

Mix Foundation for Excellence in Audio presents

The 21st Annual

Technical
Excellence
& Creativity
Awards



New York
New York



Saturday, October 8
New York Marriott Marquis
New York City

2005

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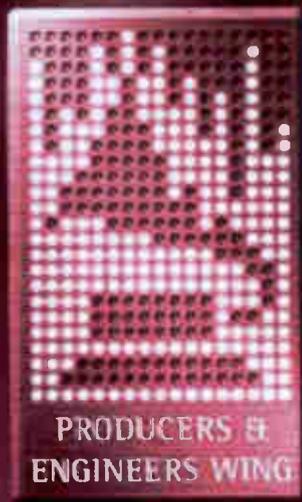
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Welcome



Welcome

The 21st Annual
Technical Excellence & Creativity Awards

Saturday, October 8
New York Marriott Marquis
New York City

Dear Audio Professional:

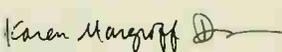
Welcome to the 21st Annual Technical Excellence & Creativity Awards, as we celebrate our third decade of honoring outstanding achievement in audio production and product innovation. Over the years, the TEC Awards has mirrored the growth and successes of our industry, recognizing thousands of products and hundreds of creative individuals responsible for advancing the science of sound to a level of perfection undreamed of in the 1980s.

This year we will present awards in 24 categories of Outstanding Technical and Creative Achievement, including, for the first time, Surround Sound Production. We will also present lifetime achievement awards to two creative geniuses who have made their mark on contemporary music and sound: renowned producer Arif Mardin and musician/composer and visual artist David Byrne. Their work has been an inspiration to us all.

Also this year, we are proud to present the induction of 15 companies and individuals to the TECnology Hall of Fame, introduced in 2004 to honor the innovative thinkers and products that have had an enduring impact on the development of audio. This year's inductees may be found on page 23 of the program book.

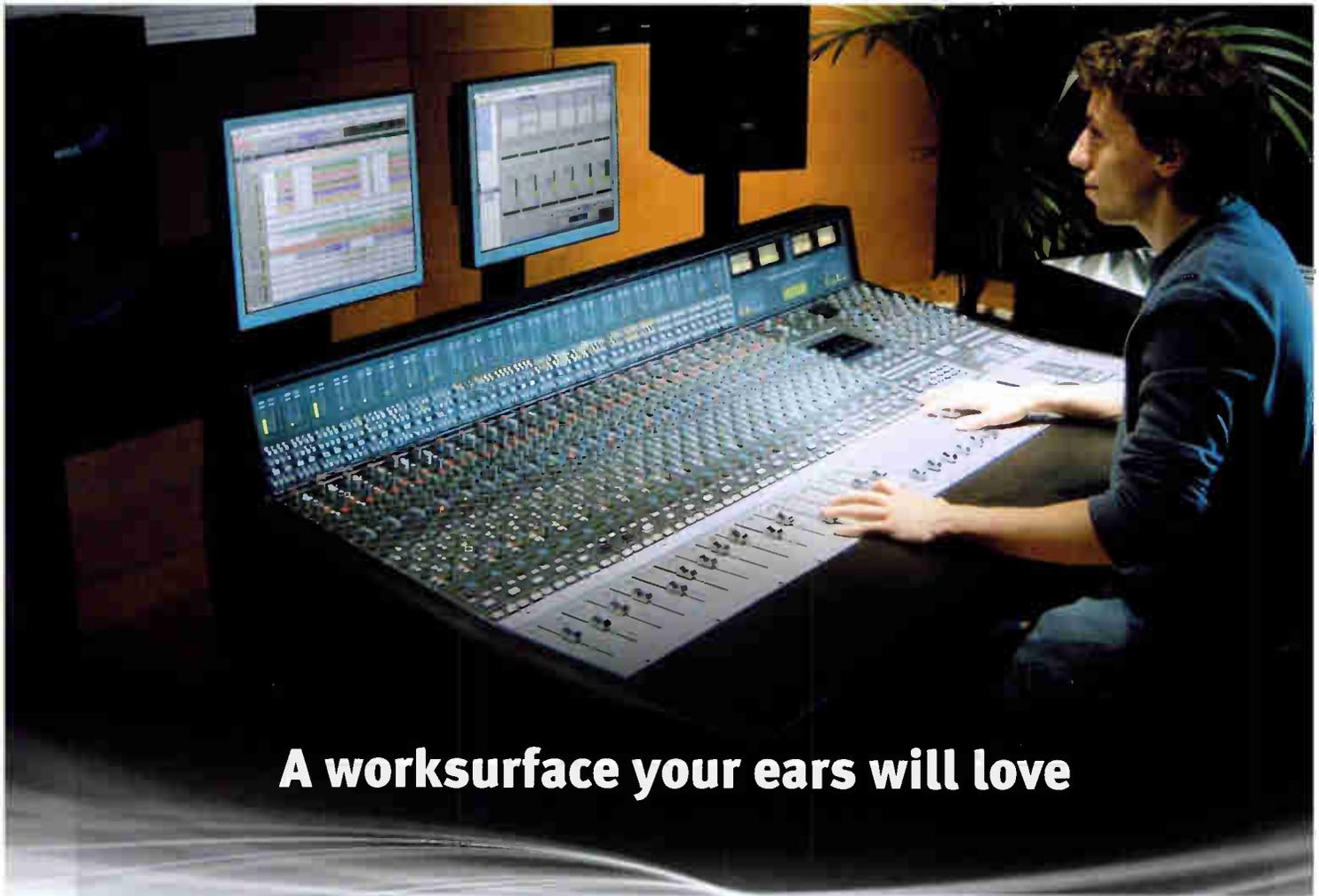
We extend our gratitude to all of you for joining us, and for supporting the important causes of hearing health and audio education. Our special thanks also to our many sponsors, without whom this event would not be possible. Enjoy the show!


Hillel Resner
President/General Manager
Mix Foundation for
Excellence in Audio


Karen Dunn
Executive Director
Technical Excellence
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Dave Reik
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2005



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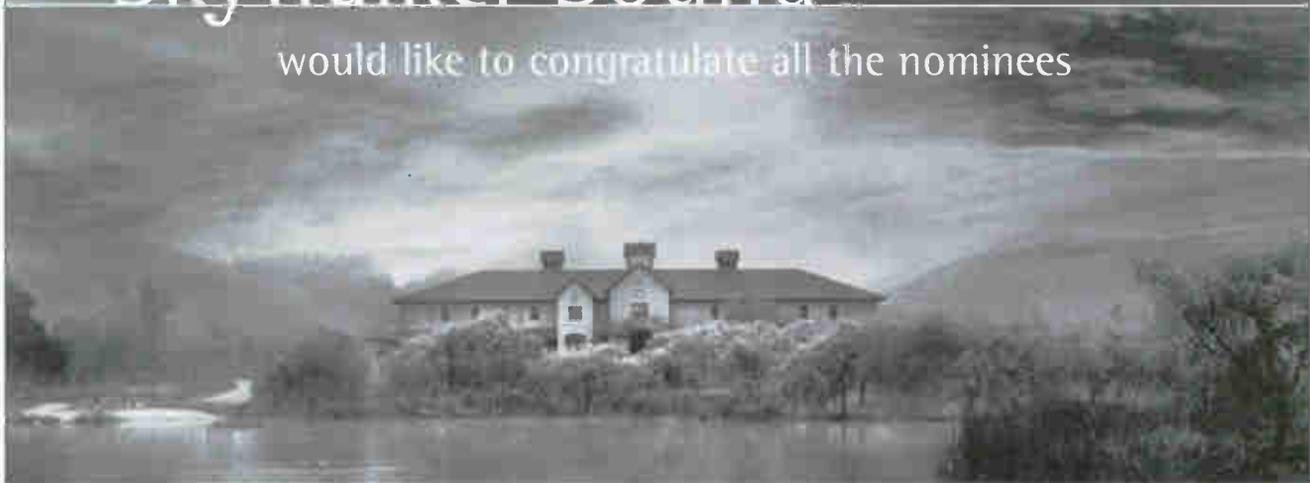


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TEC Awards



Mix Foundation for Excellence in Audio

The Mix Foundation for Excellence in Audio is a nonprofit, public-benefit corporation in the State of California. Established in 1990, its purpose is to encourage public interest in and understanding of the audio, video and music communications arts, and to assist programs such as those benefited by the TEC Awards.

In an effort to realize these goals to an even greater extent, the Mix Foundation has begun to sponsor a variety of events throughout the year. The Tenth Annual Mix L.A. Open golf tournament was held last June, with a portion of the proceeds going to the House Ear Institute's Sound Partners™ campaign, co-sponsored by *Mix* magazine and the House Ear Institute of Los Angeles. In addition to the Mix L.A. Open, other types of events will be held in 2006.

The Mix Foundation will distribute the proceeds of tonight's TEC Awards dinner and ceremony to the Sound Partners campaign; Hearing Education and Awareness for Rockers (H.E.A.R.); the Audio Engineering Society Educational Foundation; the Society of Professional Audio Recording Services (SPARS); past winners and nominees of the TEC Award for Recording School/Program that have already established scholarship or grant programs with TEC Awards funds; and to students who receive funding through the TEC Awards Scholarship, established by the Mix Foundation in 1995.

Organizations or individuals wishing to apply for grants from the Mix Foundation should contact Karen Dunn, Executive Director, at (925) 939-6149, or email Karen@tecawards.org.

Nominating and Voting Procedures

The nominees and winners of the 21st Annual TEC Awards were determined through a two-step process. Initial selections were made in March by a Nominating Panel comprising approximately 100 prominent professionals from all areas of the audio industry. Nominees were selected in the Technical and Creative fields, which consist of 24 sub-categories.

Eligible nominees are those projects or products that, in the opinion of the Nominating Panel, represent superior accomplishment in their respective fields. These products or works must have been completed or released during the eligibility period of April 1, 2004 to March 31, 2005.

A Voter's Guide and a non-reproducible ballot appeared in the August issue of *Mix* magazine. The final voting for the TEC Awards was the responsibility of the roughly 40,000 BPA-qualified *Mix* subscribers. Returned ballots were submitted for tabulation to the certified public accounting firm of Mark Elsberg & Associates, and the winners' names have been kept in confidence until tonight's ceremony.

This year's TEC Awards Hall of Fame inductee, Arif Mardin, was selected by the Nominating Panel and the editors of *Mix*. The editors of *Mix* and the Board of Directors of the Mix Foundation chose David Bryne as the recipient of the Les Paul Award.

2005

Nominating Panel



Marco Alpert
Antares Audio
Technologies
Vice President,
Marketing
Scotts Valley, CA

David Angress
Guitar Center Inc.
Executive Vice President
Westlake Village, CA

Scott Borber
The Barber Shop
CEO
Hapatcong, NJ

Michael Barnes
Universal Audio, Inc.
Director of Marketing
Santa Cruz, CA

Robert Belcher
Sound Toys
Burlington, VT

Russ Berger
Russ Berger Design
Group, Inc.
President
Addison, TX

Sam Berkow
SIA Acoustics
Partner
New York, NY

Marc Bertrand
TGI North America Inc.
Managing Director
Kitchener, Ontario,
Canada

Dawn Birr
Neumann USA
Product Manager
Old Lyme, CT

Karen Brinton
Remote Recording
Vice President
New York, NY

Kevin Brown
Brown & Brown
Recording Studios
Co-owner
Kalamazoo, MI

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Adam Audio USA
Vice President US
Operations
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Paramus, NJ

Bob Bullock
New West Productions,
Inc.
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Franklin, TN

Christopher Cain
USC School of
Cinema/Television
Engineer Manager
Los Angeles, CA

Steve Carr
Hit & Run Recording
Producer-Engineer
Rackville, MD

Guy Charbonneau
Le Mabile Remate
Recording Studio
President
Vista, CA

Rob Chiarelli
Final Mix, Inc.
CEO
Burbank, CA

Steve Clarke
Minnetanka Audio
Software, Inc.
Director of Marketing
Minnetanka, MN

Tom Der
Soundcraft USA
National Sales Manager
Northridge, CA

Wes Dooley
Audio Engineering
Associates
Owner
Pasadena, CA

Reggie Dozier
Dozier Engineering/
Inter Sactum Sound
Systems
Chief Engineer
Ontario, CA

Maureen Droney
Editor
Woodland Hills, CA

Phil Dudderidge
Focusrite Audio
Engineering Ltd.
Chairman
High Wycombe,
Buckinghamshire,
England

David John Farinella
Freelance Writer
Oakland, CA

Mark Frink
Mix Magazine
SR. Editor
Portland, OR

Mark Gander
JBL Professional
Vice-President,
Marketing
Northridge, CA

John Gibson
EAR Professional
Audio/Video
System Design/Sales
Phoenix, AZ

David Goggin
Communication Arts
President
Hollywood, CA

Roy Halee, Jr.
CBS 60 Minutes
Re-Recording Engineer
New York, NY

Stephen Hart
Fantasy Studios
Chief Engineer
Berkeley, CA

David Igl
Ridgewater College
Audio Technology
Department Chair
Hutchinson, MN

Carl Jacobson
Cakewalk Music
Software
Marketing Director
Boston, MA

Barry James
Puget Sound Recording
Owner/Engineer
Federal Way, WA

Simon Jones
TC Electronic, Inc.
Director of Product
Marketing
Westlake Village, CA

Andrew Kautz
Emerald Entertainment
Group
COO
Brentwood, TN

John Kloss
Kloss Studios Co., Inc.
President
Roslyn, PA

Michael Kovins
Korg USA Inc.
President
Melville, NY

John Kurlander
Muholland Scoring Inc.
President
Woodland Hills, CA

John LoGrou
Millennia Media Inc.
President
Placerville, CA

Dave Lebolt
Digidesign
GM/VP
Daly City, CA

Ray Legnini
Aviom
Product Manager
West Chester, PA

Russ Long
Producer/Engineer
Nashville, TN

John Maier
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Twenty-First Century
Mix, Inc.
President
Granada Hills, CA

Cliff Mossie
The Hit House
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Bethpage, NY

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McDSP, LLC
CEO, CTO
Mountain View, CA

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Producer & Co-Founder
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The Late Show w/David
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Hank Neuberger
Third Wave Productions
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Palmer Grassi
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Recording Engineer
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Carla Scaletti
Symbolic Sound
Corporation
President
Champaign, IL

Al Schmitt
Producer/Engineer
Bell Canyon, CA

David Shadoan
Sound Image
President
Escondido, CA

Roey Shamir
INFX Productions Inc.
CEO
New York, NY

Michael Silvers
Skywalker Sound
Supervising Sound
Editor
San Rafael, CA

Edward Simeone
TC Electronic, Inc.
Chairman
Westlake Village, CA

Robert Skye
Skylabs, Inc.
Owner, President
Pennygrove, CA

Dean Standing
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Director of Sales
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These mixers are the result of a long and successful partnership with the world's leading mixer manufacturers. The new MixWizard WZ3:16:2 and WZ3:14:4:2 mixers are the result of a long and successful partnership with the world's leading mixer manufacturers. The new MixWizard WZ3:16:2 and WZ3:14:4:2 mixers are the result of a long and successful partnership with the world's leading mixer manufacturers.

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Audio-Technica is proud to participate in the TEC Awards as a Gold Sponsor, and to support the Mix Foundation's work promoting excellence in audio, video, music and other communications media arts. We are also honored that three innovative A-T products have been recognized with 2005 TEC Award nominations: AT2020 Cardioid Condenser Microphone, AT892 MicroSet™, and the 2000 Series Frequency-agile True Diversity Wireless Systems.

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Gracious thanks to the readers of MIX for nominating and voting for the PM5D for the 2005 TEC Award in the category of Outstanding Technical Achievement, Sound Reinforcement Console.

Our deep appreciation to the panel of audio experts inducting the Yamaha 02R Digital Mixing Console into the TECnology Hall of Fame.

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American Music and Sound – Allen&Heath designs and manufactures professional audio mixing consoles for an international clientele in the live sound, installed systems, nightclub and professional DJ markets. Allen&Heath is launching its first touring sound digital mixer at this year's AES show. Focusrite is an industry-leading manufacturer, designing and building professional mic pre-amplifiers, EQ, compressors and digital audio interfaces for the recording, broadcast, post and live sound/installation markets. Focusrite is launching exciting new products at the show, including those utilizing their proprietary Liquid technology. Both brands are distributed in the United States by American Music and Sound.



Digidesign – Digidesign, a division of Avid Technology, Inc., is the world's leading manufacturer of digital audio systems, including Pro Tools|HD, Pro Tools LE™, and Pro Tools M-Powered™ systems, ICON integrated consoles, and the VENUE live sound environment. Distributed in more than 40 countries worldwide, Digidesign products provide the professional music, film, video, multimedia, radio broadcast, and live sound industries with the tools for digital recording, MIDI sequencing, editing, signal processing, surround mixing and live sound mixing.



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MIX

Mix Magazine – As the leading magazine for the professional recording and sound production industries, *Mix* covers the entire spectrum of professional audio and music: studio recording, live sound production, sound-for-picture and multimedia, digital audio technology, facility design and construction, broadcast production, education and more. Founded in 1977, *Mix* reaches more than 48,000 professionals worldwide. *Mix* also publishes the annual AES New Products Guide, the *Mix* Master Directory, the *MixLine* series of e-newsletters, and mixonline.com. *Mix* is the founding sponsor of the TEC Awards.



The Producers & Engineers Wing – Currently, 6,000 professionals comprise The Producers & Engineers Wing of the Recording Academy. This organized voice for the creative and technical recording community addresses issues that affect the craft of recorded music, while ensuring its role in the development of new recording technologies and archiving and preservation initiatives. The Wing also offers regional professional development activities, including workshops, forums, panel discussions and recording technology-related events, held locally and nationally throughout the year. For more info, please visit www.grammy.com/pe_wing.



Shure Inc. – Founded in 1925, Shure is one of the world's leading manufacturers of microphones and audio electronics. Best known for reliable, high-performance microphones such as the legendary SM57 and SM58, Shure is also a global leader in wireless systems, personal monitors and phono cartridges. Recent products such as the SM86 microphone, SLX and ULX wireless systems, KSM studio microphones, PSM personal monitors, and E Series earphones confirm Shure's ongoing commitment to providing innovative products that help people produce their sound.



GOLD



Audio-Technica — Established in 1962, Audio-Technica is a leading innovator in electroacoustic design, recognized for high-performance microphones, wireless systems, headphones and other audio equipment. A-T products set quality/durability and price/performance standards for live sound tours, broadcast and recording studios, and more. Product lines include the critically acclaimed 40 Series studio microphones and Artist Elite microphones and wireless systems. A global leader in its field, Audio-Technica is committed to providing superior performance and exceptional value for audio professionals worldwide.



Electro-Voice — Founded in 1927 as a microphone company, Electro-Voice® has grown into one of today's leading worldwide forces for the design and manufacturing of professional-quality audio products for the broadcast, recording, tour sound, installation and music industry markets.



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Fairlight — Headquartered in Sydney, Australia, and celebrating its 30th anniversary in 2005, Fairlight was an original pioneer of digital audio in 1975 and since then has led the world in some of the most exciting and significant developments of audio and video technology. In the early to mid-'80s the Fairlight CMI powered popular music. Today Fairlight continues a development maxim of "more for less" as evidenced by the unmatched innovation and price/performance ratio exhibited in ConstellationXT.



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Meyer Sound Labs — Meyer Sound manufactures professional self-powered loudspeaker systems and associated rigging hardware, electroacoustic measurement systems, and acoustical prediction software. Looking beyond individual components to create totally integrated systems, Meyer Sound's products incorporate transducer design and fabrication, signal processing and power amplification to provide unique, innovative solutions to the challenges facing audio professionals.



MOTU, Inc. — Founded in 1980, MOTU is a leading developer of audio recording technology for personal computers. For the second year in a row, three new MOTU products are nominated for TEC Awards: Digital Performer 4.5 (Workstation/Recording Technology), the Traveler FireWire interface (Digital Converters) and MX4 Multisynth plug-in (Musical Instrument Technology). Over the past 21 years, numerous MOTU products have won TEC Awards, from the classic Performer sequencer software to the industry standard MIDI Timepiece interface/synchronizer. MOTU products appeal to all levels, from hobbyists to world-class recording studios.



RØDE Microphones — RØDE has built an enviable reputation as a pioneer in the development of the microphone for the modern era. RØDE set out to deliver professional studio quality microphones that were more accessible to the recording communities. Today they are acknowledged for their engineered performance, versatility and superior design. From their \$10 million, state-of-the-art facility in Sydney, RØDE continues to design and manufacture an ever-expanding range of precision microphones, changing the way musicians and engineers record their art.



Sennheiser — Sennheiser is the acknowledged world leader in microphone technology, RF wireless and infrared sound transmission, headphone transducer technology, and most recently, in the development of active noise-cancellation. Sennheiser distributes a variety of other pro audio lines, including: Neumann, K&H, Turbosound, HHB, Rosendahl, Australian Monitor and TRUE Systems. Our commitment to the world of audio is simple: We offer products that provide the finest combination of performance and value available anywhere, and back them up with superlative service.



Solid State Logic — Solid State Logic SSL has grown over 30 years to become one of professional audio's most successful high-technology enterprises. A constant innovator, the company is always introducing new consoles to its product range. Each incorporates SSL's latest generation of processing and is tailored to different applications in music, broadcast, film and post-production. SSL supports its leading-edge technology with an international network of offices, establishing an industry benchmark for customer service.



TC Group — TC Group consists of Tannoy, Lab.gruppen, TC Electronic, TC-Helicon and TC Applied Technologies. The Group formed in 2002 to design, produce and distribute the best engineered and most recognized and respected brands of high-performance audio products in the world. Differentiated from the competition by strong brands and a high-end profile, TC Group combines expertise with market access to capitalize on the convergence of digital and acoustic technologies in the audio industry.



Universal Audio — Universal Audio is synonymous with heritage and quality. UA was founded in the 1950s by Bill Putnam Sr.—a favorite engineer of Frank Sinatra, Nat King Cole and Ella Fitzgerald. His studio designs, United and Western (now Ocean Way and Cello), were as acclaimed as his three companies: UA, Studio Electronics and UREI. In 1999, Bill Putnam Jr. and James Putnam relaunched UA, which now offers a full range of classic analog and digital audio hardware/software that is winning the hearts and ears of producers and engineers worldwide.



Yamaha — Yamaha, a leading manufacturer of innovative analog and digital products offers a diverse scope of audio products for recording, post-production and broadcast, ranging from signal processors, powered and reference monitors, and digital audio workstations to digital mixers, including the TEC Award-nominated PM5D sound reinforcement products range from powered amplifiers, the AFC active field control system and live sound speakers, to digital mixing engines, high-end re-verbs, and digital and analog consoles including the TEC Award-winning PL-1 D, DM2000, and A5000 and this year's nominee—the Yamaha PM5D sound reinforcement digital console.

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2005 TEC Award Nominees!



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Each year we reiterate that winning awards is not the reason we build and distribute these fine products. For us, it's about the music and about creating better sound with better tools. But it certainly is nice to receive industry acknowledgement. So, to those who included us in their nominations and voted for these products and technologies, we express our sincerest gratitude and hope to see you on this special evening. And whether or not we take home more awards, the satisfaction is in knowing that we are recognized. Thanks again.



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Tonight's



Host



Will Lee

It's after midnight, and the eerie sounds of Miles Davis' muted trumpet on the stereo drift into the bedroom of three-year-old Will Lee. From that point on, music was in his blood.

After studying bass at the University of Miami, Lee found

his career taking off in New York. He toured with B.J. Thomas, Horace Silver, Bette Midler, Barry Manilow, The Brecker Brothers, and Herbie Mann. As a bassist and singer, he has recorded with an extensive array of performers, including, Chaka Khan, David Sanborn, James Brown, Frank Sinatra, Steely Dan, Mariah Carey, Carly Simon, Steely Dan, Michael Bolton, Ringo Starr, Gloria Estefan & the Miami Sound Machine, Nancy

Wilson, Luther Vandross, Cyndi Lauper, George Benson, Bette Midler, Barry Manilow, Cher, D'Angelo, Al Green, The Brecker Brothers, Barbra Streisand, Diana Ross, Ricky Martin, Natalie Cole and Gato Barbieri

In addition, Lee played in the New York 24th Street Band which had great success in Japan, giving him a solo artist career that yielded a Top 5 single. Most recently, his solo CD entitled *OH!* reached the #1 position on the Jazz Beyond chart there.

Lee can now be seen every weeknight across the U.S. playing at the Ed Sullivan Theatre as the bassist with Paul Shaffer and the CBS Orchestra on *Late Show with David Letterman*, and you can hear him playing, singing and speaking on many commercials on both television and radio.

U2 and PRINCIPLE MANAGEMENT

would like to congratulate...

Joe O'Herlihy, Robbie Adams, Niall Slevin, Dave Skaff
Clair Brothers, Lititz, PA

for their nominations at the 2005 TEC Awards

U2//VERTIGO//2005//TOUR

NOMINATIONS

Tour Company: Clair Brothers, Lititz, PA

FOH Engineer: Joe O'Herlihy

Monitor Engineers: Robbie Adams, Niall Slevin, Dave Skaff

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*Here,
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*Love,
Phil Ramone*



Hall of Fame



ARIF MARDIN

With a career spanning more than 40 years, during which he shaped many of contemporary music's most brilliant and enduring recordings, Arif Mardin may be counted among the most important record producers of the 20th century. From The Young Rascals 1965 hit "Good Lovin'" to

Bette Midler's 1989 Record of the Year, *Wind Beneath My Wings*, to the debut Grammy-winning album for Norah Jones, his work continues to inspire and transcend genre. Working with artists such as Average White Band, the Bee Gees, Judy Collins, Phil Collins, Roberta Flack, Aretha Franklin, Hall & Oates, Donny Hathaway, Jewel, Chaka Khan, Melissa Manchester, Modern Jazz Quartet, Willie Nelson, John Prine, Carly Simon, Dusty Springfield and Barbra Streisand, Mardin has garnered close to 60 Gold and Platinum albums, more than 15 Grammy nominations and 12 Grammy awards.

Born in 1932 in Istanbul, Turkey, Mardin first pursued a career in Economics, graduating from Istanbul University and continuing at the London School of Economics. At age 24, already composing and indulging his love of jazz, the young Mardin had a meeting with jazz greats Dizzy Gillespie and Quincy Jones that led to his distinction as the first recipient of the Quincy Jones Scholarship at Boston's Berklee College of Music, and set his course for a career in music. In 1958, Mardin and his wife, Latife, left Istanbul for Boston. After graduating and teaching for one year at Berklee, Mardin moved to New York, where he began his career with Atlantic Records.

Starting in 1963 as an assistant to Atlantic's legendary founder, Nesuhi Ertegun, Mardin quickly advanced to manager, label house producer and then arranger. In

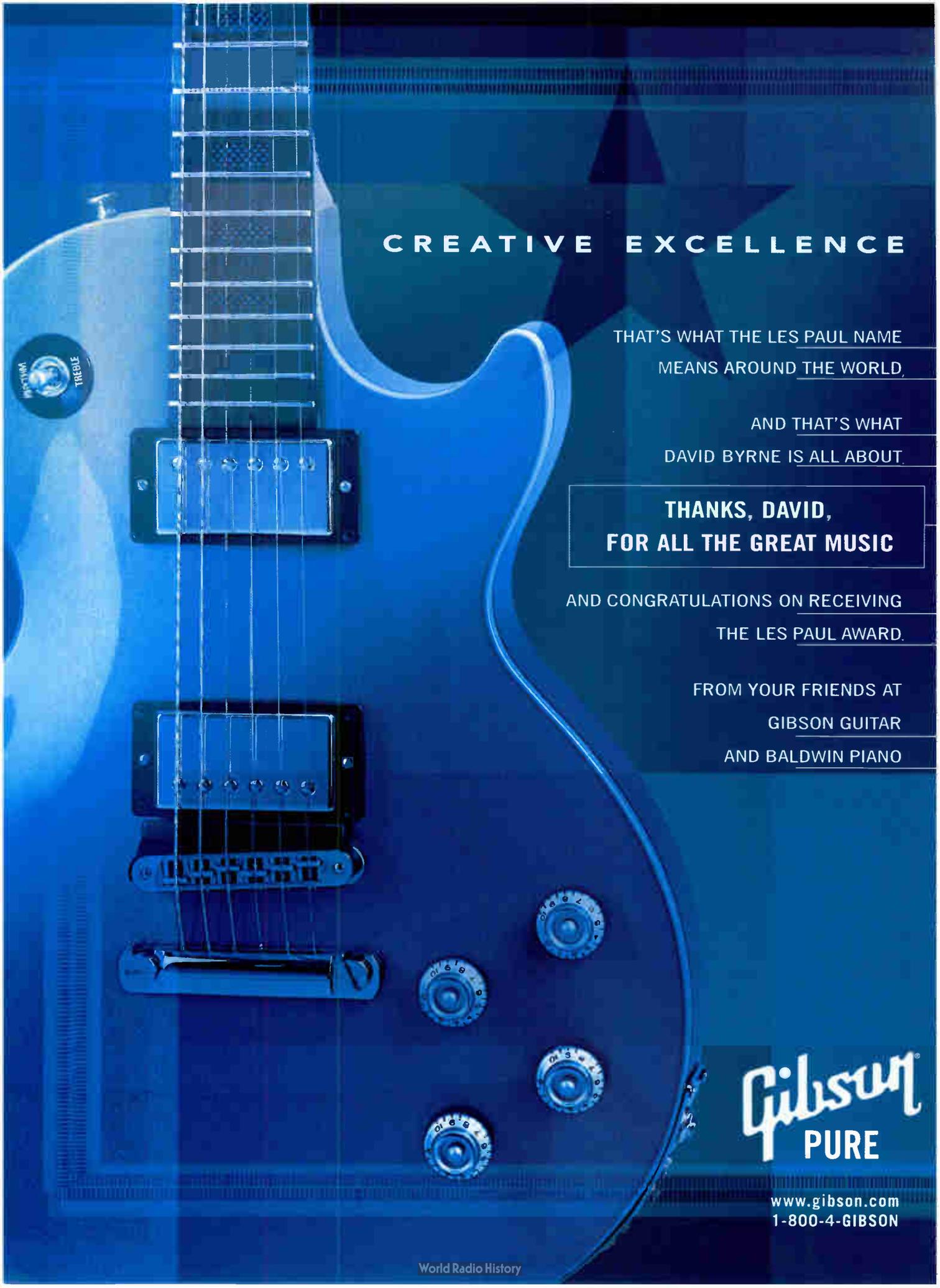
1969, he became a vice president and served as senior vice president until May 2001. Over the years, Mardin worked closely on many projects with founder Ahmet Ertegun and renowned producer Jerry Wexler, known for establishing the Atlantic Sound. Mardin's collaborations with the Bee Gees led to the smash hit "Jive Talkin'." His chart-toppers also include the singles "Pick Up The Pieces" by Average White Band, Phil Collins' "Against All Odds" and "Separate Lives" (with Marilyn Martin), and "I Feel For You" by Chaka Khan. Besides producing hits for top recording artists, Mardin is credited with a variety of movie and Broadway soundtracks, including the ABC-TV movie *Gypsy*, the original Broadway cast album of *Smokey Joe's Café*, *The Songs of Leiber and Stoller*, the original Broadway cast recording of *Rent*, and many more.

In September 2001, in an arrangement with EMI Recorded Music North America, Mardin began serving as a vice-president and general manager of the re-instituted Manhattan Records label. Here he produced Norah Jones' multi-Platinum album, *Come Away With Me*, for Blue Note, EMI. Other projects for the Manhattan label were Melissa Errico's first album, *Blue Like That*, Diane Reeves' *A Little Moonlight*, which won the Grammy for Best Jazz Vocal Album in 2003, and the recent debut album of Manhattan vocalist and guitar player Raul Midon, co-produced with son Joe Mardin.

Arif Mardin has been awarded numerous honors by the National Academy of Recording Arts and Sciences, including induction into its Hall of Fame for popular recordings, and its Trustees Award. His contributions to charitable and peace-promoting causes have also brought honors from a variety of humanitarian organizations including "Man of the Year" by the Nordoff-Robbins Music Therapy Foundation, and a special award from the Peace Meditation Group of the United Nations. Mardin has been married for 48 years to Latife, who is a writer. Their son, Joe is also a music producer, their daughter Julie, an artist-photographer.

The TEC Awards Hall of Fame was created to recognize those individuals, living or deceased, whose careers have exemplified the spirit of creative and technical excellence in professional audio.

2005



CREATIVE EXCELLENCE

THAT'S WHAT THE LES PAUL NAME
MEANS AROUND THE WORLD,

AND THAT'S WHAT
DAVID BYRNE IS ALL ABOUT.

**THANKS, DAVID,
FOR ALL THE GREAT MUSIC**

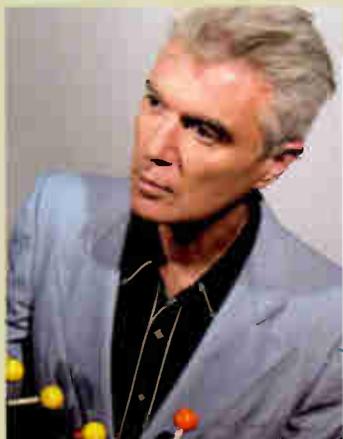
AND CONGRATULATIONS ON RECEIVING
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Les Paul Award



David Byrne

David Byrne has a vast appreciation for art and music and is quite accomplished in both fields. He topped the charts with his band Talking Heads and his own solo work as well. His new-wave music and lyrics integrate music from around the world in every genre. Byrne's music,

first introduced in the early '70s, has influenced the music industry in the United States and abroad.

Byrne was born in Dumbarton, Scotland, on May 14, 1952. His family moved to Canada two years later and moved again when Byrne was 8. This time they relocated to Baltimore, Maryland, and this is where Byrne spent most of his time as he grew up. After high school, he attended the Rhode Island School of Design. He quickly became disillusioned with art school, and turned his attention to music.

While he attended the Rhode Island School of Design, Byrne met Chris Frantz and Tina Weymouth. In 1974, the three musicians formed the band Talking Heads in New York City, and Jerry Harrison, formerly of The Modern Lovers, joined two years later. Talking Heads' first album combined new-wave minimalist rock 'n' roll with Byrne's intellectual lyrics. The band quickly became popular and sold out tickets on their first tour.

Talking Heads changed a great deal over the years but kept up their success. After their first album, they added several new elements into their music. They have produced records ranging from art-funk to melodious guitar pop to African style polyrhythmic beats. Talking Heads has produced a total of ten albums and earned five Gold records, one Platinum record, and

two-double Platinum records. This came with critical acclaim and hits such as "And She Was," "Once In A Lifetime," "Burning Down The House," and "Psycho Killer." In 2002 Talking Heads was inducted into the Rock and Roll Hall of Fame.

Even while Talking Heads was going strong, Byrne enjoyed experimenting in his own solo work, and an extensive amount of it has been used in film soundtracks. His most notable soundtrack was for the film *The Last Emperor*, which won him an Oscar for Best Original Score. In 2004, Byrne released his new solo album *Grown Backwards*. He instantly had a hit with "The Other Side of His Life" and began his My Backwards Life tour later in the year, selling tickets in both Europe and the United States.

Not only is Byrne an accomplished musician, but he also excels in photography, graphic art, and has even directed a film. His art has been displayed in galleries around the world. Some shows in Italy, Germany and Japan have mixed his work with audio or sculptural elements. *Envisaging Emotional Epistemological Information* is a book focusing on Byrne's use of Microsoft PowerPoint as an art medium.

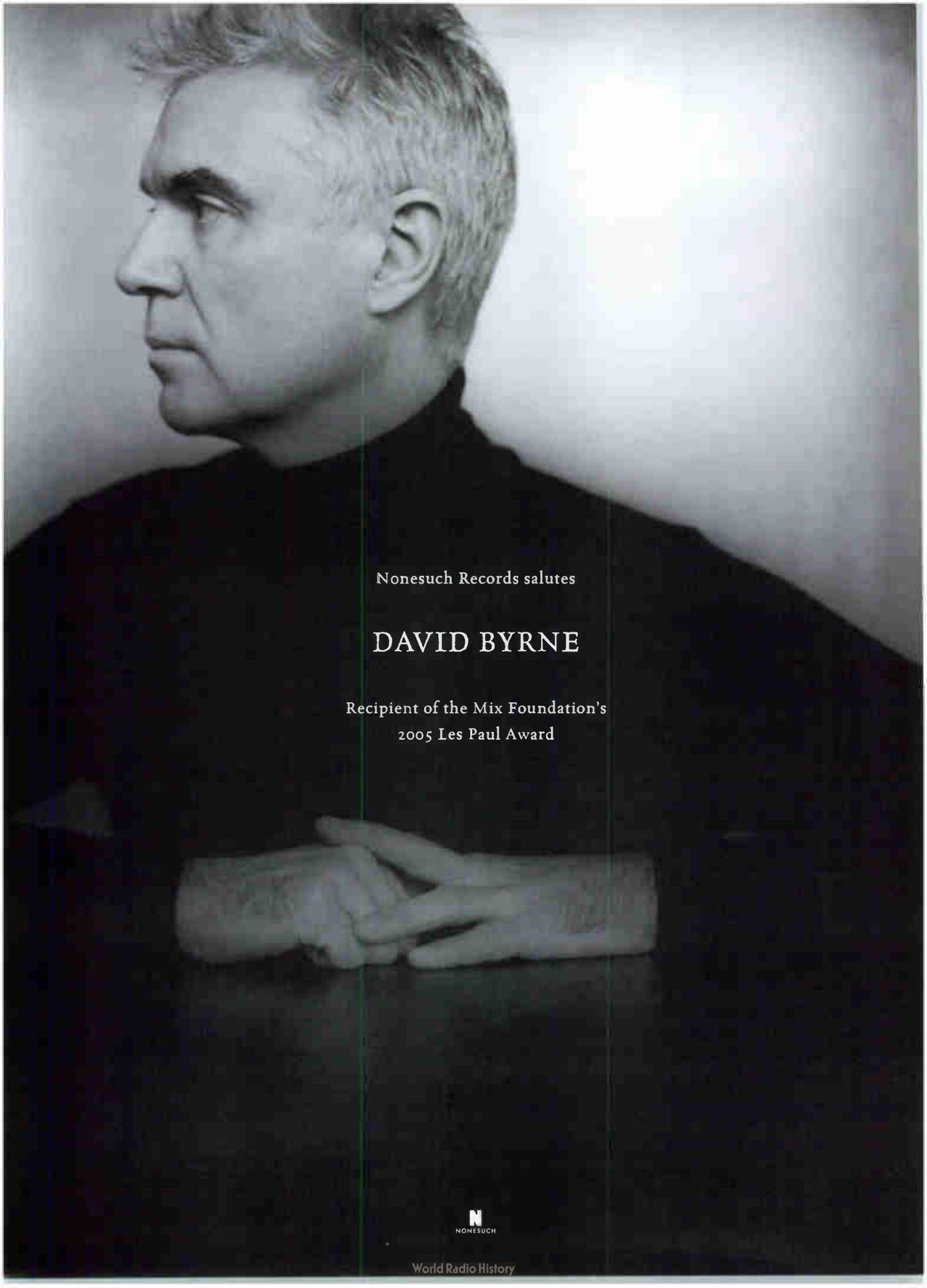
David Byrne has had enormous success and is still going strong after three decades. He has topped the charts with his hit songs, sold out tickets at concert venues, and become famous for his original and unusual art methods. Talking Heads is considered one of America's greatest and most influential bands, and Byrne is credited with being instrumental in its success. He has won many awards, and his ever-changing music is still very popular.

Named for one of the industry's most revered personalities, the Les Paul Award was created in 1991 to honor individuals or institutions that have set the highest standards of excellence in the creative application of recording technology.

SPONSORED BY



2005



Nonesuch Records salutes

DAVID BYRNE

Recipient of the Mix Foundation's
2005 Les Paul Award





TECNOLOGY HALL OF FAME

The Mix Foundation for Excellence in Audio has announced the 2005 inductees into the TECnology Hall of Fame, an honor established last year for those products and innovations that have had an enduring impact on the development of audio technology. The awards were formally presented on October 7.

Chosen by a panel of more than 50 highly respected audio veterans and scholars, the honorees include four innovations introduced prior to 1950, and 11 that were introduced from 1950 through 1995. Additional inductees will be added each year and nominations may be submitted to the Mix Foundation for Excellence in Audio.

*Sponsored by
the Conservatory of
Recording Arts
and Sciences*



The TECnology Hall of Fame inductees for 2005 are:

Pre-1950

- 1913 Edwin Armstrong—Regenerative Feedback, also Superheterodyning (1918) and FM (1933)
- 1925 Electrical Recording—Western Electric/Bell Labs
- 1931 RCA 44 Ribbon Microphone
- 1944 Altec Lansing 604 Duplex Speaker

1950 through 1995

- 1951 Pultec EQP-1 Program Equalizer—Pulse Techniques
- 1966 48-Volt Phantom Power—Georg Neumann Company
- 1969 ITI ME-230 Parametric Equalizer—George Massenburg
- 1970 Moog Music Minimoog Synthesizer—Robert Moog
- 1976 Dolby Stereo Theater Surround—Dolby Laboratories
- 1976 Ampex ATR-102 Mastering Recorder
- 1979 Fairlight CMI (Computer Musical Instrument)
- 1979 Linn Electronics LM-1 Drum Computer—Roger Linn
- 1983 Sequential Circuits MIDI Specification—Dave Smith
- 1985 Audio Precision System One
- 1995 Yamaha Corporation 02R Digital Console

2005

CONGRATULATIONS

2005 LES PAUL AWARD WINNER

**DAVID
BYRNE**

SETTING THE HIGHEST STANDARDS OF
EXCELLENCE
IN THE CREATIVE APPLICATION
OF RECORDING TECHNOLOGY



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FIRST ARTIST STUDIO CATALOG
RELEASED ENTIRELY ON
DUAL DISC

digital head



analogue heart



Silence is golden: At the start of the signal flow, a specially custom-wound choke is employed to ensure optimum rejection of common mode noise with zero colouration of the signal.

Isolation is key: Every effort is made to ensure that the analogue signal remains unaffected by digital signals within the Liquid Channel. The analogue and conversion circuits are isolated within a steel shell, while the digital section of the conversion circuitry is further enclosed within a second coated steel shell. To improve isolation still further, each of the circuits is powered by its own discrete power supply.

Flexibility: To physically mirror the impedance of the pre-amp being emulated, The Liquid Channel features a unique matrix of resistors and capacitors.

Before any digital processing occurs within The Liquid Channel, meticulous attention is paid to the quality of the analogue signal as it flows through the most elaborate and powerful analogue pre-amp ever designed.

This matrix switches between different combinations in order to match the input impedance of the original.

Precision: The analogue pre-amp features fully switched gain to allow total and precise recall of gain settings to the nearest dB. A special circuit is employed

utilising a zero-crossing detector to prevent zipper noise as you switch through gain settings.

With or without: To allow matching of both transformer-based and transformer-less designs, the Liquid Channel passes the analogue signal

through its own custom-wound Liquid transformer or through a discrete Class A pre-amp (specifically designed so as not to impart any colouration on the sound).

Transparent conversion: The Liquid Channel features the finest A-D and D-A converters (AKM 5394 and 4395 chipsets) running at 192kHz, 24bit and boasting class-leading performance specifications (123 dB dynamic range).

And finally: The signal is then ready to be processed through the dynamic convolution section which features a number of the world's most powerful SHARC chips. 688 million samples are required for 1 second of emulation at 192kHz. Here begins the other half of the story (with its total recall happy ending).



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GUITAR CENTER
CONGRATULATES

ALL THE
2005 TEC

AWARD
NOMINEES



Creative

Outstanding Creative Achievement

Awarded to those companies,
facilities and individuals that have
contributed most significantly
to excellence in audio production
during the eligibility year
(April 1, 2004—March 31, 2005).



Tour Sound Production

Remote Production/Recording or Broadcast

Television Sound Production

Film Sound Production

Studio Design Project

Surround Sound Production

Record Production/Single or Track

Record Production/Album

2005

Creative



Outstanding Creative Achievement

TOUR SOUND PRODUCTION

Award goes to Tour Company, FOH Engineer and Monitor Engineer.

Josh Groban

Tour Company: Maryland Sound, Baltimore, MD

FOH Engineers: Bob Goldstein, Mickey Beck

Monitor Engineer: Will Miller

Green Day, "American Idiot" Tour

Tour Company: Showco, Dallas, TX

FOH Engineer: Kevin Lemoine

Monitor Engineer: Beau Alexander

Prince, "Musicology" Tour

Tour Company: Eighth Day Sound, Highland Heights, OH

FOH Engineer: Scottie Pakulski

Monitor Engineer: Gordon Mack

Toby Keith "The Big Throwdown" Tour

Tour Company: Sound Image, Escondido, CA

FOH Engineer: Dick Durham

Monitor Engineer: Earl Neal

U2, "Vertigo" Tour

Tour Company: Clair Brothers, Lititz, PA

FOH Engineer: Joe O'Herlithy

Monitor Engineers: Robbie Adams, Niall Slevin, Dave Skaff

REMOTE PRODUCTION/RECORDING OR BROADCAST

Awards go to Remote Engineer, Production Mixer, Music Mixer and Remote Facility.

The 47th Annual Grammy Awards, CBS

Production Mixers: Ed Greene, Paul Sandweiss

Music Mixers: John Harris and Jay Vicari

Remote Facility: XM Productions- Effanel Music, NYC

77th Annual Academy Awards, ABC

Remote Engineer: David Hewitt

Production Mixer: Ed Greene

Music Mixer: Tom Vicari

Remote Facility: Remote Recording, NYC

Crossroads Guitar Festival, WNET/Sirius Radio

Remote Engineers: Elliot Scheiner, Ed Cherney, Kooster McAllister, Greg Ondo

Music Mixers: Mick Guzauski, Neil Dorfsman

Remote Facilities: Remote Recording, NYC, Record Plant Remote, Ringwood, NJ, MTV Networks, NYC

SMiLE, Creators at Carnegie, NPR

Remote Engineers: Mark Linett, David Hewitt

Production Mixers: Flawn Williams, Andrea Jackson-Gewirtz, Leszek Wojcik

Music Mixer: Mark Linett

Remote Facility: Remote Recording, NYC

Super Bowl XXXIX, Fox

Remote Engineers: Biff Dawes, Allan Baca, George Moshonas

Production Mixers: Andrew Waterman, Fred Arous, Paul Niesen, Alan Slansky

Music Mixer: Dirk Vanoucek

Remote Facility: Westwood One, Culver City, CA

TELEVISION SOUND PRODUCTION

Awards go to the Supervising Sound Editor, Re-Recording Mixer, Production Mixer and Audio Post Facility.

Alias, ABC

Supervising Sound Editor: Tom deGorter

Re-Recording Mixers: Lisle Engle, Andy D'Adarrio

Production Mixers: Douglas Axtell, C.A.S., Frank D. Menges, C.A.S.

Audio Post Facility: Buena Vista Sound, Burbank, CA

Cold Case, CBS

Supervising Sound Editor: Cindy Rabideau

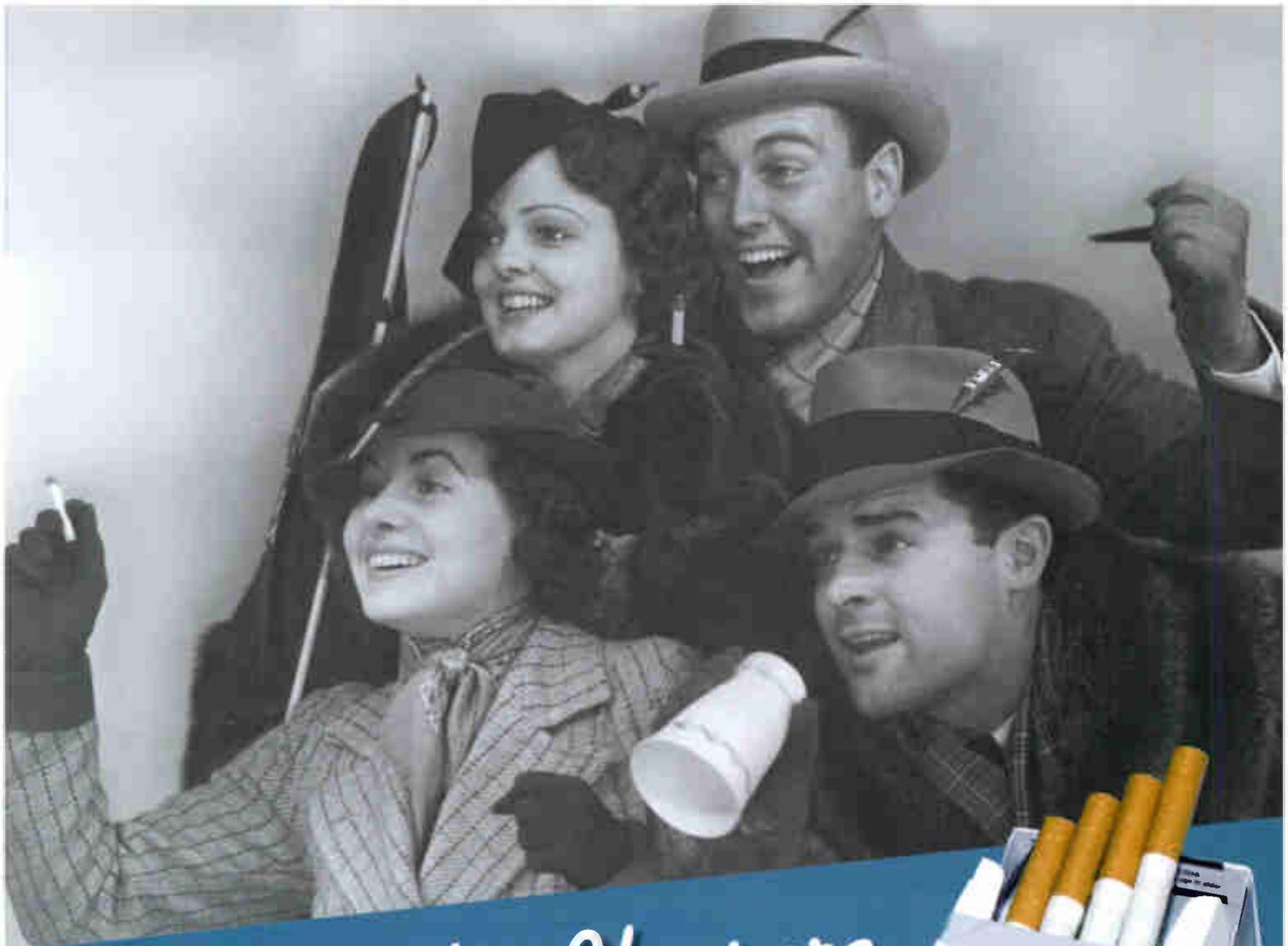
Re-Recording Mixers: Joe Barnett, Matt Waters

Production Mixer: Mark McNabb

Audio Post Facility: Todd-AO West, Santa Monica, CA

continued on page 30

2005



Pure Audio Pleasure.



All of us here at LOUD Technologies are immensely delighted at our four TEC Award nominations: the EAW KF850zR and the Mackie TT24, Big Knob, Onyx and Digital X Bus. And "Bravo!" to all of this year's TEC Award nominees.



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LOUD Technologies Inc.

Creative

Creative

continued from page 28

CSI, CBS

Supervising Sound Editor: Mace Matiosian
Re-Recording Mixers: Yuri Reece, Bill Smith
Production Mixer: Mick Fowler
Audio Post Facility: Todd-Burbank, Burbank, CA

Lost, ABC

Supervising Sound Editors: Tom deGorter, Trevor Jolly, Marc Glassman
Re-Recording Mixers: Frank Morrone, Scott Weber
Production Mixers: David Barr Yaffe, C.A.S., Richard Lightstone, C.A.S., Michael Moore
Audio Post Facility: Buena Vista Sound, Burbank, CA

24, Fox

Supervising Sound Editor: William Dotson
Re-Recording Mixers: Michael Olman, Kenneth Kobett
Production Mixer: Bill Gocke
Audio Post Facilities: Universal Studios, Universal City, Wilshire Editorial Inc., Burbank, CA

FILM SOUND PRODUCTION

Awards go to the Supervising Sound Editor, Sound Designer, Re-recording Mixer, Production Mixer, Score Mixer and Audio Post Facility.

Ray, Universal Studios

Supervising Sound Editors: Karen Baker Landers, Per Hallberg
Sound Designer: Scott Sonders
Re-Recording Mixers: Bob Beemer, Scott Millan, Greg Orloff
Production Mixer: Steve Cantamessa
Score Mixer: Geoff Foster
Audio Post Facility: Soundelux, Hollywood, Sony Pictures Studios, Culver City, CA

The Incredibles, Disney/Pixar

Supervising Sound Editor: Michael Silvers
Sound Designer: Randy Thom
Re-Recording Mixer: Gary Rizzo
Production Mixer: Doc Kane
Score Mixer: Dan Wallin
Audio Post Facility: Skywalker Sound, San Rafael, CA

The Aviator, Miramax

Supervising Sound Editors: Eugene Gearty, Philip Stockton
Sound Designer: Eugene Gearty
Re-Recording Mixer: Tom Fleischman
Score Mixer: John Kurlander
Audio Post Facility: C5, Soundtrack, NYC

Spider-Man 2, Sony Pictures

Supervising Sound Editor: Paul N. J. Ottoson
Sound Designer: Paul N. J. Ottoson
Re-Recording Mixers: Jeffrey J. Haboush, Corey Mandel, Kevin O'Connell, Greg P. Russell
Production Mixer: Joseph Geisinger
Score Mixer: Dennis Sands
Audio Post Facility: Sony Pictures Studios, Culver City, CA

Lemony Snicket's A Series of Unfortunate Events, Paramount

Supervising Sound Editor: Richard King
Sound Designer: Richard King
Re-Recording Mixers: Anna Behlmer, Andy Nelson
Production Mixer: Pud Cusack
Score Mixers: Armin Steiner, Thomas Vicari
Audio Post Facilities: Warner Brothers, Burbank, Fox

STUDIO DESIGN PROJECT

Awards go to Architect or Studio Designer, Acoustician and Studio Owner.

Jazz at Lincoln Center Studios, NYC

Architect or Studio Designer: Walters-Storyk Design Group
Acousticians: Russell Johnson, John Storyk, Sam Berkow
Studio Owner: Jazz at Lincoln Center

St. Claire Recording Company, Lexington, KY

Architect or Studio Designer: Pilchner Schoustal International Inc.
Acoustician: Pilchner Schoustal International Inc.
Studio Owner: John Parks

The Barber Shop Studios, Hopatcong, NJ

Architect or Studio Designer: Francis Manzella Design Limited
Acoustician: Francis Manzella
Studio Owners: Scott Barber, Mark Salamone



SoundLounge: Studio Holcomb, NYC

Architects or Studio Designers: Sam Berkow/

Barbra Moore, B. Moore Design Inc.

Acoustician: Sam Berkow, SIA Acoustics

Studio Owners: Peter Corbit, Peter Holcomb,

Unit Eye, Ojai, CA

Architect or Studio Designer: studio bau:ton

Acoustician: studio bau:ton

Studio Owner: Bruce Botnick

SURROUND SOUND PRODUCTION

Awards go to 5.1 Mixing Engineer, Mastering Engineer, Producer, Mixing Facility, and Mastering Facility.

Eric Clapton "Crossroads Guitar Festival"

5.1 Mixing Engineers: Neil Dorfman, Mick Guzauski

Mastering Engineer: Darcy Proper

Producer: John Beug

Mixing Facilities: Barking Doctor Recording, Maunt Kisco, NY, Hit Factory, NYC

Mastering Facility: Sony Music Studios, NYC

Crystal Method "Legion of Boom"

5.1 Mixing Engineers: Fred Maher, Nathaniel Kunkel

Mastering Engineers: Ric Wilson & Ignacio Monge

Producer: Jeff Levison

Mixing Facilities: Busy House, LA, Studio Without Walls, LA

Mastering Facility: Digisonics, Northridge, CA

Ray Charles "Genius Loves Company"

5.1 Mixing Engineer: Al Schmitt

Mastering Engineers: Doug Sax, Robert Hadley

Producers: John Burk, Phil Ramone, Herbert Waltl

Mixing Facility: Capitol Studios, Hollywood

Mastering Facility: The Mastering Lab, Hollywood

Bonnie Raitt "Nick of Time"

5.1 Mixing Engineer: Ed Cherney

Mastering Engineer: Doug Sax

Producer: Don Was

Mixing Facility: Capitol Studios C, Hollywood

Mastering Facility: Das Boot, Lake Tahoe, CA

Simon & Garfunkel "Old Friends Live on Stage"

5.1 Mixing Engineer: Michael H. Brauer

Mastering Engineer: Ted Jensen

Producers: Paul Simon, Art Garfunkel

Mixing Facility: Quad Studio, NYC

Mastering Facility: Sterling Sound, NYC

RECORD PRODUCTION/ SINGLE OR TRACK

Award goes to Recording Engineer, Mixing Engineer, Mixing Facility, Producer, Recording Studio, Mastering Engineer and Mastering Facility.

"American Idiot," American Idiot, Green Day

Recording Engineer: Doug McKean

Mixing Engineer: Chris Lord-Alge

Mixing Facility: Image Recording, Hollywood

Producers: Rob Cavallo, Green Day

Recording Studio: Ocean Way, Hollywood

Mastering Engineer: Ted Jensen

Mastering Facility: Sterling Sound, NYC

"Drop It Like It's Hot," R&G: The Masterpiece, Snoop Dogg featuring Pharrell

Recording Engineer: Andrew Coleman

Mixing Engineer: Phil Tan

Mixing Facility: Suite E, Atlanta, GA

Producers: The Neptunes

Recording Studio: The Record Plant, Hollywood

Mastering Engineer: Brian Gardner

Mastering Facility: Bernie Grundman Mastering, Hollywood

"Live Like You Were Dying," Live Like You Were Dying, Tim McGraw

Recording Engineers: Julian King, David Bryant, Greg Lawrence

Mixing Engineers: Byron Gallimore, Tim McGraw

Mixing Facility: Essential Sound

Producers: Byron Gallimore, Tim McGraw, Darran Smith

Recording Studio: Allaire Studios, Shokan, NY

Mastering Engineer: Hank Williams

Mastering Facility: MasterMix, Nashville

continued on page 34

2005

**Congratulations
CSI & Cold Case
TEC Award
Nominees**



JERRY BRUCKHEIMER
TELEVISION

Congratulations
To Our 2005
TEC Awards Nominees

ERIC CLAPTON
CROSSROADS
GUITAR FESTIVAL

REPRISE
R
RECORDS

RHINO

Creative



Creative

continued from page 31

"Mr. Brightside," Hot Fuss, The Killers

Recording Engineer: Jeff Saltzman

Mixing Engineer: Mark Needham

Mixing Facility: Cornerstone Recording Studios

Producers: Jeff Saltzman, The Killers

Recording Studio: The Hearse, Oakland, CA

Mastering Engineer: Brian Gardner

Mastering Facility: Bernie Grundman Mastering, Hollywood

"Why Don't You & I," Artist Collection: Santana, Santana featuring Chad Kroeger

Recording Engineers: Jim Gaines, Juan Christobal Losada, Bill Malina, Lester Mendez

Mixing Engineer: David Thoener

Mixing Facility: Right Track, NYC

Producer: Lester Mendez

Recording Studios: Fantasy Studios, Berkeley, CubeJam, Miami, The Gallery, Miami, Cello Studios, Hollywood

Mastering Engineer: Leon Zervos

Mastering Facility: Masterdisk, NYC

RECORD PRODUCTION/ALBUM

Award goes to Recording Engineer, Mixing Engineer, Mixing Facility, Producer, Recording Studio, Mastering Engineer and Mastering Facility.

American Idiot, Green Day

Recording Engineers: Doug McKean, Chris Dugan, Reto Peter

Mixing Engineer: Chris Lord-Alge

Mixing Facility: Image Recording Studios, Hollywood

Producers: Rob Cavallo, Green Day

Recording Studios: Ocean Way Recording, Capitol Studios, Hollywood, Studio 880, Oakland, CA

Mastering Engineer: Ted Jensen

Mastering Facility: Sterling Sound, NYC

Feels Like Home, Norah Jones

Recording Engineer: Jay Newland

Mixing Engineer: Jay Newland

Mixing Facility: Sear Sound, NYC

Producers: Arif Mardin, Norah Jones

Recording Studios: Allaire Studios, Shoban, NY, Avatar Studios, Sear Sound, Sorcerer Sound, NYC

Mastering Engineer: Gene Paul

Mastering Facility: DB Plus, NYC

Genius Loves Company, Ray Charles

Recording Engineers: Terry Howard, Seth Present, Ed Thacker

Mixing Engineer: Al Schmitt

Mixing Facility: Capitol Studios, Hollywood

Producers: John Burk, Phil Ramone, Terry Howard, Herbert Walli

Recording Studios: Ocean Way Studios, Hollywood, RPM International Studio, Los Angeles

Mastering Engineers: Doug Sax, Robert Hadley

Mastering Facility: The Mastering Lab, Los Angeles

Musicology, Prince

Recording Engineers: L. Stuart Young, Prince

Mixing Engineer: L. Stuart Young

Mixing Facility: Metalworks Studios, Toronto, Ontario

Producer: Prince

Recording Studios: Paisley Park Studios, Chanhassen, MI, Metalworks Studios, Toronto, Ontario, The Hit Factory, NYC

Mastering Engineer: Bernie Grundman

Mastering Facility: Bernie Grundman Mastering, Hollywood

There Will Be a Light, Ben Harper and the Blind Boys of Alabama

Recording Engineer: Jimmy Hoyson

Mixing Engineer: Jimmy Hoyson

Mixing Facility: Capitol Studios, Hollywood

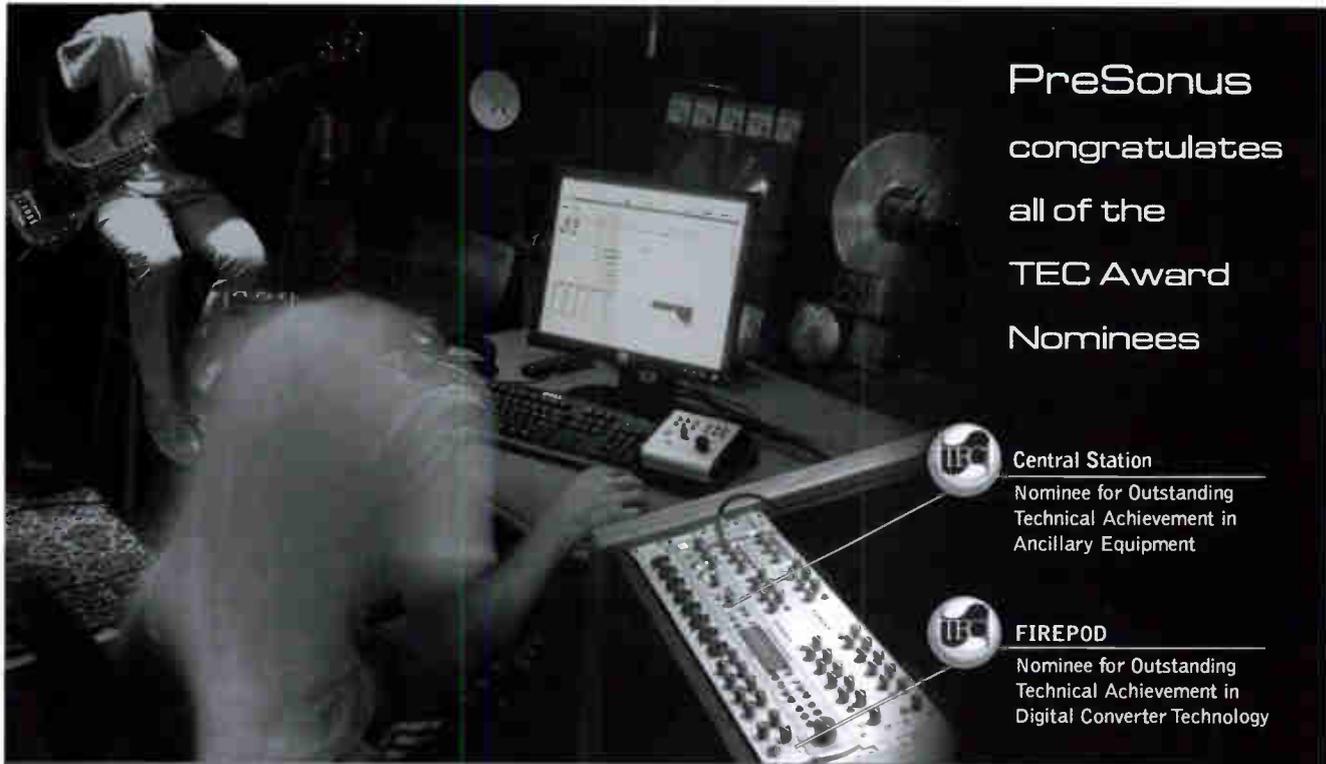
Producer: Ben Harper

Recording Studio: Capitol Studios, Hollywood

Mastering Engineer: Stephen Marcussen

Mastering Facility: Marcussen Mastering, Hollywood

2005



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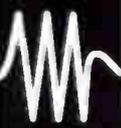


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Technical



Outstanding Technical Achievement

Awarded to those products or innovations that have made the most significant contributions to the advancement of audio technology during the eligibility year (April 1, 2004—March 31, 2005).

Product descriptions were furnished by the nominees and were edited for length and style. The TEC Awards is not responsible for the accuracy of this information.

Ancillary Equipment40
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2005

Technical



Technical

ANCILLARY EQUIPMENT

Aviom Monitor Mixing System

Designed for use in live performance or in the studio, the A-16ll Personal Mixer is the latest version of the original A-16. It features newly designed higher voltage and higher current output circuitry, allowing even high impedance headphones to be driven louder and cleaner, while letting performers create custom monitor mixes tailored to their individual needs, with control over channel volume, grouping, pan, stereo spread and master volume. Cable runs of up to 500 feet are possible between devices.

FiberPlex LightViper™ 1832 Fiber Optic Snake

The LightViper 1832 system provides 32 sends and eight returns (including 32 mic preamps, three-position gain switch and Burr Brown A/D converters) and in addition to the primary fiber run, includes up to two additional optical splits. The system consists of a VIS-1832 "stagebox," a VIM-1832 "mixer box" (providing simultaneous analog and AES3 digital outputs) and VIM-1032 "mixer boxes" for the splits "tail end." The system operates at 24-bit/96k or 24-bit/48k.

Mackie Big Knob

This compact monitor switching, source selection and communications box is for studios that record with computer-based systems and need essential control room functions. A large, convenient volume knob provides easy access for precise level adjustments. Also available are three buttons for quick switching between three sets of studio monitors, a built-in talkback microphone, input source select for up to four different stereo sources, dual headphone outputs with an independent headphone mix bus and mono/mute/dim switches.

PreSonus Central Station

The Central Station studio monitoring interface for the modern digital studio features five sets of stereo inputs (three analog, two digital) for input source switching and three sets of monitor outs for auditioning audio on different sets of speakers. The Central Station also features built-in talkback mic for communication, as well as two headphone amps, mute, dim and mono. The Central Station utilizes a passive signal path for ultimate transparency and sonic performance.

Stanton Final Scratch-2

Final Scratch is the ultimate way for DJs to combine today's digital technology with the analog control of the past. By using Final Scratch with your existing turntables or CD player and mixer, you can control and manipulate digital audio files (.WAV, MP3, etc.) the same way you always have—using your hands to cue, mix and scratch with the exact response and feel of real vinyl.

Sencore/TerraSonde SoundPro Audio Toolbox 3

The advanced level, frequency and time analysis features of the SoundPro Audio Toolbox 3 (SPATB3) enable accurate sound reinforcement system setup for distributed, live and industrial sound systems. The "SoundPro" Audio Toolbox provides acoustic analyzing and audio electrical tests, plus time delay analysis, RTA difference function, bidirectional USB audio interface, dual phantom-powered mic/line combo jacks and a variety of options.

2005



Congratulations to all the 2005 TEC Award nominees

Dolby sincerely thanks the Mix Foundation for Excellence in Audio for inducting Dolby® Stereo into the TECnology Hall of Fame as one of 11 innovations introduced between 1950 and 1995.

We are also honored that Lake Technology's Mesa Quad EQ™ has been nominated for a 2005 TEC Award in the category of Outstanding Technical Achievement, Signal Processing Technology/Hardware.



www.lake.com



www.dolby.com

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World Radio History

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BOB MOOG

1934 - 2005



Technical



Technical

DIGITAL CONVERTER TECHNOLOGY

Apogee Electronics Rosetta 200

The latest addition to a new generation of 24/192 converters, Rosetta 200 is a 2-channel version of the Rosetta 800, but offers the new CODA Audio Finishing Module, MIDI support and full channel metering. Rosetta 200's CODA includes Apogee's Aptomizer, a level normalizer, samplerate conversion and UV22HR dithering technology. An expansion card slot for Apogee's X-Series cards facilitates direct connection to Pro Tools|HD and Mix (XHD and XDigi-Mix cards) and a direct FireWire connection.

Lynx Studio Aurora 16

This 16-channel, 24-bit/192 kHz AD/DA converter in a single rackspace was developed using next generation Lynx conversion technology and rock-solid digital interface circuitry. Unique to this product class, Aurora offers extensive remote control capability via Lynx AES16, Pocket PC, laptop, MIDI or LSlot interface card. Lynx's proprietary Synchrolock™ clock technology provides extreme jitter reduction of up to 3000:1, allowing Aurora to output extremely clean clock output to drive the digital audio system.

MOTU Traveler

This portable bus-powered FireWire audio interface for Mac and Windows has 20 channels of input and 22 channels of output—expandable to 80/88 channels. It includes eight channels of 24-bit/192kHz analog I/O on balanced 1/4-inch connectors, including four Neutrik XLR/TRS Combo input connectors with built-in mic preamps, ADAT optical digital I/O, S/PDIF, AES/EBU, latency-free 20-input/8-bus monitoring, front-panel programming, stand-alone operation and drivers for compatibility with all major audio software titles.

PreSonus Firepod

The Firepod FireWire recording system includes eight high-quality PreSonus mic preamps, 10 simultaneous inputs/outputs, two instrument inputs, SPDIF and MIDI I/O, 24-bit/96k analog to digital conversion and zero latency monitoring for professional computer audio recording. Firepod is designed to work with both Windows and Mac-based computers and comes ready-to-go with Steinberg's Cubase LE 48-track 24-bit/96k audio production software.

Prism ADA-8 XR

The XR will take you to a whole new realm of possibilities. It utilizes the latest in converter technology, providing the ultimate in performance and flexibility. This—combined with numerous expansion cards, enhanced clock stability and sampling rates from 32kHz to 192 kHz—makes the ADA-8 XR the number one choice for your production.

RME Fireface 800

Fireface 800, RME's powerful FireWire audio interface, features 56 channels record/playback, 192kHz sample rate, eight balanced line I/Os, four discrete balanced mic inputs, hi-Z instrument input, headphone out, MIDI I/O, 16 channels of ADAT I/O and one S/PDIF I/O. LTC and video sync optional. No other FireWire interface offers similar low latency, realtime operation. The DSP mixer offers unsurpassed flexibility, with 14 stereo sub-mixes, monitoring and remote control.

2005

Technical Technical

AMPLIFIER TECHNOLOGY

Crown Commercial Audio Series

Crown's Commercial Audio amplifiers deliver legendary Crown quality to the commercial audio industry. These high-value amps provide both 4-ohm and constant-voltage outputs (70V and 100V) for a wide range of commercial install applications. Easily configured for a range of uses such as paging, background music, security and evacuation instructions, these units bring a new level of performance to commercial sound with usable value to the installer.

Grace m902 Headphone Amp

The m902 reference headphone amplifier offers audiophile performance for any critical headphone monitoring application. With a full host of analog and 24-bit/192kHz digital inputs and a pair of unbalanced monitor outputs, the m902 also acts as a precision monitor controller for high-resolution workstation users and mastering facilities. Included is X-Feed™, a carefully designed crossfeed circuit that simulates a loudspeaker listening environment while using headphones. An optional infrared remote control is also available.

Hot House Four Hundred (new IOD version)

Fully differential from input to output with no global feedback and utilizing a split-dual toroidal power supply, this radical new design uses extraordinary advancements in Intelligent Output Device technology, lowering distortion in the critical mid/high frequencies more than a level of magnitude over typical designs. This approach yields immediately apparent dramatic improvements in clarity, definition and musicality, while providing previously unobtainable levels of stability and reliability resulting from the IOD's internal self-biasing and self-protecting nature.

Klein + Hummel PRO A2000

This high-class versatile power amp for studio and sound reinforcement applications has extremely low THD under any load conditions. Other features: a SmartLimiter with temperature control reducing output power up to 10dB as the temperature rises, preventing premature shut-down; overload limiter reducing the output level to maintain a low-distortion output even at 1.5-ohm loads; efficient cooling with four three-speed-controlled fans operating in a push-pull arrangement and an energy saving low-power mode that goes into standby during no-audio-signal conditions.

MC² E45

MC² Audio's E45, rated at 2,250 w/channel into 4 ohms, is built in a 2U chassis and has a switchmode power supply that's capable of delivering high peaks without any perceptible bass "sag", offers very low distortion and is kept within its safe operating area by an "intelligent" limiter. Power is delivered over the entire audio bandwidth, making it ideal for driving high power P.A. systems including subwoofers, packing high power into a compact size.

Peavey CS 4000

Building on Peavey's 40-year pro audio legacy, the CS 4000 power amp is the global standard bearer for workhorse reliability. The CS 4000 benefits from some of Peavey's most significant innovations, including exclusive DDT™ compression/anti-clipping protection and utilizes 14 power transistors per channel and two variable-speed cooling fans. With 4,000 watts bridged (4 ohms) and 1,350 watts per channel (4 ohms), this latest evolution of the CS Series is leaner, louder and lighter than ever.



MIC PREAMPLIFIER TECHNOLOGY

BLUE Robbie

With no ICs and the highest-quality discrete components, this Class-A discrete tube mic/instrument preamp is one of the quietest (-131 dB EIN @ 50 ohms) and most detailed (THD 0.006%) preamps around. There's no switching crossover distortion anywhere in the completely balanced audio signal path resulting in an amazing 34dB headroom before clipping! Robbie's gorgeous design and ease-of-use will make it one of the most valuable tools in your studio.

Focusrite The Liquid Channel

The Liquid Channel can emulate any classic mic pre and compressor in history. Combining radical new analog preamplifier technology with dynamic convolution techniques, the Liquid Channel fuses cutting-edge analog design with lightning-fast SHARC DSP. Augmented by fully digital controls and remote software, it provides the ultimate fluid vintage collection.

GML Model 2032

Heir to over 30 years of GML engineering expertise, the GML 2032 microphone preamplifier/parametric equalizer incorporates the proven functionality of GML's flagship 8200 EQ and 8300 transformerless preamp in a powerful, flexible unit. Complete with instrument input, fine gain adjustment, HPF and insert capabilities, the Model 2032 provides a compact and portable solution for high-resolution studio and remote applications. This transparent Class-A discrete design with internal supply delivers reliability, musicality and precision.

Millennia Media HV-3C

HV-3C offers two channels of Millennia's acclaimed HV-3 mic preamps in a rugged, single-rackspace steel case. As a successor to Millennia's HV-3B stereo mic preamp, the HV-3C adds many desirable new features, including 36 stepped gain positions, an improved power supply, a newly designed front panel and a 24-bit/192kHz analog-to-digital POW-r converter digital output option. Other options are DPA 130 volt microphone inputs and an entirely DC-coupled signal path.

Tube-Tech MMC-1A

The MMC-1A recording channel is a fully loaded mic preamp/multiband compressor that delivers the same outstanding sonic characteristics of all Tube-Tech gear. The MMC-1A features a no-compromise Lundahl transformer-equipped mic preamp with variable input impedance, 69 dB of gain, a high-impedance instrument input and a line-level input. The three-band optical compressor has been designed to provide summing of all three bands while retaining an optimally flat frequency response.

Universal Audio LA-610

The LA-610 brings UA's legendary vintage all-tube luxury sound into a modern channel strip format, combining the 610 mic pre/EQ/DI section and a T4 opto-compressor into a single 1U-rackspace chassis at a groundbreaking price. The 610-tube preamp, DI and EQ is from UA's TEC Award-winning 6176 and is based on the legendary console modules developed by Bill Putnam in the '60s. Countless classics have been recorded using these preamps, noted for their musical character and warmth.

2005

SONY

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Sony Pro Audio is honored with the 2005 TEC Award nomination of the Sony Oxford Plug-in Restoration tool. We congratulate this year's nominees and winners and are proud to be among them.

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Plugins



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Technical

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Technical

MICROPHONE TECHNOLOGY/ SOUND REINFORCEMENT

Audio-Technica AT892 MicroSet

With a capsule diameter of just 2.5 mm, Audio-Technica's AT892c MicroSet provides the ultimate in low-profile, high-performance audio. The new quality/wearability standard for micro-headset technology, this innovative omnidirectional condenser headworn mic offers an ergonomic under-ear design for an ultra-secure, comfortable fit. Frequency response: 20 Hz-20 kHz. Available in terminations for A-T and other manufacturers' wireless systems, the MicroSet comes with two windscreens, two element covers, moisture guard, cable clip and case.

Audix i-5

The i-5 is a professional dynamic instrument microphone designed for a wide variety of live sound and studio applications. Characterized with a cardioid pickup pattern and frequency response of 50 Hz to 15 kHz, the i-5 is ideal for snare, toms, percussion, electric guitar cabs, brass and acoustic instruments. Clear, accurate, and able to handle sound pressure levels in excess of 140 dB, the i-5 can also be utilized for speech and vocals.

Electro-Voice RE 410

This handheld condenser was designed for vocalists, yet has the versatility, smooth response and dynamic range to handle any application. The RE 410's crisp high-end and warm proximity effect is combined with a slight amount of "air" in the 5k to 10kHz area, enhancing the sound without adding stridency. Its cardioid pattern provides great rear rejection and a smooth off-axis response that's perfect for performers who tend to "wander" around the mic.

Sennheiser e900 Series Backline Mics

The 900 Series backline mic series was a response to the very successful 900 Series handheld microphones. All 900 Series microphones feature powerful transparent sound, are highly insensitive to handling noise and have excellent transient response and feedback rejection. Tight and uniform polar patterns, tighter manufacturing tolerances and gold XLR pins are common to the entire line. Targeted to professional musicians, P.A. rental companies and rehearsal studios, the 900 Series is optimized for all measurable parameters.

2005

Technical

The logo for the Technical Engineering Council (TEC) features the letters 'TEC' in a white, sans-serif font inside a yellow circle, which is set against a dark blue background.

Technical

MICROPHONE TECHNOLOGY/STUDIO

AKG C414B-XLS/C414B-XLII

AKG's "NeXt Generation" five-pattern C414B-XL mics set new standards for useful features, improved technical specifications and ease of use, but with their legendary sonic character unaltered. Precision-built in Vienna, Austria, the C414B-XLs boast an unmatched combination of low-noise, high sensitivity, wide dynamic range, high SPL capability, incredible versatility and high value. The C414B-XLS is designed for accurate, beautifully detailed reproduction of all acoustic instruments; the C414B-XLII's unique capsule tuning delivers smooth, yet omnipresent, vocals.

Audio-Technica AT2020

Audio-Technica's stringent quality/consistency standards set the AT2020 apart from other mics in its class. Its low-mass diaphragm is custom-engineered for extended frequency response and superior transient response. With rugged construction for durable performance, this condenser mic offers a wide dynamic range and handles high SPLs with ease. The AT2020 operates on 48V phantom power; its frequency response is 20 Hz to 20 kHz. The mic comes with a pivoting standmount and a protective pouch.

Earthworks DK25/R DrumKit System

With only three precision microphones, the Earthworks DrumKit™ System will provide a spectacular drum sound. The "recording" version (DK/25R) has two omni mics for overheads, one cardioid mic for kick drum and a KickPad™ housed in a beautiful wooden case. The "live sound" version (DK25/L) has three cardioids and a KickPad in a road-ready metal case. Also sold separately, the KickPad is a mic level processor for an instant kick drum sound.

RØDE NT2-A

The NT2-A represents the evolution of RØDE and a revolution in recording microphone technology. No other microphone delivers the same combination of structural, electronic and acoustical engineering at anywhere near the price. The original NT2 became the microphone of choice worldwide for the home/project studio revolution, and the "tone" behind some of the most successful recordings of the last decade. The RØDE NT2-A, unequalled in features, performance and construction, is destined to set the new standard.

Royer SF-24

Royer's SF-24 phantom-powered stereo ribbon mic offers the same sonic performance as the company's SF-12, but adds Active Series technology for impedance-matching and 14 dB greater sensitivity (-38 dB). Like the SF-12, the SF-24 is a stereo coincident ribbon mic based on a Bob Speiden design with two matched "microphones" placed one above the other, each aimed 45 degrees from center.

Telefunken R-F-T M16 MkII

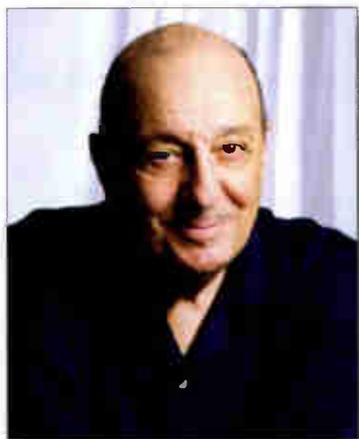
Telefunken USA now offers an affordable mic incorporating the same tube technology and craftsmanship as its pricier models. The handmade, multi-pattern R-F-T M16 offers high-end sonic performance and features a circa-1980, new old-stock Phillips JAN 12AX7WA tube and dual gold-sputtered, 6-micron center-contact capsule. The system includes a remote-control, a nine-polar-pattern power supply, shockmount, 25-foot cable and wooden mic box.

2005

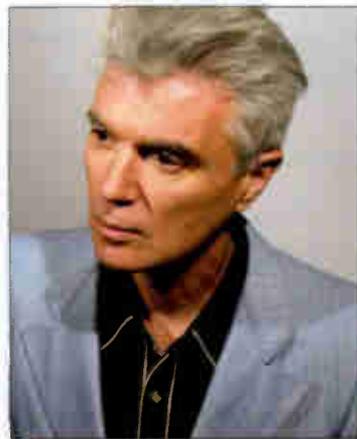
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Technical

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Technical

WIRELESS TECHNOLOGY

AKG WMS 400

The WMS 400 is the first wireless mic system to offer setup time that is comparable to hardwired systems: In less than one minute, the WMS 400 is ready to use. An automatic frequency-selection function inside the SR400 diversity receiver scans the crowded wireless spectrum, quickly identifying interference-free channels. The transmitter's frequency is set "automagically" via an infrared data link. The Rehearsal function automatically analyzes system performance and indicates potential problems before the event.

Audio-Technica 2000 Series

Audio-Technica's innovative 2000 Series frequency-agile True Diversity UHF wireless delivers professional performance unheard of in its class. With this breakthrough series, Audio-Technica makes easy setup, automatic frequency scanning, True Diversity reception, user-selectable channels and other advanced features affordable as never before. For those using multiple wireless systems simultaneously, the 2000 Series offers another ease-of-use standout: Any of its 10 channels may be used together, eliminating confusing frequency groups and other frequency coordination problems.

Lectrosonics Venue Receiver

The Venue Receiver combines a flexible modular construction (up to six channels in one rackspace) with award-winning Digital Hybrid Wireless™ technology for pristine audio quality and rock-solid RF performance. Three different diversity modes, including SmartDiversity™, OptiBlend™ and frequency diversity, can be mixed and matched within a single VRM master unit. Computer control via RS-232 or USB allows remote programming and monitoring of all receiver functions. Compatibility modes allow use with certain analog transmitters.

Mipro MA909

A breakthrough in the traditional concept of designing wireless P.A. systems, the MA909 wireless mixer combines the convenience of a small P.A. system with the power of a conventional wired sound system. The system consists of the MA909 wireless receiver mixer and an interlinking transmitter that send signals out to built-in or outboard receiver modules that connect to powered loudspeakers to eliminate the need for all interconnecting cables.

Shure SLX Series Wireless

The SLX Series is designed to give sound installations and working bands wireless tools that can be set up quickly and used confidently. Innovative features include automatic setup (auto frequency scan and transmitter setup), exceptional wireless clarity, patented Audio Reference Companding for crystal-clear sound beyond the limits of conventional wireless technology and legendary Shure microphones. SLX supports 20 compatible systems across multiple UHF frequency bands.

Zaxcom StereoLine Digital Wireless

The first broadcast-quality wireless mic that transmits two full bandwidth audio channels with one receiver and one transmitter using one 200kHz RF channel, StereoLine sounds like a hard-wired mic because Zaxcom uses 100-percent digital modulation and has eliminated the use of noise reduction, companding and emphasis/de-emphasis. Other features include encrypted transmission, digital dropout protection, transmitter remote control and no intermodulation. The unit has been designed for broadcast, theater and general film/television applications.

2005

proud to be part of the Mix

Congratulations to the Mix Foundation
for Excellence in Audio and all of our peers
for over 20 years of audio innovation.

MILO 120 - a 2005 TEC Award Nominee

Our MILO 120 high-power expanded coverage curvilinear array loudspeaker has been nominated to receive a 2005 TEC award in the category of Outstanding Technical Achievement, Sound Reinforcement Technology.

Meyer Sound has received 23 nominations in the 21 years the TEC has been awarded, and has won five times, most recently last year for the MILO high-power curvilinear array loudspeaker.



With its 120 degrees of horizontal coverage and 20 degrees (nominal) of vertical coverage, the self-powered MILO 120 loudspeaker is primarily intended as a downfill loudspeaker for MILO arrays. MILO 120 has seen enthusiastic acceptance from the ever-growing list of sound companies and installations relying on MILO for their main arrays. Tours ranging from Rod Stewart to Avril Lavigne to The White Stripes have found MILO 120 the perfect complement, maintaining even coverage without losing the smooth, extended high-frequency response for which the MILO family is renowned.

Meyer Sound TEC Award Nominations

- 1985 833 Studio Monitor
MSL-3 Loudspeaker
- 1986 SIM® Source Independent Measurement*
CP-10 Equalizer
- 1987 MS 1000 Amplifier
- 1990 HD-1 Studio Monitor*
- 1992 VX-1 Equalizer
DS-2 Subwoofer
SIM II Audio Analyzer
- 1993 MSL-2A Loudspeaker
- 1994 MSL-5 Loudspeaker
- 1995 HD-2 Studio Monitor
- 1996 MTS-4 Loudspeaker
- 1997 CQ-1/CQ-2 Loudspeaker
- 1998 MSL-6 Loudspeaker
SB-1 Loudspeaker
HM-1S Studio Monitor
- 1999 PSW-6 Cardioid Subwoofer*
- 2000 UPM-1P Loudspeaker*
- 2001 X-10 Studio Monitor
- 2002 M3D Loudspeaker
- 2004 MILO® Loudspeaker*
- 2005 MILO 120 Loudspeaker

*TEC category winner



Technical

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Technical

SOUND REINFORCEMENT LOUDSPEAKER TECHNOLOGY

EAW KF850Zr

The Z Series upgrade for EAW's KF850 Virtual Array loudspeaker includes the radial phase plug developed for the KF750 to improve midrange vocal reproduction. The HF section adds a new neodymium Orbital Magnet Array compression driver and new HF horn. The "r" (road) version has a top stacking pad and a recessed bottom area to facilitate stable ground-stacking; an "f" (flyable) version is also available as is a bi-amp crossover kit and a dual-18 subwoofer.

JBL VerTec VT4888DP

The VT4888DP three-way midsize line array, the first product in JBL Professional's new self-powered DP Series, was co-developed with Harman Pro sister companies Crown and dbx. JBL DrivePack™ power modules provide robust amplification, featuring Crown's patented BCA technology and Class-I circuitry. The standard dbx input module features onboard digital signal processing technology. With optional network input modules for remote control and monitoring, the VT4888DP is a HiQnet™-compatible product.

L-Acoustics KUDO

KUDO is a new generation of line source array with unprecedented flexibility, embodying the paradigm shift that all sound designers have been waiting for: Revolutionary K-Louver Modular Directivity and DOSC Waveguide Technology. Wavefront Sculpture Technology can now be performed in one plane while directivity is modified in the perpendicular plane; a significant evolution in L-Acoustics pioneering WST technology.

Meyer MILO 120

A variation on the TEC Award-winning MILO high-power curvilinear loudspeaker, the self-powered MILO 120 is a compact, lightweight four-way system that provides 120 degrees of horizontal and 20 degrees of vertical coverage. The MILO 120 loudspeaker is the perfect downfill complement for standard MILO or M3D line array loudspeaker systems, or in other fill applications that can be satisfied by one or two cabinets. MILO 120 can also be used by itself to form wide coverage arrays.

QSC ISIS Wide Line

The ISIS Wideline line array speaker system is a full-range (55 to 18k Hz), wide-coverage line array. It has a three-way, selectable bi-amp/tri-amp design with selectable midrange frequency shading for more coherent pattern control and better intelligibility. It combines dual 380-watt, 10-inch, long-throw LF speakers and a 1.4-inch exit neodymium compression driver, mounted on a proprietary multiple aperture diffraction-slot for wide dispersion.

Renkus-Heinz STLA/9

At 190 pounds, the STLA/9 is the lightest self-powered high-output line array module available. Its patented CDT1.5 CoEntrant transducer was developed with the Isophasic Plane Wave Generator, which controls vertical dispersion from 350 to 20k Hz because it operates equally well with high-frequency "rays" and midrange "waves." Combined with the wideband point-source CDT1.5, this unique approach provides true line array performance. The digital PM-3 PowerNet Intelligent Amplifier includes speaker-specific signal processing.

2005

**TASCAM and the GigaStudio team
are honored to be nominated for
a TEC Award.**



GIGASTUDIO™ 3.0



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World Radio History

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Aviom's Monitor Mixing Systems Help You Perform At Your Very Best.

Your monitor mix is your reference... don't let someone else get it wrong. Aviom has solved performance mixing problems for more than 35,000 users worldwide.

"The Aviom Monitoring System has revolutionized our band. The dynamics of the band have greatly increased. We can play soft passages and still hear one another. We play more musically and better in tune. Aviom has delivered a monitoring system that helps us play our very best!"

Kenn Hughes - Musical Director for Denver & The Mile High Orchestra

AVIOM

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"Any sufficiently advanced technology
is indistinguishable from magic."

-Arthur C. Clarke



Roland

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Here's to dreaming big and pushing the envelope.
Roland congratulates the 2005 TEC Award nominees.

Technical



Technical

STUDIO MONITOR TECHNOLOGY

ADAM Audio P33-A

The P33-A provides the advantages of ADAM's popular S3-A design at a lower price. Like the S3-A, one woofer acts as a full-range driver with the second woofer joining it below 150 Hz. This unusual approach effectively doubles the area and power of the woofer when it needs to respond to deeper frequencies. The P33-A is shielded and has three 100W amplifiers to deliver outstanding dynamic performance. It can be used either horizontally or vertically.

Blue Sky MediaDesk

MediaDesk™ is a compact 2.1 or 5.1 full-range monitoring solution designed specifically for critical monitoring on the desktop. Ideal for computer-driven audio recording/production in a close-field environment (typically less than one meter), MediaDesk combines two Blue Sky ultra-compact amplified satellite speakers with a complementary powered subwoofer. The company's innovative approach to answering current trends with a steadfast commitment to quality has helped revolutionize industry-reference standards while offering unprecedented value.

Dynaudio Acoustics BM5A

The BM5A's compact size is no disguise for its remarkable performance. Self-powered and loaded with matched Dynaudio transducers, it delivers exquisite clarity and performance that is characteristic of all Dynaudio Acoustics studio monitors. Two 50-watt amps drive a 6.9-inch woofer and 1.1-inch soft-dome tweeter, respectively, providing a uniform 50 to 21k Hz response in every studio environment where space is limited and budget a consideration.

Genelec 8050A

This bi-amplified active monitor system is designed for critical monitoring where wide frequency response and high SPL are required. At the core of the 8050A's design is the all-aluminum Minimum Diffraction Enclosure™ technology, which incorporates an Advanced Directivity Control Waveguide™ carefully matched with advanced electronics, the latest driver design, newly designed reflex port and integrated Iso-Pod yielding the lowest possible distortion across its entire operating frequency spectrum.

JBL LSR6325P

The LSR6325P provides ultra-accurate response and exceptional SPL capability in a compact form factor. The bi-amplified design is based on a 5.25-inch high-excursion LF transducer powered by a 100-watt RMS amplifier and a 1-inch titanium-composite HF transducer powered by a 50-watt RMS amplifier. JBL Professional LSR Linear Spatial Reference design provides greater accuracy at the mix position, making the LSR6325P ideal for critical stereo and surround sound production.

Tannoy Ellipse iDP

Ellipse iDP™ is a stunningly versatile intelligent active monitoring system, combining the unique Tannoy Dual Concentric™, WideBand™ technology with the latest cutting-edge digital processing. By incorporating DSP technology, networking intelligence and Class-D digital amplifiers, along with the company's renowned acoustic expertise, Tannoy has established a new level of performance and operation convenience in studio monitors. Ellipse iDP™ studio monitors provide the professional user with complete control over the entire monitoring operation.

2005

Technical

The logo for the TEC Awards, featuring the letters 'TEC' in a stylized font inside a circular emblem.

Technical

MUSICAL INSTRUMENT TECHNOLOGY

E-mu Emulator X Studio V. 1.5

Emulator X Studio Desktop Sampling System offers musicians and engineers unrivalled synthesis and over 50 patented Z-Plane morphing filters that deliver hands-on control down to the sample level, as well as unprecedented tools for automated sampling and preset creation. The Emulator X Studio hardware features premium 24-bit/192kHz A/D and D/A converters (120dB SNR), comprehensive SMPTE, word clock and MTC sync, two pre-amps designed by Ted Fletcher, hardware-accelerated effects and mixing, and much more.

Garrigan Personal Orchestra 2nd Edition

Personal Orchestra includes a comprehensive orchestral sample library, Native Instruments Kontakt sample player, GenieSoft's Overture™ LE notation program, Cubasis VSTPC and Ambience reverb. Features include samples of all major symphony instruments—strings, brass, woodwinds, and percussion—as well as instruments not found in other orchestral libraries, such as a Steinway concert grand, Stradivarius violin, Wurlitzer and Venus concert harps, Haynes flutes, Heckel bassoons, a Mustel celeste and more.

Line 6 VariAx Acoustic 700

The world's first acoustic modeling guitar, the VariAx Acoustic 700 was developed to create the ultimate acoustic experience for guitarists who require mics or pickups to amplify or record acoustic guitar. It delivers 16 detailed acoustic instrument sounds including vintage steel-string, nylon-string classical, resonator and arch-top guitars, all with phenomenal feedback-resistance, unique tone-shaping options and instant access to alternate tunings. The guitar features a set-in mahogany neck, chambered mahogany body and natural finish cedar top.

MOTU MX4™

Inspired by legendary subtractive synthesizers, this studio plug-in powerhouse combines several synthesis techniques in a unified, hybrid engine delivering fresh and vintage sounds alike. As you explore its hundreds of presets, the MX4 will become your "go-to" instrument. Fat basses, nasty leads, analog pads, vintage electronica—all at your fingertips and conveniently saved with your host application projects for instant recall. Tweaking sounds is easy, but with a depth and sophistication true synth programmers will appreciate.

Roland V-Pro TD-20S V-Drums

With the V-Pro™ Series TD-20S-BK, Roland improves upon the industry standard V-Drums® starting from the ground up, with improved mesh-head V-Pads™, highly acclaimed V-Cymbals™ and innovative new V-Hi-Hat for complete playability. At the heart of this flagship set is the TD-20 module with more than 500 new sounds and functions, improved dynamics and sensitivity, CompactFlash storage and in-depth V-Editing.

Tascam GigaStudio 3

The GigaStudio 3 sampler is available in three versions: Orchestra, Ensemble and Solo. All offer near-unlimited polyphony, 24-bit/96kHz resolution, ReWire support, VST hosting, real-time convolution modeling and a new look and feel for improved workflow. Also standard in 3 are features that have made GigaStudio a favorite of pros everywhere, such as disk streaming, ultralow latency and a massive library of available sounds.

2005

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Technical

Technical

SIGNAL PROCESSING TECHNOLOGY/HARDWARE

BSS Soundweb London BLU-80

This integrated system solution heralds a new age in DSP system processing. The Soundweb London family builds on the success of the original Soundweb system, but adds more flexible and enhanced I/O configuration, dual-redundant CobraNet audio networking with greater network capacity and matrix sizes, double the DSP of the Soundweb 9088ii processor, a new core system design, plus integration of control and monitoring of Crown's CTs Series of amps using TCP/IQ PIP cards.

Empirical Labs Lil FrEQ

Instead of daisy-chaining EQs and frequency processors, Lil FrEQ crams most of what an engineer needs into one single-height box. Features include HP filtering, high/low-shelving EQ, four sections of parametric EQ (with ultra-low 0.007% THD), and a multiband parametric dynamic equalizer that combines filters with a compressor-like circuit to control sibilants. Its three outputs include a Class-A transformer output for vintage-style soft saturation and "beefy" low end.

Eventide H8000A

The culmination of more than 30 years of crafting groundbreaking effects, the H8000A features Eventide's best 1,588 preset algorithms and more processing power than its predecessor, the Orville. The H8000A offers Monolithic Tandem™, which allows both processors to operate together, facilitating large complex algorithms, including 5.1 reverb and effects up to 96k Hz. The H8000A offers four channels of analog I/O, four channels of AES/EBU, ADAT as well as S/PDIF and word clock I/O.

Lake Mesa Quad EQ

An alternative to traditional EQ, the Mesa processor provides revolutionary equalization technology including Lake's asymmetrical Mesa Filter and the perfect-summation Ideal Graphic EQ. Each channel of processing uses "EQ Overlays" to provide a new realm of parametric control. Additionally, each processing channel can be assigned to "groups," providing virtual master controls across a distributed Ethernet-based network of processors. The Lake Controller provides a wireless user interface, enabling instant updates to any processor on the network.

Oram Hi-Def 4T Memory EQ

The first product from Oram Digital Developments—a division of Oram Pro Audio—is a digitally controlled version of the Hi-Def EQ, famous in studio and mastering rooms around the world. Providing a pure analog signal path, MIDI digitally controlled with 105 memories of all functions on the control panel, this British equalizer confirms the title earned by John Oram over many years. Made in England with a two-year warranty.

TC Electronic Mastering 6000

Mastering 6000 is the 4-engine mastering processor based on the company's award-winning multichannel processing platform, System 6000. Included is a custom set of precise timing and high-resolution digital signal processing tools designed to service the needs of discerning mastering engineers around the world, engineers producing high-quality audio for CD, DVD, SACD and film. Mastering 6000 has a license-based structure, which enables it to be augmented with optional processing tools.

SIGNAL PROCESSING TECHNOLOGY/SOFTWARE

Antares Auto-Tune 4

Universally praised as the worldwide standard in professional pitch correction, Auto-Tune 4 corrects intonation problems in vocals or solo instruments in real time without distortion or artifacts, while preserving all of the expressive nuance of the original performance. Whether to save studio and editing time or that otherwise once-in-a-lifetime performance, ease the frustration of endless retakes or to create striking special effects, Auto-Tune 4 is the tool of choice.

McDSP Channel G

Channel G is a sophisticated console strip featuring expander/gate, compressor/limiter, equalizer and filter sections, form-fitted for the Digidesign ICON worksurface. Modes for music, post-production and models of the world's most popular analog mixing desks are provided. Additionally, Channel G includes a powerful surround compressor/limiter consisting of LR, C, LsRs and LFE compressor sets. Each compressor/limiter can key from, and be linked to any of the compressor sets.

Sony Oxford Restoration Tools

Designed for Pro Tools users (HD/Accel/Mix/LE), the Sony Oxford Restoration Tools plug-ins offer a suite of restoration processing for audio professionals. DeBuzz features a strong and weak mode for minimal intrusion into the signal. DeNoise captures a noise fingerprint or can track it automatically. The DeClick tool combines DeClick and DeCrackle functions; unlike other de-clickers, it can remove large pops and clicks, right through to tiny crackles, all within one plug-in.

TC Electronic MD3 Stereo Mastering Package

MD3 Stereo Mastering package for PowerCore brings two professional production and mastering tools (previously only available in System 6000) to the realm of DAWs. Integrating smoothly with VST or AU-compatible applications for music and post-production, MD3 includes multiband dynamics for true dual-mono and stereo dynamics processing in three bands and brickwall limiter for everyone who is concerned with preserving the audio quality for the end listener.

Trillium Lane Labs TL Space

TL Space is the ultimate Pro Tools reverb for music and post-production applications. From the largest concert hall to the densest plate reverb, TL Space delivers the pristine sound of natural reverb spaces with the familiar controls used in high-end hardware reverb units. By combining the sampled acoustics of real reverb spaces with advanced DSP algorithms, TL Space offers stunning realism with full control of reverb parameters in mono, stereo and surround formats.

Waves L3 Multimaximizer

The world's first multiband auto-summing peak limiter, L3 differs from conventional wideband and multiband limiters by using linear phase crossover filters to divide the audio spectrum into five bands. Its PLMixer™ then uses psychoacoustic criteria to intelligently decide how much attenuation to apply to each band so all available headroom is used. Intermodulation is minimized and overall loudness is maximized, and brickwall limiting is still maintained—all while retaining the simplicity of a single master threshold control.

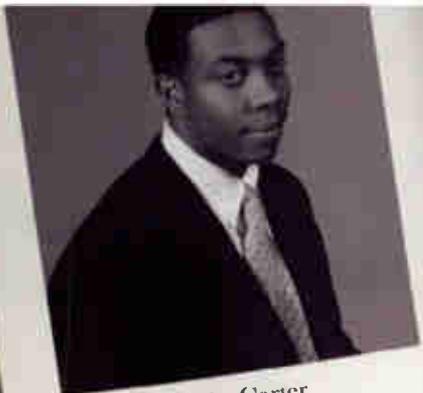
2005



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Mandy Adams



Jake Carter



Jenny Smith



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Technical



Technical

WORKSTATION/RECORDING TECHNOLOGY

Apple Logic Pro 6.5

Logic Pro 6.5 is the complete professional solution for music creation and audio production. It combines an award-winning sequencing and audio workstation application with a comprehensive set of studio-quality software instruments and audio effect plug-ins like Space Designer. Logic Pro 6.5 features optimization for the PowerPC G5 processor and seamless integration with Mac OS X, forming a highly productive system that changed the way music is composed, recorded, edited and mixed.

BIAS Peak 4.1

Peak offers stereo audio editing and processing capabilities along with support for popular audio formats. Version 4.1 also includes Roxio Jam Red Book—standard CD burning software for Mac OS X, and SFX Machine LT, a limited edition of the multi-effects sound design plug-in. The addition of Jam to Peak allows users to include track indices, names, ISRC codes (International Standard Recording Code) and additional information necessary for producing commercial replication-ready CDs.

Cakewalk SONAR 4 Producer Edition

SONAR Producer Edition has a well-earned reputation for delivering powerful production tools in a fast, streamlined user interface. With SONAR 4, Cakewalk has added powerful new recording, editing, comping and navigation tools that optimize workflow for today's professional. In addition, V. 4 combines innovative surround and AV capabilities along with precise engineering tools, making SONAR 4 Producer Edition the definitive audio production environment on the Windows platform.

Digidesign Pro Tools 6.7

With Pro Tools 6.7 software, MIDI sequencing capabilities are more comprehensive than ever, while MIDI recording, editing and mixing features are still as easy to work with as audio. The audio and MIDI feature set in Pro Tools 6.7 is greatly expanded to deliver tempo-dependent audio placement, tempo-dependent automation, graphic tempo editing, precise control of meter changes, MIDI step input, enhanced support for instrument plug-ins, MIDI Detective and Beat Detective LE.

MOTU Digital Performer 4.5

Digital Performer lets users record, edit, arrange, mix, process and master MIDI and audio tracks simultaneously to produce musical recordings, soundtracks for film and television and other audio production tasks. Version 4.5.2 adds many new features, including plug-in latency compensation, Beat Detection Engine, MasterWorks EQ, dynamic CPU management and enhanced Pro Tools support.

Steinberg Nuendo 3

Nuendo 3 is the center of Steinberg's pro system for creating audio for film, television, video or games. Key features include 32-bit/384kHz recording, 12-channel configurable surround, OMF, AES 31, Open TL, TCP/IP networking, and advanced MIDI and scoring features such as pitch shift/time stretch, play order track and unlimited undo. Nuendo also includes comprehensive networking and routing, configurable workflow, full plug-in, virtual instrument and external hardware implementation, post-production edit mode, and much more.

2005

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Technical



Technical

SOUND REINFORCEMENT CONSOLE TECHNOLOGY

Digidesign VENUE

VENUE is Digidesign's innovative digital live sound mixing and production system, purpose-built for the stringent reliability and quality requirements of modern sound reinforcement. The system components are modular and scalable, allowing configuration to match user needs perfectly. Multiple redundant subsystems, Pro Tools plug-in support, outstanding sound quality, comprehensive snapshot capabilities and integrated Pro Tools recording and playback options make VENUE a powerful live sound solution for venues and tours.

InnovaSON Sy48

The Sy48 digital mixing console takes its feature sets from the successful large-format Sy80 and packages them in a compact and lightweight stand-alone surface. Fitted with 48 freely assignable faders, Sy48 can mix up to 72 channels (all with full processing) into 40 discrete bus outputs. In addition to the 8x8-channel audio cards fitted internally, Sy48 can access up to two remote stage boxes connect via co-ax, optical fiber or Ethernet.

Mackie TT24

This 56x45, 24-bit/96kHz-capable digital live console features 100mm motorized faders, onboard analog and digital I/O, full channel metering, digital recall, EQ, dynamics and effects. Standard are 24 mic/line inputs with 4-band EQ/comp/gate, eight line inputs with 4-band parametric EQ, left/right-C/mono outs with 4-band parametric EQ and comp/limiter, 12 aux sends with 4-band parametric EQ and comp/limiter, eight groups with 10 assignable 4-band parametric EQ and comp/limiters and eight matrix outputs with delay compensation.

Midas Siena

Siena puts Midas' experience in building dual-purpose consoles into a compact package. Built on the proven Verona platform, it combines superb audio performance with increased functionality. The bus structure has been redesigned to be more appropriate for monitor use and features a powerful logic-controlled solo system, switched inserts on outputs and the Solo Tracking System. Siena maintains the familiar ergonomic layout of all Midas consoles making navigation around the control surface quick, easy and intuitive.

Soundcraft GB8

Available in frame sizes from 16 to 48 channels, each with four full-function stereo channels and four stereo returns, the GB8 is designed for installations such as churches and performance venues, or for small touring sound systems. The dual-mode topology allows the GB8 to be used on FOH or monitor duties, with fader control of group or aux outputs. Additional features include a meter bridge with three LED meters that closely emulate the ballistics of VU meters.

Yamaha PM5D

The PM5D features a self-contained design with 64 channels of superior dynamic control, 24-bit/96kHz audio with 32-bit internal processing, eight internal stereo multi-effects processors, multiple output configurations and analog-style operation. The console includes 25 user-defined keys, scene-based automation, motorized faders and 28x8 matrix system for cue monitor mixes or zone level control. Four slots accept I/O and effects plug-in cards, and dedicated ports enable cascading of up to four Yamaha mixers.

2005

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Technical

Technical

SMALL FORMAT CONSOLE TECHNOLOGY

Allen & Heath WZ³16:2

WZ³16:2 shares the new mic preamp design and advanced grounding scheme of the third generation of compact MixWizard mixing consoles, further enhancing the sonic quality of the well-established versatile functionality and renowned build quality of the range. Also sporting a stylish new look, the WZ³16:2 features a dedicated mono output fader with innovative mode for control of aux-fed subs, individual phantom power switches and internal configuration options for user convenience.

Digidesign Command|8

Digidesign Command|8™ is a USB-based control surface for Pro Tools TDM and LE that puts integrated, tactile manipulation of Pro Tools sessions at users' fingertips. Command|8's touch-sensitive moving faders, automatable rotary encoders, large LCD display, and dedicated transport controls provide outstanding visual feedback and hands-on control. It also features a robust USB/MIDI interface and stand-alone MIDI controller mode enabling simple mapping of Command|8's controls to third-party MIDI applications and devices.

Mackie Digital X Bus X.200

Mackie's Digital X Bus console represents an evolutionary jump for compact, powerful and affordable mixing systems. Features include two 15-inch touchscreen flat-panel monitors, up to 192kHz operation (144 simultaneous audio streams at 96 KHz), 32-bit floating point processing, expandable analog or digital I/O options and Mackie Control Universal control surface emulation with virtual overlays for any software DAW: Pro Tools, Logic Pro, Nuendo, Cubase, SONAR and more.

Mackie Onyx 1640

This compact 16-channel (16 mono mic/line inputs) analog mixer offers four buses, a 4-band sweep mid EQ, direct outs on each channel and a rotatable I/O pod for rack or desktop use. An optional FireWire card lets users output a combination of direct outputs from every input channel and the L/R mix directly into a FireWire-equipped computer and, at the same time, return two channels of computer audio back to the mixer for monitoring through the control room/phones matrix.

Soundcraft/UREI 1620LE DJ Mixer

Soundcraft has reintroduced the UREI range of DJ mixers. The 1620LE has all the sonic qualities of the original UREI 1620 faithfully retained. Features include six input channels: two phono and four aux matrix inputs (three line and one mic input), available with optional phono, line or mic options. Also standard are headphone monitoring of any input, balanced house and booth master volume controls, and 2-band EQ on the master output. The unit has gold-plated connectors for quality connections.

SPL MixDream

MixDream is a cascadable, 16x2 analog outboard mixer in a two-rackspace format. Any DAW or digital console can be expanded with active analog stereo summing and (16 balanced) insert functionality while retaining the entire scope of computer automations. The MixDream discrete Class-A technology is based on a 60-volt rail ($\pm 30V$), providing a low noise level of -97 dBu (A-weighted, all channels active) and a dynamic level of over 125 dB.



LARGE FORMAT CONSOLE TECHNOLOGY

Digidesign ICON

The Digidesign ICON Integrated Console Environment redefines the state-of-the-art in recording and mixing technology. Systems are completely scalable and feature the flagship D-Control or medium-format D-Command worksurface, both offering comprehensive touch-sensitive controls and visual feedback. Recording, editing and mixing functions are fully integrated with the world-standard Pro Tools DAW, enabling the user to work directly with its mix engine. Modular Pro Tools|HD interfaces provide all analog and digital I/O, completing the integrated console environment.

Fairlight Constellation-XT

Fairlight follows a development maxim of "more for less." Constellation-XT provides more features, more channels and more integration, at a lower cost than any other manufacturer's component system, combined with innovations such as OLED display technology. A journalist recently remarked that "the bang-for-your-buck, price vs. performance ratio of the Constellation is simply staggering"—a testament to technology resonating with customer aspirations. Headquartered in Sydney, Australia, Fairlight is celebrating its 30th anniversary in 2005.

Lawo mc² 66

The mc² 66's excellence comes from its conceptual design: one of the largest audio matrices, the highest quality signal processing in every channel and sophisticated redundancy arrangements, from mic input to program output. Its compact DSP core with 512 DSP channels underlines the enormous capability. The control surface with its graphical support makes this the ideal tool for ambitious productions. Flexibility of external control, sophisticated audio-follow-video and sequence automation guarantees the flexibility needed for live/studio situations.

Oram Series 4T

This range of consoles feature complete restyling with a sleek body kit. The consoles are manufactured using enhanced robotic technologies in England. The 4T incorporates electronic design changes made to satisfy the experience we gained from the Series 24. This product represents the best value 24-bus console in the market and from \$38,500 for 24 tracking channels, provides 58 channels in remix. Made in England with a 2-year warranty.

Solid State Logic AWS 900

With over 100 sold, the Solid State Logic AWS 900 Analogue Workstation System combines the benefits of SuperAnalogue™ processing and sophisticated digital control to provide a complete solution combined with the use of DAWs. The AWS 900's Total Recall™ memorizes the position of analog controls for later reset. The AWSomation™ option is a fully featured automation package developed from SSL's renowned G and K Series automation with a feature set designed specifically for the AWS 900.

Studer Vista 8

Vista 8 culminates over 47 years of Studer console experience and 12 years with digital desks. Vista 8 is specifically designed for all "live" broadcast and production applications. Studer's stunning Vistonics™ user interface has been enthusiastically accepted by operators around the world, having returned familiar analog-like channel strip operation to a digital console. A completely redundant operating system and legendary Studer audio and construction quality complete this highly configurable multiformat console.

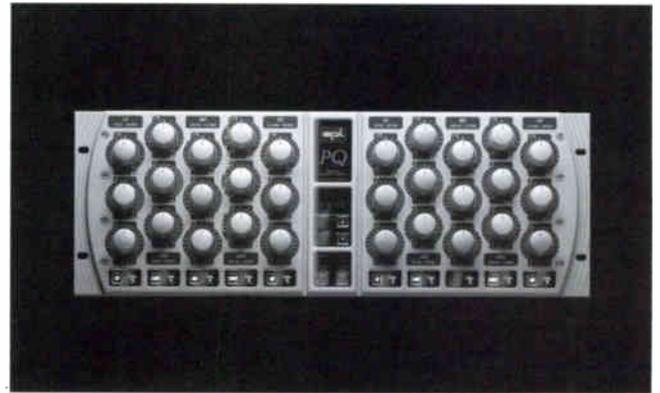
2005



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Beneficiaries '05



HOUSE EAR INSTITUTE

Since 1989, 50 percent of the proceeds from the TEC Awards have been contributed to the House Ear Institute of Los Angeles, which together with Mix magazine, established the Hearing Is Priceless (now Sound Partners) hearing conservation program.

The House Ear Institute and its Sound Partners™ hearing conservation program extends its sincere appreciation for your generous support of the Mix Foundation. Your contributions are vital to our progress in expanding our educational outreach among the audio community and its listening audience.

Support from the TEC Awards this past year provided our Sound Partners program with the necessary resources to expand the distribution and availability of educational materials, such as brochures, fact sheets and online information, tailored for audio and music professionals. It also gave us the ability to present more hearing conservation workshops and screening programs to the audio community than anytime during the program's eight-year history. The TEC Awards support also was instrumental to the launch of the Institute's groundbreaking consumer awareness campaign for teens and young adults who are at high risk for noise-induced hearing loss.

We are proud of the fact that since its inception in the fall of 1997, the Sound Partners program, backed by world-renowned scientific advancements at House Ear Institute, has educated tens of thousands of audio and music professionals about the best options for minimizing the risk of permanent hearing loss. It is encouraging that each year we witness an increased awareness and concern among industry professionals about preventing noise-induced hearing loss, a permanent form of hearing impairment.

While the program has achieved significant results, much work still needs to be done to educate more of your colleagues and the listening public. Your continued support and public advocacy is key to our future success.

The House Ear Institute congratulates this year's TEC Award nominees for their extraordinary contributions to the world of sound, and thanks everyone for their generosity to the Mix Foundation.

Founded in 1946, the House Ear Institute is a non-profit organization dedicated to advancing hearing science through research and education to improve quality of life. For more information about the House Ear Institute and its Sound Partners program, call (213) 483-4431; send an e-mail to soundpartners@hei.org; or visit our website at www.hei.org. You can also visit us at the AES Convention in Booth #478.

AUDIO ENGINEERING SOCIETY EDUCATIONAL FOUNDATION

Ten percent of the evening's proceeds were given to the AES Educational Foundation. The Audio Engineering Society Educational Foundation has named the recipients of its educational grants for the 2005-06 academic year. The Foundation was established in 1984 to encourage the entry of talented students into the profession of audio engineering and related fields. Grants for graduate university studies with emphasis on audio topics are awarded annually.

Grants were awarded to nine students this year. **Brian Eric Anderson** earned B.S. and M.S. degrees at Brigham Young University and is now studying towards a Ph.D. in Acoustics at Pennsylvania State University. **John Brady** has a B.A. in music from Brigham Young University and will study for an M.S. in Acoustics at Pennsylvania State University. **Ryan Hansen** has a B.A. in Music and a BSEE degree from Lehigh University and will begin graduate studies in Music Technology at New York University. **Atsushi Marui** earned his B.S. degree in Japan and an M.S. at Pennsylvania State University; he will continue graduate studies towards a Ph.D. in Sound Recording at McGill University. **Gautham Mysore** performed his undergraduate studies in India and is in the Music, Science and Technology program at Stanford University. **David Edward Romblom** earned BMA and BSEE degrees at the University of Michigan and is continuing his graduate studies in Media Arts Technology at UC Santa Barbara. **Jeffrey Smith** received a B.M. degree from the

Beneficiaries '05



University of Colorado and is now studying for an M.S. in Recording Arts there. **Rebecca Stewart** earned a B.M. degree at the University of Miami and has enrolled in the M.S. in Music Technology program at the University of York. **Oveal Walker** has a BSEE degree from Prairie View A&M University and will begin studies toward an M.S. degree in Music Technology at the University of Miami.

SOCIETY OF PROFESSIONAL AUDIO RECORDING SERVICES

SPARS, a nonprofit organization founded in 1978 to promote excellence in audio through education, innovation and communication, received 15 percent of the proceeds from the 20th Annual TEC Awards.

Eight students were awarded travel grant assistance to attend the AES Convention last October: **Robin Watkins** (Hampton University, Hampton, VA), **Wes Montgomery** and **Irene Ritchey** (Full Sail, Orlando, FL), **Jorge Costa** (Berklee College of Music, Boston, MA), **Josh Norwood**, **Sidney Jones** and **Ray Pettus** (University of Arkansas), and **Montara van Fleet** (Middle Tennessee State University, Murfreesboro, TN).

Funds are used to provide financial aid to qualifying students enrolled in audio recording programs nationwide, for the purpose of travel and/or per diem expenses, incurred for educational purposes. Recipients must contribute financing equal to or more than that allocated by SPARS. The recipients are also expected to contribute back to the education fund sometime in the future.

RECORDING SCHOOLS

Twenty percent of the proceeds was divided among past winners and nominees in the category of Recording School/Program that have established TEC Awards scholarships.

Berklee College of Music awarded funds to Robert Sanchez from Brooklyn, NY. He is a seventh semester Music Production & Engineering major. Miranda Kay Daulton of Columbia, Kentucky, was awarded the **Middle Tennessee State University** TEC Awards Scholarship for the Fall

2005 semester. This year's recipients of the Sound Recording Technology Scholarship from **University of Massachusetts-Lowell** are Nathan Tocci and Rick Kwan. Marc Beitchman received the TEC Awards Scholarship Fund from the **University of Miami Frost School of Music**. Elizabeth Radcliff was awarded the Mix Foundation for Excellence in Audio Scholarship from the **University of Southern California**.

HEARING EDUCATION AND AWARENESS FOR ROCKERS

Five percent of the proceeds were given to H.E.A.R. of San Francisco.

Founded in 1988, H.E.A.R. is a nonprofit organization dedicated to the prevention of hearing loss and tinnitus among musicians and music fans through education and grassroots advocacy. With support from the TEC Awards, H.E.A.R. is helping to raise awareness of the real dangers of repeated exposure to excessive noise levels from music through public service campaigns in prominent media such as *Newsweek* and *KCBS Radio* and at music concerts, teen music camps and music classrooms throughout the United States. To take a hearing test online, find hearing protection or to find an audiologist in your area, log onto <http://www.hear.net>.

TEC AWARDS SCHOLARSHIP GRANTS

Monies from the proceeds of the TEC Awards were awarded to three students through the TEC Awards Scholarship Grant: (One grant was made possible by a \$1,000 donation from 2004 Hall of Fame inductee, George Lucas). **Tyler Andal** is a sophomore at MTSU and is enrolled in the Recording Industry program with an emphasis in technology. **Kayla Knoll** is a student at Ex'pression College for Digital Arts. **Nathan Tocci** is a senior at the University of Massachusetts Lowell, and is in the Sound Recording Technology program.

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The producers of the TEC Awards wish to extend their sincere appreciation to the people and organizations who have assisted in the presentation of this evening's event.

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