

**AES NY SECTION
MEETING SCHEDULE 2008**

If there is a meeting topic you think would be of interest to the membership, please contact us at new-york@aes.org. There is no fee to attend most section meetings and they're open to everyone with an interest in professional audio.

Monthly Newsletters are available for download as PDF files.

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MARCH 11	Newsletter
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JULY	AES Picnic
AUGUST	No Meeting
SEPTEMBER 25	Newsletter
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MEETINGS & CONVENTIONS

May 7-10, 2009

126th AES Convention
Munich, Germany

October 9-12, 2009

127th AES Convention
New York, NY

INT'L CONFERENCES

February 11-13, 2009

35th International
Conference, London, UK

June 2-4, 2009

36th International
Conference, Detroit, MI, USA

August 28-30, 2009

37th International
Conference, Hillerød,
Denmark

NEXT SECTION MEETING

Wednesday, December 3rd, 2008

**Join us for a Meet & Greet at 6:30pm
Arrive early to guarantee a seat
Presentation at 7:00pm**

**The Ed Sullivan Theater
Broadway at West 53rd Street**

Recording the Beatles

Moderator:

Malcolm Addey

Speakers:

Brian Kehew & Kevin Ryan - Authors

On February 9, 1964 the Beatles made their first live appearance on CBS Television's "Ed Sullivan Show", an event which was broadcast from CBS Studio 50, now known as The Ed Sullivan Theater. The New York Section of the Audio Engineering Society now returns to this historic location for tonight's presentation.

A thorough and definitive study of how the Beatles' music was recorded, "Recording the Beatles" is a landmark 500-page large-format book which required years of research and intensive interviews. Authors **Brian Kehew** and **Kevin Ryan** talk about this monumental project in detail. The recording techniques and details of the Beatles and their engineers who were responsible for one of the most important musical legacies of all time. The book also features a show of rare photographs of the Beatles, their gear and Abbey Road equipment.

The event will be moderated by **Malcolm Addey**, an accomplished engineer who worked at Abbey Road and EMI. He is a prolific hit-making engineer at the time the Beatles recorded.

We are indebted to committee member **David Bialik** and to **CBS TV** for making the Ed Sullivan Theater available for this event. The event is partially funded by the generous contributions of **Sennheiser, API, SSL, Dale Pro Audio, and TekServe**, and is co-sponsored by the **AES Boston Section** which is hosting a similar presentation on December 2nd.

Note: THERE ARE NO MORE SEATS AVAILABLE FOR THIS EVENT. Only those persons who have received a confirmation email from Section Chairman Joel Spector will be admitted.

LAST SECTION MEETING

**Tuesday, November 11th, 2008
A Double Dose of Fun**

**Presentation I
New Connectors & Connection Techniques
Click to read the review.**

**Presentation II
Mastering for the New Century
Click to read the review.**

Mastering for the New Century

Presenters:

- Allan Tucker**
- Foothill Digital
- Roger Johansen**
- Tangerine Mastering
- James Cruz**
- Zeitgeist Studios
- Andreas Meyer**
- Meyer Media, LLC



L-R: Andreas Meyer, James Cruz, Roger Johansen, Ron Ajemian, Allan Tucker

The second part of the evening was devoted to a panel discussion on **Mastering for the New Century**. Roger Johansen of Tangerine Mastering talked with Allan Tucker of Foothill Digital, James Cruz of Zeitgeist Sound Studios, and Andreas Meyer of Meyer Media, LLC. They covered a wide range of subjects centering on the phenomenon of the home-studio project. There is generally a lessening of the quality of mixes delivered to mastering engineers, by content creators who are not properly trained to produce technically acceptable material. These projects require "more rescuing than polishing" and threaten to consume inordinate amounts of mastering time and effort. If a small number of "stems" are available, the mastering engineer may be able to do some minimal remixing and properly balance the elements. In some cases clients are instructed to re-record the material, as it cannot be saved at the mastering stage. Though the relationship with the client must be based on mutual honesty, this can require a great deal of tact on the part of the mastering engineer.

It is important for the client to state his or her intentions for the master recording: CD, download, website only, etc. Each requires unique handling for optimum fidelity in reproduction. A lively discussion considered the fact that the typical listening experience is now through earbuds connected to an iPhone. Compression techniques for these releases were also debated. High-end living-room systems are in the minority.

Panelists and audience members debated the place of the LP record in today's musical world. This is considered to be a niche product and not one which will endure. Even CD sales are declining in the face of the expanding download market. At the moment, MP3 is the format supposedly preferred by downloaders. Panelists expect CDs to disappear once high-resolution WAV files can be rapidly downloaded and economically stored. At present, project budgets are not always adequate to support high-quality mastering or pressing. Newer turntables are not always of suitable quality to do justice to a properly created disc.

One problem with current downloading is that while Apple has become the gatekeeper for all music, they aren't prepared to take on this responsibility. Their ignorance of serious music is forcing albums into broad categories which are not accurate. Audio professionals must be pro-active in improving audio quality due to now-prevalent low bit-rate files. The desire of the consumer to quite literally carry all of their music in one portable device trumps the concept of a better listening experience. Record companies will now only accept 44.1/16 files for uploading to FTP sites, giving them total control of the product.

Another problem is the widely prevailing consumer attitude that music should be free of cost. One audience member asked if there is a legal issue of record companies' degraded delivered audio quality causing economic loss to the content creators. When the labels can make more money by delivering high-quality audio then they will do so.

ANNOUNCEMENTS

Audio Preservation Resources

Library of Congress List of Resources about Audio Preservation - [Click Here](#)
Courtesy of Brad McCoy

Check out the AES Picnic Photos.

A gallery of photos from the 2008 picnic hosted by Allan Tucker. The photos are courtesy of Joel Spector.



The AES-NY would like to express their appreciation, and acknowledge the generous support of our underwriters, **NHT Loudspeakers & Studio Consultants** for their continued support.



We also greatly appreciate the support and assistance of **Chris Hoffman** and the **New School University**.



The evening concluded with panelists describing their favorite reference recordings both for evaluating a playback system and just "kickin' back." Many thoughtful audience questions and comments were contributed throughout the evening's discussion.

Tonight's meeting was attended by approximately fifty persons, almost all of whom were AES members.

Review by: **Joel Spector**

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