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NOISEMATCH STUDIOS MIAMI, FL

By Jeff Touzeau

Noisematch Studio, located in the Wynwood Arts District in Miami, is a high-end, boutique recording facility owned by musician/producer Alex Campos. Campos, who studied jazz performance at University of Miami and who has plenty of touring experience as a musician, wanted to make a business out of his lifelong passion and had been producing and mixing music from his home for a long time. In April of 2010, he made the leap and started his own commercial recording facility. "I did a lot of research on where to locate the studio and also dug into the gear

— my business started with just a small project and it grew from there," he says.

Since opening, Noisematch has served clients in almost every genre, including Latin artists Alejandro Sanz, Luis Fonsi, and Belinda. Even though the facility hasn't "officially" opened yet, these and other high-profile artists have been attracted to the studio strictly by word of mouth.

After considering locations in Los Angeles, New York, and Miami, one of the best decisions Campos says he made was to locate the facility in the Wynwood Arts District in Miami, which he says is a "cool, urban up-and-coming area that resembles what SoHo used to be like." Each year, Miami Beach and Wynwood host an arts festival that draws many artists and musicians to the region — a big plus for Noisematch studio.

As for the facility itself, Campos wanted a live room that could comfortably accommodate a big band or an orchestra as well as another multi-purpose room that could function either as an event or rehearsal space. He says this idea helps to keep the place busy: "Both rooms create synergies so when we don't have any sessions, we



As part of the design for the live room, Noisematch integrated variable acoustics that have a reflective side and absorptive side, leaving clients with many sonic options.

can have music rehearsals with all our touring gear." With these space requirements in mind, they went shopping with realtors.

During spring of last year, they acquired a space that was formerly an art storage and trading warehouse and proceeded to clear

very happy with the sound." As part of the design for the live room, Malvicino integrated variable acoustics that have a reflective side and absorptive side, leaving clients with many sonic options. The room itself is very "microphone friendly,"

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everything out and start from scratch. After shopping for an acoustic designer, they brought on Horacio Malvicino, who applied his skills in providing acoustic design for the massive space. Out of the 5000 square feet of available space, Malvicino carved out approximately 2500 square feet into a live room (called "Noiseroom"), three iso booths, and a control room (dubbed "Noiselab").

So far, Campos, and by extension his clients, are very pleased with the results — especially the sound of the live room: "To me, this room has the perfect balance — it's not too dry or too light. We can record anything in there and we are

very happy with the sound." Campos states. "You don't have to work too hard to get a great sound. If you place your mics well, it is kind of like plug and play," he observes.

UNCOMPROMISING BOUTIQUE QUALITY

When it came to acquiring a recording console, Campos knew exactly what brand he wanted: Solid State Logic. "SSL sets the standard and I've always loved the sound of their consoles," he says. "Obviously clients also like it." They ended up with a 24-channel Duality SE 24, which works equally well in the analog and digital worlds. For clocking, Noisematch relies on



but they have so much fidelity and high definition that I am actually using them as my main monitors in the studio." Campos and his clients liked the HR-2's so much, they actually made tweaks to the control room to optimize the speakers' potential. Perhaps the best aspect of the HR-2's is that they don't mask anything: "I call these speakers 'the lie detectors,' because they are so true and so natural. They reveal everything."

As you might expect, Noisematch has plenty of boutique outboard gear on hand, including a Shadow Hills Mastering Compressor and an API 500 series rack for drums, with a 500 series API 512c and a pair of Brent Averill 1033's. They also have a Demeter Audio DI, which came highly recommended by Malvicino. The microphone locker is equally well appointed, with selections from Royer, Neumann, AKG, Telefunken, and many others.

It doesn't take long before clients sense that they are working in a unique, artistic environment: "Our studio is a lot

like a boutique hotel," says Campos. "We give our clients all the attention and gear they expect in a professional studio environment, but there is also a little flair that people will remember."

GC Pro had an active and very supportive role in helping Noisematch studio be the best it can be. Over the course of building and outfitting the studio, Campos had an active dialog with GC Pro, and he says that without exception, they were all knowledgeable and very responsive. "There is always great communication, goodwill and everything gets done as it should." When a rep doesn't have an answer for something, Campos says they "always come back with a solution."

Campos says he is excited as Noisematch continues to establish itself and grow among the vibrant Wynwood arts scene.

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the Antelope Audio Isochrone Trinity/10M combination, which enables them to run up to three stations with different sample rates at the same time. "The quality of the Trinity/10M is incredible," Campos says. "I've worked with all the other clocks, and to me there is nothing that gives the kind of integration this does."

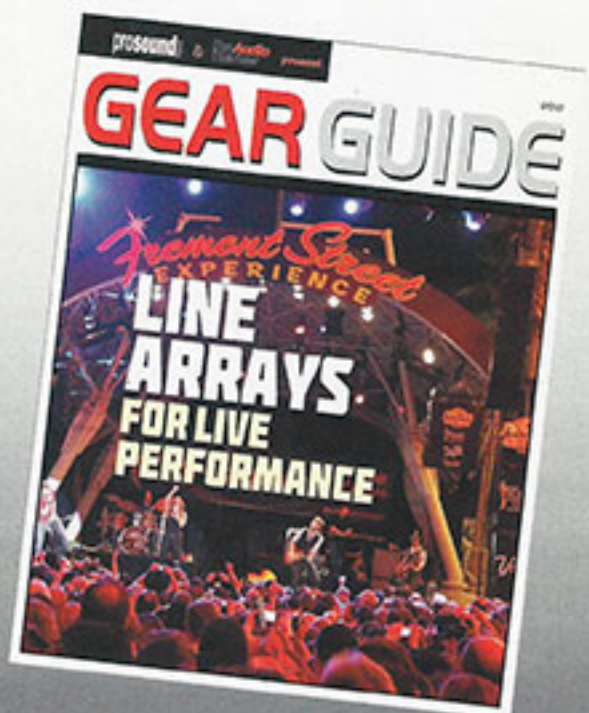
As the team was considering other gear — including the monitoring system — they were introduced to Allen Sides at Oceanway Studios, where Campos had a chance to try the HR-2 monitor system. "The HR-2 really blew my mind," Campos says. "I didn't know those kinds of speakers ever existed for studios. They are large format,

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