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REVIEWED

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AEA RPQ RIBBON PREAMP

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AKAI EIE PRO INTERFACE

STUDIO DESIGN

THE CLASS OF 2012: THE YEAR'S FINEST FACILITIES

PLUS

THE MIX INTERVIEW:
DR. PETER D'ANTONIO

NEW, BUDGET-MINDED
ACOUSTIC MATERIALS

COACHELLA



Noise Match Studios (Miami, Fla.) →

Horacio Malvicino designed this multiroom music-recording facility for jazz recordist/producer Alexander Campos. Built into a former art gallery/art storage space in the Wynwood arts district section of Miami, Noise Match includes a 2,500-square-foot tracking room for band/ensemble recording, plus three iso booths that Malvicino says range acoustically from very dead to very live. The 600-square-foot control room is equipped with an SSL Duality board and Ocean Way HR-2 mains; acoustical treatments include a customized perimeter soffit to treat room modes and a large rear cluster of diffusers. Another 1,000-square-foot space serves as an art gallery/rehearsal space for bands. Artists who have already visited Noise Match include Alejandro Sanz, Los Fabulosos Cadillacs and University of Miami jazz Ensemble.



Photo: Alexander Campos, Jr.

← Transonic Studios (Middlesex County, Mass.)

Jack Piery of Acoustech Studio Service designed this facility near Boston for owner Phillip Mauch. Acoustical treatments in the main studio include a custom-designed QRD diffuser ceiling array system and ceiling bass traps, Membrane wall systems, and custom Acoustech isometric high-frequency hardwood diffuser systems. Control room acoustics feature Membrane sub structures with acoustical PCF-RFB wall and ceiling systems, as well as a custom-designed and tuned rear isometric diffuser system. The studio, which offers a mix of new/vintage analog and digital gear (including a Trident 70B analog console), hosts a range of music recording sessions, as well as voice-over and mixing projects.



Photos: Alan Kidawski and Courtney Sacco

Creative Audio Works (Plymouth, Mass.) →

Designed by Lou Clark of Sonic-Space, engineer Stewart Adam's studio is set up for audio transfer, restoration and mastering work, as well as for music and sound-for-picture mixing. The critical-listening area pictured here incorporates a three-foot-deep broadband absorber behind each Genelec 8240A speaker, a raised floor between the speakers and the listener to remove floor reflections, broadband sidewall absorption and 12 inches of broadband absorption in the ceiling. A custom-designed floor-to-ceiling diffuser is mounted in the front of the room and wrapped around a video monitor. In the back of the room, outside of this view, is all of Adam's transfer equipment, including four Otari MTR 12 2-track recorders. Mastering/restoration gear comprises 24 channels of modified MOTU HD converters, iZotope RX-2 Advanced restoration software, Ozone 5 and Bias Peak Pro 7 XT, Steinberg Cubase 6 and Logic.



Photo: Tim Gaudreau

← Quad Studios Studio Q1 (New York City)

This new room at Quad Studios was designed by Lawrence P. Swist to serve as a multifunctional production space for tracking and pre-production sessions. Featuring a private lounge overlooking Times Square, Studio Q1 offers an Avid ICON controller with SSL, Chandler and Manley summing mixers, Augspurger monitors and outboard equipment from GML, Chandler, TubeTch and SSL.

Photo: LP Swist

