



# Audio Engineering Society – New York Section

## NEWSLETTER – MEETING NOTICE

### 2009-2010

#### CHAIRMAN

Robert F. Auld  
212-666-2257

#### VICE CHAIRMAN

James Williamson  
646-469-8889

#### SECRETARY

Bill Siegmund  
Digital Island Studios  
212-243-9753

#### TREASURER

Jonathan Abrams  
Nutmeg Audio Post  
212-921-8005

#### CHAIRMAN EMERITUS

Joel Spector  
917-855-2889

#### COMMITTEE MEMBERS

Ron Ajemian  
Owl Fiber Optics  
718-651-5466

David Bialik  
DKB Broadcast Associates  
845-634-6595

Ken Hunold  
Dolby Laboratories  
212-767-1700

Charlie Post  
Post Production Audio  
917-656-6673

Roger Johansen  
Tangerine Mastering  
201-920-9026

John Chester  
908-638-5487

Chris Hoffman  
The New School  
212-229-5896 Ext 4578

Noah Simon  
212-992-8402

Ira Kemp

**Tuesday October 13<sup>th</sup>, 2009**  
**Join us for a Meet & Greet at 6:30pm**  
**Presentation at 7:00pm**

**The New School University**  
**Jazz Performance Space**  
**55 West 13<sup>th</sup> Street, 5<sup>th</sup> Floor**  
**New York, NY**  
**(between 5<sup>th</sup> & 6<sup>th</sup> Avenues)**

### **The Growing Importance of Mastering in the Home Studio**

Host:

**Robert Johansen** - Owner, Tangerine Mastering

Presenter:

**Andres Mayo** – Owner, Andres Mayo Mastering

---

Artists and producers are often using their home studios for music production. While achieving a better cost/benefit ratio, they usually lack technical resources, and the acoustic response of their rooms is unknown. Therefore, there is greater need for a professional mastering service in order to achieve so-called "standard commercial quality."

Andres Mayo is the owner of Andres Mayo Mastering in Buenos Aires, Argentina. He received two Latin Grammy® Awards in 2008 for his production "Buenos Aires, Days and Nights of Tango." This independently-produced 7-DVD collection won in the categories of Best Tango Production and Best Packaging. His studio is a state of the art 5.1 surround mastering facility and he has lectured worldwide on the topic of surround sound. Before setting up his own facility, Andres Mayo worked for Unique Recording (New York), dB Post (London), Tonstudio Bauer (Ludwigsburg, Germany), Panda Recording Studios (Buenos Aires) and was co-founder of Mr. Master Mastering Studios (Buenos Aires).

In tonight's presentation Andres will try to answer the question "What can and what can't be fixed at the mastering stage?" He will discuss a list of common mistakes that can be found in homemade mixes, with audio examples taken directly from recent mastering sessions.

Doron Schächter  
Interval Music  
646-321-2813

Danny Kopelson

**NY SECTION WEBSITE**

Webmaster  
Bob Tis  
Studio Consultants, Inc  
212-586-7376

**NY SECTION ADVISORS**

Jim Anderson  
Malcolm Addey  
Jerry Bruck  
Tim Casey  
Sid Feldman  
Albert B. Grundy  
Alan Tucker

Tuesday October 13<sup>th</sup>, 2009. Report by Doron Schachter

**Growing Importance of Mastering in the Home Studio**

Presented by Andres Mayo, VP AES Latin America, owner Andres Mayo Mastering

Hosts: Roger Johansen,, Tangerine Mastering, Weehawken, NJ



**L-R: Robert Johansen, Andres Mayo & Bob Auld**

[Click to Enlarge Photo](#)

Bob Auld, Section Chair, welcomed about 50 members and guests. He mentioned the passing of pioneering Mercury Living Presence producer Wilma Cozart Fine. Roger Johansen introduced our presenter, Mr. Mayo.

In today's music creation environment, artists and producers are often using their home studios for music production. While achieving a better cost/benefit ratio, they usually lack technical resources, and the acoustic response of their rooms is unknown. Therefore, there is greater need for a professional mastering service in order to achieve so-called "standard commercial quality", and bring objectivity into the work being created.

Andres Mayo is the owner of Andres Mayo Mastering in Buenos Aires, Argentina. His studio is a state of the art 5.1 surround mastering facility and he has lectured worldwide on the topic of surround sound. In his presentation Andres tried to answer the question "What can and what can't be fixed at the mastering stage?" He discussed a list of common mistakes that can be found in homemade mixes, with audio examples taken directly from recent mastering sessions. Topics included: bass and kick being too present; sibilance and harshness in vocals; mixes that are too bright, or have excessive or insufficient dynamic range; hiss or broadband noise from mics and outboard gear; and jitter and dithering problems. Andres often finds songs that are mixed at different levels, and therefore lack unity and a focal point in terms of an overall album sound. He went on to present listening examples. We learned that focus can be lost if, in a very short period, we are presented with a multitude of processing choices to examine. We often go for the variant that is too bright.

Andres also talked about the role of the mastering engineer. His goal is to educate the artist and producer who comes in with an album created in a home project studio. It is a win/win situation for him when the album comes into the mastering session with the least amount of non-mastering work for him to do on it. The mastering engineer has to understand the artist's concept of the work or project; never try to hide his or her opinion; do anything to help the music come out; and never insist on modifying something to which the artist is deeply committed.

He also discussed the uses of equipment for mastering, and imparted a technique of using the DeEsser in the TC6000 for fixing overly-prominent bass, kick, guitar or vocals, as well as multiple level DeEssing on vocals. His parting words included advice to all engineers: be as versatile in as many recording fields and genres as possible. It is a changing world, and this may be the best way to ensure work for the foreseeable future.

The AES NY Section is pleased to thank our underwriters for their continued support, **NHT** and **Studio Consultants, Inc.** We also appreciate the support and assistance of **Christopher Hoffman** and the **New School University.** Remember to check our web site for the latest updates and information

<http://www.aes.org/sections/ny/>

**PLEASE POST... This is an open meeting ... EVERYONE IS WELCOME TO ATTEND**