

WHAT'S THE **BIG DEAL** | **TO T-COIL** OR | **THERE'S AN APP FOR** | **NOT SEEING IS BELIEVING:**
WITH WIRELESS? | **NOT TO T-COIL** | **THAT... HEARING AID** | **INVISIBLE HEARING**

Consumer's Guide To **HEARING AIDS**

The World's Independent Source of Hearing Aid Comparisons

\$7.50 US/CAN £8.99 UK



Smart Phone
Integration



Self
Learning



Micro
RICs



Innovative
Designs



Improved
Sound



Longer
Battery Life

Your local hearing clinician is dedicated to helping you and your family hear and understand better. They take great pride in offering you the widest selection of hearing aid brands, shell styles and technologies.

You are cordially invited to call today for a hearing check-up. This is the first step in overcoming a hearing problem. On your visit, you will find a staff that is knowledgeable regarding all types of clinical hearing conditions. They will be happy to answer any questions you may have, without pressure or obligation to buy.

You will also find a facility equipped with the newest hearing evaluation technology. For you, this means a prescription for a hearing aid circuit which is custom-programmed to your hearing problem.

The Consumer's Guide to Hearing Aids categorizes hearing aids according to the different levels of technology (see Pyramid of Technology on page 3), ranging from products on the lower end of the price spectrum which use entry level digital electronics, to products that cost more and use the newest premium digital technologies. Prices shown are MSRP averages and will fluctuate depending on the region in which you live.



If you are concerned about your hearing, please accept this offer to have your hearing checked.



This publication receives no funding from hearing aid manufacturers or component manufacturers. The information provided in this Guide is designed to support, not replace, the relationship that exists between the patient and the hearing care professional.

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A. Audifon - Rega R
B. Starkey - Muse iQ Micro
C. Widex - Beyond
D. Sonic - Enchant miniRITE
E. ReSound - LiNX 3D
F. Phonak - Bolero Rechargeable

PYRAMID OF TECHNOLOGY

**Premium
Digital**

Multiple channels, fully
automatic digital algorithms,
adaptive, connectivity options

\$4200 & Up
(each)
p.24-26

**Advanced
Digital**

Multiple channels, some digital algorithms
which the user may have to activate

\$2800 & Up
(each)
p.18-20

**Basic
Digital**

Single or multi channel, without any advanced features

\$1800 & Up
(each)
p.14-16

**Entry Level
Digital**

Set by potentiometer only, may be adjusted for output, gain,
and more

\$1000 & Up
(each)
p.10-12



What to Expect from Your Hearing Aids

If your hearing loss has progressed to the degree that you need hearing aids, ***a critical factor in their success is your understanding and acceptance of realistic expectations of their capabilities.*** Hearing instruments, regardless of brand or type of technology, can never replace normal hearing in all listening situations. ***Here are some guidelines which should help you and your provider agree on a set of realistic expectations for you.***

- The extent to which the lost hearing function can be restored through amplification is based on the severity and duration of your hearing loss. The degree and extent of hearing loss is determined using calibrated equipment called an audiometer.
- **The more severe your hearing loss, the more sophisticated the hearing aid must be to enable you to hear more clearly.**
- Crowded social gatherings and restaurants are examples of noisy conditions where even a person with “normal hearing” has trouble hearing conversation. As a person’s hearing deteriorates, so also does the ability of a hearing aid to correct for hearing loss in these types of situations. Your provider’s goal is to select an appropriate circuit

for your hearing aid that will deliver a natural loudness throughout your entire listening range without getting too loud or too quiet.

- **In difficult listening situations normal hearing listeners rely on speech reading cues and focus their attention on the speaker. These listening skills are even more important for the hearing aid user when faced with these circumstances.**

- In quiet, many hearing aid users can achieve a performance level equal to normal hearing. But as the difficulty of the listening task increases, the gap between a person with normal hearing and a person with hearing loss widens. The more severe the hearing loss, the wider the gap.

Expecting results that cannot be achieved will only lead to frustration and dissatisfaction.

If you know what to expect, you'll be free to enjoy the improvements that hearing aids can make in your life.

- **Hearing aids should prevent normally loud sounds from becoming uncomfortable.**

- Depending on the degree and severity of your loss, hearing aids may allow you to hear speech more clearly in some noisy situations.

- **You'll need time to get used to your new hearing aids and to learn how to achieve maximum performance from them. You should expect to return to your hearing professional for sound quality adjustments.**

- With properly programmed hearing aids, you should be able to hear many normal sounds that you may not otherwise be able to hear clearly, such as the voice of your client or the words of a loved one. You may also begin to hear sounds you have forgotten were a part of your world, such as the hum of the motor on your refrigerator or the buzz of your fluorescent lights.

- **Hearing aids will not restore your hearing to normal. Science has not been able to match the human hearing mechanism.**

- Hearing aids will not “filter out” background noise, despite some advertising claims. Some hearing aids have circuitry and directional microphones that will avoid boosting the volume of some types of background noise, but this may also remove some of the speech you want to hear. This is usually a benefit, however, providing a more comfortable listening experience and better sound quality in some types of noisy situations.

- **Hearing aids should allow you to understand speech more clearly, with less effort, in a variety of listening situations.**

- Hearing aids should keep others from noticing your hearing loss.

- **We have the same goal as you: to help you attain the best possible hearing improvement. We use the best testing equipment science has to offer and dispense hearing aids from many different manufacturers. We pledge to do our best to meet a set of mutually agreed-upon objectives and expectations.**

They may be small but they can still make a HUGE difference in your life. These aren't your grandfather's hearing aids.

Signs that you may need hearing aids.

- It is difficult for you to hear or understand your grandchildren.
- Your hearing frustrates you when you converse with family or friends.
- Your hearing problem has ever caused you embarrassment.
- You have difficulty hearing the television or radio at a normal volume level.
- You feel that hearing difficulties hinder your social life.
- Your hearing creates difficulties when you visit a restaurant with friends or family.
- Your spouse tells you he or she often has to repeat what he or she has said.
- You have ringing in your ears (tinnitus) that will not subside.
- You attend religious services or group activities less often because of your hearing problem.



Hearing Aids: F.A.Q.s

Q. Two of my friends wear hearing aids that look the same, but each friend paid a different amount. Their hearing aids came from the same provider. Why are the prices different?

A. Hearing aid shells look alike, but it's the circuit inside that you are paying for. The least expensive circuits are Entry Level Digital; the moderately priced hearing aids are Basic Digital; the most expensive circuits are Advanced Digital and Premium Digital. When you accept the clinician's recommendation for technology in the Advanced or Premium categories, you are giving your clinician the tools needed to manage your hearing for several years. These hearing aids can be reprogrammed for your hearing loss as it changes.

Q. What causes hearing loss?

A. The majority of hearing losses are a result of aging. Other possible causes are prolonged exposure to loud noises, heredity, certain illnesses, and medications. However, the most common form of hearing loss is called "nerve deafness." This comes about as a result of the fact that the cochlea (inner ear) and auditory nerves do not properly transmit their signals to the brain.

Q. Will my hearing aid amplify loud sounds and damage my hearing further?

A. Your hearing aid will be preset to a safe level of maximum amplification. However, keep in mind that you may have to re-acustom yourself to loud startling sounds as they are amplified by your hearing aid.

Q. How do hearing aids work?

A. Hearing aids fill the gap created by a hearing loss by receiving and amplifying sound. While there are many different types of hearing aid technology, four basic components are common to them all: (1) a microphone, which receives sound and translates it into electrical impulses; (2) an amplifier, which makes those electrical impulses stronger; (3) a receiver (speaker), which translates those now stronger impulses into louder sounds; and (4) a battery, which serves as a power source for the whole system. Hearing aids vary widely in their styles, sizes, and levels of circuit technology. The professional who provided this book will help you choose the hearing aid style and circuitry that is right for your hearing loss and lifestyle.



Q. What should I do if I or a loved one has a hearing loss?

A. The first step should be a professional hearing examination conducted by a provider. A provider may be an otolaryngologist (ear nose throat physician), audiologist, (doctor of audiology) or hearing aid dispenser (clinician). This will help to determine the level and type of your hearing loss. The proper treatment with either medical attention or a hearing aid will be recommended. With today's modern technology many hearing losses can be successfully corrected with a hearing aid. However, only about one-fourth of those people who could benefit from the use of a hearing aid actually do so.

Q. Is untreated hearing loss really related to dementia?

A. Yes. A ground-breaking study by Johns Hopkins and the National Institute on Aging has been published in the journal of the American Medical Association linking the two. Annual hearing screenings are recommended.

Q. How common is hearing loss?

A. One of every 10 Americans currently has some degree of hearing loss. For those aged 60 or older, the ratio is almost three in 10.

Q. What sort of changes and adaptations are necessary with a hearing aid?

A. First, you need to understand that it is not possible for a hearing aid to completely restore your hearing. What it can do is enhance sound and thus, allow you to hear better. Since hearing loss is gradual, over the years you may have become

unaccustomed to normal environmental sounds such as traffic noise, the hum of a refrigerator or air conditioner, nature sounds, or background conversation.

Therefore, when you begin to wear hearing aids, it is necessary to re-educate your brain to practice selective listening and learn once again to choose only those sounds which you wish to hear and ignore the rest. It is important that you wear your hearing aids as much as possible. This is the best way for you to get used to them and the way that they work. This also helps you to become more skilled at recognizing sound direction, learning what hearing aid settings work best in different situations, and using visual clues in difficult hearing environments.

Patience is the key. Your friends and family can be very helpful in the whole process. Encourage them to speak to you in a normal voice without over enunciating or over emphasizing their lip movements. These people can be very helpful to you as you become accustomed to your new hearing instruments. If for some reason you continue to find the adjustment to be difficult, your hearing professional will be happy to answer any questions which you may have and help you solve any of your hearing-related problems.

Q. What is the best brand of hearing aid?

A. There are approximately 20 worldwide hearing aid manufacturers, each producing exceptional quality products. Which brand is right for you is determined by the results of your audiogram, your lifestyle, your cosmetic requirements and your dexterity. Your hearing professional will select the brand only after selecting the type of circuit best for your individual hearing loss as indicated by your audiogram.

Q. How does hearing loss affect individuals?

A. While each hearing loss is unique, most people share common results from their loss. They often feel isolated from their surroundings. It is often more difficult to meet new people or face new environments. They often complain of appearing incompetent or feeling insecure. Untreated hearing loss often proceeds falls, hospitalizations, and diminished physical and mental health.

Q. What about the complaints I have heard about hearing aids?

A. It is true that there are several concerns that are sometimes mentioned by hearing aid users. Here are three of the most common.

"My own voice sounds strange."

Hearing aids amplify some or all sounds. This includes the sound of your own voice. With time and use, this should become less noticeable, but if this bothers you, see your provider who can address this problem.

"I have a problem with whistling sounds or feedback."

There are several common causes of this problem, all of which are easily solved. First, your hearing aid may fit too loosely. This allows the amplified sound to escape from your ear and be picked up again by the microphone, thus resulting in feedback. Second, some feedback happens when you are standing too close to a surface that reflects sound, such as a wall. Today's newest technology is virtually feedback free.

"I feel pressure in my ear."

Sometimes, excess air can become trapped between your eardrum and the hearing aid. If this feeling persists, your hearing professional can vent your hearing aid to alleviate the problem.

Q. I'm worried how my hearing aid will look. What type of hearing aid should I get?

A. Most hearing aids on the market today are created to be minimally visible. The type of hearing aid that you buy should be based upon your hearing loss, your dexterity, and your lifestyle. Even if your clinician advises that IIC or CIC models are not right for you, it's virtually impossible to notice the RIC and mini RIC models. *To learn more about hearing aid shell styles, see our article on page 8.*

Real Ear Measurement measures and records your hearing aids' performance while you are wearing them to verify an exact prescription!

**BONUS
FAQ!**

Hearing Aid Shell Styles



Behind-the-ear (BTE) and mini behind-the-ear (mBTE)

In BTEs, the receiver, microphone and amplifier are housed in a shell behind the ear. A clear plastic tube connects the shell to a custom ear mold in the ear. A larger shell size allows BTEs to hold more circuitry than other styles. Also, they can be fitted for a wide range of hearing losses, and they tend to be very durable. The mini version of a BTE is simply smaller than traditional BTEs.



Receiver-in-canal (RIC) and mini receiver-in-canal (mRIC)

RICs are similar to BTEs in that the shell fits behind the ear, but RICs are smaller and less noticeable. They have a transmission wire that connects the shell to the receiver, which is housed in a custom ear mold or dome-shaped ear bud. This allows for better sound control than a BTE.



In-the-ear (ITE)

ITE hearing aids are custom ear molds with circuitry built in that fill most of the visible portion of the ear. ITEs are best suited for mild to moderately severe hearing losses. ITEs are ideal for those with limited dexterity because of their size and easy-to-use controls.



In-the-canal (ITC)

ITC custom-fit hearing aids are smaller than ITEs and are partially visible in the outer ear. ITC devices are best for mild to moderate losses but can be used by some patients with moderately severe losses.



Completely-in-the-canal (CIC)

CIC custom-fit devices fit all the way in the ear canal. They are rarely visible and are therefore cosmetically appealing. Some hearing aid wearers with narrow ear canals may not be candidates for CICs. These tiny hearing instruments are most suitable for mild to moderate losses.



Invisible-in-canal (IIC)

IIC custom-fit devices are similar to a CIC, except they fit deeper within the ear canal. They are not visible at all when worn. Like the CIC, some hearing aid wearers with narrow ear canals may not be candidates for IICs. These tiny devices lower the chances of sound distortion by being positioned closer to the ear drum.

Digital Hearing Aids

6 Important Questions To Ask About Digital Hearing Instruments

1 How many channels does it have? How many do I need?

2 What type of Automatic Signal Processing compression does it use, and what type would best suit my current lifestyle?

3 Are there directional microphones for hearing in noise?

4 Does it have wireless capability? Do my listening situations indicate I would benefit from hearing aids with wireless compatibility?

5 How many memories does it have? How many various listening situations do I encounter?

6 Does it come with Bluetooth or t-coil? Do I need these wireless features?

Fully digital hearing aids process sound mathematically. In place of electronic components, digital hearing aids contain hundreds of tiny electrical parts which are micro-manufactured into a single silicon chip. The computer programmed chip applies continuous digital processing to incoming sound. Here's how these digital hearing aids work:

Five Step Guide: How Digital Hearing Aids Work

1
The hearing aid microphone turns sound into an electrical signal.

2
A filter removes inaudible frequencies.

3
The electrical signal goes to the analog-to-digital converter, which changes it to a digital signal to be manipulated by the hearing aid's computer (DSP chip).

4
The chip is programmed to perform many operations (noise reduction, filtering, feedback cancellation, etc.) depending on the algorithm used.

5
The digital signal is converted back into audible sound for the patient to hear. These functions are performed instantly and continually.

User Benefits For Digital Hearing Aids

- Availability of Automatic Signal Processing circuits which are not available with non-programmable instruments.
- Multiple circuit options within a single instrument which achieve different sound qualities.
- Automatically achieves more volume for the soft, high frequency sounds and less volume for the more intense, low frequency sounds.
- Capable of retaining the patient's complete audiometric file and preferred listening program for various environments.
- Ability to readjust your prescription should your hearing loss change.

ENTRY LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing				Communication											
■	Standard			Memories/ Situations		Compression Characteristics		Directional Microphones			Noise Management		Feedback Management						Wireless Compatibility		Telecoil		Cros/ BiCros				
○	Available	Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Gain Reduction	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	Non-FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality	
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model																											
AUDIBEL																											
START 1000		F	○	1 or 4	■	○	10	■	Automatic			■	■			■	■			○		■	■			○	
AUDIFON																											
Avero		B, C, D, E	○	1	○		1	■				■					■	■					■	■			
Arriva		B, C, D, E	○	2	○		2	■				■				■	■	■					■	■			
AUDINA																											
SIMPLEX FC		C, D, E		2	○		2	■								■	■					○	○				
SIMPLEX		B, C, D, E		2	○		2	■														○	○				
OPTI-TRIM®		B		2	■		2	■															■				
BTE 478		B		2	■		1	■															■				
BTE 478P		B		3	■		2	■					■			■							■				
InstaFIT® SIMPLEX FC		E		1			2	■								■	■										
BTE67SD2		B		2	■		2	■															■				
BTE67SD2HP		B		2	■		2	■															■				
BELTONE																											
Ally 2		B, C, D, E	○	1 or 3	○	○	6	■	Manual	■	■	■	■	■			■	○					■	■	○		
Bold 2		B		4	■		4	■	Manual		■	■	■	■			■	■					■	■	○		
Origin 2		B, C, D, E	○	1 or 3	○		4	■	Manual	○	■	■	■	■			■	○					■	■	○		
BERNAFON																											
Saphira 3		F	○	4	■	○	N/A	■	Automatic	■	■	■	■				■	○		○			○			○	
Supremia 3		B		3	■		N/A	■	Automatic	■	■	■	■				■	○	○	○			○			○	
Carista 3		F	○	4	■	○	N/A	■	Automatic	■	■	■	■				■	○		○			○			○	
HANSATON																											
Sound SHD 3 10		A	○	4		○	8	■	Both	■	■	■	■	■		■	■			■						■	
Sound SHD 3 S312		A	○	4	■	○	8	■	Both	■	■	■	■	■		■	■			■			■	■		■	
Sound SHD 3 S13		A	○	4	■	○	8	■	Both	■	■	■	■	■		■	■	○	○	■			■	■		■	
JamHD 3 S312		B	○	4	■	○	8	■	Both	■	■	■	■	■		■	■	○	○	■			■	■		■	
JamHD 3 RS13		B	○	4	■	○	8	■	Both	■	■	■	■	■		■	■	○	○	■			■	■		■	
JamHD 3		C, D, E		4	○	○	8	■	Both	■	■	■	■	■		■	■			■			○	○		■	
MICROTECH																											
Summit i1000		F	○	4	■	○	10	○	Automatic			■	■			■	■			○			■	■		○	
MIRACLE EAR																											
Audiotone Pro		B, C, D, E	○	4	○		8	■	Manual		■	■				■		○					○				
NUEAR																											
INTRO 1000		F	○	4	■	○	10	■	Automatic			■	■			■	■			○			■	■		○	
PERSONA																											
Claret 300		B, C, D, E	○	1	■		2	■	Manual		○						■			○			○	○			
PHONAK																											
Audéo B30-10		A	■	2	■	○	8	■	Automatic	■		■	■			■				■						■	■
Audéo B30-312T		A	■	2	■	○	8	■	Automatic	■		■	■			■				■			■	■		■	■
Audéo B30-13		A	■	2	■	○	8	■	Automatic	■		■	■			■	■	■	■				■	■		■	■

ENTRY LEVEL COMPARISONS

KEY																											
■	Standard																										
○	Available																										
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model																											
PHONAK (CONTINUED)																											
Bolero B30-M	B	○	2	■	○	8	■	Automatic	■		■	■				■			■		■	■		■	■		
Bolero B30-P	B	○	2	■	○	8	■	Automatic	■		■	■				■	■	■	■		■	■		■	■		
Bolero B30-SP	B		2	■	○	8	■	Automatic	■		■	■				■	■	■	■		■	■		■	■		
Virto B30-10	C		2	■	○	8	■	Automatic	■		■	■				■			■		○	○		■	■		
Virto B30-312	E		2	■	○	8	■	Automatic	■		■	■				■			■		○	○		■	■		
Virto B30-13	D		2	■	○	8	■	Automatic	■		■	■				■			■		■	■		■	■		
Naida V30-SP/UP	B	○	2	■	○	8	■	Automatic	■		■	■				■	■	■	■		■	■		■	■		
REXTON																											
Inox 10	C,E		6	○	○	12	■				■	■				■											
Joy 10	B	○	4	■	○	12	■	Automatic		■	■	■				■					■	■					
Sterling 10	C, D, E		6	○	○	12	■	Automatic		■	■	■				■					○	○					
Joy 20	B	○	4	■	○	16	■	Automatic	■		■	■	■			■					■	■					
Sterling 20	C, D, E		6	○	○	16	■	Automatic	■		■	■	■			■					○	○					
SIGNIA																											
Ace 1px	A	○	4	■	○	16	■	Automatic		■	■	■				■											
Pure 1px	A	○	4	■	○	16	■	Automatic		■	■	■				■	○	○	○		■	■			■		
Motion 1px	B	○	4	■	○	16	■	Automatic		■	■	■				■	○	○	○		■	■			■		
Insio 1px	C, D, E		4	○	○	16	■	Automatic		■	■	■				■	○	○	○		○	○			■		
Silk 1px	C		4		○	16	■				■	■				■	○	○	○						■		
Cellion 2px	A	○	4	■	○	16	■	Automatic	■		■	■	■			■	○	○	○		■	■			■		
Ace 2px	A	○	4	■	○	16	■	Automatic	■		■	■	■			■											
Pure 2px	A	○	4	■	○	16	■	Automatic	■		■	■	■			■	○	○	○		■	■			■		
Motion 2px	B	○	4	■	○	16	■	Automatic	■		■	■	■			■	○	○	○		■	■			■		
Insio 2px	C, D, E		4	○	○	16	■	Automatic	■		■	■	■			■	○	○	○		○	○			■		
Silk 2px	C		4		○	16	■				■	■	■			■	○	○	○						■		
SONIC																											
Cheer 40	F	○	4	■	○		■	Automatic	■	■	■	■				■	○		○		○	○			○		
Journey 40	B		4	■	○		■	Automatic	■	■	■	■				■	○	○	○			○			○		
Charm 40	F	○	3	■			■	Automatic		■	■	■				■	○					○					
STARKEY																											
Muse i1000	F	○	4	■	○	10	■	Automatic			■	■			■	■			○		■	■			○		
UNITRON																											
Moxi Now 500	A	○	4		○	6	■	Both	■	■	■	■	■			■	■			■					■		
Moxi Fit 500	A	○	4	■	○	6	■	Both	■	■	■	■	■			■	■			■		■	■		■		
Moxi Dura 500	A	○	4	■	○	6	■	Both	■	■	■	■	■			■	■	○	○	■		■	■		■		
Stride 500	B	○	4	■	○	6	■	Both	■	■	■	■	■			■	■	○	○	■		■	■		■		
Insera 500	C, D, E		4	○	○	6	■	Both	■	■	■	■	■			■	■			■		○	○		■		
WIDEX																											
Unique 110 Fashion	B	■	3	■	○	4	■	Automatic	■		■	■	■			■		○	○			■		■	■		

(Entry Level Continues, Next Page) ►

ENTRY LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing				Communication						Cros/ BiCros		Ear-to-Ear Functionality						
■	Standard	Memories/ Situations			Compression Characteristics		Directional Microphones			Noise Management		Feedback Management				Wireless Compatibility		Telecoil												
○	Available															Direct Audio Input	Non-FM Integration	Through Intermediary Device		Built In					Automatic		Manual		Wired	
A	RIC	Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Gain Reduction			Static Feedback Cancellation	Adaptive Feedback Cancellation											
B	BTE																													
C	CIC																													
D	ITE																													
E	ITC																													
F	All Styles																													
Model																														
WIDEX (CONTINUED)																														
Unique 110 Fashion Power		B		3	■	○	4	■	Automatic	■		■	■	■			■		○	○			■		■	■				
Unique 110 Fashion Mini		B	■	3	■	○	4	■	Automatic	■		■	■	■			■		○	○					■	■				
Unique 110 Fusion		A	■	3	■	○	4	■	Automatic	■		■	■	■			■		○	○			■		■	■				
Unique 110 Passion		A	■	3		○	4	■	Automatic	■		■	■	■			■		○	○					■	■				
Unique 110 In-the-Ear		C, D, E		3		○	4	■	Automatic	■		■	■	■			■		○	○			■		■	■				

Hearing Problems

Hearing problems are grouped according to the location of the damage or defect.

Approximately 80 percent of adult patients with complaints of hearing problems suffer from **sensorineural** loss. Also known as nerve-type hearing loss, this type of gradually-diminished hearing is commonly associated with the aging process. Due to hair cell (stereocilia) damage within the cochlea, the auditory nerve cannot deliver signals to the brain correctly. This causes sounds to be distorted and certain consonants to be missed.

Patients may complain that people seem to mumble or that they hear but do not understand. Sensorineural losses may be treated with proper assessment and fitting of hearing aids.



Conductive hearing loss occurs when sound is inadequately conducted through the external or middle ear to the inner ear. The overall intensity (loudness) of sound is diminished, but sound clarity is usually intact if sufficient volume is present.

Approximately 20 percent of patients with complaints of hearing problems suffer from this type loss. Conductive losses may be helped with hearing aids or medical or surgical intervention. Conductive hearing loss may occur along with sensorineural loss or alone.

HEARING AIDS vs. SURGERY

Pros

- Cost less than surgery
- 80% of people with hearing loss are best served with hearing aids
- Less risk involved
- Retains & protects what's left of your middle & inner ear
- Excellent control of high frequency ranges

Cons

- Certain entry level hearing aids can cause loud noise to be troublesome
- Cannot treat all forms of hearing loss – your provider will identify if you need to see an ENT surgeon
- Takes time to adjust to hearing aids

Pros

- Helpful to those with profound hearing loss or deafness, where hearing aids may only provide a small benefit
- Not subject to feedback
- Control of high frequency ranges

Cons

- Up to \$55,000 for the surgery
- Higher risk
- Cannot easily upgrade or replace the implant
- Destroys hearing you may still have
- Can cause loud noise to be troublesome
- Takes time to adjust

Why do you hear better with two ears?

Binaural listening: “bi” for two; and “aural” for ears. The human hearing mechanism is the most advanced stereophonic wonder known to man. With all of its amazing accuracy and versatility, it provides the listener with space perception, depth perception and balance.

Hearing does not happen in your ears, it happens in your brain. Your brain requires reliable information from your ears in order to decipher sound. Using just one hearing aid when hearing test results indicate that two are needed reduces your brain’s chances of hearing and understanding by 50 percent, as well as removes your ability to perceive depth and space. Here are seven reasons to wear two hearing aids if indicated by your hearing test:



■ Less power is needed when two hearing aids are worn. When your ears work together, lower volume settings are required for comfortable hearing. You will experience greater efficiency and clarity with two hearing aids as compared to monaural listening. The reduced need for power saves your hearing from being exposed to excessive amplification. The benefits are that loud sounds are more comfortable and listening is less stressful.

■ Stereo listening gives depth perception. Anyone who has enjoyed music in stereo, compared to mono, knows the difference. Mono makes all sounds seem shallow, flat and unnatural. Your brain has the ability to hear in stereo but to do so requires that sounds be delivered by both ears. Not only are sounds more natural, they can also be understood more clearly.

■ Detecting sound direction saves embarrassment and saves lives. A one-eared listener is always wondering, “Where is that sound coming from?” when someone speaks. He can also never tell from which direction the screeching automobile is coming, unless he sees it. Hearing with two ears gives you the ability to know sound direction. Binaural listening gives the listener a sense of location and the ability to locate sounds not only horizontally but also vertically, 360 degrees in all directions.

■ Good manners takes two ears. One-eared listeners may be considered rude because they tend to ignore the speaker on their unaided side. In business and social situations, binaural hearing aids can be your best ally for being the best listener possible.

■ Give your brain what it needs for auditory intelligence. The two halves of your brain work in harmony to give you an auditory image. Just as your brain converts the two images your two eyes see into a single picture, the same spatial perception happens with your two ears. It is the different signal each ear sends to your brain that makes this perception possible. The ears’ sound signals travel up the brain stem via complicated pathways. Some cross over and eventually stimulate the opposite side of the brain. Others stimulate the same side. These complex patterns of stimulation make up auditory intelligence. If the two halves aren’t sharing their signals, auditory intelligence is reduced. Binaural hearing aids help the ears get the messages to both sides of the brain, thus increasing your auditory intelligence.

■ Two ears hear better in noise. Whenever several people are talking at the same time, such as in a restaurant, it becomes more difficult to understand the one person at the table with you. The one-eared listener hears all of the voices blending together. Voice discrimination in noise is difficult with two ears and becomes impossible with only one. Binaural hearing aids give the best advantage to hearing in noise.

■ Quality of sound is better quality of life. The majority of hearing aid users who have worn both binaural and monaural hearing aids report a significant difference in sound quality. The vast majority of people who now use binaural hearing aids will tell you that listening with two aided ears is the only way to fully enjoy the 3-D world we live in. The advantages of superior sound over the burden of persistently poor sound should not be underestimated. Seize the opportunity to enhance your listening quality should your test results indicate two hearing aids are needed.

BASIC LEVEL COMPARISONS

KEY																											
■	Standard																										
○	Available																										
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model	Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Noise Management	Feedback Management	Adaptive Feedback Cancellation	Static Feedback Cancellation	Gain Reduction	Direct Audio Input	FM Integration	Through intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality
AUDIBEL																											
Audibel A4	F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■				■	■				○		■	■		○	○
Audibel A4i	A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■				■	■					■	○	○			○
START 1200	F	○	4	■	○	12	■	Automatic	■		■	■				■	■				○		■	■			○
AUDIFON																											
Sino	F	○	4	○		9	■	Manual		■	■					■	■							■	■		
Kami	F	○	4	○		12	■	Automatic	■	■	■					■	■						■	■	■		
Rega*	F	○	4	○		18	■	Automatic	■	■	■					■	■						■	■	■		
AUDINA																											
Intuition® 2ER	C, D, E		4	○		2	■				■		■			■	■		■		■		○	○			
Intuition® 2FC	B, C, D, E		4	○		2	■						■			■	■		■		■		○	○			
Intuition® 2	B, C, D, E		4	○		2	■						■			■			■		■		○	○			
ARRO 2	B	■	4	■		2	■				■		■			■	■			○				○			
ARRO2	A	■	4	■		2	■				■		■			■	■							■			
InstaFIT® Intuition 2ER	E		4	■		2	■				■					■	■										
BELTONE																											
Trust 6	F	○	1 to 4	○	○	12	■	Both	■	■	■	■	■			■	○				○	○	○	○	○		○
Legend 6	F	○	1 to 4	○	○	12	■	Both	■	■	■	■	■			■	○				■	■	○	○	○		○
First 6	A	○	4	■	○	6	■	Both	■	■	■	■	■			■	○				○	■	■	■	○		■
Ally 3	F	○	1 to 3	○	○	6	■	Both	■	■	■	■	■			■	○				○	○	○	○	○		
Bold 3	B		4	■		6	■	Both	■	■	■	■	■			■	■						■	■	■		
Origin 3	F	○	1 to 4	○		6	■	Both	■	■	■	■	■			■	○						○	○	○		
BERNAFON																											
Zerena 5	A, B	○	4	■	○	N/A	■	Automatic	■	■	■	■	■			■						■	○	○			○
Saphira 5	F	○	4	■	○	N/A	■	Automatic	■	■	■	■	■			■	○				○		○	○			○
Carista 5	F	○	4	■	○	N/A	■	Automatic	■	■	■	■	■			■	○				○			○			○
GENERAL HEARING																											
Simplicity Premier	B	○	4	■		4	■						■			■											
Simply Soft SmartTouch	D, E		4	■		4	■						■			■											
Simply Slim SmartTouch	D, E		4	■		4	■						■			■											
Discovery LS4	B	○	4	■		4	■						■			■								■			
Triad Combination unit	F	○	4	■		4	■						■			■											
HANSATON																											
Sound SHD 5 10	A	○	4		○	12	■	Both	■	■	■	■	■			■	■				■						■
AQ sound SHD 5 S**	A	○	4	■	○	12	■	Both	■	■	■	■	■			■	■				■			■	■		■
Sound SHD 5 S312	A	○	4	■	○	12	■	Both	■	■	■	■	■			■	■				■			■	■		■
Sound SHD 5 S13	A	○	4	■	○	12	■	Both	■	■	■	■	■			■	■		○	○	■			■	■		■
JamHD 5 S312	B	○	4	■	○	12	■	Both	■	■	■	■	■			■	■		○	○	■			■	■		■

* Automatic program with environmental classification

** Lithium-ion rechargeable battery

BASIC LEVEL COMPARISONS

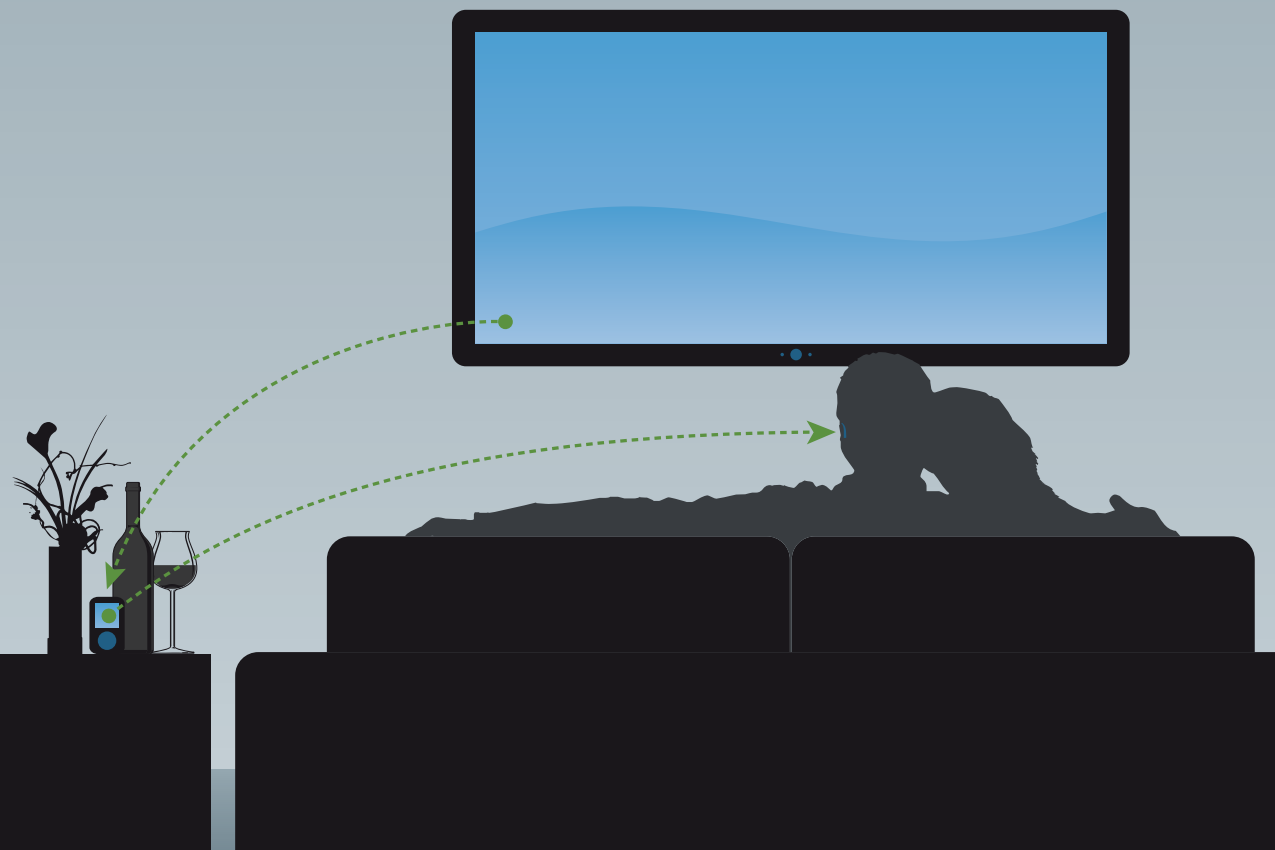
KEY																									
■	Standard																								
○	Available																								
A	RIC																								
B	BTE																								
C	CIC																								
D	ITE																								
E	ITC																								
F	All Styles																								
Model	Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality	
HANSATON (continued)																									
JamHD 5 RS13	B	○	4	■	○	12	■	Both	■	■	■	■	■		■	■	○	○	■		■	■			■
JamHD 5	C, D, E		4	○	○	12	■	Both	■	■	■	■	■		■	■			■		○	○			■
MICROTECH																									
Summit	F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■			○		■	■		○	○
Kinnect	A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○			○
Summit i1200	F	○	4	■	○	12	■	Automatic	■		■	■			■	■			○		■	■			○
MIRACLE EAR																									
ME2275	F	○	4	■		16	■	Automatic		■	■				■	○						○			
ME3400	F	○	6	■	○	24	■	Automatic	■		■		■		■	○		■		○	○		○	■	
NUEAR																									
NOW	F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■			○		■	■		○	○
iNOW	A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○			○
INTRO 1200	F	○	4	■	○	12	■	Automatic	■		■	■			■	■			○		■	■			○
OTICON																									
Ria 2 Pro	F	○	4	○	○	6	■	Both	■	○	■	■	■	○	○	■	○	○	○		○	○	○		■
Dynamo SP 6	B		4	○	○	6	■	Both	■	○	■	■	■	○	○	■	○	○	○		○	○	○		■
Opn 3	A, B	○	4	■	○	12	■	Both	■	○	■	■	■	○	○	■		■		■	○	○			■
PERSONA																									
Claret 300	B, C, D, E	○	3	○		2	■	Manual		○					■			○		○	○				
Claret 400	B	○	3	○		4	■				■	■	■		■			○			○				
PHONAK																									
Audéo B50-312T	A	■	3	■	○	12	■	Automatic	■		■	■			■		■	■		■	■		■	■	
Audéo B50-13	A	■	3	■	○	12	■	Automatic	■		■	■			■	■	■	■		■	■		■	■	
Audéo B50-R	A	■	3	■	○	12	■	Automatic	■		■	■			■		■	■						■	
Audéo B50-Direct	A	■	3	■	○	12	■	Automatic	■		■	■			■									■	
Bolero B50-M	B	○	3	■	○	12	■	Automatic	■		■	■			■			■		■	■		■	■	
Bolero B50-PR	B	○	3	■	○	12	■	Automatic	■		■	■			■		■	■		■	■		■	■	
Virto B50-10	C		3	■	○	12	■	Automatic	■		■	■			■		■	■		○	○		■	■	
Virto B50-312	E		3	■	○	12	■	Automatic	■		■	■			■		■	■		○	○		■	■	
Virto B50-13	D		3	■	○	12	■	Automatic	■		■	■			■		■	■		■	■		■	■	
Naída V50-SP/UP	B	○	3	■	○	12	■	Automatic	■		■	■			■	■	■	■		■	■		■	■	
RESEOUND																									
Magna 4	B		4	■		9	■	Automatic	■		■	■	■		■	■	○				■				
REXTON																									
Emerald XS 30 4C	A	○	6	■	○	16	■	Automatic	■		■	■	■		■										
Emerald S 30 4C	A	○	6	■	○	16	■	Automatic	■		■	■	■		■	○		○		■	■		■	■	
Joy 30	B	○	4	■	○	16	■	Automatic	■		■	■	■		■	○		○		■	■			■	
Sterling 30	C, D, E		6	○	○	16	■	Automatic	■		■	■	■		■			○		○	○				

(Basic Level Continues, Next Page) ►

BASIC LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing						Communication									
■	Standard			Memories/ Situations		Compression Characteristics		Directional Microphones			Noise Management			Feedback Management					Wireless Compatibility		Telecoil		Cros/ BiCros				
○	Available																										
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model		Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality		
REXTON (continued)																											
Emerald XS 40 6C		A	○	6	■	○	24	■	Automatic	■		■	■	■		■											
Emerald S 40 6C		A	○	6	■	○	24	■	Automatic	■		■	■	■		■	○		○		■	■		■	■		
Emerald M 40 6C		A	○	6	■	○	24	■	Automatic	■		■	■	■		■	○		○		■	■		■	■		
Mosaic 40 6C		B	○	6	■	○	24	■	Automatic	■		■	■	■		■	○		○		■	■		■	■		
Inox 40 6C		C, E		6	○	○	24	■				■	■	■		■	○		○						○		
Sterling 40 6C		C, D, E		6	○	○	24	■	Automatic	■		■	■	■		■	○		○		○	○			○		
SIGNIA																											
Pure 13 BT 3px		A	○	6	■	○	24	■	Automatic	■		■	■	■		■				■					■		
Insio 3px		C, D, E		6	○	○	24	■	Automatic	■		■	■	■		■	○	○	○		○	○		■	■		
Motion 3px		B	○	6	■	○	24	■	Automatic	■		■	■	■		■	○	○	○		■	■		■	■		
Ace 3px		A	○	6	■	○	24	■	Automatic	■		■	■	■		■											
Pure 3px		A	○	6	■	○	24	■	Automatic	■		■	■	■		■	○	○	○		■	■		■	■		
Cellion 3px		A	○	6	■	○	24	■	Automatic	■		■	■	■		■	○	○	○					■	■		
Silk 3px		C		6		○	24	■				■	■	■		■	○	○	○					■	■		
SONIC																											
Enchant 60		A, B	○	4	■	○	N/A	■	Automatic	■	■	■	■	■		■				■	○	○			○		
Cheer 60		F	○	4	■	○	N/A	■	Automatic	■	■	■	■			■	○		○		○	○			○		
Charm 60		F	○	4	■	○	N/A	■	Automatic	■	■	■	■			■	○		○		○	○			○		
STARKEY																											
Muse		F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■		○		■	■		○	○		
Halo 2		A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■			■	○	○			○		
Muse i1200		F	○	4	■	○	12	■	Automatic	■		■	■			■	■		○		■	■			○		
UNITRON																											
Moxi Now 600		A	○	4		○	10	■	Both	■	■	■	■	■		■	■		■						■		
Moxi Fit 600		A	○	4	■	○	10	■	Both	■	■	■	■	■		■	■		■		■	■			■		
Moxi Dura 600		A	○	4	■	○	10	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■		
Stride 600		B	○	4	■	○	10	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■		
Insera 600		C, D, E		4	○	○	10	■	Both	■	■	■	■	■		■	■		■		○	○			■		
WIDEX																											
Beyond 220 Fusion 2		A	■	3	■	○	6	■	Automatic	■		■	■	■		■		○	○	■		■			■		
Unique 220 Fashion		B	■	3	■	○	6	■	Automatic	■		■	■	■		■		○	○			■		■	■		
Unique 220 Fashion Power		B		3	■	○	6	■	Automatic	■		■	■	■		■		○	○			■		■	■		
Unique 220 Fashion Mini		B	■	3	■	○	6	■	Automatic	■		■	■	■		■		○	○					■	■		
Unique 220 Fusion		A	■	3	■	○	6	■	Automatic	■		■	■	■		■		○	○			■		■	■		
Unique 220 Passion		A	■	3		○	6	■	Automatic	■		■	■	■		■		○	○					■	■		
Unique 220 In-the-Ear		D, C, E		3		○	6	■	Automatic	■		■	■	■		■		○	○			■		■	■		
SuperVSD		A		3	■	○	15	■	Automatic	■		■	■	■		■	■	○	○			■			■		
Super VS		A		3	■	○	15	■	Automatic	■		■	■	■		■		○	○			■					

Wireless Means Easy Listening



Wireless hearing aids use a streaming device to transmit sound directly to a built-in receiver within the hearing aids allowing direct listening to the TV, phone, or music with clarity and ease.

Today, hearing aid manufacturers from around the world are converting hearing aids into high-tech lifestyle accessories.

These sleek and sophisticated devices enhance personal conversation while wirelessly streaming audio directly into your hearing aids. This allows you to not only hear correctly, but also to fully engage in your favorite pastimes.

"Streaming" is an invisible and wireless technology that uses a small

accessory to connect your hearing aids to a wide range of devices. TVs, mobile phones, music players, and laptops can all be linked to your hearing aids.

This process allows people with difficulty hearing to enjoy clearer audio at any time, even with others. Easily adjust your own personal volume and don't worry about bothering others in the room, all through a discrete device or a smart phone.



Phonak
EasyCall



Sonic
SoundGate



Belton
myPal



Rexton
SmartConnect



Widex
Com-Dex

ADVANCED LEVEL COMPARISONS

KEY																											
■	Standard																										
○	Available																										
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model		Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Gain Reduction	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality	
AUDIBEL																											
Audibel A4 iQ	F	○	4	■	○		16, 20, 24	■	Automatic	■		■	■			■	■			○		■	■		○	○	
Audibel A4i iQ	A	○	4	■	○		16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○			○	
AUDIFON																											
Faro *	A, B, D, E	○	4	○			8	■	Automatic	■	■	■					■	■		■	■	■	■	■		■	
Via Pro *	A, B, D, E	○	4	○			8	■	Automatic	■	■	■					■	■			■	■	■		■	■	
AUDINA																											
Octane® 6	B		4	■			6	■		■		■	■	■			■						■				
Octane® 4	B		4	■			4	■				■		■		■	■						■				
Flx6®	B	■	4	■			6	■		■		■	■	■			■						■				
Flx4®	B	■	4	■			4	■				■		■		■	■						■				
Intuition® 4AD	B, C, D, E		4	○			4	■		■		■	■	■			■	■		■		○	○				
Intuition® 4+	B, C, D, E		4	○			4	■				■	■	■			■	■		■		○	○				
Arro 6AD	B	■	4	■			6	■		■		■	■	■			■		○				○				
Arro 6	B	■	4	■			6	■			■	■	■	■			■		○				○				
InstaFIT® Intuition 4+	E		4	■			4	■				■	■														
BTED6P	B		4	■			6	■				■	■	■			■						■				
BELTONE																											
Trust 9	F	○	1 or 4	○	○		14	■	Both	○	○	■	■	■			■	○		○	○	○	○	○		○	
Boost Max 9	B		4	■	○		14	■	Both	■	■	■	■	■			■	■		○	■	■	■	○		■	
Legend 9	F	○	1 or 4	○	○		14	■	Both	○	○	■	■	■			■	○		○	○	○	○	○		○	
First 9	A	○	1 or 4	■	○		9	■	Both	○	○	■	■	■			■	○		○	■	■	■	○		■	
BERNAFON																											
Zerena 7	A, B	○	4	■	○		N/A	■	Automatic	■	■	■	■	■			■				■	○	○			○	
Juna 7	F	○	4	■	○		N/A	■	Automatic	■	■	■	■	■			■	○		○		○	○			○	
Supremia 7	B		4	■	○		N/A	■	Automatic	■	■	■	■	■			■	○	○	○		○	○			○	
HANSATON																											
Sound SHD 7 10	A	○	4		○		16	■	Both	■	■	■	■	■			■	■		■						■	
AQ Sound SHD 7 S **	A	○	4	■	○		16	■	Both	■	■	■	■	■			■	■		■		■	■			■	
Sound SHD 7 S312	A	○	4	■	○		16	■	Both	■	■	■	■	■			■	■		■		■	■			■	
Sound SHD 7 S13	A	○	4	■	○		16	■	Both	■	■	■	■	■			■	■	○	○	■		■	■		■	
JamHD 7 S312	B	○	4	■	○		16	■	Both	■	■	■	■	■			■	■	○	○	■		■	■		■	
JamHD 7 RS13	B	○	4	■	○		16	■	Both	■	■	■	■	■			■	■	○	○	■		■	■		■	
JamHD 7	C, D, E		4	○	○		16	■	Both	■	■	■	■	■			■	■			■		○	○		■	
MICROTECH																											
Summit iQ	F	○	4	■	○		16, 20, 24	■	Automatic	■		■	■			■	■			○		■	■		○	○	
Kinnect iQ	A	○	4	■	○		16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○			○	
MIRACLE EAR																											
ME4400	F	○	6	■	○		32	■	Automatic	■		■	■	■			■	○		■		○	○		○	■	

* Automatic program with environmental classification

** Lithium-ion rechargeable battery

ADVANCED LEVEL COMPARISONS

KEY																										
■	Standard																									
○	Available																									
A	RIC																									
B	BTE																									
C	CIC																									
D	ITE																									
E	ITC																									
F	All Styles																									
Model		Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Gain Reduction	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality
NUEAR																										
NOW iQ	F	○	4	■	○	16, 20, 24	■	Automatic	■			■	■			■	■			○		■	■		○	○
iNOW iQ	A	○	4	■	○	16, 20, 24	■	Automatic	■			■	■			■	■				■	○	○			○
OTICON																										
Nera 2 Pro	F	○	4	○	○	8	■	Both	■	○	■	■	■	○	○	■	○	○	○	○		○	○	○		■
Dynamo SP 8	B		4	○	○	8	■	Both	■	○	■	■	■	○	○	■	○	○	○	○		○	○	○		■
Opn 2	A, B	○	4	■	○	14	■	Both	■	○	■	■	■	○	○	■		■			■	○	○			■
PERSONA																										
Evok 400	B	○	4	○		4	■					■	■	■			■			○			○			
Evok 500	B, C, D, E	○	4	○		2	■	Manual		○		■	■	■			■			○		○	○			
Evok 600	B	○	4	○		6	■					■	■	■			■			○			○			
PHONAK																										
Audéo B70-312T	A	■	4	■	○	16	■	Automatic	■			■	■	■			■		■	■		■	■		■	■
Audéo B70-13	A	■	4	■	○	16	■	Automatic	■			■	■	■			■	■	■	■		■	■		■	■
Audéo B70-R	A	■	4	■	○	16	■	Automatic	■			■	■	■			■		■	■						■
Audéo B70-Direct	A	■	4	■	○	16	■	Automatic	■			■	■	■			■				■					■
Bolero B70-M	B	○	4	■	○	16	■	Automatic	■			■	■	■			■		■	■		■	■		■	■
Bolero B70-PR	B	○	4	■	○	16	■	Automatic	■			■	■	■			■		■	■		■	■		■	■
Virto B70-10	C		4	■	○	16	■	Automatic	■			■	■	■			■		■	■		○	○		■	■
Virto B70-312	E		4	■	○	16	■	Automatic	■			■	■	■			■		■	■		○	○		■	■
Virto B70-13	D		4	■	○	16	■	Automatic	■			■	■	■			■		■	■		■	■		■	■
Naída V70-SP/UP	B	○	4	■	○	16	■	Automatic	■			■	■	■			■	■	■	■		■	■		■	■
RESOUND																										
Enya 3 *	F	○	4	■	○	8	■	Automatic	■			■	■	■			■	■	○			■	■	■		
Enya 2 *	B, C, D, E	○	3	■	○	6	■	Automatic	■			■	■	■			■	■	○			■	■	■		
REXTON																										
Emerald XS 60 6C	A	○	6	■	○	32	■	Automatic	■			■	■	■			■									
Emerald S 60 6C	A	○	6	■	○	32	■	Automatic	■			■	■	■			■	○		○		■	■		■	■
Emerald M 60 6C	A	○	6	■	○	32	■	Automatic	■			■	■	■			■	○		○		■	■		■	■
Mosaic 60 6C	B	○	6	■	○	32	■	Automatic	■			■	■	■			■	○		○		■	■		■	■
Stellar LI 60 6C	A	○	6	■	○	32	■	Automatic	■			■	■	■			■	○		○		■	■		■	■
Inox 60 6C	C,E		6	○	○	32	■					■	■	■			■	○		○		○	○			○
Sterling 60 6C	C,D,E		6	○	○	32	■	Automatic	■			■	■	■			■	○		○						○
SIGNIA																										
Pure 13 BT 5px	A	○	6	■	○	32	■	Automatic	■			■	■	■			■				■					■
Insio 5px	C, D, E		6	○	○	32	■	Automatic	■			■	■	■			■	○	○	○		○	○		■	■
Motion 5px	B	○	6	■	○	32	■	Automatic	■			■	■	■			■	○	○	○		■	■		■	■
Ace 5px	A	○	6	■	○	32	■	Automatic	■			■	■	■			■									
Pure 5px	A	○	6	■	○	32	■	Automatic	■			■	■	■			■	○	○	○		■	■		■	■

* Optional Tinnitus sound generator.

(Advanced Level Continues, Next Page) ►

ADVANCED LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing						Communication									
■	Standard			Memories/ Situations		Compression Characteristics		Directional Microphones		Noise Management		Feedback Management						Wireless Compatibility		Telecoil		Cros/ BiCros					
○	Available																										
A	RIC																										
B	BTE																										
C	CIC																										
D	ITE																										
E	ITC																										
F	All Styles																										
Model		Style	Open Fit	Number	Toggle/Button	Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Gain Reduction	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality	
SIGNIA (CONTINUED)																											
Cellion 5px		A	○	6	■	○	32	■	Automatic	■		■	■	■			■	○	○	○		■	■		■	■	
Silk 5px		C		6		○	32	■				■	■	■			■	○	○	○						■	■
SONIC																											
Enchant 80		A, B	○	4	■	○	N/A	■	Automatic	■	■	■	■	■			■				■	○	○			○	
Celebrate 80		F	○	4	■	○	N/A	■	Automatic	■	■	■	■	■			■	○		○		○	○			○	
Journey 80		B		4	■	○	N/A	■	Automatic	■	■	■	■	■			■	○	○	○		○	○			○	
STARKEY																											
Muse iQ		F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■			○		■	■		○	○	
Halo iQ		A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○			○	
UNITRON																											
Moxi Now 700		A	○	4		○	16	■	Both	■	■	■	■	■		■	■			■						■	
Moxi Fit 700		A	○	4	■	○	16	■	Both	■	■	■	■	■		■	■			■		■	■			■	
Moxi Dura 700		A	○	4	■	○	16	■	Both	■	■	■	■	■		■	■	○	○	■		■	■			■	
Stride 700		B	○	4	■	○	16	■	Both	■	■	■	■	■		■	■	○	○	■		■	■			■	
Insera 700		C, D, E		4	○	○	16	■	Both	■	■	■	■	■		■	■			■		○	○			■	
Moxi Now 800		A	○	4		○	20	■	Both	■	■	■	■	■		■	■			■						■	
Moxi Fit 800		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■			■		■	■			■	
Moxi Dura 800		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■			■	
Stride 800		B	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■			■	
Insera 800		C, D, E		4	○	○	20	■	Both	■	■	■	■	■		■	■			■		○	○			■	
WIDEX																											
Beyond 330 Fusion 2		A	■	4	■	○	10	■	Automatic	■		■	■	■			■		○	○	■		■			■	
Unique 330 Fashion		B	■	4	■	○	10	■	Automatic	■		■	■	■			■		○	○			■		■	■	
Unique 330 Fashion Power		B		4	■	○	10	■	Automatic	■		■	■	■			■		○	○			■		■	■	
Unique 330 Fashion Mini		B	■	4	■	○	10	■	Automatic	■		■	■	■			■		○	○			■		■	■	
Unique 330 Fusion		A	■	4	■	○	10	■	Automatic	■		■	■	■			■		○	○			■		■	■	
Unique 330 Passion		A	■	4		○	10	■	Automatic	■		■	■	■			■		○	○					■	■	
Unique 330 In-the-Ear		D, C, E		4		○	10	■	Automatic	■		■	■	■			■		○	○			■		■	■	

DID YOU KNOW?

Four out of five adults with problems hearing need hearing aids? The majority of patients with hearing problems can be most appropriately helped with properly fitted hearing aids. Hearing loss in adults generally is not a medical condition, meaning surgery or medical treatment will not provide relief.

There's an App for that ... Hearing Aid



Just about everything can talk to your smart phone, so why shouldn't your hearing aids? These new high tech apps take hearing technology to the next level and give you the flexibility to connect your world with your hearing aids.

Apple, iPhone, iPad, and iPod Touch are trademarks of Apple Inc., registered in the U.S. and other countries.

Engineers from the world's best hearing technology companies are linking smart phones to hearing aids with amazing results. The link is created by a software application (app for short) downloaded onto your iPhone®, iPad®, iPod Touch® or Android device that connects to your hearing devices.

Your smart phone becomes a remote control for your hearing aids, and in some cases it also





connects your devices with most electronics, streaming headphone-quality sound for music, television, driving directions, hands-free phone calls, and more.

The new world of hearing apps provides a better hearing experience to its users. For example, there's an app that turns your smart phone into a personal microphone, an app

for geotagging your stored listening preference for routine locations, an app for locating misplaced hearing aids using your phone as a homing device, and an app to minimize the perception of tinnitus. The added cost for this new technology is minimal compared to the satisfaction it provides. Ask your local hearing provider for a demonstration of this new technology at your next appointment.

BATTERY BASICS

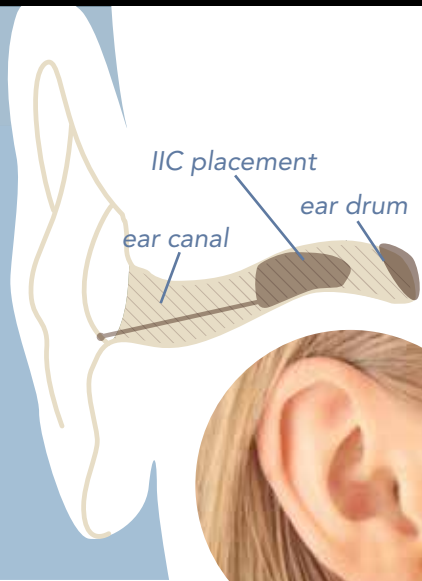
Batteries pictured are actual size. The battery size that is specified for your hearing aids is dictated by shell style and circuitry options. Ask your hearing professional for more information about what you can expect from hearing aid batteries.

				
	Battery Size 10	Battery Size 312	Battery Size 13	Battery Size 675
	Lasts Up To 5 days	Lasts Up To 10 days	Lasts Up To 2 wks	Lasts Up To 3 wks
	Used In CIC, RIC, miniBTE	Used In ITC, ITE, RIC, miniBTE	Used In ITE or BTE	Used In BTE

Tinnitus is the sensation of noise or ringing in the ears when external sound is not present. Hearing loss and tinnitus are closely related. The sound amplification offered by hearing aids can alleviate or reduce the effects of both tinnitus and hearing loss.

DID YOU KNOW?

Invisible Hearing Aid Comparisons



Completely invisible hearing devices are the latest advancement in hearing technology. These hearing aids are similar to traditional CICs, but they are smaller in size and fit deep into the ear canal, making them impossible to see when worn. There are three types of hearing aids in this category: an extended-wear analog hearing aid (like Lyric), a ready-to-wear digital hearing aid (like AMP), and a custom-fit digital hearing aid (like Cue). While the cosmetic appeal of these new products has driven their popularity, not everyone is a candidate. The size and shape of your ear canal, as well as the degree of your hearing loss, are factors considered for candidacy.

Manufacturer	Product	Material	Custom Fit	Extended Wear	Minimum Length	Minimum Diameter	Battery Size	Battery Life Expectancy	Insertable by Patient	Removable by Patient	Feedback Cancellation	Noise Reduction	Remote Control	Programmable
AUDIBEL	Invisibel Synergy iQ Platinum (Wireless)	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
AUDIBEL	Invisibel Synergy iQ Platinum	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
AUDIBEL	Invisibel Synergy iQ Gold	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
AUDIBEL	Invisibel Synergy iQ Silver	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
AUDIFON	Rega Pico	DLP	■		15mm	13mm	10A	60 hrs	■	■	■	■		■
AUDINA	Cue®	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
AUDINA	Intuition® 12	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
AUDINA	Intuition® 6	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
AUDINA	Intuition® 4+	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
AUDINA	Intuition® 2ER	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
AUDINA	Intuition® 2FC	Acrylic Plastic	■		12mm	9mm	10A	7-9 days	■	■	■	■		■
BELTONE	Invisible in the Canal	Acrylic Plastic	■		16mm	5mm	10A	3-4 days	■	■	■	■		■
BERNAFON	Juna 9	Acrylic Plastic	■		9mm	6mm	10A	9 days	■	■	■	■	■	■
BERNAFON	Saphira 5	Acrylic Plastic	■		9mm	6mm	10A	9 days	■	■	■	■	■	■
GENERAL HEARING	Simply Soft Micro	Soft Silicone			14mm	5mm	10A	7-9 days	■	■	■	■		
HANSATON	JamHD 9 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
HANSATON	JamHD 7 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
HANSATON	JamHD 5 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
HANSATON	JamHD 3 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
MICROTECH	MicroLens Synergy iQ i2400	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
MICROTECH	MicroLens Synergy iQ 2400	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
MICROTECH	MicroLens Synergy iQ 2000	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
MICROTECH	MicroLens Synergy iQ 1600	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
MIRACLE EAR	Mirage 5400	UV	■		17 mm	8mm x 12 mm	10A	75 hrs	■	■	■	■	■	■
MIRACLE EAR	Mirage 4400	UV	■		17 mm	8mm x 12 mm	10A	75 hrs	■	■	■	■	■	■
MIRACLE EAR	Mirage 3400	UV	■		17 mm	8mm x 12 mm	10A	75 hrs	■	■	■	■	■	■
NUEAR	Miniscopic Synergy iQ Premier (Wireless)	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
NUEAR	Miniscopic Synergy iQ Premier	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
NUEAR	Miniscopic Synergy iQ Pro	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
NUEAR	Miniscopic Synergy iQ Prestige	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
OTICON	Alta 2 Pro IIC	Acrylic Plastic	■		8mm	6mm	10A	7-9 days	■	■	■	■	■	■
OTICON	Nera2 Pro IIC	Acrylic Plastic	■		8mm	6mm	10A	7-9 days	■	■	■	■	■	■
OTICON	Ria 2 Pro IIC	Acrylic Plastic	■		8mm	6mm	10A	7-9 days	■	■	■	■	■	■

Invisible Hearing Aid Comparisons

Audifon
Rega Pico



Widex
CIC Micro



Miracle-Ear®
Mirage™



Starkey
SoundLens Synergy



Manufacturer	Product	Material	Custom Fit	Extended Wear	Minimum Length	Minimum Diameter	Battery Size	Battery Life Expectancy	Insertable by Patient	Removable by Patient	Feedback Cancellation	Noise Reduction	Remote Control	Programmable
PERSONA	Ole' HD	Acrylic Plastic	■		varies	varies	10A	7-9 days	■	■	■	■		■
PHONAK	Virto B90-Titanium	Titanium	■		varies	varies	10A	4-7 days	■	■	■	■	■	■
PHONAK	Virto B70-Titanium	Titanium	■		varies	varies	10A	4-7 days	■	■	■	■	■	■
PHONAK	Lyric 3	Soft Foam		■	varies	varies	proprietary	Up to 120 days		■			■	■
RESOUND*	LiNX 3D 9*	Acrylic Plastic	■		varies	varies	10A	3-6 days	■	■	■	■		■
RESOUND*	LiNX 3D 7*	Acrylic Plastic	■		varies	varies	10A	3-6 days	■	■	■	■		■
RESOUND*	LiNX 3D 5*	Acrylic Plastic	■		varies	Varies	10A	3-6 days	■	■	■	■		■
SIGNIA	Insio 7px IIC		■		varies	varies	10A	7-9 days	■	■	■	■	■	■
SIGNIA	Insio 5px IIC		■		varies	varies	10A	7-9 days	■	■	■	■	■	■
SIGNIA	Insio 3px IIC		■		varies	varies	10A	7-9 days	■	■	■	■	■	■
SIGNIA	Insio 2px IIC		■		varies	varies	10A	7-9 days	■	■	■	■	■	■
SIGNIA	Insio 1px IIC		■		varies	varies	10A	7-9 days	■	■	■	■	■	■
SONIC	Celebrate 100	Acrylic Plastic	■		9mm	6mm	10A	9 days	■	■	■	■	■	■
SONIC	Cheer 60	Acrylic Plastic	■		9mm	6mm	10A	9 days	■	■	■	■	■	■
SONIC	Charm 60	Acrylic Plastic	■		9mm	6mm	10A	9 days	■	■	■	■		■
SONIC	Charm 60 Standard IIC	Acrylic Plastic			13mm	10mm	10A	9 days	■	■	■	■		■
STARKEY	SoundLens Synergy iQ i2400	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
STARKEY	SoundLens Synergy iQ 2400	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
STARKEY	SoundLens Synergy iQ 2000	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
STARKEY	SoundLens Synergy iQ 1600	Custom Shell	■	■	varies	varies	10	4-7 days	■	■	■	■	■	■
UNITRON	Insera 800 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
UNITRON	Insera 700 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
UNITRON	Insera 600 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
UNITRON	Insera 500 IIC	Acrylic Plastic	■		varies	varies	10A	5-7 days	■	■	■	■	■	■
WIDEX	Unique 440 CIC	Acrylic Plastic	■		14-16 mm	14 mm	10A	7-8 days	■	■	■	■	■	■
WIDEX	Unique 440 CIC micro	Acrylic Plastic	■		11-14 mm	12 mm	10A	7-8 days	■	■	■	■		■
WIDEX	Unique 330 CIC	Acrylic Plastic	■		14-16 mm	14 mm	10A	7-8 days	■	■	■	■	■	■
WIDEX	Unique 330 CIC micro	Acrylic Plastic	■		11-14 mm	12 mm	10A	7-8 days	■	■	■	■		■
WIDEX	Unique 220 CIC	Acrylic Plastic	■		14-16 mm	14 mm	10A	7-8 days	■	■	■	■	■	■
WIDEX	Unique 220 CIC micro	Acrylic Plastic	■		11-14 mm	12 mm	10A	7-8 days	■	■	■	■		■
WIDEX	Unique 110 CIC	Acrylic Plastic	■		14-16 mm	14 mm	10A	7-8 days	■	■	■	■	■	■
WIDEX	Unique 110 CIC micro	Acrylic Plastic	■		11-14 mm	12 mm	10A	7-8 days	■	■	■	■		■

* Optional Tinnitus sound generator

PREMIUM LEVEL COMPARISONS

KEY																										
■	Standard																									
○	Available																									
A	RIC																									
B	BTE																									
C	CIC																									
D	ITE																									
E	ITC																									
F	All Styles																									
Model		Style	Open Fit	Memories/ Situations		Remote	Channels	Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Static Feedback Cancellation	Adaptive Feedback Cancellation	Direct Audio Input	FM Integration	Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired	Ear-to-Ear Functionality	
AUDIBEL																										
Audibel A4 iQ		F	○	4	■	○	16/20/24	■	Automatic	■		■	■		■	■			○		■	■		○	○	
Audibel A4i iQ		A	○	4	■	○	16/20/24	■	Automatic	■		■	■		■	■				■	○	○			○	
AUDINA																										
SU7		A, B	■	4	■	○	Channel Free	■		■		■	■	■		■	■	■		■					■	
MI3		A, B	■	4	■	○	Channel Free	■		■		■	■	■		■	■	■		■					■	
Octane® 12		B		4	■		12	■		■		■	■	■		■						■				
Flx12®		B	■	4	■		12	■		■		■	■	■		■						■				
Intuition® 12		C, D, E		4	○		12	■		■		■	■	■		■					○	○				
Intuition® 6		C, D, E		4	○		6	■		■		■	■	■		■					○	○				
Arro 12		B	■	4	■		12	■		■		■	■	■		■		○				○				
Arro 12		A	■	4	■		12	■		■		■	■	■		■						■				
Arro 6		A	■	4	■		6	■		■		■	■	■		■						■				
BTED6HP		B		4	■		6	■				■	■	■		■						■				
BELTONE																										
Trust 17		F	○	1 or 4	○	○	17	■	Both	■	■	■	■	■		■	○		○	■	■	■	○		○	
Boost Max 17		B		4	■	○	17	■	Both	■	■	■	■	■		■	■		○	■	■	■	○		■	
Legend 17		F	○	1 or 4	○	○	17	■	Both	■	■	■	■	■		■	○		○	■	■	■	○		○	
First 17		A	○	4	■	○	17	■	Both	■	■	■	■	■		■	○		○	■	■	■	○		■	
BERNAFON																										
Zerena 9		A, B	○	4	■	○	N/A	■	Automatic	■	■	■	■	■		■					○	○			○	
Juna 9		F	○	4	■	○	N/A	■	Automatic	■	■	■	■	■		■	○		○		○	○			○	
HANSATON																										
Sound SHD 9 10		A	○	4		○	20	■	Both	■	■	■	■	■		■	■			■					■	
AQ Sound SHD 9 S *		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■			■		■	■		■	
Sound SHD 9 S312		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■			■		■	■		■	
Sound SHD 9 S13		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■	
JamHD 9 S312		B	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■	
JamHD 9 RS13		B	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■	
JamHD 9		C, D, E		4	○	○	20	■	Both	■	■	■	■	■		■	■			■		○	○		■	
MICROTECH																										
Summit iQ		F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■		■	■			○		■	■		○	○	
Kinnect iQ		A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■		■	■				■	○	○			○	
MIRACLE EAR																										
ME5400		F	○	6	■	○	48	■	Automatic	■		■	■	■		■	○			■		○	○		○	■
NUEAR																										
NOW iQ		F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■		■	■			○		■	■		○	○	
iNOW iQ		A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■		■	■				■	○	○				

* Lithium-ion rechargeable battery

PREMIUM LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing						Communication																																	
■	Standard																																																		
○	Available	Style		Open Fit		Number		Toggle/Button		Remote		Channels		Limiting Compression		Automatic or Manual		Adaptive		Fixed		Active Noise Reduction		Active Speech Enhancement		Impulse Sound Management		Gain Reduction		Static Feedback Cancellation		Adaptive Feedback Cancellation		Direct Audio Input		FM Integration		Through Intermediary Device		Built In		Automatic		Manual		Wired		Non-Wired		Ear-to-Ear Functionality	
A	RIC																																																		
B	BTE																																																		
C	CIC																																																		
D	ITE																																																		
E	ITC																																																		
F	All Styles																																																		
Model																																																			
OTICON																																																			
Alta 2 Pro		F	○	4	○	○	10	■	Both	■	○	■	■	■	○	○	■	○	○	○		○	○	○		■																									
Dynamo SP 10		B		4	○	○	9	■	Both	■	○	■	■	■	○	○	■	○	○	○		○	○	○		■																									
Opn 1		A, B	○	4	■	○	16	■	Both	■	○	■	■	■	○	○	■		■		■	○	○			■																									
PERSONA																																																			
Evok 800		C, D, E	○	4	○		8	■	Manual	■	○	■	■	■			■			○			○	○																											
Evok 900		C, D, E	○	4	○		8	■	Manual	○	○	■	■	■			■	○		○			○	○																											
Ole'2100		C, D, E					8	■	Manual	○		■	■	■			■			○			○	○																											
Ole'2		C	■	4			8	■	Manual	○		■	■	■			■																																		
OPA 200		A		4	○		8	■	Automatic	■		■	■	■			■						■																												
OPA 300		A		4	○		8	■	Automatic	■		■	■	■			■			○			■																												
OPA 400		A		4	○		8	■	Automatic	■		■	■	■			■			○			■				■																								
PHONAK																																																			
Audéo B90-312T		A	■	5	■	○	20	■	Automatic	■		■	■	■			■		■	■			■	■		■	■																								
Audéo B90-13		A	■	5	■	○	20	■	Automatic	■		■	■	■			■	■	■	■			■	■		■	■																								
Audéo B90-R		A	■	5	■	○	20	■	Automatic	■		■	■	■			■		■	■							■																								
Audéo B90-Direct		A	■	5	■	○	20	■	Automatic	■		■	■	■			■				■						■																								
Bolero B90-M		B	○	5	■	○	20	■	Automatic	■		■	■	■			■		■	■			■	■		■	■																								
Bolero B90-PR		B	○	5	■	○	20	■	Automatic	■		■	■	■			■		■	■			■	■		■	■																								
Virto B90-10		C		5	■	○	20	■	Automatic	■		■	■	■			■		■	■			○	○		■	■																								
Virto B90-312		E		5	■	○	20	■	Automatic	■		■	■	■			■		■	■			○	○		■	■																								
Virto B90-13		D		5	■	○	20	■	Automatic	■		■	■	■			■		■	■			■	■		■	■																								
Naida V90-SP/UP		B	○	5	■	○	20	■	Automatic	■		■	■	■			■	■	■	■			■	■		■	■																								
RESOUND																																																			
LiNX 3D 9 *†		F	○	6	■	○	17	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
LiNX 3D 7 *†		F	○	6	■	○	14	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
LiNX 3D 5 *†		F	○	6	■	○	12	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
ENZO 3D 9 *†		B		6	■	○	17	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
ENZO 3D 7 *†		B		6	■	○	14	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
ENZO 3D 5 *†		B		6	■	○	12	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
Up Smart 9 †		B	○	6	■	○	17	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
Up Smart 7 †		B	○	6	■	○	17	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
Up Smart 5 †		B	○	6	■	○	9	■	Automatic	■		■	■	■			■	■	○	○			■	■	■			■																							
REXTON																																																			
Emerald XS 80 6C		A	○	6	■	○	40	■	Automatic	■		■	■	■			■																																		
Emerald S 80 6C		A	○	6	■	○	40	■	Automatic	■		■	■	■			■	○		○			■	■		■	■																								
Emerald M 80 6C		A	○	6	■	○	40	■	Automatic	■		■	■	■			■	○		○			■	■		■	■																								
Stellar LI 80 6C		A	○	6	■	○	40	■	Automatic	■		■	■	■			■	○		○			■	■		■	■																								

* Optional Tinnitus sound generator

† Direct streaming to compatible iPhone, iPad, and iPod models

(Premium Level Continues, Next Page) ►

PREMIUM LEVEL COMPARISONS

KEY		Signal Processing										Automatic Signal Processing				Communication									
■	Standard	Model		Memories/ Situations			Compression Characteristics		Directional Microphones			Noise Management		Feedback Management		Direct Audio Input	FM Integration	Wireless Compatibility		Telecoil		Cros/ BiCros		Ear-to-Ear Functionality	
○	Available			Toggle/Button			Limiting Compression	Automatic or Manual	Adaptive	Fixed	Active Noise Reduction	Active Speech Enhancement	Impulse Sound Management	Static Feedback Cancellation	Adaptive Feedback Cancellation			Through Intermediary Device	Built In	Automatic	Manual	Wired	Non-Wired		
A	RIC																								
B	BTE																								
C	CIC																								
D	ITE																								
E	ITC																								
F	All Styles																								
REXTON (CONTINUED)																									
Mosaic 80 6C		B	○	6	■	○	40	■	Automatic	■		■	■	■		■	○		○		■	■		■	■
Inox 80 6C		C,E		6	○	○	40	■				■	■	■		■	○		○						○
Sterling 80 6C		C,D,E		6	○	○	40	■	Automatic	■		■	■	■		■	○		○		○	○			○
SIGNIA																									
Pure 13 BT 7px		A	○	6	■	○	48	■	Automatic	■		■	■	■		■			○	■					■
Motion 13 BT 7px		B	○	6	■	○	48	■	Automatic	■		■	■	■		■				■					■
Insio 7px		C, D, E		6	○	○	48	■	Automatic	■		■	■	■		■	○	○	○		○	○		■	■
Motion 7px		B	○	6	■	○	48	■	Automatic	■		■	■	■		■	○	○	○		■	■		■	■
Ace 7px		A	○	6	■	○	48	■	Automatic	■		■	■	■		■									
Pure 7px		A	○	6	■	○	48	■	Automatic	■		■	■	■		■	○	○	○		■	■		■	■
Cellion 7px		A	○	6	■	○	48	■	Automatic	■		■	■	■		■	○	○	○		■	■		■	■
Silk 7px		C		6		○	48	■	Automatic	■		■	■	■		■	○	○	○					■	■
SONIC																									
Enchant 100		A, B	○	4	■	○	N/A	■	Automatic	■	■	■	■	■		■				■	○	○			○
Celebrate 100		F	○	4	■	○	N/A	■	Automatic	■	■	■	■	■		■	○		○		○	○			○
STARKEY																									
Muse iQ		F	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■		○		■	■		○	○
Halo iQ		A	○	4	■	○	16, 20, 24	■	Automatic	■		■	■			■	■				■	○	○		○
UNITRON																									
Moxi Now Pro		A	○	4		○	20	■	Both	■	■	■	■	■		■	■			■					■
Moxi Fit Pro		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■			■		■	■		■
Moxi Dura Pro		A	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■
Stride Pro		B	○	4	■	○	20	■	Both	■	■	■	■	■		■	■	○	○	■		■	■		■
Insera Pro		D, E		4	○	○	20	■	Both	■	■	■	■	■		■	■			■		○	○		■
WIDEX																									
Beyond 440 Fusion 2		A	■	4	■	○	15	■	Automatic	■		■	■	■		■		○	■	■		■			■
Unique 440 Fashion		B	■	4	■	○	15	■	Automatic	■		■	■	■		■		○	■			■		■	■
Unique440 Fashion Power		B		4	■	○	15	■	Automatic	■		■	■	■		■		○	■			■		■	■
Unique 440 Fashion Mini		B	■	4	■	○	15	■	Automatic	■		■	■	■		■		○	■					■	■
Unique 440 Fusion		A	■	4	■	○	15	■	Automatic	■		■	■	■		■		○	■			■		■	■
Unique 440 Passion		A	■	4		○	15	■	Automatic	■		■	■	■		■		○	■					■	■
Unique 440 In-the-Ear		D, C, E		4		○	15	■	Automatic	■		■	■	■		■		○	■			■		■	■

NOTABLE FEATURES

Feedback Suppression: prevent whistling in your hearing aid.

Wireless Connectivity: Allows direct wireless audio reception from TVs, computers, stereos, and other devices.

Telecoil: turns a hearing aid into a receiver in looped environments and improves sound quality of telephone calls by directing the microphone sound straight to the hearing aid's electronics.

Directional microphones: helps single out the voice of the person you are talking to face-to-face and better ignores background noise.



Widex -
Beyond



Persona Medical -
OPA Series



Oticon -
P127



ReSound -
LiNX 3D



Signia -
Cellion px Silver



Hansaton -
AQ sound SHD 55



Audina -
Pico

Why Fit & Go Models Delight Wearers

Your eyes aren't deceiving you. If the latest hearing aids look too cool to be hearing aids, that's because the hearing aid industry is emphasizing sound quality **and** cosmetic appeal like never before. An entirely new class of svelte hearing aids is being created called Receiver-in-Canal (RIC). These instruments are virtually unnoticeable when worn. They are unique because of a very smart engineering design with remarkable results: *the separation of the receiver (speaker) from the rest of the hearing aid.* The ultra-slim computer processor is worn hidden in the hairline just behind the ear. The receiver rests in the ear canal, secured by a vented silicon tip or in a custom ear mold. A hair-thin transmission wire, not a tube, connects the two. The popularity of RIC instruments has spread quickly by word-of-mouth among Baby Boomers, who in turn are telling their parents ... who in turn are telling their friends. Here's why:



1 More Efficient: The receiver is already near your eardrum, so sound doesn't have to travel through tubed plumbing to reach its target. Because of this, less power (volume) is needed.

2 Size & Technology: The space available in a tiny, hidden-when-worn RIC is still greater than a completely-in-canal model, allowing needed space for better digital processing features such as adaptive directional microphones, noise reduction and feedback cancellation. Some models offer FM, Bluetooth, or telecoil for listening wirelessly in public spaces or to devices like TVs, phones, and personal music.

3 Comfort: The fit and feel of a custom-fit RIC allows most patients to forget they have them on. The piece that is worn behind the ear fits snugly and comfortably for even the most active wearer.

4 Natural Sound: These instruments are designed not to occlude or "plug-up" your ears; instead a thin vented tip or custom earmold holds the receiver in position, allowing natural sound to reach the eardrum unamplified. More natural sound quality overall and improved own-voice quality is possible with RIC instruments.

5 Reduced Feedback: The increased distance between the microphone and the receiver cuts down on amplified sound re-entering the microphone, which

can result in whistling. More volume can be delivered to the ear without feedback, thereby helping patients with greater hearing losses.

6 Repair Easily: Should the receiver need repair, this modular component can quickly be replaced by your provider, usually while you wait. That means less time without your hearing instrument.

7 Reprogrammable: RIC instruments are flexible and adaptable to changes in hearing loss. They can be reprogrammed by computer at the local hearing aid office to shape the output of the hearing aids should the wearer's hearing change.

8 Cosmetics: RICs are slim, light and beautiful. Instead of a tube, a thin transmission wire slightly larger than a human hair blends with your skin and connects the digital processor with the receiver.

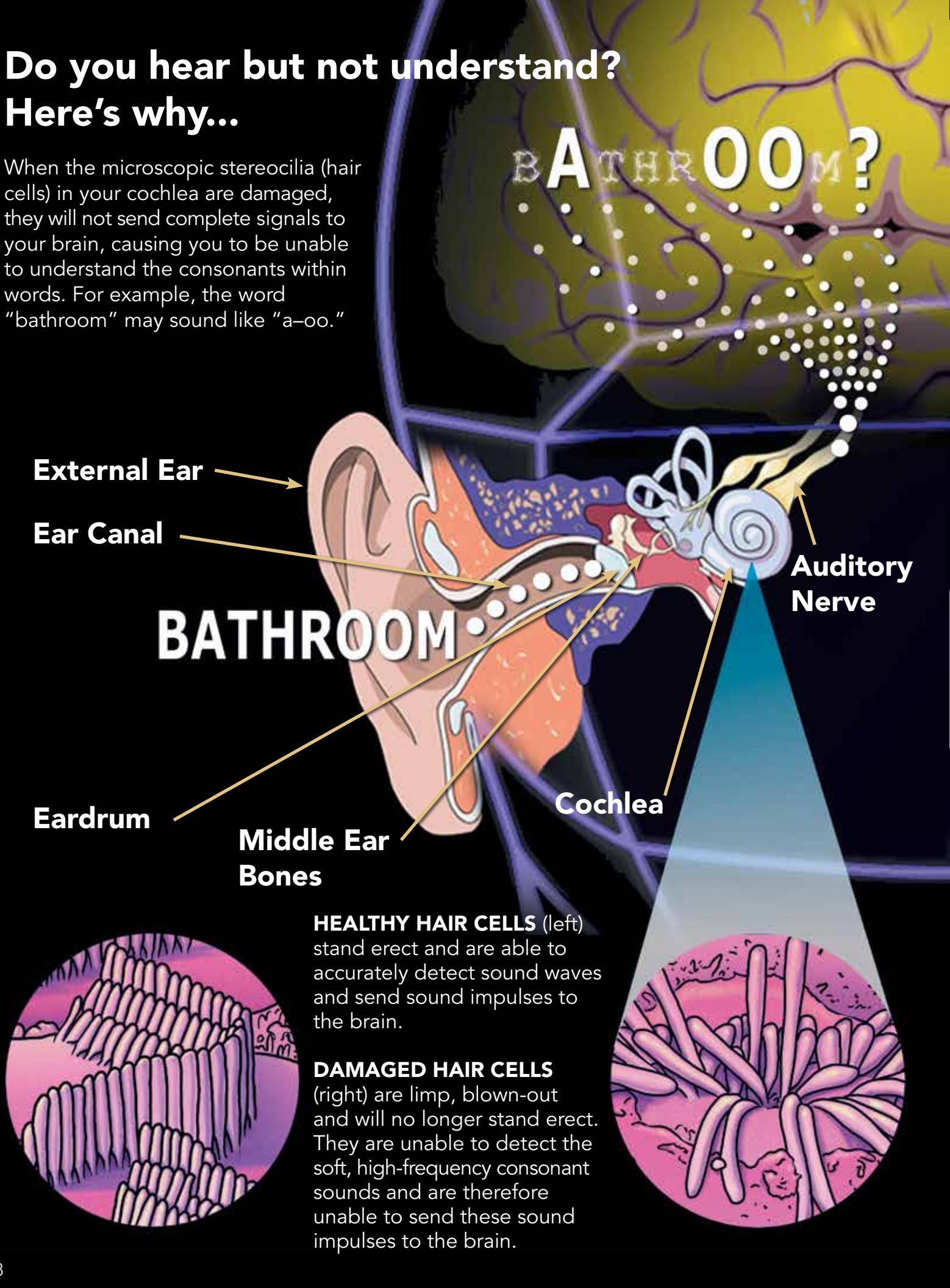
9 Longer Battery Life: Because RIC instruments have more room for electronics than a completely-in-canal model, there is frequently space for a larger battery, resulting in longer battery life.

10 Fit-And-Go: These instruments can usually be selected, fit, programmed and worn home the same day for instant hearing improvement.

Photos: Not all manufacturers' RIC products are shown here.

Do you hear but not understand? Here's why...

When the microscopic stereocilia (hair cells) in your cochlea are damaged, they will not send complete signals to your brain, causing you to be unable to understand the consonants within words. For example, the word "bathroom" may sound like "a-oo."



External Ear

Ear Canal

BATHROOM

Eardrum

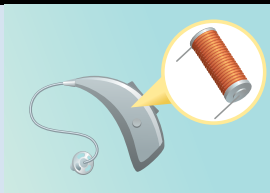
Middle Ear
Bones

Cochlea

Auditory
Nerve

HEALTHY HAIR CELLS (left) stand erect and are able to accurately detect sound waves and send sound impulses to the brain.

DAMAGED HAIR CELLS (right) are limp, blown-out and will no longer stand erect. They are unable to detect the soft, high-frequency consonant sounds and are therefore unable to send these sound impulses to the brain.



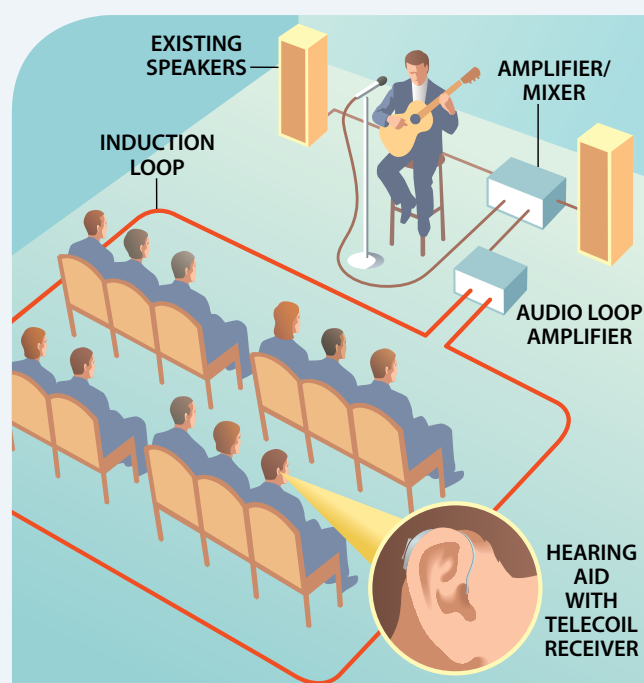
Get in the Clarity Loop with T-Coils

Looping is a technology that greatly improves the listening experience of hearing aid users with telecoils – at home and in public places.

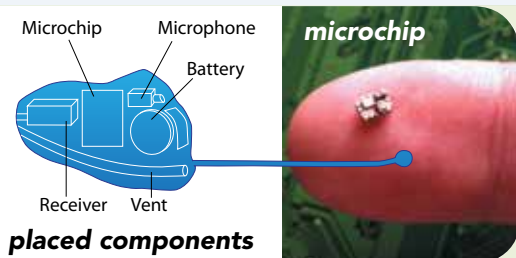
In places such as auditoriums, classrooms or media rooms, a signal is transmitted through a special amplifier to a hidden wire that surrounds, or “loops,” the audience. This wire sends a magnetic signal throughout this zone to anyone’s hearing aids equipped with telecoils (t-coils).

A t-coil is a small, inexpensive coil of wire inside a hearing aid that allows it to become a wireless receiver. When using the t-coil setting, a button is pushed to turn off the microphones so the hearing aids will only pick up the direct electromagnetic signal. This can also be automatic.

Looping plus t-coil technology connects the listener directly to the sound source while most background noise is eliminated, greatly improving understanding of dialogue and music. A universal symbol (right) identifies buildings equipped with looping technology.



How Custom Hearing Aids Are Made



Several hearing aid manufacturers now employ CAD/CAM (computer aided design + computer aided manufacturing) to produce their custom hearing aid shells. CAD/CAM replaces the labor-intensive lost-wax casting method.

The process begins with a well-made impression of the patient’s ear canal. The ear impression is placed into the center of a 3D scanner box where a narrow laser beam scans across the impression from many positions angled inside the scanner box. Thousands of data points are created and a “wire frame” skeleton of the impression is generated. The computer finishes the virtual reproduction and a digital image of the impression appears.

The next step is modeling of the virtual shell to contain the components. Everyone’s ear canal is a different size and shape. It takes careful planning to fit all parts into the tiny hearing aid shell. With the virtual hearing aid shell, the technician will experiment with different placements of the digital chip, microphone,

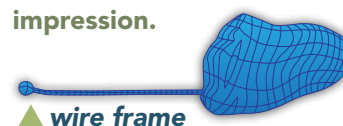
receiver, vent, faceplate, receiver tubing, wax guards, and battery. The best possible fit is achieved in this way.

Production of a hearing aid shell is called “Printing,” because the computer “prints” onto the material that is used to make the shell. Layer by layer, 1/10 millimeter at a pass, the hearing aid shell is formed.

Components are installed as the technician inserts the designed-to-fit component module into the shell. Component placement with the former lost-wax method required hollowing-out the shell with a dental drill until components would all fit.

The benefits of CAD/CAM hearing aid shell production are improved comfort, better acoustics, more gain possible without feedback, eliminates the need for additional ear impressions, uniform shell thickness, increased efficiency in production, perfect placement of components without kinks or pinched wires, and accuracy obtaining an exact replica of the patient’s inner ear canal. The result for the patient is a perfect fit.

Technicians preparing to scan an ear canal impression.



Definitions of Hearing Aid Terms

adaptive directional microphones - directional microphone system which, when activated, can adapt based on the location of noise.

adaptive feedback cancellation - a digital process which creates a filter within the amplifier of the hearing aid to cancel feedback the moment it is detected without reducing or altering the hearing aid's response. The filter will automatically change (or adapt) if the feedback is caused by a different or changing situation.

ASP (BILL Circuitry) - stands for Automatic Signal Processing Bass Increases at Low Levels. This circuit also decreases the bass at high levels. BILL circuitry is often marketed under the trademark name "Manhattan" circuit. BILL circuitry is intended for wearers who frequently find themselves in noisy environments, especially environments where low frequency noise is a constant factor. Harsh or shrill sounds are not amplified, but are actually reduced by this circuit.

ASP (PILL Circuitry) - stands for Automatic Signal Processing Programmable Increases at Lower Levels. This type of circuitry is more versatile than TILL or BILL circuitry because it can be programmed by computer to automatically perform as a BILL circuit on one channel and a TILL circuit on another. The user can switch between circuits as listening environments change.

ASP (TILL Circuitry) - stands for Automatic Signal Processing Treble Increases at Low Levels. This circuit also decreases the high frequency volume at high levels. TILL circuitry is often marketed under the trademark name "K-AMP." TILL circuitry is intended for wearers who need more volume to hear the quiet sounds than they do for loud sounds. Harsh or shrill sounds are not amplified, but pass through the circuit unaltered.

audiogram - a graph on which to record the auditory threshold by frequency of a patient's hearing.

audiology - the science or study of hearing.

audiometry - the measurement of hearing.

aural - having to do with the ear or hearing.

auditory nerve - connects the inner ear and the brain; serves in hearing and balance.

automatic directional microphones - directional microphone technology that is automatically engaged or disengaged without user direction.

automatic signal processing (ASP) - the family of hearing aid circuits which automatically change the gain (volume) and frequency response (tones such as bass, midrange and treble) as a function of the sound entering the hearing aid microphone.

BiCROS - stands for Bilateral Contralateral Routing of Signal. A hearing aid with two microphones, one at each ear and one receiver. Used for hearing aid wearer who has one aidable ear and one that is not aidable.

Bluetooth® wireless technology - allows digital hearing instruments to communicate wirelessly.

body hearing aid - a hearing aid with a microphone, amplifier, and battery worn on the chest and connected to an ear-worn receiver with a cord.

BTE - a behind-the-ear hearing aid system.

canal hearing aid - a custom hearing aid that fits mostly in the ear canal with a small part extending into the concha area.

class A circuits - have as their defining feature the characteristic of amplifying loud sounds and quiet sounds with equal intensity. For this reason, some patients may find that class A circuits provide either too little sound or too much sound to comfortably reach a listening comfort for their particular hearing loss. The class A circuit provides basic linear amplification and is found in lower priced hearing aids.

cochlea - part of the inner ear that is shaped like a snail. Vibrations in the fluid-filled cochlea cause tiny hair cells to vibrate and generate nerve impulses that then travel to the brain.

completely-in-the-canal hearing aid (CIC) - one of the smallest hearing aids which fits beyond the visual opening of the ear canal. Also called deep canal hearing aid.

compression amplification - has as its defining feature the characteristic of decreasing (or compressing) volume as the loudness of sound increases at the hearing aid user's ear. The goal of compression amplification is to deliver a more natural loudness throughout the wearer's entire listening range without under-amplification or over-amplification.

CROS - stands for Contralateral Routing of Signal. A hearing aid designed for a person with normal hearing in one ear and an unaidable ear on the other side.

dB - decibel, a unit for measuring and describing sound intensity or loudness; named after Alexander Graham Bell.

digital hearing aid - an instrument that converts the electric signal from the microphone to digital values for processing, then converts them back to electric signals for the ear.

direct audio input - the hearing aid has a jack to receive sound directly from another device such as a TV or personal entertainment system.

directional microphone - a microphone that is more sensitive to sound approaching from one direction.

dynamic range - the difference in dB between the threshold of hearing and discomfort level.

ear mold - an impression of your ear canal used to mold the shell of the hearing aid. It is made using silicone or other impression material.

ear-to-ear - when two hearing aids communicate between each other. For example, when you change the channel or volume on one hearing aid, it automatically adjusts the other as well.

expansion technology - a digital process which allows the hearing aid to provide less gain for sounds that are softer than conversational speech. This improves the quality of sound from the hearing aid when worn in quiet situations by reducing low level noise.

extended wear - a hearing aid that can be left in for a long period of time, usually several weeks to a month.

external receiver - an instrument design which features a processor worn behind the ear and a speaker inserted in the ear canal.

feedback - the squeal produced when sound that has been amplified is picked up by the microphone and reamplified in a loop.

filter - a device that allows some frequencies to pass through while others are attenuated (as in high pass, low pass, band pass, high cut, low cut).

FM integration - the hearing aid contains an FM receiver to pick up signals from an FM transmitter. There is no additional hardware to plug into the hearing aid. The transmitter can be given to a speaker at a lecture or in a noisy situation in order to isolate the speaker's voice.

frequency - the number of complete oscillations per unit of time, measured in number of cycles per second and expressed in Hertz (Hz).

gain - the amount in dB that the sound has been increased.

gain control - a device which allows the gain to be adjusted (such as volume control or potentiometer).

gain reduction - used in multi-channel hearing aids to automatically lower the gain in a specific channel in order to control feedback.

hearing aid - also called hearing instrument, means any wearable instrument or device designed for, or represented as, aiding, improving or correcting defective human hearing.

helix - shell style with a free field design allowing for maximum venting of the ear canal.

high pass filter - a filter which allows high frequencies to pass through and attenuates low frequencies.

impulse sound management - Isolates sudden, jarring noises and tones them down without effecting normal sound ranges.

Induction Loop System (loop)- the broadcasting end of a system that enables people using hearing aids (with a telecoil) to hear sound projected in theaters, cinemas, auditoriums, etc that are equipped with an induction loop system.

in-the-ear hearing aid (ITE) - a custom hearing aid which fits entirely in the concha bowl of the ear (same as full shell).

in-the-canal hearing aid (ITC) - same as canal hearing aid.

invisible-in-the-canal (IIC) - ultra small hearing aid designed to fit deep in the ear canal, completely out of sight.

K-AMP circuit (TILL) - causes the Treble to Increase at Low Levels and to decrease at high levels. Named after its inventor, Dr. Mead Killion, this circuit is designed to amplify more in quiet environments and less in loud environments. It was designed for people who need amplification for soft sounds but who hear loud sounds normally. The K-AMP circuit regulates the volume automatically and does not amplify loud sounds.

kneepoint - also called compression threshold. It is the point, in sound decibels, that a compression circuit begins to reduce the gain. Some circuits allow this point to be digitally programmed, being customized to the user's need.

limiting compression circuits - automatically limit volume as it enters the hearing aid microphone. This circuit is designed for patients who have mild to moderately severe, sharply or gently sloping high frequency and flat losses.

linearity - the condition where a change in input level causes a similar change in output.

low pass filter - a filter that allows low frequencies to pass through and attenuates high frequencies.

low profile - shell size of hearing aid that is between the full ITE and the half shell.

mixed hearing loss - a hearing loss which is a combination of conductive and sensorineural impairments.

multi-channel adaptive directional microphones - an adaptive directional microphone system which can manage multiple sound sources at the same time.

multiple directional microphone - see omni-directional microphone.

multi-channel technology - technology which electronically separates the incoming sound into bands and adjusts the sound intensity in each band independently. The benefit is a hearing aid that more finely tailors the frequency response and compression characteristics to each user's unique hearing needs.

narrow band filter - a filter which allows a specific restricted frequency range to pass through while attenuating adjacent frequencies on each side of the filter.

noise management - a digital process which automatically alters the response of the hearing aid in a noisy situation in order to ensure the listener's comfort.

non-programmable multi-channel - technology which electronically separates the incoming sound into bands and adjusts the sound intensity in each band independently. The benefit is a hearing aid that more finely tailors the frequency response and compression characteristics to each user's unique hearing needs. These hearing aids are adjusted manually by a potentiometer.

omni-directional microphone - also called multiple directional microphone. A microphone which picks up sound from all directions.

open-fit - a class of hearing aids that do not occlude the ear canal.

potentiometer - a volume wheel or screw set control which allows for fine adjustments to a hearing aid by the provider.

presbycusis - a sensorineural hearing loss related to aging.

probe microphone - a microphone inserted into the ear canal prior to the hearing aid which is used in Real-Ear testing.

programmable circuitry - a feature which allows the hearing aid to be digitally programmed using a computer. Advantages are preciseness of electroacoustic adjustments at the time of the fitting and ease of access to different types of signal processing algorithms for different listening conditions.

ratio (compression ratio) - the degree to which loud sounds are reduced. It is a ratio relationship, A:B, where A is the amount of original gain into the hearing aid and B is the amount of gain applied after compression.

real ear testing - the measurement of sound in the ear canal by means of a probe tube and computerized equipment.

rechargeable - a hearing instrument designed with a rechargeable battery.

receiver-in-canal (RIC) - a behind-the-ear hearing aid employing a separate speaker worn in the ear canal and connected with a thin wire.

remote volume control - wireless, remote control device that allows the user to adjust the hearing aid.

speech discrimination - a test which measures the subject's ability to distinguish words.

speech recognition threshold (SRT) - the lowest level at which the subject can correctly repeat spondaic (two syllable) words.

static feedback cancellation - a digital process which creates a filter in the hearing aid amplifier and is programmed into the hearing aid during the fitting. The filter cancels feedback that is occurring at that time. The filter will continue to cancel feedback that occurs in the same situation, but will not adapt to changing situations.

telecoil (t-coil) - a small, inexpensive coil of wire inside a hearing aid that allows it to become a wireless receiver. When using the t-coil setting, a button is pushed to turn off the microphones so the hearing aids will only pick up the direct electromagnetic signal. This process can also happen automatically.

threshold - the level above which the subject gives a positive response and below which the subject does not give a response.

tinnitus - the sensation of noise or ringing in the ears when an external sound is not present.

toggle - a switch on a hearing aid that allows the user to employ different memories for different listening situations. One memory might be set for a quiet office, while another may be set for a noisy restaurant.

typanogram - a graphical representation of the changes in acoustic immittance of the middle ear in response to changes in pressure.

typanometry - the measurement of sound flowing through the middle ear in response to changes in pressure.

variable release compression - compression technology which reduces volume in loud circumstances continuously until the sound falls below a predetermined decibel level. With a long, loud sound, release is delayed based on the decibel level entering the hearing aid. The benefit is that it virtually eliminates the "pumping" sound associated with peak clipping in more primitive compression circuits. This circuit helps the user obtain comfortable listening in various levels of noise.

vent - a hole drilled the length of an ear mold or ITE shell to allow sound to escape and relieve pressure in the ear canal.

video otoscope - a miniaturized camera that the hearing professional inserts into the subject's ear to view and photograph the ear canal and eardrum.

wireless technology - technology that allows digital hearing aids to wirelessly communicate information.

Consumer's Guide To **HEARING AIDS**

