Theoretical Physicist Dr. Charles Chen Ph.D. Fast-forward to 2016 and Lauten Audio, now a recognized leader in original sounding microphones with unique timbre, has garnered a loyal following. The company's latest innovation is the Series Black line, which includes the LA320 Vacuum Tube, LA220 FET Condenser and the LA120 FET Condenser, and Brian Loudenslager himself was at the booth yesterday to spread the good word about his new products.



AUDIONAMIX, BOOTH 203 Audionamix is at AES showcasing the new ADX SVC, touted by the company as the world's first speech-specific volume control plug-in. Using a state-of-the-art version of ADX-VEX, a cloud-based, multi-algorithmic voice extraction technology that automatically separates audio within mastered tracks, ADX Speech Volume Control (SVC) plug-in provides independent volume level control over both speech and background elements within a mono or stereo mix. In addition to the ADX SVC, the entire Audionamix ADX product line is on exhibit, including the TRAX Pro 3, TRAX 3 and VVC 3. At the booth yesterday, Ellie McNeill proved to be a fount of information when it came to all things ADX.



BURL AUDIO, BOOTH 1113 Founded in 2006, Burl Audio is a pro audio gear engineering and manufacturing company based in Santa Cruz, California. Based out of Paradise Recording in the Santa Cruz mountains, and spearheaded by Rich Williams, Burl Audio's gear is designed in a commercial recording studio, by professional recording engineers, for recording engineers. Always a forward looking company, Burl Audio has embraced the possibilities of Dante in full. Its B20 Mothership, B2 Bomber ADC and B2 Bomber DAC are now all Dante compatible. It was no surprise, then, to see a bonafide studio legend gracing the Burl booth yesterday—that would be none other than producer/engineer Eddie Kramer (right)—whose credits include projects with the Beatles, David Bowie, Led Zeppelin, Jimi Hendrix and a veritable and legit panoply of Rock and Roll Hall of Fame artists—chatting away with Rich Williams while examining the company's latest offerings.

AVID, BOOTH 203 Avid is introducing Pro Tools | MTRX, a versatile new audio interface for Pro Tools | HDX and HD Native. Developed by Digital Audio Denmark for Avid, Pro Tools | MTRX gives Pro Tools users the superior sonic quality of DAD's legendary AD and DA converters-along with incredibly flexible monitoring, I/O, and routing capabilities-all in one powerful unit. Powered by the MediaCentral Platform, it integrates seamlessly with Pro Tools | S6 and Pro Tools | S3 control surfaces. 'The new Pro Tools | MTRX gives audio professionals amazing sonic quality and the power to customize the interface, giving them the control and flexibility they need to create high-quality content,' says Tim Carroll, Avid VP Product Management (shown at left, with Avid's Rich Nevens at the company booth yesterday).



AES AGOTTVS Group Releases Prelim Guidelines

The Audio Engineering Society's Audio Guidelines for Over the Top Television and Video Streaming (AGOTTVS) technical group was formed in early 2016 to study the many issues related to audio loudness variations in distributed video content. After four-and-a-half months of work by 50 members, the group has announced the publication of preliminary guidelines at the 141st AES Convention in Los Angeles.

"We are delighted that our work has been published at the time of the AES convention, the right forum for getting the word out," said Jim Starzynski, Chair of AGOT-

TVS. "Our paper's purpose is threefold; first, to create awareness in the industry of a developing loudness problem, also, to invite all professional stakeholders to join our ongoing effort to develop more detailed recommendations, and to supply credible, fundamental loudness guides for actions that can be taken now by content suppliers and distributors."

Group participants included representatives of Amazon, Apple, BBC, CBS, Dolby, DTS, DTV Audio Group, Fox, Fraunhofer, Google, NBC Universal, Netflix, PBS, Starz and Qualcomm.



The Audio Engineering Society's Audio Guidelines for Over the Top Television and Video Streaming (AGOTTVS) technical group pictured at the 141st AES Convention in Los Angeles.

Clive's Live Sound Picks

By Clive Young

Live sound-related events, panels and workshops around this week at the AES Convention. Here's a small sampling, but make sure to check the show schedules for even more intriguing offerings.

SATURDAY

■ **Worship Production: Division of Labor; Live Sound Expo, 11 a.m.**

Are you at AES to find new ways to improve the sound of your services? Learn some neat tricks that you can put into use tomorrow, as LSE Program Coordinator/Stage Manager, Mark Frink, discusses the ability-based method of creating appropriate roles for audio tech teammates, and covers mute groups, VCAs, apps and more.

■ **Choosing the Right Vocal Mic; Live Sound Expo, 2 p.m.**

Join top FOH engineers Pete Keppler (Katy Perry), Ken Newman (Barry Manilow) and Howard Page (Sting) as they share their insights and observations on how to choose the right vocal mic for your artist. They'll cover everything from gauging the singer, the environment and the material, to matching a model to a stage, a voice and a musical genre, and will also offer tips on working with vocalists.

■ **On the Road with Murphy: Who's Laughing Now; Live Sound Expo, 3 p.m.**

There are all sorts of sayings that are invoked daily in the live sound world, but one of the few we can print here is "Someday, we'll laugh about this." Come have a good laugh then, as a trio of top audio pros tell some classic tales of near misses, heroic saves and ingenious make-dos from across their storied careers.

SUNDAY

■ **Live Sound for Hopscotch Opera; Room 406AB, 10:45 a.m.**

In November 2015, Los Angeles was invaded by Hopscotch, a large-scale, site-specific mobile opera comprised of 24 simultaneously performed scenes inside 18 limousines and in various locations across downtown Los Angeles. The project's lead A/V Technician, Edward Carlson, talks about the many audio challenges faced while building a show of this scale and complexity.

Ultimate De-essing

Come and
see us at
booth #917
and get your
personal
demo!

e²deesser



The e²deesser is your ultimate de-essing tool:

It is designed to be extremely easy to use for musicians and audio enthusiasts, along with the versatility, power and reliability that are required by the most demanding mixing engineers.

www.eiosis.com

eiosis
(s)

Steve's Inspirational Potpourri of Picks

By Steve Harvey

The last day of the exhibits kicks off with a panel addressing the invisible barriers and challenges that keep an individual from rising beyond a certain level in their career—the so-called glass ceilings encountered by women, minorities and industry outsiders of all types. The **“Breaking the Audio Ceiling”** (Rm 502AB, 9 a.m.) will present unique perspectives ranging from seasoned executives to those just starting out in the industry.

■ Dave Robinson, editor of *PSNEurope*, will moderate a panel coinciding with the publication of a special supplement, *Genius!2*, celebrating innovations and inventors in the world of pro audio. **“Genius! Live: That Lightbulb Moment”** (Rm 404AB, 10:45 a.m.) panelists include Joe Bull of JoeCo Ltd. and one of the original SADiE DAW team, David Gunness, formerly of EAW and PreSonus and now Fulcrum Acoustic, and the man behind Gunness Focusing, and Pat Quilter, co-founder of QSC Audio.

■ George Massenburg, Blackbird Academy's Mark Rubel and engineer, producer and programmer Kenny Moran will dissect Earth Wind and Fire's **“September”** (Rm 501ABC, 3:15 p.m.). The engineer-focused session promises to include the stories behind the recording and an analysis of the multi-track.

■ The annual **DTV Audio Group Forum** will spend the afternoon hours (Rm 408A, 1:30 p.m.) discussing **“The Changing Face of Television Audio: Objects, Immersivity, and Personalization”** with moderator Roger Charlesworth, the group's executive director. Presentations will include the developments in object-based audio tools for live and post production, the potential impact of VR on television, and the challenges of loudness management in multi-platform streamed content delivery.

EIOSIS, BOOTH 917 The AirEQ and the e²deesser are the latest products in the Eiosis spotlight. Designed by Eiosis CEO Fabrice Gabriel, AirEQ features the innovative Character control, which lends the product unprecedented flexibility. The e²deesser was designed to be extremely easy to use for musicians and audio enthusiasts, along with the versatility, power and reliability that are required by the most demanding mixing and post production engineers. At the booth yesterday, Eiosis's Francois Best proved a formidable proponent of the above assertions.



New Firmware for Lynx Hilo Converter

BOOTH 313 Lynx Studio Technology is introducing new firmware for its acclaimed Hilo converter, which further adds to its rich feature set and increases its usefulness as an essential audio tool. Multiple new features and an improved graphic interface are all part of this free upgrade for Hilo owners. It will also be part of the system that ships with new Hilos starting immediately.

Some of the new features included in firmware version 8 include:

- *All new, completely redesigned graphic user interface (GUI) design and logical menu layout
- *All new, full function Monitor Controller added
- * New Master Output Volume to preserve the relative levels of each of the outputs
- *New analog style and horizontal digital style meter designs
- *Four factory preset scenes with four additional user-definable scenes for faster and easier setups
- *Dim has been added to the routing page
- *Output Solo has been added to the routing page
- *System status visible on every page.



Lynx's Hilo converter has been expanded with new firmware

ShowNews

Broadcast & Streaming Media Events, October 1 & 2

SATURDAY, OCTOBER 1

9 a.m.-10:30 a.m.

Session B8: Designing, Building, and Maintaining a Radio Station Performance Space

10:45 a.m.-12:15 p.m.

Session B9: Implementing IP Wiring for Audio Applications

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

Session B10: Considerations for Podcast Audio

SUNDAY, OCTOBER 2

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

Special Event Session B11: GREASE LIVE—The Mixer's Perspective

Technical Tours, October 1

Noon-1:30 p.m.

DTLA Recording

One of LA's newest studios, DTLA Recording has its roots in audio legend—multi-GRAMMY-winning producer/songwriter Dennis Herring (Counting Crows, Elvis Costello, Buddy Guy) moved his classic Sweet Tea

recording studio from Oxford, Mississippi to LA's Historic Arts District. DTLA's 25-foot wood ceilings, old brick walls and natural sunlight combine with a vintage Neve 8038 console and a dazzling selection of analog and digital gear to create an outstanding recording space.

7 p.m.-10 p.m.

Capitol Studios

Housed in Hollywood's landmark Capitol Records building, Capitol Studios has been a staple of the recording industry for 60 years. Its commitment to sonic excellence has never wavered, as evidenced by Studio A's adjustable louvered wall panels that control variable decay time, eight underground echo chambers designed by Les Paul, up-to-the-second production suites and additional unique features. Limited to 45 people.

Schurter Expands Range of Metal Line Switches

BOOTH 731 Schurter is expanding its range of metal line switches to include new illumination possibilities through the use of RGB color technology. It is now possible for the piezo switch series, PSE, and mechanical switch, MCS 30, to have seven different ring illumination colors with just one switch. The multicolor illumination is powered by an integrated power supply that accepts an input voltage of 5-28 VDC.

The new multicolor illumination of the PSE and MCS 30 series is made easy using convenient color-coded wires in each of the illumination colors. The constant brightness intensity is maintained regardless of applied voltage. The standard version is offered in red, green, and blue. Additional color options include yellow, cyan, magenta and white, which can be made through additive color mixing. As soon as two or three wires are connected to the supply voltage at the same time, the result is a mixed color.

Today's PMC 'Masters of Audio' Sessions

9:30-11 a.m.

Jim Anderson/Ulrike Schwartz: The Stavanger Symphony Orchestra playing Brahms 2nd Symphony

11:30 a.m.-12:30 p.m.

Kevin Keith: Worldwide Chief Studio Engineer Apple Music/Beats 1 studios

1-2:30 p.m.

Greg Wells: Being "the Swiss Army Knife" in the studio

2:45-4 p.m.

Dave Rideau: What twenty years of experience mixing will teach you!

4-5 p.m.

Student Recording Critique Sessions: Pointers, tips, tricks and advice to push your skills



ANTELOPE AUDIO, BOOTH 321

Antelope Audio is causing a stir with its new FPGA-based vintage FX, now on exhibit along with several of its Thunderbolt interfaces. The Antelope booth features ongoing demonstrations of the FX and interfaces, led by Antelope's U.S. Director of Sales and Marketing, Marcel James, shown here at the booth. Each day of the convention, as in years past, Antelope is featuring special guests and musicians.



Get Smart in Demo Room 511A - AES 2016

Designed to Adapt

Next Steps for Smart Active Monitoring Systems



Genelec's long-standing commitment to providing state-of-the-art monitoring solutions for professional applications continues. The new generation of high resolution Smart Active Monitoring Systems (SAM™) expands further with the 8340 and 8350 Smart monitors, the 7360 and 7370 Smart subwoofers, and the 9301 AES/EBU Multichannel interface.

Acoustically adaptable to every environment, providing outstanding sound reproduction accuracy, flexibility and unlimited configuration possibilities, Genelec SAM Systems allow you to focus completely on your creative work.

Genelec Inc. 7 Tech Circle Natick, MA 01760 508 652 0900 (t)
genelec.usa@genelec.com

GENELEC®
the sonic reference

New Trends in Studio Monitors

By Steve Harvey

This year's AES Convention has seen the introduction of several new studio monitor speakers, including new models from Dynaudio, KRK Systems and Ocean Way Audio.

Dynaudio (Booth 311) unveiled its M5P Evidence passive floor standing mastering monitor, a passive floor-standing studio monitor. The far-field design is the first to feature Dynaudio Directivity Control (DDC), vertical, symmetrical drive unit array and crossover topology that reportedly reduces the energy radiated to a room's floor and ceiling by approximately 75 percent. Each MP5 houses two woofers above and two below the two tweeters and two mid-range drivers, with each drive unit complementing its counterpart's frequency response and phase relationship.

KRK Systems' (Booth 1121) V Series 4 near-field studio monitors, designed for a broad range of applications, are available in four-, six- and eight-inch models. Features include custom designed Kevlar

and woven Kevlar woofer, optimized front ported bass reflex enclosure design, bi-amped Class-D amplification and acoustic and desk loading condition correction low frequency EQs. V-Series 4 includes 49 user-selectable equalizer settings to ensure proper setup for room acoustics and placement anomalies as well as taste and individual preference.

Ocean Way Audio (Booth 106) has unveiled its new HiRes3.5 or HR3.5 studio reference monitor, which is based on the company's previously released HR4. Available in a free-standing or soffit-mounted version, the HR3.5 delivers a frequency response of 20 Hz to 22 kHz with an SPL rating of 120 dB and features 3,400W of tri-amped power. The HR3.5 houses an integrated two-way dual-horn system with a one-inch HF and eight-inch MF drivers, mechanically time-aligned with twin 12-inch sub-bass drivers per channel. Central to its performance is a geometrically complex, stone-cast dual/hybrid waveguide system offering unusually wide 100 x 40 degree horizontal and vertical dispersion.



AEA, BOOTH 620 Renowned for working with Ribbon Microphones, AEA co-founder Wes Dooley was awarded an AES Silver Medal in 2003 for his contributions to the development of new techniques and hardware for audio recording. He continues to develop new mono and stereo ribbon microphones and a genre of bespoke ribbon mic preamps, many on exhibit at the AEA booth. The ever-colorful Dooley is in the house too, apparently in advance of auditioning for the lead role in the much-anticipated biopic, *Dude, Don't Take the Brown Acid: The Life and Times of Wavy Gravy*. He was captured in a quiet moment at the booth yesterday, imparting life lessons to his youthful, bedazzled AEA colleague, Sammy Rothman.

Strother's Picks

By Strother Bullins

On the third and fourth days of the convention, the AES 141st Convention's calendar of events continues to unfold with a notable group of gear and processes-oriented sessions and workshops. From microphone technologies and their applications to designer thought behind audio plug-ins, gear goals are front and center for many presenters both today and tomorrow.

■ Hear rising AES President Alex Case discuss microphone technology's history alongside the range of lead vocal sounds we now appreciate in **"Historic Microphone Technologies and Their Connection to Vocal Performance."** How do we navigate what seems to be a nearly limitless amount of vocal capture possibilities today? This tutorial, today at 10:45 a.m. in Rm 406AB, may reveal many answers and practical applications to consider.

■ Meanwhile, at 11:30 a.m. on the Project Studio Expo (PSE) stage on the Exposition floor, pro audio industry luminary Craig Anderton presents **"How to Make Your Recorded Vocals at Least Twice as Good!"** In this event with Q/A opportunities, Anderton presents ways to polish and clarify vocal tracks while reduce processing use with a goal of retaining the "human qualities" within any given performance.

■ Tomorrow at 9 a.m. in Rm 402AB, audio engineer/software developer Gebre Waddell of Soundways presents **"Product Development: UI/UX Design Thinking and Best Practices for Audio Plug-ins."** In this event, the eighth product development session of the Convention, Waddell covers specific methods of, and approaches to, common interface design, analyzing the top 100 most popular commercial plug-ins as examples.

BAE Launches G10 500 Series EQ

BOOTH 1101 At the 141st AES Convention, BAE Audio is launching its new G10 equalizer. The unit, first unveiled at the 139th AES Convention, adds to BAE Audio's growing 500 series offerings with a punchy, transformer-balanced signal path, versatile 10-band graphic EQ configuration, and 2520-style op-amps. This versatile studio tool has applications from tracking to mixing to mastering, its tone shaping capabilities making it an all-star for tweaking drum or guitar sounds or sweetening an entire mix. With 10 carefully selected bands offering up to 12 dB of boost or cut on tap, the G10 offers a level of tone sculpting that can help any audio sit perfectly in the mix. The easy-to-use slider-based interface helps users intuitively visualize the EQ curves they are applying. Switchable high-pass and low-pass filters, tuned at 80 Hz and 12 kHz respectively, help make the G10 a truly complete sound shaping solution. Says BAE Audio CEO Mark Loughman: "It has a color and personality to it all its own and provides a nice counterpoint to the British-designed BAE EQs that you probably already have in your lunchbox."

BAE
Audio's G10
equalizer



Scarlett



AES Demo Room 514

New Generation Better in every way

Now Includes

Pro Tools® | First
Focusrite Creative Pack

Featuring 12 new
stomp box effects

The second generation Scarlett range is packed full of upgrades. The lowest roundtrip latency in its class (2.74ms*) brings confidence to your performance, letting you record and monitor with software effects in real time.

The latest Scarlett mic preamp features a more even gain structure, so you can accurately set your levels, and the instrument input has been completely redesigned with increased headroom to handle seriously hot guitar pickups. New metal gain controls and a sleeker red metal chassis reassure you of its improved industrial design, built to go anywhere. The Scarlett range also now operates at sample rates all the way up to 192kHz, and the input channels have evolved too.

Focusrite®

focusrite.com/Scarlett

Better. Faster. Easier.

*Roundtrip latency was measured at 2.74ms, working at 96kHz with a 32 samples buffer on Logic Pro X, running on a Mac Pro and OS 10.11

Focusrite Introduces Clarett OctoPre

BOOTH 202/DEMO ROOM 514 Focusrite is launching the Clarett OctoPre, which includes eight of the Clarett range's "Air"-enabled mic pre's, making it the ideal way of adding inputs and outputs to a Clarett Thunderbolt audio interface—or any other interface with ADAT I/O. The Clarett OctoPre ships in November.

The preamps are optimized not to clip and include extensive headroom, making them ideal for high-level signals. Focusrite has been making digital conversion systems for years, and the Clarett OctoPre provides a level of conversion quality that matches that of the mic pre's themselves, with preci-



Focusrite's Clarett OctoPre

sion digital conversion offering 24-bit operation at standard sample rates up to 192 kHz.

Each channel features a front-panel switchable electronically-balanced relay-bypassed insert point, allowing EQ, compression or other analog processing to be left connected and brought into play with the push of a button.

Neutrik Increases Availability of opticalCON LITE

BOOTH 1006 Neutrik recently completed training its U.S. COCAs (certified opticalCON cable assemblers) in opticalCON LITE cable assembly.

opticalCON LITE offers a lightweight design and durable, IP65-locking plastic housing at significantly lower cost than Neutrik's opticalCON

Neutrik's opticalCON LITE cable assembly



ADVANCED cable assembly line. opticalCON LITE DUO (two-fiber), QUAD (four-fiber), and MTP (12-fiber) cable assemblies are constructed with a new, lightweight fiber cable design that combines small size, light weight, high flexibility, and ruggedness which far exceeds that of conventional fiber optic patch cables. These features make opticalCON LITE ideal for patch applications in environments where tripping, vehicle, and similar hazards are not a concern.

Now that U.S. COCAs can assemble opticalCON LITE, lead times will be dramatically shorter than when the cables were exclusively manufactured at Neutrik's Liechtenstein headquarters.

Yamaha Issues Nuage V1.8 Software

BOOTH 603 Yamaha Nuage is a state-of-the-art DAW system that is rapidly gaining favor in commercial production applications ranging from audio post-production to music recording and mixing. Making its AES debut at Yamaha's booth (603), Nuage software version 1.8 provides full support for the VST Multi-Panner 3D surround plug-in included with Steinberg's Nuendo 7.1 DAW. The VST Multi-Panner interface is faithfully reproduced on the Nuage Master touch screen providing an ideal environment for Dolby Atmos surround production and bringing



Nuage up to speed with today's fastest-growing immersive surround format.

The VST Multi-Panner makes it possible to work on a 9.1 channel bed mix and an object mix with up to 118 audio objects via a single display. As a project progresses, the operator can switch between bed and object modes without having

to redo the panning. Top View and Rear View displays make it easy to visualize the positions of audio images within the sound stage in three dimensions. A comprehensive selection of panning trajectory presets is also provided.

ShowNews

AES Super Session: 'Develop a Killer Audio Product in One Day'

The Audio Engineering Society is offering a new "Super Session" program as part of the Product Development Track at the AES Los Angeles Convention. Targeted to Product Design Engineers, Product Managers, Product Marketing and Engineering Managers, and others interested in professional audio product design ideas and implementation, this series of sessions, being held today, October 1, is dedicated to the task stated in its title: "Develop a Killer Audio Product in One Day!"

The day-long events will be presented by a team of product development experts, each one discussing best practices and technologies in their specific disciplines of Product Management, User Experience, Industrial Design, Acoustic Design, Natural Voice Processing, Validation And Testing, and Sourcing and Supply.

SATURDAY, OCTOBER 1

9-11 a.m.

Session PDSS1: Product Management, Industrial Design, and User Experience

11:15 a.m.-1 p.m.

Session PDSS2: Acoustic Design and DSP Engineering

2 p.m.-4 p.m.

Session PDSS3: Speak2Me Demo and Natural Voice Input

4:15 p.m.-6 p.m.


Session PDSS4: Design Validation, Product Verification and Sourcing & Supply Chain

m108

Microphone Preamplifier / ADC / DAC / Interface



From mobile laptop tracking, to large scale networked audio production, the m108 is the new MVP in any modern recording environment. It provides 8 channels of beautifully transparent, musical mic preamplifier with state of the art ADC's, and a simple, powerful 8x2 USB2 interface. A built-in low latency mixer and reference DAC make the m108 the perfect mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

- 8 channel remote controlled microphone preamplifier • 192kHz ADC outputs via AES, ADAT and USB Class 2 • Ultra-wide gain range • Ribbon mic mode • Optional  Dante interface module • Reference DAC and headphone amplifier for low-latency monitoring • 10 channel digital mixer • Front panel HI-Z inputs • Control from Protools™, existing m802 RCU, or over Ethernet with computer utility or built-in web browser GUI • 5 year transferrable warranty • Built in the USA



AES BOOTH #710

GRACE
DESIGN
www.gracedesign.com



ShowNews

DTVAG Forum To Address Changing Face of TV Audio

AES and the DTV Audio Group (DTVAG) will present the DTVAG Forum today, Saturday, October 1, from 1:30 p.m.-6 p.m. at the Los Angeles Convention Center. Part of the 141st Convention Special Events program (open to all attendees), "The Changing Face of Television Audio: Objects, Immersivity,

and Personalization" will take an in-depth look at a variety of new and exciting developments, and the issues involved with common content production and delivery methods.

Discussion topics will include: "The Impact of VR on Immersivity and Personalization in Television," "Evolving Tools for Object Audio Post Production," "Advanced Authoring Tools: Live Audio Production," "Challenges and Opportunities for Live Production Deliverables" and "The Challenges



Roger Charlesworth, Executive Director, DTV Audio Group

of Loudness Management in Multi-Platform Streamed Content Delivery."

The DTV Audio Group Forum at AES is produced in association with DTVAG's parent organization, the Sports Video Group. Sponsors for this year's DTVAG Forum include

Calrec, DAD, Dale Pro Audio, Dolby Laboratories, JBL, Lawo, Linear Acoustic, Sanken and Studer.

From Hal Leonard, Pensado on Vocal Recording

BOOTH 1016 *Dave Pensado's Vocal Production Course*, a new video training course of the Pensado's Strive series, is in the spotlight at Hal Leonard. The course covers the entire gamut of vocal recording, including fixing and mixing, microphone choices, setup and preparations for vocal sessions.

This course is for those recording at home or in a professional studio. Viewers will observe an actual vocal recording session with Dave's mix assistant Leandro Hidalgo, learn how to fix any problems after your session with Grammy-nominated mixer Bob Horn and how to get the final mix done by Dave himself.

Pensado, one of the recording industry's preeminent mix engineers, stars in the TV



series *Pensado's Place*. The show is seen in more than 150 countries, with more than 100 schools using it as a teaching tool.

Grace Design Spotlights m108 Mic Preamp

BOOTH 703 From mobile laptop tracking to large scale networked audio production, Grace Design's m108 is the new MVP in any modern recording environment. It provides eight channels of beautifully transparent, musical mic preamplifier with state of the art ADCs and a simple, powerful 8 x 2 USB2 interface. A built-in low-latency mixer and reference DAC make the m108 the ideal mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

Features include: eight-channel remote controlled microphone preamplifier; 192kHz ADC outputs via AES, ADAT and USB Class 2; ultra-wide gain range; ribbon mic mode; optional interface module; reference DAC and headphone amplifier for low-latency monitoring; 10-channel digital mixer; front panel HI-Z inputs; control from Protools, existing m802 RCU or over Ethernet with computer utility or built-in web browser GUI; five-year transferable warranty; built in the U.S.

Hafler Spotlights New Phono Preamps

BOOTH 839 Hafler's (a division of Radial Engineering Ltd.) two new phono preamps—the Hafler PH50 and PH60—have already received tremendous critical acclaim from major recording engineers including Alan Parsons (Pink Floyd, The Beatles) and Chuck Ainlay (Mark Knopfler, Eric Clapton) and from mastering engineers Eric Boulanger (Neil Young, Imagine Dragons) and Emily Lazar (Coldplay, Foo Fighters).

The Hafler PH50 is a high performance phono preamp for moving magnet cartridges that incorporates a well-defined RIAA curve

to preserve and transmit the original program material with minimal coloration. The PH50 has been designed for extremely low-noise operation, a problem common to the 33 RPM recording chain, resulting in a -82dB noise floor with greater than 91dB of dynamic range and less than 0.002% distortion.

The Hafler PH60 is a high-performance phono preamp for moving coil cartridges that combines a class-A transformerless head-amp design with a well-defined RIAA curve to preserve and transmit the original program material with minimal coloration. Due to the



Hafler's PH50 high-performance phono preamp

extremely low signal level produced by moving coils, particular attention has been applied to reducing noise while retaining the purity of the signal path to address the most demanding audiophiles.

A-T Features New AE2300 Microphone

BOOTH 503 Audio-Technica is exhibiting its Artist Elite AE2300 Dynamic Cardioid Instrument Microphone. The AE2300 features Audio-Technica's proprietary double-dome diaphragm construction, giving it high frequency and transient response that far exceeds typical dynamic

microphones. With its rugged, brass metal construction and low-profile design (able to be placed unobtrusively in a variety of applications) and the ability to handle high SPLs, the AE2300 is a versatile performer, able to capture sound from guitar amps, brass and woodwinds, drums and percussion instruments with clarity and precision.

The double-dome diaphragm construction allows the AE2300 to maintain directionality across the entire frequency range, with little off-axis coloration (frequency response is nearly identical at 0 degrees, 90 degrees and 180 degrees) for excellent phase cohesion in multiple-mic setups.



Audio-Technica's Artist Elite AE2300 cardioid instrument microphone

Dan Dugan Updates Automixer Line

BOOTH 727 Dan Dugan Sound Design is demonstrating recent updates to its automixer line at AES.



Dan Dugan Sound Designs' Model M automixer

The Dugan Models M and N are automatic microphone mixers, designed to work in conjunction with standard audio mixing consoles. The Dugan Model M has MADI I/O, both optical and copper, and the Model N has Dante I/O, primary and secondary. Both models provide 32 channels of Dugan auto-mixing at 96K or 64 channels at 48K and are PoE capable. The Dugan Speech System, Music System and Gain Limiting are all supported. In addition the M and N include a scene memory that can record and recall all operating settings, either globally or by unit, in a library of named scenes.

Dugan technologies offer the best possible mix of live microphones, providing fast, transparent cross-fades without upcutting, choppy sound or shifts in background noise. In addition to manufacturing his own products and plug-in cards for other consoles, Dan Dugan licenses his technology to other manufacturers to build in to their products, including Protech Audio, Sound Devices, Waves and Yamaha.

Are you equipped for recording?

At Full Compass, being **Equipped** means getting the very best gear at the very best prices. Let us help you get equipped – visit our website at fullcompass.com/recording or call **866-208-3488**.

EQUIPPED
BY **FULL COMPASS**
PRO AUDIO VIDEO LIGHTING
MUSICAL INSTRUMENTS



JoeCo Features 'New Concept in Recording'

BOOTH 414 Based on JoeCo's award-winning Black-Box Recorder technology, the company's BlueBox Workstation Interface Recorder range is a new concept in recording. There are currently two models in the BlueBox range: the BBWR24MP and the BBWR08MP, the former providing 24 channels of switchable mic/line inputs and the latter providing eight channels of mic line input and 16 channels of dedicated balanced line inputs. The mic channels on both units incorporate our clean high-quality mic pre-amp designs. In a studio environment, the BlueBox can be used as a low latency audio interface device providing a full 24-channel interface at 24-bit/96kHz both to and from a workstation simultaneously utilizing the on-board recording function as a backup device. For Live work, the unit's in-built high-quality mic preamps can be used as a stand-alone, live, multi-channel audio acquisition recorder using the low latency 24-channel, 24-bit, 96kHz workstation interface to a computer for backup recordings.

The high-quality microphone preamps operate at up to 24-bit/96kHz and offer the user comprehensive control parameters. The BlueBox features a range of connection options including individually switchable mic/line inputs and balanced outputs, with audio clocks locked to timecode, video or word clock inputs.

A-Designs Goes to The Rack With REDDI V2

BOOTH 1120 For more than a decade, discerning musicians and engineers have turned to A-Designs' REDDI to deliver rich, full tone for basses, guitars, keyboards/synths and other instruments when "going direct" to a DAW or tape. After receiving numerous

requests over the years for a rack-mounted version of the standalone all-tube DI unit, A-Designs now announces the launch of the REDDI V2, a dual-mono-channel, 19-inch, 2U model.

"The number of REDDI's in use on stages and in studios around the world is staggering," says A-Designs Audio President Peter Montessi. "And the new REDDI V2 faithfully brings the exact same warmth, transparency and clean, airy high end to the rack, with the added benefit of featuring two separate 6N1P tube-driven mono channels for stereo devices."

The REDDI V2 is not a high-gain device. Rather, its gain structure has been painstakingly engineered to avoid the slightest compromise in sound quality. Inspired by the sound of the Ampeg B-15 tube bass amp, the REDDI V2's 6N1P-driven amplifier feeds signal directly into a hefty custom output transformer by Cinemag, a key component to providing its harmonically rich tone.



A-Designs' rack-mounted REDDI V2 DI unit



IDESIGN LINE

Zaor[®]
STUDIO FURNITURE



CLASSIC LINE



MIZA LINE



YESK LINE

www.zaorstudiofurniture.com

AES BOOTH 1006

ELIMINATE

CABLES

KEEP PURE SOUND



XIRIUM PRO
DIGITAL WIRELESS AUDIO SOLUTION

Designed as a cable replacement system, providing audio signals to and from devices without long or complicated cable runs, XIRIUM PRO delivers studio quality audio with extremely low latency. XIRIUM PRO offers audio professionals tremendous versatility, ease of operation, FCC license-free audio that is ideally suited to a myriad of live sound applications. For more information visit www.xirium.us

NEUTRIK

ShowNews

Sound Quality, Advocacy for Music Makers in P&E Wing Focus

The Recording Academy Producers & Engineers Wing continues to gain traction with its advocacy and awareness-raising initiatives through 2016.

Building on new research that shows many consumers want access to higher quality audio for their music and are willing to pay for it, the P&E Wing is helping to move the industry forward by providing high quality listening opportunities and recommendations for best practices for recording Hi-Res Audio. The Wing has also driven serious progress towards making proper crediting for music creators an

integral part of the music business ecosystem by supporting the development of the DDEX recording metadata standard RIN (Recording Information Notification), set to be officially published on October 13, 2016.

P&E Wing professional events aim to support the recording community overall, providing education and networking across the country, from Studio Summits in Dallas, New Orleans and Seattle, to Up Close & Personal interviews with Diplo in Philadelphia; Butch Walker and Dave Cobb in Atlanta; and listening sessions in Chicago, Memphis, Nashville

and San Francisco, to name just a few.

This year, propelled by research that provides evidence regarding the large number of teenagers at risk of hearing loss from how loud they've been listening to music over the last 15 years, the P&E Wing has also partnered with The Recording Academy's MusicCares foundation to create a new, educational GRAMMY Hearing Health initiative. As part of this new effort, MusicCares will be providing a mobile van with free hearing tests on site at the convention floor of the Los Angeles AES Convention.

Bose Features Expanded F1 Loudspeaker Family

BOOTH 105 Bose Professional is displaying its expanded F1 Flexible Array Loudspeaker product line, including a recently introduced passive full range model and a full suite of mounting brackets. Together with a powered model introduced in 2015, both Bose F1 loudspeaker models are ideal for portable and installed applications. Bose says the F1 Model 812 Loudspeaker is the first portable loudspeaker offering "FLEX array technology," which lets installers focus sound to target listening areas with four different patterns, offering exceptional power and clarity for a wide range of applications and

venues.

Engineered with an array of eight Bose proprietary 2.25-inch drivers, 100-degree horizontal waveguides, a high-powered 12-inch woofer and a lower crossover point, F1 Model 812 loudspeakers deliver high SPL performance while maintaining vocal and midrange clarity that's dramatically better than conventional installable products.

F1 Model 812 loudspeakers include M8 top



Three dedicated brackets—Yoke (left), U (center) and Pan-and-Tilt (right)—provide flexible mounting options for the Bose F1 Model 812 Flexible Array Loudspeaker.

and rear hang points along with three dedicated brackets for easy and flexible mounting. Pan and tilt, yoke and U bracket options are available.

THE ULTIMATE AUDIO INTERFACES & INTEGRATED VINTAGE HARDWARE-BASED FX MODELS



AES LOS ANGELES CONVENTION CENTER | **BOOTH**
SEPT 29 – OCT 1, 2016 | **#321**

Antelope

www.AntelopeAudio.com



JBL SESSIONS

Up Close and Personal with 8 Industry Legends

Join us to sample the sensational recordings of these masters through the unparalleled JBL M2 and 7 Series Master Reference Monitors.

Demo Room 504

Thursday, September 29th, 10am - 6pm

Friday, September 30th, 10am - 6pm

Saturday, October 1st, 10am - 5pm

L.A. Convention Center - Los Angeles California

SEPT
29

Chuck Ainlay
10:30am

SEPT
29

Geoff Emerick
4:00pm

SEPT
30

Nathaniel Kunkel
10:30am

SEPT
30

Ed Cherney
1:00pm

SEPT
30

George Massenburg
3:00pm

OCT
01

Chris Lord Alge
10:30am

OCT
01

Special Guest
1:00pm

OCT
01

Frank Filipetti
4:00pm



141ST

**AUDIO ENGINEERING SOCIETY
INTERNATIONAL CONVENTION**

Jeff Balding Choose Genelec

BOOTH 103/LISTENING ROOM 511A Multiple GRAMMY-nominated producer engineer Jeff Balding recently upgraded his studio with 8351 three-way Smart Active Monitors (SAM) and a 7360 SAM subwoofer from Genelec. Balding recently became one of the latest members of the music production community to set up shop in the heart of Nashville's famed Berry Hill district. In addition to the Genelecs, his studio features a full complement of recording gear including a 32-channel API 1608 recording console, Burl B80 Mothership AD/DA Interface, Universal Audio plug-ins for Pro Tools and much more.



Jeff Balding, shown with his Genelec 8351 three-way Smart Active Monitor (SAM)

“I’ve had the 8351s for a little over a month now, and I have to say I feel excited to go into the studio to work on them,” says Balding. “I like how they make me react to a mix, and I like the detail I hear on them. As you know, the rule of thumb with speakers is if you can’t hear it, you can’t fix it. And with the 8351s and the 7360As I feel like they give me the detail I need.”

Prism Sound Features New Expansion Module

BOOTH 714 At AES, A new expansion module, specifically designed for its Titan and Atlas audio interfaces, is the focus of Prism Sound demos. Launched at NAMM earlier this year, the MDIO-HDX module, compatible with the Avid DigiLink connection, allows multiple Titan or Atlas units to be connected directly to Pro Tools|HD systems. With this setup, users of Avid Pro Tools|HD can enjoy the superior sound quality of the Prism Sound Titan and Atlas A/D and D/A converters and their equally well regarded on-board microphone preamplifiers.



Prism Sound's MDIO-HDX expansion module

Prism Sound is using the AES platform to demonstrate the ease with which this module can be integrated into a recording workflow and how all of the key controls can be controlled from within the workstation's own GUI and stored as part of the session.

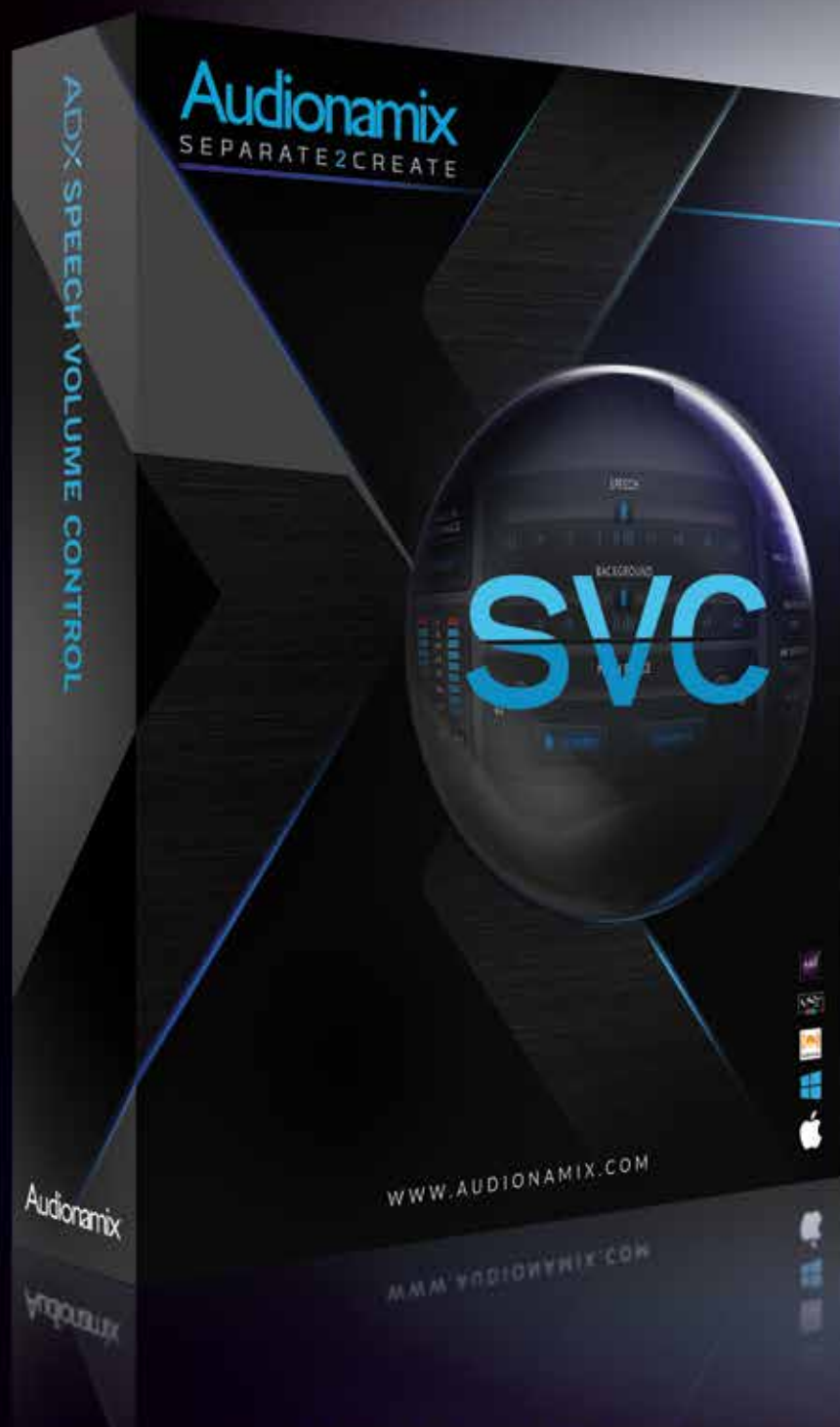


GET CLOSER TO THE POWER OF LIVE

When it's your reputation on the line, choose mics that will provide the most consistently honest sound. DPA Microphones offers a wide range of specially-designed products for your close-miking or ambience-miking needs. No matter what you choose, you can be certain that there are no other mics that will deliver a live experience as powerful to your audience. Visit your local audio dealer to learn more about the range of options available.



Audionamix
SEPARATE2CREATE



IT WILL LEAVE YOU SPEECH-LESS...
COMING FALL 2016

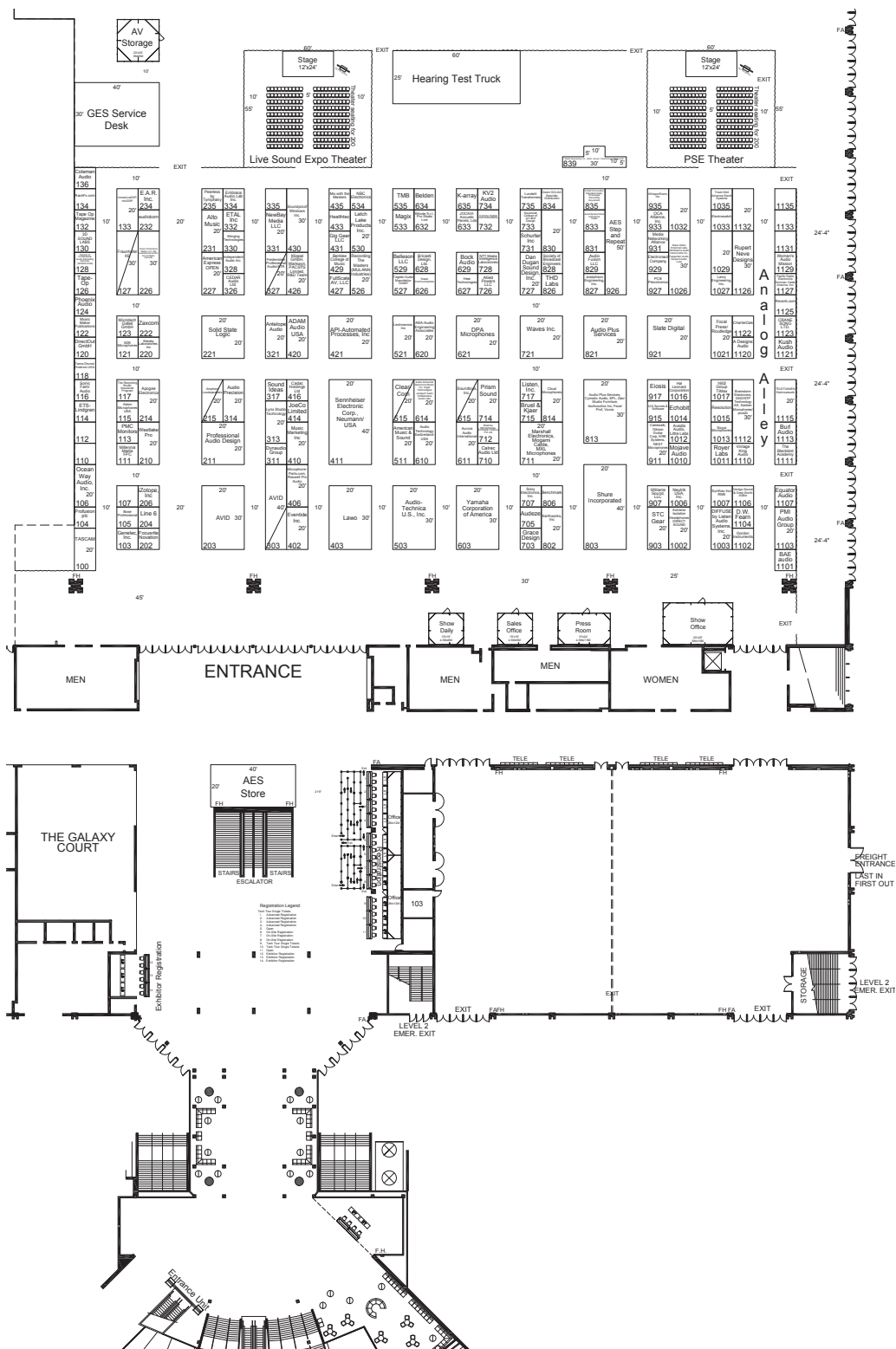
WWW.AUDIONAMIX.COM

exhibitor | listings

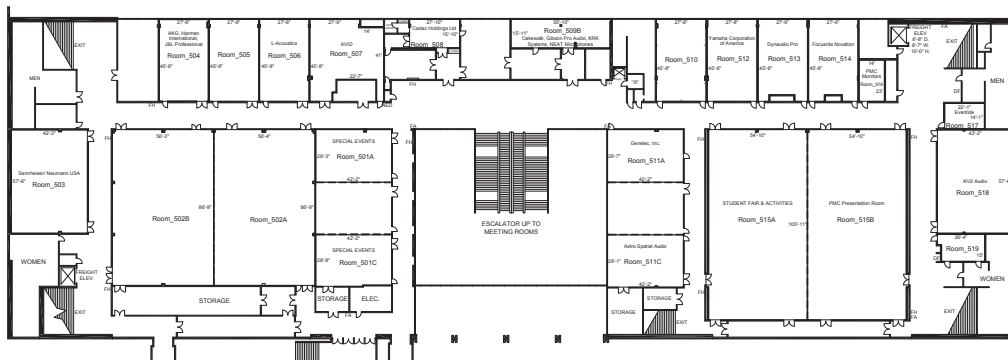
- 1602 Group TiMax 1017
3D SOUND LABS 130
A Designs Audio 1120
ADAM Audio USA 420
ADK Microphones 121
AEA - Audio Engineering Associates 620
AES 847,926
AfterMaster Demo/TBD
AKG Room 504
Alcons Audio Room 511C
Allied Powers LLC 726
Alto Music 231
Amazon Lab126 112
American Express OPEN 227
American Music & Sound 511
Amphion Loudspeakers 215
AMS Neve 211
Antelope Audio 321
API - Automated Processes, Inc 421
Apogee Electronics 214
Aston Microphones USA 115
Astro Spatial Audio Room 511C
Audeze 705
Audio Alchemist 614
Audio Fusion LLC 829
Audio Plus Services 813,821
Audio Precision 314
Audio Technology Switzerland SA 610
Audio-Technica U.S., Inc. 503
audioborn 232
Audionamix 203
audioXpress / Voice Coil / Circuit Cellar 833
Augspurger 211
Aurora Audio International 611
Avedis Audio 1012
AVID 203,303,Room 507
BAE audio 1101
Belden 634
Belleson LLC 529
Benchmark Media Systems, Inc. 806
Berklee College of Music 429
Big Bear Audio 1026
Blue Cat Audio 410
Bock Audio 629
Bose Professional 105
Brahma Microphones - Embrace Cinema Pvt Ltd 712
Brainstorm Electronics 1112
Bricasti Design, Ltd. 628
Brüel & Kjær 715
Burl Audio 1113
Cadac Holdings Ltd 416,Room 508
Cakewalk 911,Room 509B
Calrec Audio Ltd 710
CEDAR Audio Ltd. 326
Celemony 410
CharterOak 1122
Clear-Com 515
Cloud Microphones 814
Coleman Audio 136
Collaborative Audio Labs 614
Corning Optical Communications 732
CRANE SONG LTD. 1123
Cymatic Audio 813
D-Spatial 203
D.W. Fearn 1104
DAD/NTP Technology AS 1112
Dan Dugan Sound Design, Inc. 727
Dangerous Music, Inc 614
DIFFUSE by Listen Audio Systems, Inc. 1003
Digimoda 211
DIRECT SOUND 1002
DirectOut GmbH 120
Dolby Laboratories, Inc. 203
DPA Microphones 621
Dramastic Audio 211
Dynamount 530
Dynaudio Pro 311,Room 513
E.A.R. Inc. 234
Earthworks, Inc 802
Echobit 1014
Elios 917

141th AES convention | september 29-october 2, 2016

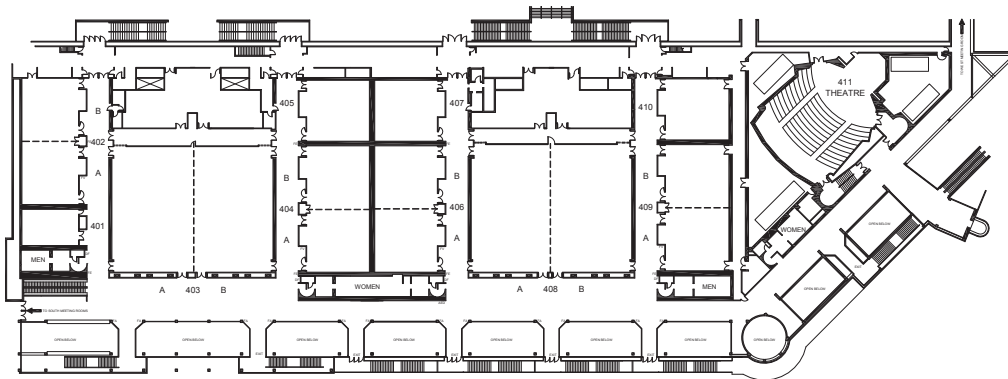
los angeles convention center, los angeles, ca



demo rooms | 500 level



demo rooms | 400 level



Electronaut Company
Electroswitch
Eleven Dimensions Media, LLC
Embrace Audio Lab Inc.
Empirical Labs
Equator Audio
ESI Audiotechnik GmbH
ETAL Inc
ETS-Lindgren
Eventide Inc.
Extreme Isolation Headphones
FabFilter
Fingerprint Audio
FIX Audio Designs - From the Mind of Paul Wolff
Focal Press/Routledge
Focal Professional
Focusrite Novation
Fraunhofer IIS
Fredenstein Professional Audio/ATR
FullScale AV, LLC
Genelec, Inc.
GEOMISTLLC
Gibson Pro Audio
Gig Gear LLC
Glyph Technologies
Gordon Instruments
Grace Design
Great River Electronics
Green GO/JAC Specialty Distribution
Hafner
Hal Leonard Corporation
Harman International
Healthtec
Hear Technologies
IHSE
immersiveDSP
IMSTA
Independent Audio Inc.
IsoAcoustics Inc
iZ Technology Corporation
iZotope, Inc
JBL Professional
Jensen Transformers
JOCAVI - Acoustic Panels, Lda
JoeCo Limited
Josephson Engineering, Inc.

929 JumperZ Audio
1033 Klippel GmbH
226 KRK Systems
334 Kush Audio
1026 KV2 Audio
1107 L-Acoustics
226 Latch Lake Products Inc.
332 Lauten
114 Lavry Engineering, Inc.
402 Lawo
1002 Lectrosonics, Inc
410 Line 6
1126 Listen, Inc.
921 Little Labs
1021 Luke Audio
813 Lundahl Transformers
202,Room_514 Lynx Studio Technology
127 Magix
327 Malvicino Design Group
427 Manley Laboratories, Inc
103,Room_511A Marshall Electronics
107 Media Networking Alliance
911,Room_509B Merging Technologies
431 Microphone-Parts.com
614 Microtech Gefell GmbH
1102 Millennia Media FPC
703 miniDSP
827 Mix with the Masters
834 Mogami Cable
839 Mojave Audio
1016 Moog Music Inc.
Room_504 Music Maker Publications
110 Music Marketing Inc
627 MXL Microphones
203 NBC Electronics
133 NEAT Microphones
1029 Neumann/USA
328 Neutrik USA, Inc.
813 NewBay Media LLC
1120 NTT Media Intelligence Laboratories
206 NUGEN Audio
Room_504 OCA Alliance, Inc.
839 Ocean Way Audio, Inc.
633 Omnisonic International
414 Overstayer Recording Equipment
827 Pacific Radio Electronics

614
426
911,Room_509B
1121
Room_518,734
Room_506
530
813
1027
403
521
204
717
1012
1026
735
313
533
106
220
711
931
930
406
123
111
133
435
711
1010
1126
122
410
711
534
911,Room_509B
411,Room_503
1006
331
728
203
933
106
211
835
1127

PACSYS Limited
PCB Piezotronics
Peerless by Tympany
Phoenix Audio
PMC Monitors
PMI Audio Group
Primacoustic
Prism Sound
Pro Audio Distribution
Pro Studio Live
Professional Audio Design
Profusion plc
PSI AUDIO
PSI Audio & Flux:
R&D Team
RackFX.com
Radial Engineering Ltd.
Recording the Masters
Resolution
Reverb.com
Riedel
Roswell Pro Audio
Royer Labs
RTW GmbH & Co KG
Rupert Neve Designs
Samar Audio Design, LLC
Sanken Microphones/plus24
Savannah College of Art and Design
Schurter Inc
sE Electronics
Sennheiser Electronic Corp.
Serpent Audio
Shure Incorporated
SKnote S.r.l.
Slate Digital
Society of Broadcast Engineers
Society of Professional Audio Recording Services (SPARS.COM)
Softube
Solid State Logic
Sommer Cable America, Inc.
Sonarworks
Sonic Farm Audio
Sonnox Ltd.
Sony Electronics, Inc.
Sound Ideas
Sound on Sound
Sound Radix
Soundproof Windows Inc.
Soundtoys, Inc.
Soyuz Microphones
SPL
Stage Tech
Standard Audio
STC Gear
Synthax Inc / RME
Tac System, Inc.
Tama Drums / Hoshino USA
Tape Op Magazine
TASCAM
Teegarden Audio
Tegeler Audio Manufaktur GmbH
TELEFUNKEN Elektroakustik
THD Labs
The Blackbird Academy
The Conservatory of Recording Arts and Sciences
The Recording Studio Insurance Program
TMB
Traktion Corporation
Triad-Orbit Advance Stand Systems
U-He Software
UnderTone Audio
UVI Sounds & Software
Vertigo Sound & Greg Wurth Audio
Vintage King Audio
Vovox
Warkwyn
Wave Distro
Waves Inc.
Westlake Pro
WhisperRoom, Inc.
Whitestone Audio Instruments Company, LLC
Wholegrain Digital Systems LLC
Williams Sound, LLC
Women's Audio Mission
Yamaha Corporation of America
Zaor Studio Furniture
Zaxcom
Zynaptiq, GmbH

Range of Mic Solutions in DPA Showcase

BOOTH 6721 d:screet Miniature, d:diccate Recording, d:vote Instrument and d:facto Handheld Microphones are all featured in the DPA showcase at AES.

With very low noise and an extremely high sensitivity, d:screet Miniature Microphones offer the most clear, transparent and natural sound, and are capable of handling up to 154dB peak before clipping. With a linear response, low distortion and an extremely large dynamic range, d:screet Miniature Microphones sound great no matter the application.

The d:diccate Recording Microphones range

includes both omnidirectional and directional microphone capsules. Most of the mics are based on a modular design, giving its users the ability to mix and match capsules and preamplifiers to create the exact microphone needed for any specific task.

DPA's award-winning d:vote Instrument Microphones rejects unwanted noise and accurately captures the true voice of any acoustic instrument. The wide array of instrument clips creates a versatile microphone, giving the user a gentle, easy-to-mount solution.

The d:facto line consists of two capsule ver-



DPA's d:diccate Recording Microphones

sions: Vocal Microphones that are intended for stage use with audio quality so high that they can be used for studio recording and broadcast, and Interview Microphones intended for handheld ENG/EFP applications.

Waves Offers Nx Virtual Mix Room Over Headphones

BOOTH 721 Waves Audio is displaying its Waves Nx Virtual Mix Room, a plugin that puts you in the sweet spot—everywhere you go. Powered by the company's groundbreaking Nx technology, Waves Nx lets you hear, on any pair of headphones, the same natural depth, natural reflections, and panoramic stereo image you would be hearing from speakers in an actual room. It turns headphones into a more reliable mixing and monitoring tool by letting you hear everything with real-world dimension.

Waves Nx finally bridges the gap between monitoring on speakers and monitoring on headphones. Waves Nx with real-time head tracking works by taking advantage of your computer's camera. By letting you hear the depth and stereo spread you would be hearing on external monitors, Nx provides an accurate representation of how the headphone mix will translate to loudspeakers without any coloration of the sound.

As a result of the success of Nx Virtual Mix Room, Waves has also introduced a consumer application, Nx Head Tracker, that allows you to enjoy the enhanced realism of being in the Virtual Mix Room anywhere and everywhere you go.



Waves Nx graphical user interface in 5.1 surround mode

Looptunes Developer Relies on TASCAM iXR

BOOTH 100 Sonicreef's Looptunes for iPhone and iPad is a very cool app that lets you create loop sessions on the fly and then manipulate and shape them with a multitude of parameters, all in real time. It's a fun way for musicians of any skill level to quickly create beats, play along with a loop session, or jumpstart their compositional efforts. To assess his app's sonic output properly, Sonicreef creator Peter Thom needed to hear it with the best possible fidelity while keeping his setup as simple as possible. After trying other solutions, he discovered the TASCAM iXR audio/MIDI interface for Mac, Windows and iOS.

"The iXR interface has an Apple-approved chipset that lets it connect directly with my iPhone or iPad, so I don't need the Camera Adapter," Thom explains. "The iXR has MIDI In and Out, so it serves as a native iOS MIDI interface, too. It's a simple and powerful setup, and it easily fits in a bag with my iPad, so the whole setup is really portable."



Peter Thom

Synthax Shows RME MADiface Pro Interface

BOOTH 1007 Synthax is showcasing the RME MADiface Pro Desktop Interface. Retaining the same form factor as the company's popular Babyface Pro, the MADiface substitutes the Babyface Pro's ADAT I/O with a MADI port, delivering 64 I/O channels of pristine audio up to 192 kHz on a single cable.



Synthax's RME MADiface Pro Desktop Interface

The MADiface Pro offers two analog mic/line XLR inputs, two XLR line outputs, two universal TS inputs for line or instrument, and two stereo TRS outputs for low/high impedance headphones. The included Total-Mix FX software adds 3-band parametric EQs and reverb/echo, plus unlimited mixing and

routing options. A MIDI I/O completes the fully DAW compatible feature set. The unit operates via USB bus power and normally does not require an external power supply, unless the MADI I/O is used. When not connected to a computer, the MADiface Pro enters standalone mode. In this mode, MADI channels one to 64 are passed unchanged from input to output (but refreshed by the MADiface Pro SteadyClock III).

New Neutrik PLUGs Strike Proper Tone

BOOTH 1006 In the quest for the Holy Grail of electric guitar tone, recording engineers know that every possible variable matters—guitars, strings, picks, amplifiers, microphones, room interactions...and cables. As cable length increases, so does impedance. And as cable impedance changes, the guitar pickups' resonant frequencies are altered. Typically, engineers refer to the sound generated when using shorter cables as "bright" or "clear"; longer cables are progressively "warmer" or "less ice-picky." This "warming up" of the sound occurs because the increased impedance of longer cables causes guitar pickup resonant peaks to move lower in frequency.

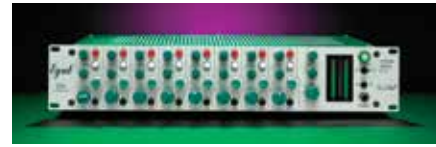


Neutrik's timbrePLUG (left) and ultimatePLUG

Neutrik's timbrePLUG allows guitarists and engineers to change the timbre of the electric guitar sound from a neutral, clear tonality to warmer characteristics in four discrete steps by turning a knob on the plug. This opens up a range of new tonalities without having to maintain a large stock of different-length cables.

Crane Song Updates Digital Hardware Line

BOOTH 1123 Crane Song's updated line of digital hardware products takes advantage of their proprietary 5th generation Digital to Analog converter technology. With its AES debut, the Egret 8 Channel D/A Converter/Summing Mixer joins the Avocet monitor controller, the HEDD 192 AD/DA converter and Solaris stand alone digital to analog converter to complete the line up of Crane Song products equipped with Crane Song's Quantum DAC. The Quantum DAC uses a 32-bit converter and asynchronous sample rate conversion for jitter reduction with up sampling to 211 KHz. The reference clock uses a proprietary reconstruction filter for accurate time domain response; and with jitter less than 1pS, Quantum DAC has the lowest published jitter values in the industry.



Crane Song's Egret 8 Channel D/A Converter/Summing Mixer

The Crane Song 5th generation Quantum DAC has been shipping in Avocet IIA since November 2015, and in April 2016 Crane Song quietly updated the HEDD 192. As of AES show the Egret will be shipping with the upgraded DAC. This completes the updating of the DACs in all Crane Song digital hardware.

TELEFUNKEN Elektroakustik

TDA-1 / TDA-2 ACTIVE DIRECT BOXES

- Custom-wound OEP/Carnhill transformer, made in the UK
- Rugged aluminum construction
- Class-A discrete FET circuitry
- Recessed switches and connectors
- +48V phantom powered with LED indicator
- -15 dB pad switch
- Ground lift switch
- 100% through-hole components
- Amphenol connectors
- WIMA, Nichicon, and Panasonic capacitors
- 1% 1/4W metal film resistors
- 1-year warranty



Two Flagship Headphone Models in A-T Spotlight

BOOTH 503 Audio-Technica is showing two of its flagship headphone models at the 141st AES Convention: ATH-M70x Professional Monitor Headphones and ATH-R70x Professional Open-Back Reference Headphones.

Designed specifically to bring out added detail in the mix, 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 (five 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, postproduction and audio forensics. Maximum power input is 2,000 mW, meaning very low distortion at even high volumes.

The award-winning ATH-R70x is Audio-Technica's first professional open-back refer-



Audio-Technica's ATH-R70x Professional Open-Back Reference Headphones and ATH-M70x Professional Monitor Headphones

ence headphone. Featuring Audio-Technica's comfortable, self-adjusting 3D Wing Support Headband Design that adapts to automatically fit any wearer with no need for adjustment, the R70x also has breathable fabric ear-pads, providing prolonged comfort for continuous use in professional environments. The proprietary driver unit is specially designed for the R70x.

Re-Imagined



Ocean Way Audio RM1-B Ribbon Mic

With dozens of Ocean Way RM1 mics now in use for symphonic recordings and vocals, RM1-B is a re-imagined, no-compromise bi-directional ribbon mic with unprecedented low noise and true high-fidelity tone. A variety of refinements making it easier to use and sonically prettier, especially in the upper octave.

Features:

- Greatest magnetic force ever available in a Ribbon Mic
- High intensity NeO-powered magnet super-circuit delivers 6db more level
- Super- audiophile 1st stage preamp with all discrete circuit
- Output level comparable to quietest condenser mics
- Completely natural unaffected sound with full bandwidth in both directions
- Ultra-low-noise phantom-powered pre-amplification with output level of 36db, 20Hz to 20 kHz
- Redesigned outer perimeter "clad" in archival stainless steel.
- New knurled cylinder knobs provide superior hand-torque
- Laser-etched jet-black lettering against the stainless steel
- Packaged in a waterproof, airtight "Pelican" case for safe transportation and storage.

OCEAN WAY AUDIO

oceanwayaudio.com



TEGELER AUDIO MANUFAKTUR, BOOTH

527 Tegeler Audio Manufaktur, a high-end professional audio gear manufacturer based in Berlin, Germany, is introducing a unique new compressor, the Schwerkraft Maschine, built on an analog tube signal path and controlled by built-in DSP to emulate any type of compressor on the market. The result is the convenience and flexibility of a plug-in with the highly desired sound of all analog hardware. Schwerkraft Maschine includes specially designed built-in DSP that generates a control signal for the compressor settings, allowing it to that simulate the behaviors of any type of existing compressor. The user can set the compressor in one of 11 different Modes to act like an opto-compressor, Vari-Mu, VCA or tube compressor and more.

THE ULTIMATE PRO AUDIO GEAR EXHIBITION AND TECHNICAL SUMMIT
REGISTER NOW!

AES

Los Angeles 2016

Los Angeles Convention Center West Hall

EXHIBITION: SEPT. 29 – OCT. 1, 2016

PROGRAM: SEPT. 29 – OCT. 2, 2016



The Latest Hardware & Software
Network with Audio's Best
Workshops - Panels - Tutorials
Live Sound Expo
Project Studio Expo

For **FREE** Exhibits-Plus Access
Visit aesshow.com
Click REGISTER
Use Promo Code: **AES141NBM**



#AESLA

If It's About **AUDIO**, It's At **AES!**
www.aesshow.com



Facebook.com/AESorg

Ocean Way Unveils RM1-B Ribbon Microphone

BOOTH 106 Ocean Way Audio (OWA) is unveiling the RM1-B Ribbon Microphone. Like its acclaimed predecessor the RM1, the RM1-B was designed for Ocean Way Audio by noted microphone designer Cliff Henricksen. With dozens of RM1 mics in the field, high-level audio engineers have adopted the RM1 and are using it for symphonic recordings and vocals.

Utilizing the same unique ribbon design as the RM1—offering matched, ultra-low-noise phantom-powered pre-amplification and an output level of 36db, 20Hz to 20 kHz—the RM1-B has a rede-



Ocean Way Audio's RM1-B Ribbon Microphone

signed outer perimeter “clad” in archival stainless steel. The new knurled cylinder knobs provide superior hand-torque; the RM1-B’s design allows for an even more open and detailed response.

“The RM1 is a no-compromise bidirectional ribbon microphone that has all the ‘ribbon mic qualities’ I admired but with unprecedented low noise and true high-fidelity tone,” says Henricksen.

“The RM1-B has a variety of refinements, making it easier to use as well as sonically prettier.”



Hal Leonard Features ‘Modern Recording Method’

BOOTH 1016 Hal Leonard is presenting the *Hal Leonard Modern Recording Method*. Hosted by two-time Grammy-winning recording engineer David Darlington and written and directed by producer and journalist Rusty Cutchin, the series covers all the fundamentals from basic sound and electronics to mixing, mastering, and distribution while providing insider tips and tricks gleaned from a combined 80 years of music making, recording and educating with some of the biggest names in the business.

The *Hal Leonard Modern Recording Method* focuses on the small studio and the way musicians get things done in the modern world, working “in the box” in spaces from bedrooms to full-blown pro studios. The Method shows you the full range of traditional and modern recording techniques, including how to capture an entire live band in a smaller recording space.

Astro Spatial Spotlights SARA

ROOM 511C Astro Spatial Audio’s SARA audio rendering engine, an immersive 3D audio tool, is being showcased in Room 511C at AES. Using state-of-the-art advancements in 3D audio and the latest Room Simulation Pro acoustic technology, the system delivers a 3D audio and room acoustic experience, making it ideal for performing arts facilities such as theaters, opera houses, concert venues, theme parks and worship spaces.

At AES, a unique object based interactive acoustic room simulation module is being

Screenshot of Astro Spatial Audio’s SARA audio rendering engine



introduced that adapts specific requirements such as speech intelligibility or concert acoustics to any venue.

Focusrite RedNet Changes Everything for Haehnel

BOOTH 202 Brad Haehnel, working from his Noise Alchemy studio in Hollywood, has scored numerous hit films including *Little Miss Sunshine*, *The Lego Movie*, and the Academy Award-winning *Life of Pi*. The veteran engineer, who began his career in Toronto over 25 years ago, understands that technology has to be transparent to the creative process, and for the last year or more, that’s meant using RedNet Dante-networked audio converters and interfaces from Focusrite as the backbone of his signal flow. To date, Haehnel has worked on 10-plus films and counting using RedNet.

He’s been acquiring RedNet devices regularly, and he currently has two RedNet 2 16-channel analog interfaces, two RedNet 4 Eight-Channel Mic Preamps, four RedNet 5 HD Bridge interfaces for Pro Tools(r), two RedNet 6 MADI Bridge interfaces, and a RedNet PCIe card that links audio computers to the gigabit network. Together, they provide Haehnel with a RedNet ecosystem that gives him efficient signal path and connectivity to other facilities.

“People notice the difference in sound,” he says. “The transparency is amazing. So these films are a testament to what RedNet brings



Brad Haehnel

to the table: great sound and simplified signal routing that means I can focus on what I do. RedNet has totally changed everything.”



SHAPING THE FUTURE OF SOUND

THE PRODUCERS & ENGINEERS WING® IS A RECORDING ACADEMY® MEMBERSHIP DIVISION SERVING THE NEEDS OF PRODUCERS, ENGINEERS, REMIXERS, MANUFACTURERS, TECHNOLOGISTS, AND OTHER RELATED MUSIC-RECORDING PROFESSIONALS. AS A NETWORK OF MORE THAN 6,000 MEMBERS WHOSE WORK SPANS ALL GENRES, REGIONS AND STYLES, THE P&E WING IS A POWERFUL, ORGANIZED VOICE THAT ADDRESSES CRITICAL ISSUES IMPACTING THE ART AND CRAFT OF RECORDED MUSIC.



WWW.GRAMMY.COM WWW.PRODUCERSANDENGINEERS.COM

© 2013 — THE RECORDING ACADEMY. ALL RIGHTS RESERVED.

Ohio U. Doubles Up on Yamaha Nuage Systems

BOOTH 603 Preparing audio engineers and content creators is key to the curriculum at Ohio University's (Athens, Ohio) Scripps College of Communication, School of Media Arts & Studies (MDIA). And now, thanks to pro audio supplier Vintage King L.A. and Yamaha Professional Audio Steinberg staff, the school houses a 32-fader Nuage DAW advanced audio post-production system in its Steven L. Schoonover Post-Production and Critical Listening Lab with a companion classroom containing 30-plus seats of Nuendo 7.1. The college also boasts a second 16-fader Nuage system in its Immersive Media Initiative facilities.



Ohio University's 32-fader Nuage DAW. A second 16-fader Nuage system has been installed in the college's Immersive Media Initiative facilities

The 16-fader Nuage system is installed as part of the Immersive Media Initiative (IMI) within Ohio University's Game Research and Immersive Design (GRID) Lab. The IMI was created for students to produce game and virtual reality content. These same students are also shooting video in 360—they have already produced a 16-minute short film—using green screen for motion capture, and more. "There is absolutely no better software for creating audio for virtual and augmented reality than Nuendo," says Kyle P. Snyder, Lecturer and Outreach Coordinator in the School of Media Arts & Studies.

MusiCares, P&E Wing Provide Free Hearing Testing at AES

MusiCares, in partnership with the AES and The Recording Academy Producers & Engineers Wing, is hosting free hearing screenings today from 10 a.m. until 4 p.m. during the 141st AES Convention. A CAOHC (Council for Accreditation in Occupational Hearing Conservation) certified audiometric technician, using the latest calibrated equipment, will evaluate the hearing of attendees, with test results reviewed on site by certified audiologists. This opportunity will be available on a first-come, first-served basis and interested individuals will be asked to complete a brief, one page form for MusiCares. Staffed with professional audiologists, the hearing test van will be located at the rear of the exhibition hall between the Project Studio Expo and Live Sound Expo.

This free hearing test opportunity at AES is a result of The Recording Academy's GRAMMY Hearing Health Initiative, which is a partnership between the P&E Wing and MusiCares designed to maximize efforts to educate about hearing health and best practices for hearing conservation.

Telefunken Launches New Direct Box Line

BOOTH 1115 Telefunken Elektroakustik is introducing four new direct boxes at AES, including mono and dual models of both active FET and passive designs.

The Telefunken TDA-1 (mono) and TDA-2 (dual) are newly designed active FET direct boxes that employ discrete Class-A FET circuitry coupled with a high quality transformer that provides the perfect balance between clean, high headroom performance and warm, saturated tone.

The Telefunken TD-1 (mono) and TD-2 (dual) are new passive direct box designs that combine premium quality components with a rugged construction to create a reliable DI with rich, warm tone.



Telefunken's new direct boxes

SPARS Hosts Speed Mentoring Today

BOOTH 128 SPARS once again is hosting speed mentoring sessions at the 141st AES Convention. The Ask SPARS mentoring sessions will take place today, Saturday, October 1. These mentoring sessions feature recognized industry professionals in the fields of Studio Production, Post Production, Gaming, Live Sound/Live Recording, Mixing and Studio Business. The mentors will meet with participants face to face

in small groups to offer advice, share their experiences and answer questions about the industry and careers.

The Ask SPARS sessions is made possible with the support of AES and the Game Audio Network Guild (GANG), as well as the cooperation of the organization's talented lineup of mentors.

Who should attend: Current students,

recent graduates and recording professionals who are seeking answers to questions, guidance in their careers and networking opportunities with established industry professionals. Mentoring is a life long process. SPARS believes members of the recording community should seek mentoring opportunities at every stage of their career.

To register, go to www.spars.com.

GO RECORD AT AVAST! RECORDING CO. now with a 24 input x 32 output **BURL AUDIO B80 MOTHERSHIP**



Get it right the first time.



BURL

AVAST!



www.burlaudio.com

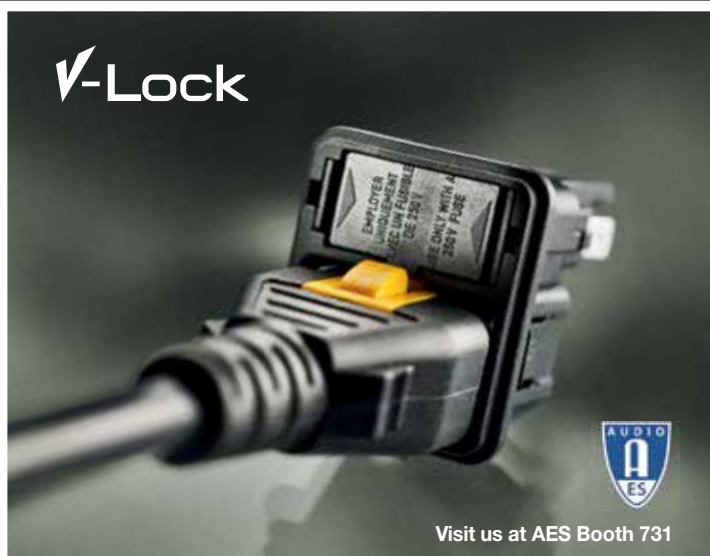
www.avastrecording.com

EMC-Quad Cable Joins Sommer Family

BOOTH 1127 New to the Sommer Cable line, EMC-Quad has been tested and certified by the Music Engineering and Technology Alliance (METAlliance). METAlliance co-founder Frank Filipetti comments, "A lot of people say there's no difference among cables, but this new Sommer cable just wipes everything else off the map."

Based on Sommer's widely recognized multicore line, the innovative German company has packed four wires into one jacket, which allows them to be connected in a crossover mode to reduce capacitive value. The wires are 100 percent shielded by a tight copper mesh and a semiconductor foil. EMC-Quad ensures absolutely neutral reproduction with excellent dynamics and is recommended for connecting microphones, preamps, power amplifiers, audiophile CD and SACD players, turntables, as well as all professional studio equipment. A 30-day money back guarantee is included.

METAlliance co-founder Chuck Ainlay remarks, "I was shocked when I heard the difference between a cable I use every day and how much better Sommer sounded, far exceeding every other cable that I tried." Ed Cherney added, "Sommer cable is probably the best cable out there."



Visit us at AES Booth 731

Locking power connectors and cord sets

SCHURTER's V-Lock cord retaining system is an easy, safe and cost effective power entry module solution for audio equipment.

- Wide range of international plugs
- Hundreds of V-Lock compatible inlets, outlets and power entry modules with or without filters
- Ideal for audio equipment where cord retention is required or necessary
- cUL and ENEC approved

*Product shown: KEA power entry module with integrated 2-pole circuit protection

audio.schurter.com

SCHURTER
ELECTRONIC COMPONENTS

Hafler Shows New P3100 Two-Channel Amplifier

BOOTH 839 Hafler (a division of Radial Engineering Ltd.) is showcasing the P3100 two-channel amplifier. Designed for both studio recording and audiophile listening, the P3100 follows David Hafler's philosophy of offering the very highest quality at an affordable price point.



Hafler's P3100 two-channel amplifier

The P3100 employs Hafler's legendary trans*nova lateral MOSFET topology that at once reduces the length of the signal path while providing exceptional stability. This results in remarkable sonic detail while assuring greater protection for the loudspeakers. It produces 150W per channel into eight Ohms, 200W per channel into four Ohms and may be bridged mono to produce 400W. With extensive heat sinks on both sides, the P3100 does not require noisy fan cooling. Lateral MOSFETs were designed specifically for linear audio amplifier applications with their high speed and superior sonic characteristics, compared to the vertical MOSFETs and bipolar output transistors used by most other amplifier makers.

Front panel features include individual trim controls along with an elaborate LED display for precise monitoring with signal presence and overload. The power switch is equipped with a "soft start" circuit that prevents sending potentially destructive turn-on and turn-off transients to the speakers.

The Stillery: Southern Comfort Food & Bose Sound

BOOTH 105 The Stillery is a locally owned restaurant started by veterans of Nashville's nationally noted culinary scene. It offers Southern comfort food combined, as you might expect in Nashville, with live music. The owners wanted to keep the food and the music intertwined but not let one overwhelm the other—a constant challenge when cuisine meets music. Thanks to audio technology from Bose Professional, The Stillery had an answer.

National AV systems integrator South Central AV's Nashville office designed and installed a Bose sound system consisting of 16 RoomMatch loudspeakers in the upstairs portion of the restaurant arrayed as a live-music system and a Bose MB12 subwoofer under the stage. A second Bose system, consisting of four FreeSpace DS16 ceiling-mounted loudspeakers and two Panaray MB4 bass loudspeakers, was installed on the main dining floor. It plays audio from the two flat-screen televisions mounted above the bar or from the small solo singer-songwriter stage positioned there. Both systems share a 500W PowerMatch eight-channel amplifier, able to be split between the upstairs and downstairs sound systems, as can a ControlSpace ESP-00 processor.



Nashville's The Stillery restaurant

WhisperRoom Spotlights Acoustic Tuning Package

BOOTH 935 WhisperRoom's new ATP provides a very flexible and cost-effective solution to easily create the interior acoustical environment desired by each WhisperRoom user.

The primary purpose of the ATP is to alleviate the problem of parallel walls, which creates an acoustical issue commonly known as Standing Waves. The ATP consists of a series of angled deflector panels attached to the interior surface of two perpendicular walls within the WhisperRoom. Acoustical foam sheets (one-foot x two-foot) can be attached to several deflector panels to control mid to high frequencies. Lenrd Bass Traps (three), located in the common corner, control low frequencies. Open voids created behind each angled deflector panel, provide for soundwave entrapment. Other acoustical materials, such as cloth wrapped fiberglass, can be attached to the surface of deflector panels. Direction and pattern of deflector panels can, easily and quickly, be adjusted to accommodate user needs.

WhisperRoom offers 26 sizes of iso booth models and two levels of sound isolation with basic and optional features, each affordably priced: a Standard (single-wall) and an Enhanced (double-wall).

DAD Expands Routers, Converters Lines

BOOTH 1112 Digital Audio Denmark (DAD), a part of NTP Technology, is showcasing two significant new additions to its AX32 and DX32 audio routers and converters: Pro|Mon|2 is a complete monitor control solution available as an optional license for the free DADman control software, and MOM (Monitor Operating Module) is a stand-alone control unit for controlling dedicated monitor functions in a Pro|Mon|2 monitor control system.

Pro|Mon|2 enables DAD AX32/DX32 to operate as a monitor control system managing signal routing, control room speaker levels and monitor cues in any channel format including stereo, 5.1, 7.1.4, Dolby Atmos and other 3D and immersive audio formats. It also provides full compatibility with the Avid Eucon 64-bit protocol through which most of the Pro|Mon|2 controls are available via Eucon and can be configured in detail on control surfaces such as the Avid S6, Avid S3, Avid Pro Tools Dock and the Pro Tools Control iPad app for wireless cue mix and monitor control.

MOM is a stand-alone control unit for configuring and adjusting dedicated monitor functions in a Pro|Mon|2 monitor control system, providing various adjustments for studio control room level, cut, mute, talkback and speaker reference level.

ENHANCE *your* RIBBONS



*Bring out the
WARMTH & LUSH CHARACTER
of your RIBBON MICROPHONE*



THE NEW RPQ2 AND RPQ500 PREAMPS

- Power your mics with 81dB of sweet, quiet gain.
- Bring out the full clarity of your mics with high impedance circuitry.
- Use as a post-processing tool for your mixes and masters.
- Add air to your recordings with the HF CurveShaper™ EQ.
- Tame your low-end with the variable LF control.
- With a built-in power supply – bring your RPQ2 anywhere.

A-Designs' Mix Factory in Worldwide Debut

BOOTH 1120 AES is seeing the worldwide debut of A-Designs Audio's Mix Factory, hailed by the company as a totally new concept and approach to "out-of-the-box" summing for musicians and engineers looking to get more from their current sound and workflow.

"Our Mix Factory isn't just any old summing unit," says A-Designs Audio's Peter Montessi. "It delivers analog warmth with the depth and imaging needed to make your mixes truly stand out from the crowd."



A-Designs' Mix Factory

Based on a concept developed by producer/engineer/mixer Tony Shepperd and brought

to life by celebrated designer Paul Wolff, A-Designs' new Mix Factory accommodates up to 16 audio channels, which come into the device on two D-sub inputs and sum to stereo XLR outputs. All 16 channels have a continuous FDR (gain) knob, pan pot with center detent, and cut (mute) switch that acts as a signal indicator with an audio sensitive LED, which glows when signal is passing into the channel and intensifies when the signal is stronger.

The Mix Factory also has a pushbutton option to go from clean—the standard setup bypassing the transformers—to tonal using the custom-made output transformers manufactured by Cinemag.



WOMEN'S AUDIO MISSION
CHANGING THE FACE OF SOUND



Training over 1,200 women & girls every year to be the next generation of music producers and recording engineers.

Booth 1129

www.womensaudiomission.org



SHURE, BOOTH 803 Shure's Microflex Advance Ceiling (MXA910) and Table (MXA310) Array microphones are now shipping. The portfolio of premium networked ceiling and table array microphones, audio interfaces and control software for enhanced A/V conferencing integrate seamlessly into premium meeting space aesthetics. Shure Microflex Advance offers elegant, versatile, and scalable solutions for A/V conferencing spaces that require pristine speech intelligibility. With the ability to flush-mount the MXA910 alongside standard ceiling tiles and the innovative "toroid" polar pattern in the MXA310, these microphones offer a dynamic package of technologies to ensure a best-in-class audio experience.



Learn Everything You Need to Know with

prosound^{news}

PRO SOUND NEWS is the only news and business resource for the audio professional, covering the entire spectrum — recording, post, broadcast, live sound, and technology.

PRO SOUND NEWS is the brand that the audio industry turns to for the latest news and trends, as well as expert analysis to help determine what it all means.

PRO SOUND NEWS offers a vibrant, constantly updated web site and a free daily newsletter that is delivered directly to your e-mail, as well as print and digital versions of the magazine.

The print and digital editions of **PRO SOUND NEWS** are free to qualified subscribers. If you're not getting it delivered each month, visit www.prosoundnetwork.com and keep in the know on all areas of the professional audio industry.

Visit www.prosoundnetwork.com today to learn more and to subscribe to the magazine and the daily news.

FOR INFORMATION ON ADVERTISING IN PRO SOUND NEWS, CONTACT:

■ **ADAM GOLDSTEIN**, Phone: 212-378-0465, Email: agoldstein@nbmedia.com

■ **ED HECHT**, Phone: 917-281-4725, Email: ehecht@nbmedia.com



PRO SOUND NEWS is published by **NewBay Media L.L.C.**
28 East 28th Street, 12th Floor, New York, NY 10016 • T: (212) 378.0400 • newbaymedia.com



CLASS ACTS Superstar songwriting/record production team Jimmy Jam (left) and Terry Lewis (right) were cruising the 141st AES Convention exhibit floor yesterday, following Stevie Wonder by a day in lending star power to the day's festivities. Their travels took them by the NewBay Media booth, where our Kimberly Purnell couldn't resist getting up close and personal with two of the music business's class acts and most respected hitmakers.

New API Pedals TranZform Sound

BOOTH 421 API launching the TranZformer series, designed to easily and affordably bring the legendary analog sound of API to your guitar and bass.

The TranZformer series currently includes the GT Guitar Pedal and LX Bass Pedal, both of which incorporate API's traditional analog signal path to provide gain control, compression and equalization in one box. Both units feature phase invert switches on each output, ground lift, clip indicator and transformer output. The TranZformer GT and LX both combine an API 525 feedback-type compressor with a three-band equalizer, optimized for guitar and bass respectively.



API's TranZformer Series: the GT Guitar Pedal (left) and LX Bass Pedal

Avid Unveils Workflow Updates, Flexible Options

BOOTH 303 Avid is showcasing new audio editing innovations and flexible options for accessing its flagship Pro Tools | HD toolset. Fulfilling key promises of Avid Everywhere, these advancements, enabled by the MediaCentral Platform, accelerate recording, editing, and mixing workflows so audio professionals can create the highest-quality content more powerfully, efficiently, and affordably.

New Avid Pro Tools 12.6 software delivers powerful new editing capabilities that give audio professionals even more control over their editing workflow and enables faster and more fluid mixing than ever before. The Clip Effects and layered editing features make it possible to edit and prepare mixes faster and more powerfully.

New standalone purchasing options mean that customers can now purchase or subscribe to Pro Tools | HD software as a stand-alone product, independent of Pro Tools | HD hardware bundles. This means that audio professionals have more flexible, affordable access to the premium audio post and pro mixing toolset in Pro Tools | HD software than ever before.

The components that comprise a Pro Tools | HD system-Pro Tools | HD software, HDX or HD Native card, and HD Series audio interface-are available à la carte and priced at an even greater value so audio professionals can flexibly and affordably define the system that fits their needs.

RTW, BOOTH 203 Cologne, Germany's RTW is making a splash at the 141st AES Convention with its announcement of entering the music market. CEO Andreas Tweitmann (left) left explains this latest move at the RTW booth yesterday. In addition, Tweitmann introduced the new RTW MM3 MusicMeter (visible in his left hand), a new addition that gives users the ability to implement loudness metering into music-based applications with flexibility and ease. In addition the MM3 is compatible with RTW's popular USB Connect software package, available at no cost from the company's website. Also new to the RTW lineup: upgraded Continuous Loudness Control (CLC) software Version 2.0. This new upgrades further improves the quality of loudness processing with various enhancements o its superior processing algorithm. Adding his own words of wisdom to the presentation was RTW's Tobias Langenbucher (at right).



MIX[®]

PROFESSIONAL AUDIO AND MUSIC PRODUCTION

GAIN UNMATCHED ACCESS AT YOUR FINGERTIPS TO AUDIO'S
BEST IN THE STUDIO, LIVE, OR ON THE DUB STAGE

SPECIAL OFFER ALL ACCESS

SAVE OVER 50% ON SINGLE ISSUE PRICING

SUBSCRIBE & SAVE TODAY

Single Copy Price	Subscription Price
12 issues \$83.88	12 issues \$35.99

ALL ACCESS INCLUDES

PRINT + DIGITAL + iPad

SUBSCRIBE NOW AT:

WWW.MYMIXMAG.COM/MXVIP1



ShowNews

In Heyser Lecture, Smith Recounts MIDI's Rough Start

by Clive Young

Instrument designer, AES Fellow and GRAMMY-winner Dave Smith regaled the crowd with recollections and amusing stories as this year's Richard C. Heyser distinguished lecturer at the 141st AES Convention. Creator of the first programmable polyphonic synth, the Prophet 5, in the 1970s, and the first software synth, Reality, in the 1990s, he returned to hardware with Dave Smith Instruments in 2002.

But arguably Smith's greatest accomplishment was proposing the concept of MIDI and spearheading its creation; he recalled,

"During that meeting, it became apparent quickly that it was going to be hard if not impossible to get everybody to agree on everything... everything kind of fell apart during the meeting. I was a little dejected that maybe this wasn't going to happen, but afterwards, I was approached by some people from Roland and a couple of other Japanese companies.

"All during 1982, we developed the inter-



Dave Smith

face that became MIDI. We were able to do it quickly because we conveniently skipped working with any sort of standards committees—and by the end of the year, we shipped the Prophet-600, which was the first musical instrument of any kind that had MIDI on it. Then at the NAMM Show in 1983, we connected two

instruments—a Jupiter-6 and a Prophet-600—and it actually worked!"

Classifieds

Career Marketplace

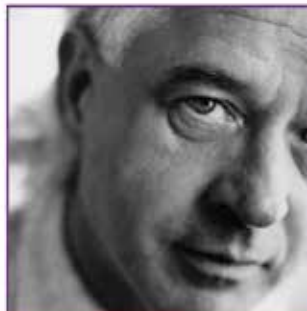
Audio Precision, Inc. is hiring!

Sales Engineer, Southern California
Senior Analog Engineer
Audio Applications Engineer

Audio Precision is the recognized world leader in high performance audio test and measurement instrumentation. Our audio analyzers include state of the art digital and analog signal generation and analysis capabilities, and are preferred by developers and manufacturers of audio devices and ICs working across the consumer, pro audio, automotive, commercial, broadcast, and telecommunications industries. Visit our website at <http://www.ap.com/careers/> and the AES Job Board for a full description of our job openings!

GENELEC
the sonic reference

Genelec is seeking a Western Regional Sales Manager with proven sales and technical aptitude and knowledge of acoustics. Position is based in Southern California. Send resume and cover letter to genelec.usa@genelec.com.



interfacio
global media technology recruitment

When it comes down to it,

You may only get one shot. So make it count.

We work with clients throughout the USA, Europe and Asia to identify and recruit new talent into their key business and engineering teams. We provide value to our clients because we care about finding the right person as much as you do. For a lot less than the cost of getting it wrong, let us help you get it right.

Sales and Business Development Specialist - Recording & Post-Production USD 80-100k
Lead Acoustic System Engineer - Pro-Audio; USA Mid West USD 130-140k+
Marketing Business Delivery; Recording & Post-Production - USA, Los Angeles USD 70-80k

Visit our website or contact us at the AES show to discuss your current situation and goals in confidence.

Experienced industry professionals helping to develop careers and finding the right faces for the job.

web : www.interfacio.com

email : applications@interfacio.com

telephone : Intl. +44 (0) 20 8986 5002 USA 1-800 578 0144

Facebook.com/page.interfacio or follow us @interfacio
los angeles new york toronto london sydney singapore hong kong

Audio Intervisual Design is actively seeking a **Senior Sales Person** to join our team. Candidates must be highly motivated with proven sales experience in Post Production, Broadcast, and Media Industries.

Submit Enquiries, Resumes, or CV to datasnd23@gmail.com.

prosoundnetwork.com

Acoustical Products

AcousticsFirst!
Materials to Control Sound & Eliminate Noise.™

Sonora® ArtDiffuser® BlockAid®

888-765-2900
Toll-Free Number

MADE in the USA

DRIVE YOUR BUSINESS!



OH, WAIT. YOU FORGOT SOMETHING.
YOUR CONTENT!

NewBay Plus creates content marketing programs
that will accelerate your sales.

As the content marketing agency for NewBay Media's leading B2B brands, we have the market knowledge, content expertise, and targeted audience capabilities to create content that drives brand loyalty and creates leads for your sales team.



GET STARTED WITH A FREE WEB CONTENT AUDIT:
email Joe Braue at jbraue@nbmedia.com or call 212-378-0467

NewBay⁺ Marketing
Services

www.newbaymedia.com/newbay-plus

experience | continued from page 1

users who are becoming professionals—are all over the convention this weekend and there's plenty to take in. Saturday, there's neat tutorials like "Spatial Music Experiences with Common Headphones;" special events like "Hi Res Audio and Soccer Moms-How Are They Related and How Will People Be Getting Their Music in the Future?"; and plenty of insightful

seminars at the Live Sound and Project Studio Expos.

On Sunday, there's no exhibit floor but the AES experience continues with plenty of special events, workshops and other offerings. And if you still haven't gotten your fill of everything audio after that, there's always next year, when the AES Convention returns to the Jacob Javits Convention Center in New York City (co-locating with NAB NY for the first time, no less) on October 18-21, 2017.

scheirman | continued from page 1

academic self-improvement and savvy business acumen. He exudes an inspiring proactive spirit and encourages others to do the same. For example, when a condescending older road engineer flippantly advised that the only type of job he could get traveling with professional concert systems would likely be "driving the truck," he acquired his CDL (commercial driver's license), was immediately hired by a national touring rental sound firm, and hit the road.

"I hope that people here at the 141st Convention will recognize the value of our student volunteers in the yellow shirts," offers Scheirman. "I used to be just like these students, attending my first AES Convention when I was 22. That exposure has led to an interesting, diverse career in professional audio, giving me a set of experiences and skills that now aid me as part of the Society's corporate governance group, and respond to the needs of a diverse group of members while working with my peers-like John Krivit, Alex Case and Andres Mayo. We want to make sure that the future direction of our Society is in alignment with the changes in industry. And that leads to more diverse career opportunities for the audio students in the yellow shirts. That's the real feedback loop."

Becoming an AES member years ago has served Scheirman well. Upon invitation from an AES member, he attended his first section meeting in Nashville and learned to connect with those in the now-historic early '70s Music City studio and touring scenes. He notes that his most interesting, lucrative and prestigious professional projects have come about from relationships developed through Society activities. Through AES-nurtured relationships, Scheirman achieved an understanding of the worldwide audio engineering ecosystem that continues



David Scheirman

to serve him and his AES Officer peers today.

"To be an audio engineer can mean many things, and that is what is so exciting [about this Society]," he concludes. "In audio, our different communities are like different planets in the same solar system. The new broadcast engineer and the young mastering engineer may be trying to get their first big project; the 9-5 cubicle-working noise-control analyst may be gathering data; and the institutional researcher may be trying to understand how the brain interprets music. In all these fields, a common bond is a love of audio, which often naturally means a passion for music. Pursuing a career in audio requires an understanding of how to listen and a sincere willingness to use and develop technologies to transmit these aural experiences to consumer groups-the audience."

co-locate | continued from page 1

"Audio is the expertise of the AES, and NAB Show New York highlights expertise in video and content distribution. For today's media professionals, it makes perfect sense for these two events to take place side-by-side, complementing each other's missions, benefiting each other's memberships and increasing the opportunities for all attendees," said Bob Moses, executive director, Audio Engineering Society.

"The co-location of NAB Show New York with the AES New York convention will create a powerful, exciting and more comprehensive fall opportunity for media professionals," said Chris Brown, NAB's executive vice president of conventions and business operations. "Given the co-depen-

the AES

DAILY

day | three edition

October 2016

Sue Horwitz, Gene Kinsella,
Debbie Rosenthal Advertising Sales

Zahra Majma Specialty Sales

Tom Kenny Editorial Director

David McGee Editor

Kieran McGee Pro from Dover

Clive Young Senior Editor

Strother Bullins, Steve Harvey
Contributing Editors

Fred Vega Production Manager

Nicole Cobban Senior Art Director

Walter Makarucha, Jr. Associate Art Director

John Staley Onsite Photographer

Elvis Patron Saint

Steve Palm President & CEO

Paul Mastronardi Chief Financial Officer

Adam Goldstein Executive VP, Group Publishing Director

Ed Hecht VP, Group Publisher

Tony Savona Director of Editorial,
Marketing and Creative Development

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

Tel: 212-378-0400

Email: aesdaily@nbbmedia.com

Web: www.newbaymedia.com

dence of audio and video, we see this as absolutely the right thing to better serve the industry overall. We expect it to drive an enhanced experience for all involved."

NAB Show New York, traditionally held in early November, showcases next-generation technology for media, entertainment and telecom professionals, with conferences and workshops focused on television, film, satellite, online video, live events, corporate A/V, production and post. In 2015, the event hosted more than 7,200 attendees and 300 exhibitors.

The Audio Engineering Society's annual conventions are the largest gatherings of audio professionals in the world and include workshops, tutorials and technical papers. The 2015 AES Convention in New York had nearly 18,500 registrants and 300 audio-centric exhibitors.



Command Every Live Performance

Deliver amazing mixes with VENUE | S6L

Creating the most memorable live performances doesn't start and end on the stage. That's why top engineers are switching to VENUE | S6L. From its exceptional sound quality and high-count onboard studio plug-in support, to being able to record up to 128 Pro Tools® channels for future release possibilities, you gain the unprecedented power you need to satisfy both artists and audiences alike. Every time. Everywhere.



Bring the next stage in live sound to your performance: avid.com/S6L

AES | LA | 2016

Yamaha will be at **Booth 603**. Stop by and see our production, mixing, loudspeaker and networking products. Our technology experts will be on-hand to demo products and answer your product questions.

Sit in on a listening session featuring an assortment of Yamaha and NEXO loudspeakers in **Demo Room 512**. See our daily loudspeaker demo schedule below.

Nuage Advanced Production System and Steinberg's Nuendo 7.1

Nuage software version 1.8 and Steinberg's Nuendo 7.1 VST MultiPanner provide an ideal environment for Dolby Atmos or any immersive surround production.

Digital Mixers

Rivage PM10 Mixing System
CL and QL with Version 4.0 Software
The Compact TF Mixer and the new TF Rack

Loudspeakers

Nexo: ID24 • GEO M6 • STM M28

Yamaha: DSR • DXR • DBR • DXS

Network Interfaces

Dante • SWP1 Network Switch

• R-Series I/O Rack Units

Loudspeaker Demo Schedule

Times are for each day

10:00am – Yamaha D-Series Powered Loudspeakers

12:00pm – Yamaha D-Series Powered Loudspeakers

12:30pm – NEXO STM M28, GEO M6 and ID Series Loudspeakers

2:00pm – Yamaha D-Series Powered Loudspeakers

2:30pm – NEXO STM M28, GEO M6 and ID Series Loudspeakers

4:00pm – Yamaha D-Series Powered Loudspeakers

4:30pm – NEXO STM M28, GEO M6 and ID Series Loudspeakers




Yamaha Booth 603

Demo Room 512

NUAGE

NEXO

 **steinberg**

 **YAMAHA**

 **commercial audio**

Yamaha Corporation of America • P.O. Box 6600, Buena Park, CA 90620-6600 • ©2016 Yamaha Corporation of America

www.yamahacorp.com