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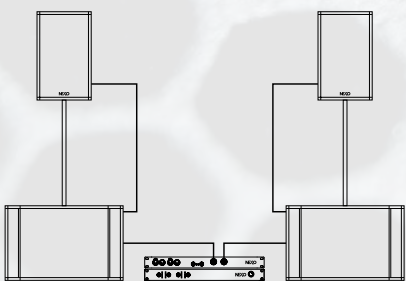
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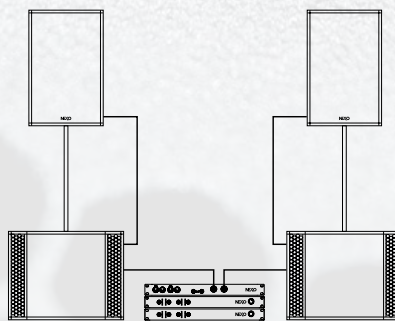
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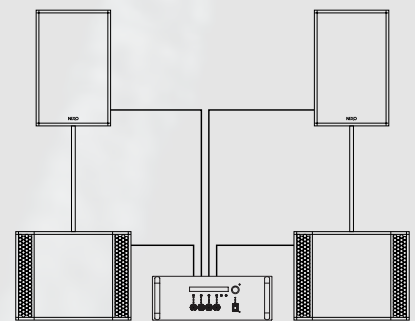
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Sound Matters

In India, all the talent in the country come together on film media and that's what creates film music and that's why film music is so great and popular here.

The last decade has seen significant growth in independent music across genres and formats. Independent live bands and DJs, as also a scattering of solo artistes, are appearing on festival stages across the country. Though these live bands and DJs have the ears of young India, they still lack the mass appeal of film music and may never be commercially viable.

American record producer, Co-Founder of *Interscope Records* and *Beats Electronics* - **James Iovine**, is a great example of how collaboration in music could create a phenomenon. He showed the world that talent was obviously important, but how the ability to work together as a team, could lead to great success. It was Iovine's vision that convinced Bruce Springsteen to let Patti Smith record his song "Because the Night". It became one of Smith's biggest hits. It was Iovine who brought together Stevie Nick and Tom Petty to record Petty's song "Stop Draggin' My Heart Around" and the song rocketed up the charts.

It is this kind of collaboration that is missing in India's Independent music scene. Our music industry and artistes definitely need to take a leaf out of this book. In India, this kind of collaboration is seen only for film music.

Film music has become an art form in our country. India can be proud that it has created an art form of music around film. Film music as an art form has succeeded in bringing together the best talent in the industry for lyrics, for music and for vocals and much of its success can be attributed to its inherent composite nature, wherein the best talent from different streams come together to produce an album.

The great golden age of Indian film music was created in great recording studios with great sound engineers. The studios are the center of gravity for all the talent that there is and it is undoubtedly, technology that has facilitated this talent to come together to make great music. Few industries have undergone as much change as the recording industry. From the days of Multi-track Recording to Dolby Atmos, technology has come a long way. Many studios in India have been on the cutting edge of technology adopting the latest technologies to facilitate creation of great music.



Smita Rai with Farhad DadyBurjor at the Famous Studio's new Dolby Atmos HE certified mixing room

Famous Digital Studios, one of the first studios in the country to have an entirely non-linear hard disk based workflow and one of the first to install Dolby Surround and then 5.1 in their studios, have once again upped the ante by retrofitting *Galactica A* into a 7.1.4 Dolby Atmos HE certified mixing room, offering clients an opportunity to push boundaries of creativity. *PT* caught up with Technical Director – **Farhad DadyBurjor** at the new studio. *Full story on pg. 30.*

The Studio Showcase Project Gallery, *pg. 77*, and singer /music composer **Vijay Prakash's** spanking new home studio, *pg 58* mirrors today's Indian recording and post-production industry. The Gallery features some recently launched studios ranging in scale and size boasting of an enviable equipment inventory.

Technology transpiring in the direction of Digital and Analog Hybrid Systems has also facilitated creativity to go into

Project Studios. Compact Speakers, computers and digital workstations have held a significant role in the recording process in the last decade fueling the growth of Project Studios and it is years and years of technological development that has made this happen. *PT* celebrates the fantastic curve that technology has taken wherein the highest level of cutting-edge technology comparable to the technology at mammoth studios has gone into Project Studios. The PALM expo too brings this technology on its expo floors. Times have changed and we are with the time. The PALM expo will keep getting you products that will keep your Project Studios going and help you make great music.

Since 2006, the *Indian Recording Arts Awards (IRAA)* has taken cognizance of not only the talent but also the studios. Identifying and rewarding new studios with latest technology has always been a focus at *IRAA*. *IRAA Studio of the Year* nominations on *pg. 49* are indicative of this.

This year *IRAA* is becoming very intense and we are proud of the status these awards have garnered. We have been flooded with nominations and the 12 member *IRAA* Jury is working furiously to ensure that the best of the best are rewarded.

The PALM preview gives you a lowdown on what to expect from this 19th edition. *The PALM Summit Conference & Seminar* programme boast of expert speakers speaking on topics ranging from Loudspeaker arrays and subwoofer configurations to Dante Audio Networking, Creating Sound Design in the era of challenging Surround Sound and Atmos and Studio Design. More of the dope of on *pg. 44.*

The next May-June issue is the "Live" special issue, which will be additionally circulated from the *PT* booth at **PALM expo 2019**, from **May 30 – June 1, 2019**. Send in your editorial and ads before 10 May and catch the growth wave at PALM.

Smita Rai

Smita Rai – Content Anchor



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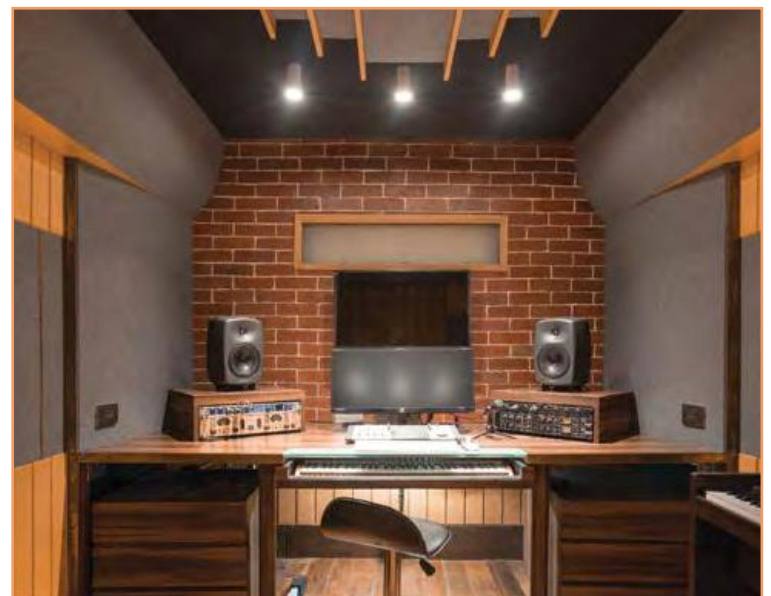
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Vijay Prakash's, Home Studio revamped by Modi Digital Pro Audio Consultancy

Drums, electric guitar and screaming fans...

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AVCL PRO HOSTS ADAMSON APPLIED CERTIFICATION IN MUMBAI & DELHI

With the increasing number of businesses investing in Adamson and the brand rapidly growing its partnership network in India, **AVCL Pro** - the exclusive distributor of Adamson products in India, recently hosted Adamson Applied Certification programs in Mumbai and Delhi. The two-day course was attended by audio engineers, system integrators and partners including **Sound.com, Brian Sound, and Royal Entertainer.**

The Applied Certification provided the attendees with hands-on training in system design, deployment and control of Adamson systems. "Education is an integral part of the Adamson offering," says **David Dohrmann**, Technical Director of Adamson APAC, who conducted the training. "We want to make sure users are able to unlock the fullest potential of our systems. Optimizing application in the field boosts inventory utilization and maximizes return on investment for all our partners."

Sunny Singh, owner of Royal Entertainer comments, "The



The Applied Certification provided the attendees with hands-on training in system design, deployment and control of Adamson systems



content is easy to understand, and focuses not only on the theoretical

aspect but also provides practical tips and experience using the Blueprint

AV simulation software and Lake Controller."

"New software requires some adjusting, but David did a superb job of instructing it," said **Warren D'souza**, Founder and Managing Director, Sound.com. "The training is very beneficial and a great way to get the whole team involved and acquainted with the new rig."

BEST SOUND SYSTEM INVESTS IN AUDIOCENTER K-LA212-DSP LINE ARRAY SYSTEM

Ahmedabad based rental company, **BEST Sound Systems** who consider 'Sound as an art form' has recently added 24 units of the **K-LA212-DSP** to its inventory which they believe is one of the best line array systems in the industry and is now becoming one of the most sought-after line array systems in the country.

Best Sound System has provided its services to most of the Mega events organized by the Government of Gujarat successfully since the last couple of years. The great success of every event, be it the Swarnim Gujarat Opening ceremony or the Validation on the 1st of May in 2010 at the Sardar Patel Stadium, the Vibrant Gujarat Kite Flying Festival from 2008 to 2013, the Vibrant Gujarat Navratri Mahotsav from 2008 to 2013 or the Kankaria Carnival from 2008 to 2012, all of these events can be attributed to no small measure to the highest

standards of technical expertise, technology and services whether it is theme lighting or providing stage light and sound for the event.

The company has also held events and shows of various artists and bands such as Late Shri Jagjit Singh, Shri Pankaj Udhas, Shri Daler Mehndi, as well as Rock Bands Like Indian Ocean, Parikrama, Raghu Dixit, Euphoria and many others.

BEST have also added the stunning Meyer Leo and Lyon series line array systems and have backed it up with the K-LA212-DSP in order to have options for different types of usage. The K-LA212-DSP is an active DSP-controlled line array speaker. It incorporates a novel phase corrector, which shifts the center of the speakers closer to the center of the box. This same corrector optimizes the working frequency of the speaker and the waveguides system of the horn, getting a sum

of +6dB on the entire response band of the subwoofer. Create a two-way coaxial system capable of achieving a consistent response across the horizontal plane coverage. It is with high-performance, small size, and lightweight, which is suitable for both touring performance and fixed installations. The HF drivers are two customized BEYMA drivers with the composite membrane (2.84" voice coil), and the LF drivers are two customized BEYMA 12" drivers (3" voice coil).

The entire team of Best sound are excited about the new arrival, senior sound engineer, **Vaibhav Rumde** of Best Sound Systems notes 'The K-LA212-DSP is a very clean and an all-around package line array system. The SPL on these speakers are amazing and the braincore technology added to the system works wonders!'



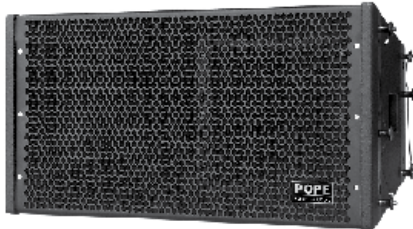
Line Array



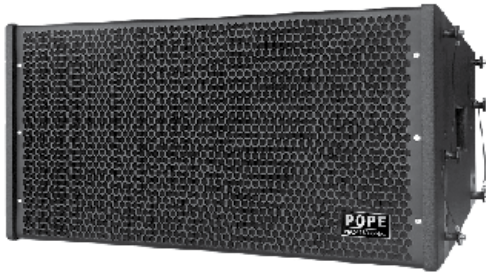
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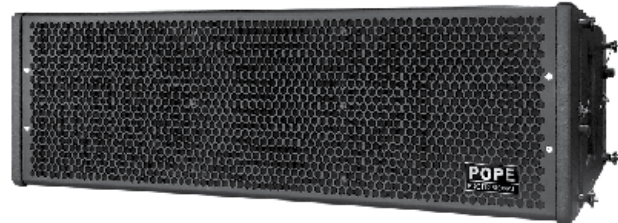
ML-28 Two Way Speaker 960W



ML-10 Two Way Speaker 710W



ML-210 Two Way Speaker 1310W



Electronics

XP-SERIES DSP

XP-2060



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SHURE WIRELESS DOMINATES 61ST GRAMMY AWARDS

Axient Digital wireless systems and PSM 1000 in-ear monitor systems provide flawless RF performance on Music's Biggest Night

From the opening production number to the evening's final award to Kacey Musgraves for Album of the Year, **Shure wireless systems** were selected by the audio team and majority of artists performing on the **61st GRAMMY Awards**, broadcast live on CBS from the Staples Center in Los Angeles.

The majority of the show's 18 musical productions featured **Axient Digital wireless mics**, demonstrating remarkable industry acceptance of this innovative product, introduced less than two years ago.

The 2019 GRAMMY broadcast was an ambitious affair, executed expertly by Audio Coordinator Michael Abbott's team of veteran engineers and techs. Key suppliers included **ATK Audioteck** for sound system design and implementation. ATK again brought in Soundtronics RF expert Steve Vaughn to handle wireless system design and frequency coordination.

Notable performances included a tribute to MusiCares Person of the Year Dolly Parton, using an Axient Digital AD2 with SM58

mic capsule for a medley of classic country songs. Parton was joined on stage by Shure endorsing artists Kacey Musgraves (Beta 58A), Maren Morris (SM58), and Little Big Town (Beta 87, Beta 58A, and SM58), all using custom white AD2 handhelds.

Shure endorser Jennifer Lopez used her customized Axient AXT200 with KSM8 along with Axient Digital users Smokey Robinson and Ne-Yo. Diana Ross used an AD2/KSM9 combination for her own stirring medley, while Chloe x Halle used the AD2/Beta 58A. Axient Digital was also the vocal wireless system of choice for country artists Dan + Shay singing their hit, "Tequila," and for the duet medley by St. Vincent and Best New Artist winner Dua Lipa. For her electric performance of "Money," Best Rap Album winner Cardi B used a Shure UR1 wireless bodypack.

First-time host Alicia Keys opted for her customary Shure UR2 handheld transmitter, both for stage announcements and for her unique twin piano performance, a personal cross-genre musical medley. Not only did Keys use Shure wireless mics and PSM 1000 in-ear monitors, but even the grand pianos she used



Dolly Parton (L) uses Shure AD2/SM58 and Kacey Musgraves uses Shure AD2/ Beta 58A while performing onstage during the 61st Annual GRAMMY Awards at Staples Center

were miked by Shure, with dual Beta 181 condenser microphones inside.

In fact, the Beta 181 was the secret weapon inside all acoustic pianos on the GRAMMY stage this year. "The Beta 181 is our go-to

mic for piano, both in the mix trucks and in the house," notes music mixer **Eric Schilling**. "We get the clarity we need with well-defined low end. It just works!" shure.com

EM ACOUSTICS LAUNCHES ST-215 TOURING SUBWOOFER

EM Acoustics has announced the launch of their **ST-215** medium format touring subwoofer. As the first product in the forthcoming S Series of subwoofers, the ST-215 is designed to complement other products within the EM Acoustics range as well as offering ideal low frequency support for HALO-B systems.

Featuring dual 4-inch voice coil 15-inch neodymium LF drive units for unmatched power density and headroom, the ST-215 has been voiced to add low frequency body to flown HALO-B systems and is also mechanically compatible with HALO-B. However, this versatile subwoofer is also a standalone product and can be used to support any EM Acoustics product, in either a flown or ground-stacked configuration.

The compact, lightweight enclosure

offers an optimally-tuned bass reflex design with a single low-velocity port to minimize distortion generated by turbulence. The high motor strength of the drive units gives the ST-215 excellent transient response and the moving area of the two high-excursion 15-inch drive units generates significant low frequency extension and overall subwoofer output. The enclosure is symmetrical to facilitate the creation of cardioid arrays where appropriate.

Housed in a robust weather-resistant enclosure and utilizing stainless steel fixings and a stainless-steel grille, the ST-215 is ready for outdoor use straight out of the box. Even the touring-friendly 4-point flying hardware is coated with Xylan™ for maximum durability. All rigging components retract flush

with the cabinet for transit and ground stack use. Arrays of up to nine units can be easily and quickly assembled with above-regulation safety compliance.

According to operations director, **Mike Wheeler**, the ST-215 offers all the advantages of dedicated sub-bass support for HALO-B without being too specific for use with other EM Acoustics loudspeakers. "We deliberately designed the ST-215 to be mechanically and acoustically compatible with HALO-B, because HALO-B deserves to have a subwoofer that is precisely tailored to match the rest of the system," he explains. "However, the design



is flexible enough that it's also a highly versatile system in its own right and can easily accompany other EM Acoustics systems, which makes it really easy to integrate into rental stock, for example. However, that same flexibility makes it equally at home in fixed installations, so it really is the best of both worlds."

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North - Amritsar: Khem Singh & Sons (0183-2541309), **Dehradun:** Venus Music Care (09837121890), **Delhi:** Raj Musicals (09899272572),
R.N. Bhargavas & Co. (09811160729), **Ghaziabad:** Music Garage (9717517775) **Jaipur:** Digital Music Care (9983244489),
Jalandhar: Calcutta Music House (09814075422), **Lucknow:** Alfa Link Vision (08090211999), **Ludhiana:** Calcutta Music Industry (0161-2446774)
South - Bangalore: Soundglitz (09886754864), **Chennai:** Krish Music (09841440156), **Cochin:** Sangeeth Mahal (09895482629),
Hyderabad: Khords Complete Music Store (09908583067), **Trivendrum:** Sruthi Musicals (09846029134)
West - Ahmedabad: Nutika Enterprise (0971246969), **Jabalpur:** Ajit & His Beats (09425151979), **Mumbai:** Shalu Music (09892642311)
Ujjain: Shree Mahakal Music House (09827006143), **Vijaywada:** Taal Musicals (09392113553), **Vishakhapatnam:** Harmony Musicals (09949466685)

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WAVES INTRODUCES EMOTION LV1 COMPLETE LIVE MIXING SYSTEM

Waves Introduces eMotion LV1 Complete Live Mixing System. This system offers live software mixer, SoundStudio STG-1608 stagebox, SoundGrid Impact Server-C, Axis One Waves-optimized computer and more.

Waves Audio has introduced the eMotion LV1 complete live mixing system. It is an all-inclusive and cost-effective mixing solution, ideal for houses of worship, clubs, touring bands and live engineers.

The complete live mixing system comes with the Waves eMotion LV1 16-stereo-channel live software mixer, SoundStudio STG-1608 stagebox, SoundGrid Impact Server-C, Axis One Waves-optimized computer, 24-inch Dell touchscreen, eight-port network switch and network cables.

The LV1 features 16 mono/stereo channels, LV1's channel strips feature a plugin rack that can host up to eight SoundGrid-compatible plugins for real-time processing. It also comes pre-loaded with three plugins specifically designed for live sound: eMo F2 Filter, eMo D5 Dynamics, and eMo Q4 Equalizer. The included SoundStudio STG-1608 is a sturdy SoundGrid stagebox that features 16 mic/line inputs with preamps which can be remote-controlled directly from LV1's mixer

channels.

All audio coming from the stage and through the plugins is processed on the included SoundGrid Impact Server-C. You can send the processed audio out to the PA system and back to the stage via the eight-line outputs. All of this takes place at a speed of only 0.8 ms at 44.1–96 kHz.

To enhance your LV1 mixing system, run eMotion LV1 on Axis One, a Waves-optimized computer made from the ground up to perform consistently and reliably even in the most challenging scenarios. It features an Intel i5 8500 processor, 16 GB of DDR4 RAM, two HDMI ports, one display port, eight USB2/3 ports and a USB-C port, all cased in a rugged 2U half-rack chassis.

Grammy-winning rapper Pitbull's front of house engineer Will Madera comments, "Using the LV1 to mix Pitbull on stage has been a watershed experience. LV1 has made my mixing as easy as mixing in the studio. Its sound quality is clear and crisp, and having all my plugins in the console's channel strip is amazing. Eight plugins per channel – what a beautiful thing. The future of audio is here."

Front of house engineer Tomas Wolfe keeps a smooth live mix for Run The Jewels' sold-out shows, even

with mic cupping, heavy bass and other challenges faced at live hip hop shows. Wolfe comments, "Really, without these plugins I wouldn't have been able to do as good of a

job in my live shows, period. And having them all run inside the LV1 mixer, all as part of one lightweight system, is the bonus in this situation."

Front of house engineer Jon Schumann (Mew, Lykke Li) has been mixing Danish electropop singer/producer MØ using the LV1. Schumann comments, "Two things – the sound quality is amazing, and the system is so flexible and light. We're doing quite a few festivals and it's great to be able to pack up our entire small creative 'office,' check into the airport, and put it all on the plane to fly with us wherever we go on tour. Even if you're a smaller band, you can take it with you. You don't have to be Coldplay to travel with your own rig."

Phil Peters, director of Audio Services and front of house mixing engineer for Christian Broadcast Network, remarks, "At CBN, our content dictates several requirements: excellent sonic quality, small footprint,

Waves eMotion LV1 Complete Live Mixing System

ease of use, digital integration, and ideally the ability to run Waves plugins. After demoing the eMotion LV1 software with a Surface Pro and a single DiGiGrid MGB, we all agreed that the mix engine sounded great and the software interface would be beneficial to our workflow. We could also purchase the building blocks of the system and grow as our use of the LV1 developed. After one of our first 'live' productions, we found ourselves with internal discussions over who would get to use the LV1 on the next show, which led to the purchase of the second one."

With the Waves eMotion LV1 complete live mixing system, you can now create studio-quality sound, live on stage with an all-inclusive setup and at an affordable price performance as well.



A PLUS TO UNVEIL NEW PRODUCTS AT PALM 2019

A Plus, one of India's leading manufacturer of sound reinforcement products will be launching a range of new products at PALM 2019. The launch includes VAC 1090 and VAM 6060 range of amplifiers and AP 1100 and AP2100 wireless microphones.

The **VAC 1090** and **VAM 6060** amplifiers are designed to complement the hugely popular VAC 1080 and VAM 5050 amplifiers that have been winning the heart of audiophiles for more than a decade. The new amplifiers have the following features:

VAC 1090: 2×1500W into 8Ω, 2×2100W into 4Ω, 2×2800W into 2Ω, 3600W into 8Ω, 4000W into 4Ω, Voltage load protection, Neutrik Speakon, Connectors.

VAM 6060: 2×1800W into

8Ω, 2×2400W into 4Ω, 2×3000W into 2Ω, 3900W into 8Ω, 5400W into 4Ω, Built-in Crossover, Voltage load protection, Neutrik Speakon, Connectors.

As with the previous generation of VAC and VAM amplifiers, the new models will benefit from unrivalled signal processing and audio management, complete control and



monitoring of the device ecosystem – including networking, audio I/O, signal processing, power supply, sensitivity, processing power and throughput, impedance, crosstalk and noise. These new features will make these amplifiers more versatile, produce unbeatable sound quality, and provide sound companies with greater flexibility to meet the production requirements.

The next-generation of wireless microphones **AP 1100** and **AP2100** with premium-grade and sophisticated components are engineered for refined, best-in-class performance and capture and control the detailed sonic nuance while enduring the rigours of regular stage and studio use.

AP 1100: The AP 1100 wireless microphone combines effective



acoustic control with 2 channels and a comfortable working range of up to 20 m. With a frequency range of

(Continued on page 22)

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AWM-700U2
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ALLEN & HEATH DELIVERS FEATURE THRILLS AND MCA SPILLS WITH DLIVE V1.8

Allen & Heath has released latest firmware update of V1.8 with the addition of a huge raft of power-features that engineers will love, from MCAs and Talkback Groups through to a hotly-anticipated new DEEP processing plug-in – the OptTronik.

Particularly welcomed in monitor

spills to monitor engineers, enabling simple control over multiple AUX/MTX sends via a single fader, states Allen & Heath.

This update further improves ease of control by introducing A/B/C/D inputs, enabling up to 4 input sockets to be assigned to every

switching to a backup microphone, or to pre-recorded files on a playback system.

The addition of 12 assignable Talkback Groups, which can be populated with any combination of the available mix busses, simplifies talkback routing with SoftKey controls enabling the engineer to quickly switch between different talkback destinations such as musicians, technicians or other production staff.

Joining dLive's acclaimed suite of DEEP processors, V1.8 sees the introduction of the 'OptTronik' compressor. Inspired by a legendary tube-driven, electro-optical levelling amplifier, OptTronik's smooth, musical '2A-style compression makes it the perfect match for many sources, including vocals and bass guitar.

V1.8 also brings other new features and improvements to the

system, such as Undo Scene Store, Mix to PAFL and Solo in Place (SIP).

Mike Bangs, Live Sound/Touring Manager at Allen & Heath USA, himself an in-demand monitor engineer, says: "V1.8 is the next step in our string of user-driven updates, as we continue expanding and adapting the platform to the needs of modern engineers. I'm particularly excited about the addition of MCAs, which bring the power of DCA functionality to monitor mixers. Such a cool feature and engineers are going to love it."

Ben Morgan, Allen & Heath's dLive product manager, adds, "We're really excited to launch dLive v1.8. This update brings powerful new features all round that are valuable to all types of engineers, whether you're FOH or monitors, in touring sound, houses of worship, or installations."



world, V1.8 adds Mix Control Association (MCA), bringing the convenience of DCA groups and

input channel, and provides fast and seamless selection of sockets via SoftKeys – perfect for rapidly

VIDEO WALL LAUNCHES OUTDOOR PITCH 4.8MM LED DISPLAY SOLUTION

Video Wall has launched its **Outdoor Pitch 4.8mm LED display solution**.

Reportedly, these 5000+ sq. ft and 3000+ sq. ft sizes of LED screens are made using high-quality four-layer PCB with IP65 protection grade with the material

Each LED used in this lot is made with Nation Star (gold encapsulation) to provide high longevity and zero failure.

Outdoor Pitch 4.8mm LED display solution can be used for multiple big or small and indoor as well as outdoor screens with high brightness



JNPT CM event

industry, so a customer's smile is our achievement," says, Ganguli.

"I would like to extend a very warm thanks. Our company is now 12 years old, we can consider ourselves as an established, matured and reputed house. There is a set of people, to whom I want to thank first those are of course my resource i.e. my family (Videowallians). Their dreams, dedications, hard works help us to build this Video Wall. I believe the success came by holding their hopes, dreams against all odds. It's a great pride to see my child is now grown up, seeking high aspirations and achieving that what people ever thought about" says, **Anil Girkar**,

Managing Director, Video Wall Pvt. Ltd.

Recently, Video Wall Pvt. Ltd. has deployed 145 screens in Kumbh Mela, Prayagraj, Uttar Pradesh; 35 screens for Mumbai political event in Uran ground; 26th Jan – Indian Army's Beating the Retreat program; 15th Aug – Independence Day parade at Lal Quila, New Delhi, etc.

The company has also used these LED's for Government's promotional activities by placing big screens in different places as well as through their own LED VANS which are currently 27 in number and are doing promotions in Odisha, Chennai and Mumbai.



Sanmitrotsav 2019

received in a single batch. This process ensure that the customers should get the consistent color resolution through this entire lot.

"In India none of the competitors have such single batch material with high-end specifications, so there will be no color difference. We can make LED screen size up to 250 ft X 20 ft." commented Mr. **Ganguli**, Chief Executive Officer (CEO), Video Wall Pvt. Ltd.

up to 5500 units and 3800 Hz refresh rate. Its range of applications includes a variety of advertisement/promotional activities, for scoreboards of live displays for events like IPL, ISL, International matches, Pro Kabaddi matches or for public display solutions for ritual festivals like Ganesh Puja, Durga Puja, etc.

"Our satisfaction lies with providing unique and vibrant quality display solutions to our valuable customers. We are the tech giant in the LED



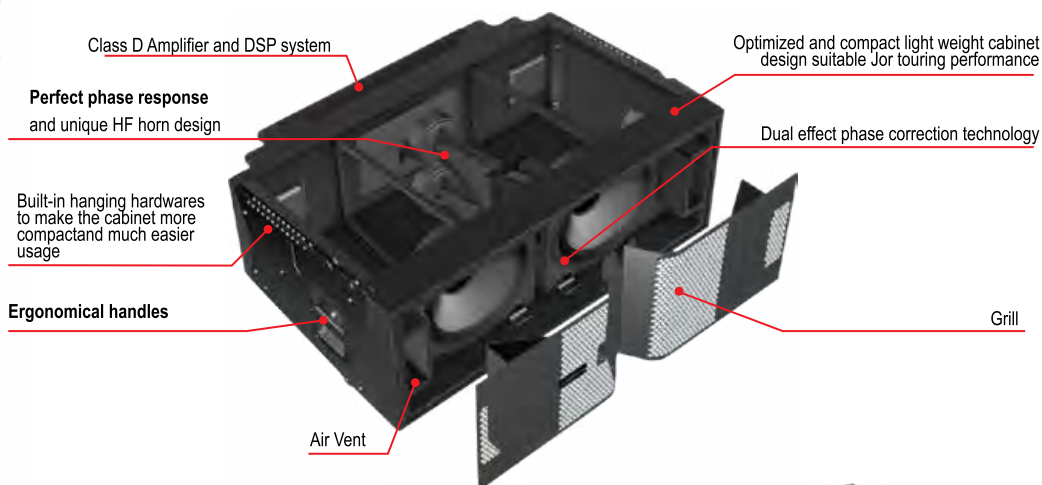
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ADAMSON EXPANDS TOUR-PROVEN S-SERIES

Adamson Systems Engineering has expanded its popular **S-Series**, a line of sub-compact, tour-proven loudspeakers, with several new solutions.

Reportedly, the latest additions include the **S7 ultra-compact two-way**, full-range line array enclosure and complementary **S118 subwoofer**, plus the **S7p and S10p two-way**, full-range point source cabinets. Together, they offer a substantial increase in configuration options for standalone S-Series systems in corporate, theatre, worship, and live music applications or, due to Adamson's uniform voicing between product families, deployments supporting the flagship large-format E-Series.

"The S-Series family changed the face of Adamson, transforming it from a manufacturer of performance loudspeakers to a provider of complete system solutions," shares **James Oliver**, Director of Marketing and Sales. "Since its debut, we've seen huge

corporate growth and a universal acceptance from partners and engineers around the world. Even as we expand our sub-compact offerings on either side, with the simplified IS-Series for install applications and the intelligent, Milan-ready CS-Series, the S-Series remains the anchor, and these new offerings expand the number of potential system configurations for even more specifically-tailored solutions."

The Adamson **S7** is a two-way, full-range line array cabinet containing two ND7-LM16 Kevlar Neodymium drivers (2x 16 Ω) and an NH3-8 1.4" exit compression driver (8 Ω). The critically optimized sound chamber produces a slightly curved wavefront with a nominal dispersion pattern of 100° x 12.5° (H x V).

The **S118** is the companion subwoofer to the S7. The enclosure is loaded with a lightweight, long excursion 18" ND18-S Kevlar Neodymium driver utilizing Adamson's Advanced Cone Architecture and a 4" voice coil for exceptional power handling. It is mounted in an ultra-

efficient front-loaded enclosure, designed to reproduce clean, musical low frequency information.

Both utilize Adamson's SlideLock Rigging System, a simple yet effective suspension system which has been further refined since the **S10** to eliminate the need for a stacking pin.

"S7 is the most anticipated product launch from Adamson in its history," adds **Guy Vignet**, Owner of DV2, Adamson's distributor for France, Belgium, and Luxembourg. "We've already had dozens of orders from major touring and festival players in the European market, such as PRG, MPM, Lagoona, S Group, and many others."

The S7p and S10p are two-way, full-range point source cabinets containing two ND7-16 Low-Mid drivers (2x 16 Ω) and two ND10-LM Low-Mid drivers, respectively, and an NH3-8 1.4" exit compression

driver (8 Ω) in both. Their prolate spheroidal waveguides produce a nominal dispersion pattern of 70° x 40° (H x V), rotatable in 90° increments.

"The S-Series boasts unparalleled performance in its class and has proven its utility for our partners and users around the world," says **Brian Fraser**, Product Manager. "The tools we've added to the family will once again raise the bar for industry-leading performance in complete system solutions from Adamson."



DYNATECH DEPLOYS SOUND SYSTEM FOR SPIRITUAL CONNECTION AT BADRINATH FESTIVAL

Nav Durga productions have recently added a comprehensive new roster of the **Dynatech Touring sound system** to their portable pro audio reinforcement inventory in an effort to deliver an enhanced audio experience. The system was deployed at the first ever **Badrinath festival** that took place in November 2018 at the **Badrinath Temple** in Uttarakhand. The new gear was sourced through Sonotone - the official distributors of Dynatech and Marani products in India.

Capably reinforcing the music impact, the Dynatech Touring setup purchased by Nav Durga productions includes 8 boxes of the impressive **DLA-212** line array with **4 DLA-218** subwoofers delivering low end fidelity, along with multiple units of the **V-7000** power amplifiers ensuring crystal clear audio reproduction all through. The entire setup is further managed



and processed through a single unit of the versatile and efficient Marani **LPP-260** audio management system. The entire audio system was designed and set up by **Yogesh Lakade** from Sonotone, Mumbai.



Nav Durga productions deployed **DLA-212** line array with **4 DLA-218** subwoofers with multiple units of the **V-7000** power amplifiers and Marani **LPP-260** audio management system at Badrinath festival

Mr. Bhagawati Prashad of Nav Durga Productions shares a comment saying, "We were approached with the need of a touring sound system that would deliver the kind of immersive and impactful audio quality that the festival demanded. After a brief analysis of the various available pro audio choices, we conferred

that the Dynatech touring system was the solution that fit perfectly. Plus, represented by a reputed name like Sonotone, reinforced our decision to go with this solution. We are glad we chose to go with Dynatech - the performance and audio quality is absolutely spot on, crisp, clear and impactful!"



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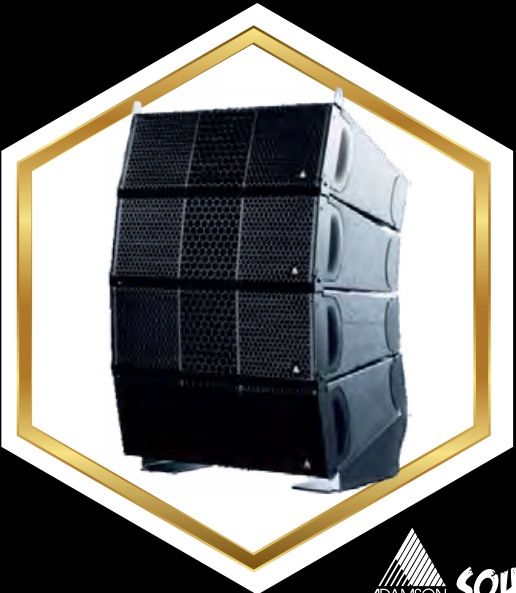
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NEW HIGHLIGHTS OF GET SHOW 2019, CHINA

The Guangzhou International Entertainment Technology Show also known as **GETShow**, China is popular for the professional lighting and audio industry will kick off on **May 8 to May 10** at Poly World Trade Center in Guangzhou, China.

This annual grand exhibition, organized by Industry Association of South China Entertainment Equipment, has entered its 9th year successfully. GETshow keeps working on promoting Chinese national brands to the world, as well as introducing outstanding foreign brands into China. Hard work within these 9 years has made GETshow the flagship event of highly professional and specialized in the industry.

GETshow will insist on connecting the world in 2019 by presenting all the participants with a fantastic industry pageant.

The Noise-free Exhibition Held in Industry Base

Guangdong province of China is well-known as the earliest and largest industry base of stage lighting and audio, covering the whole industry chain and gathering almost 80% entertainment equipment manufacturers in China. Based on these unique advantages, GETshow can mobilize rich resources to meet all kinds of demands from participants. To provide a comfortable environment for business negotiation, GETshow made the 1st noise-free exhibition in China and will always persist in Green Concept of holding



GETShow will cover 100,000 sqm with a new hall in B1 for 1,000 Exhibitors along with a series of industry forums and meetings will take place during the show dates to encourage exchange within industry.



exhibition.

Show Space Extend to 100,000 sqm for 1,000 Exhibitors

With a new hall in B1 open, the show space of GETshow 2019 extends to 100,000sqm to settle the showcasing needs of more brands. There will be 6 halls for pro-light, 3 halls for pro-sound and a large

outdoor area for line array display. About 1,000 brands from China and abroad will join to display their technologies and products, to achieve "All you need are here".

Industry New Product Launch in GETshow

Recognized as the influential exhibition of its industry, GETshow

attracts companies to launch their cutting-edge technologies in the show. A lot of members of **SCEE** (Industry Association of South China Entertainment Equipment) will showcase their fantastic and marvelous products that have ever appeared in various big events of international standard, such as The Shanghai Cooperation Organization Summit in Qingdao 2018, Jakarta Palembang 2018 Asian Games, Guangzhou Fortune Global Forum, G20 Summit, etc. The visitors can get a close up view of these high-end and high-quality products.

Stunning Performances Highlight the Beauty of Show

GETshow joins hands with famous sound and light brands and celebrities to create marvelous concurrent performances and activities. The DJ performance show and stage art lighting show invites the top big names to lead the forefront of art and promote the application and development of high-end technology.

Training Courses and Technology Forums Encourage Exchange

GETshow is the platform to put heads together and make progress together. A series of industry forums and meetings will be held with GETshow 2019 during the show dates, to encourage exchange within industry. The experts from different places will gather in Guangzhou to share insights and new ideas and help the companies to fight a new way in development.

A PLUS TO UNVEIL...

(Continued from page 14)

480 MHz – 860 MHz, a frequency response of 50 Hz – 16 kHz +3dB and a dynamic range of >110 dB, it offers unprecedented signal stability, audio clarity and maximum stability even in the most complex, congested environments

AP 2100: Combining professional features with simplified setup and operation, AP 2100 offers sound professionals outstanding wireless functionality with all the features and flexibility and up to 200 channels for the most elaborate productions. The transmitter features rugged, lightweight construction and offers more than 8.00 hours of continuous battery life with 2 AA alkaline batteries.

LITEC LAUNCHES LATEST IN FLYINTOWER SERIES

The new **Litec Flyintower 10-1,600**, provides safety, stability and rigidity for flying up to 1,600kg of audio equipment at heights up to 10m. Designed to bridge the gap in the Litec Flyintower range, which includes solutions with load capacities from 300 to 2000kg, the Flyintower 10-1,600 features a 15°

inclined mast.

The Litec Flyintower 10-1,600 uses standard truss in its construction, instead of custom-made truss, making potential replacement of truss sections quick and convenient. The main vertical tower is constructed with QL40A truss, while QH30SA truss is used for the stabilizing legs. Sturdy fork connectors ensure all truss connection points are strong and rigid.

An electric chain hoist or manual winch can be used to lift a line array speaker system. Dedicated accessories are also available, while custom versions are possible on request.



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S/N Ratio: > 90 dB

Receive Type: UHF

Environmental conditions: Apply to -10 to 60 C

POPE PROFESSIONAL SLASHES PRICES ON VARIETY OF SPEAKERS

Pope Professional has slashed the prices on their different speaker, subwoofers & line array models to make them more affordable. Being one of the leading brands in the field of Professional Sound in India their widest range of products provides to the different needs and taste as per customer requirement.

Reportedly, the prices of the speakers, subwoofers, amplifiers, line arrays are slowly sizing down due to the POPE Professional making models locally translates to power taxes. So, here's to hoping that the POPE Professional will be expanding this product slashing theory to another series in the lineup.

The company has slashed prices of all the speaker models below:

Active FP-Series: This series is a high quality active (powered) speakers provide, professional sound performance with a reasonable price ratio. It offers the best possible characteristics of sound reinforcement for live music as well as playback or speech. The models FP 206A, FP 208A, FP 210A, FP 212A & FP 215A are equipped with a special compression driver.

Passive TH-Series: These series consist of TH-612, TH-615, TH-622, TH-625, TH-635, TH-615B and TH-618B loudspeakers which are designed for distributed sound reinforcement and small outdoor venues.

W-Series: These compact multi-use loudspeakers specifically outfitted to serve in a variety of portable and permanent applications. It is particularly suitable as a near field

main loudspeaker or as a fill/delay element in larger systems, with wide angle projection making for easy audience coverage. The system is based on 4.5", 8", 10", 12" & 15" drivers with temperature resistance high-frequency compression driver coupled to the horn with a nominal coverage of 90° (vertical) and 40° (horizontal).

LD-Series: The LD Series offers very high-quality cabinet construction and contemporary design and styling together with an integrated flying point, new grille design and a very durable external paint finish. This series comprises of LD-115 and LD-215 models can use in the places of worship, theatre, auditorium, performing arts halls, live programs, multi-function rooms, clubs, and DISCOS.

MK-Series: The POPE Professional MK series speakers are excellent performance and "big sound" from compact, paintable enclosures that are UV and weather resistant. In the application of the public address system, speech intelligibility takes priority. The vocal range of 250 Hz-10 kHz is the minimum requirement for any speech reinforcement. The MK-10 and MK-12 far surpass this range with a great response of 150 Hz to 15 kHz. The MK-10 utilizes 10" transducer and MK-12 utilizes 12" transducer.

ML-Series: This series of speakers consists of ML-10C, ML-12C, and ML-8C coaxial speaker designed with an OEM.

L Series: Pope Professional's this series comprising L-2, L-3, L-12, L216, L-308 full range speaker.

X-Series: This series features X-212, X-412 full range speaker.

Subwoofers Models

LD Series: LD115, LD215, LD18A, LD18B, LD-218BV3 subwoofer models.

ML Series: ML-15B, ML-215B, ML-18B, ML-218BV3, ML-221BV3

L-Series: L218B & L-8A subwoofers

Line Array Models

ML Series: ML- 28, ML- 10, ML-210, ML-112V2, ML-12, ML-212 two-way Line Array systems.



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FUNKTION-ONE UNVEILS VERO VX SYSTEM

Funktion-One has unveiled its latest technological development with the launch of Vero VX.

Vero VX, reportedly, has been in development for the last three years, promises Vero sound for a wider range of venues and environments thanks to its more compact footprint.

Funktion-One founder Tony Andrews said: "We're delighted to introduce Vero VX to the world. Since Vero's launch in 2016 we've had a lot of interest in a smaller system that offers the same performance characteristics and ease of deployment. Through significant engineering innovation, we've managed to achieve that objective."

The Vero VX system comprises VX90 full-range vertical array elements, V124 or V221 bass enclosures, amp racks, fly bars, transport dollies, ground stack hardware, cabling and Projection predictive software.

The VX90 is a 3-way vertical array element with four new Funktion-One designed Neodymium drivers in a horizontally symmetric configuration: two reflexes loaded, high efficiency 12" mid bass drivers; one Axhead loaded wide bandwidth 8" cone midrange driver; and a single 1" compression driver on a proprietary isophase diffraction waveguide. The VX90 measures 1120mm wide and 340mm high, its usable bandwidth is 50Hz to 20kHz

and horizontal dispersion is 90°.

The patented Lambda rigging system results from 40 years of development and refinement of Funktion-One rear tension rigging methods. This enables cabinets to be transported and flown as straight columns, then tensioned into pre-set angles once the complete array is suspended.

The Lambda system's optimized rotation axis ensures perfect alignment at vertical angles between 0-12.5° for coherent summation. It's unique driver and waveguide technology enable a single transducer to cover more than four



octaves of the audio spectrum, from 300Hz – 5kHz. This approach ensures vocals and musical harmonics are coherent in both time and space, providing benefits in clarity, intelligibility and stereo imaging.

The very high electroacoustic efficiency of the horn-loaded mid/high section is supplemented by a new bass driver technology, which significantly increases true power efficiency. Unlike a conventional line



array element, the VX's huge LF resource ensures spectral balance and dynamic impact whether used as a single box or in a 24-box array.

Andrews explains: "While Vero VX has been in development for around three years, we were building from

the technological breakthroughs we made with Vero and the Evolution Series. That said, applying our acoustic principles to this footprint was challenging. It has pushed us to the next level and we're extremely pleased with the result."

HK AUDIO LAUNCHES LINEAR 7

HK Audio has launched **LINEAR 7 series**, which also includes **LINEAR 3** and **LINEAR 5**. The five speaker models that make up the LINEAR 7 launch portfolio – including four mid/high units and one subwoofer – feature the most powerful and functional feature sets of any LINEAR product to date, pushing the LINEAR concept forward and extending the family with a line that meets the needs of future and more professional applications.

In addition, LINEAR 7 also offers user-friendly cardioid options –

the relevant preset can be selected with the simple press of a button on the subwoofer. LINEAR 7 is also Milan-ready – supporting the new and upcoming digital audio network standard for audio streaming.



D&B AUDIOTECHNIK UNVEILS THE BITESIZED B8-SUB

d&b audiotechnik has introduced **B8**, an ultra-compact subwoofer which is only 170 mm tall. The B8-SUB reportedly has a remarkably low profile yet boasts an exceptionally high performance to size ratio that provides a low frequency extension down to 43 Hz.

The B8 pairs with the established d&b xC, xS and E-Series loudspeakers, with dedicated models for mobile (B8-SUB) and install (Bi8-SUB). Fitting comfortably in the tightest of spaces, the B8 is ideal for corporate environments, cruise ships, small venues and more.

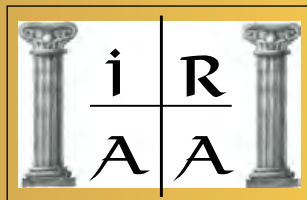
The B8 is an actively driven subwoofer that features two 6.5" drivers with ferrite magnets housed within a bass-reflex cabinet design. These precisely tuned drivers achieve an impressive low frequency



extension from 170 Hz down to 43 Hz. The B8 can be driven by all current d&b amplifiers, achieving a max. SPL of 122 dB for a truly full range performance from a low-profile subwoofer.

With flexible setup options, the B8 and Bi8 provide a complete sound reinforcement solution for a broad range of applications where form factor and performance to size ratio are as important as authentic aural impact. The B8 can be used under stages, stairs or ceilings; landscape or portrait; flush mounted or flown with small mid/high d&b loudspeakers.

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HARMAN PROFESSIONAL SOLUTIONS INDIA APPOINTS NARAIN PRO AUDIO LIGHTING PVT. LTD. INDIA AS MASTER DEALER FOR JBL TRANSDUCERS AND ECONOMIC PA SOLUTIONS (EPS)

HARMAN Professional Solutions has announced the appointment of **Narain Pro Audio Lighting Pvt. Ltd. India** as the Master Dealer for JBL Transducers (formerly Selenium) and Economic PA Solutions (EPS) in India. Narain will be responsible for marketing, expanding the channel network, and growing the sales for these rapidly expanding product categories.

Narain has been a manufacturer and distributor of professional audio and lighting for more than six decades specializing in a wide range of live sound, DJ, Lighting, and commercial sound products. With well-known brands such as NX audio, Satan and Proton, Narain has been known as pioneers in creating and building value-based product categories in emerging markets. Commenting on the partnership, Manoj Motwani, Partner Narain Pro Audio Lighting Pvt Ltd said, "We used to distribute Selenium transducer products in India before

HARMAN acquired the brand almost a decade ago. It gives me great pride in being associated with HARMAN and getting to promote the range in India once again. The JBL Professional brand is globally recognized for its quality and reliability and its transducers range have great potential in becoming the industry leader in India. Through our widespread distribution network, we will ensure that JBL transducers will be available even in the remotest corners of India and consequently upgrade the quality of audio solutions available non-metro locations to global standards. The EPS bundles launched successfully by HARMAN Professional India truly address the needs for most portable and commercial sound requirements across tier II and tier III locations."

Jahan R Motwani, who oversees the sales division at Narain Pro Audio Lighting Pvt. Ltd., will be driving the JBL professional and commercial



business for the company and said, "With this association we intend to bridge the gaps in the market and provide a complete range of products in the transducers and EPS categories to our channel and end-customers. We have a well-developed and extensive distribution network in India and want to equip our customers with products in every price band."

"Choosing Narain as the Master Dealer for the JBL transducer and EPS businesses is a strategic decision in our next steps for growth in India. Narain have been in the professional sound and lighting

business for more than 60 years and are one of the strongest distributors in the country for commercial and portable PA categories. Our strength in product innovation, outstanding quality, reliability and cost leadership combined with Narain's wide distribution network and sales expertise especially in tier II and III cities makes this partnership a winning combination. We look forward to a strong association and a deeper market footprint in the coming year." said Prashant Govindan, Sr. Director, India and SAARC, HARMAN Professional Solutions.

SENNHEISER LAUNCHES ITS ALL NEW IE 40 PRO IN-EAR MONITORS IN INDIA

Sennheiser has announced the launch of their brand-new series of professional in-ears with **IE 40 PRO** - a professional in-ear monitors in India. Reportedly, IE 40 PRO ensures impeccable audio reproduction with warmth, great detail and natural clarity, thus improving the artist's focus and performance control even in difficult stage situations. This meticulous audio performance is complemented by a well thought-out mechanical design that includes a patent-pending, break-proof cable ducting. It's an entry model and is expected to be joined by the IE 400 PRO and the top-of-the-range IE 500 PRO, in the coming months. IE 40 Pro is priced at INR 9,900.

The IE 40 stands leagues apart from other professional in-ears, high-quality Sennheiser driver, which delivers a naturally warm and

sound with great clarity. Distortion is at a very low level with 0.1% at 1kHz and 94dB. The bass and lower mids can not only be heard but also felt - a delight for bass players, guitarists and drummers. Powerful Neodymium magnets provide the necessary punch with an SPL of up to 115dB. This clear and natural sound has the added benefit of reducing acoustic stress for the user, who will be able to set the monitors at a lower level.

The clever mechanical design includes a patent-pending cable ducting designed to reduce the risk of cable breaks. The connector is accommodated inside the ear mold, an approach that's intended to protect against wear and tear that can occur during heavy use.

Vipin Pungalia,
Director, Professional
Segment,
Sennheiser

India at the launch said, "The IE 40 PRO is going to be a game changer in the professional segment. It is the first and most accessible in a new series of fantastic sounding dynamic in-ear phones. We have high expectations from IE 40 PRO, as it has already astounded the engineers and bands in the international market and we are expecting a similar response in India. Its innovative diaphragm delivers warm sound, yet powerful and precise, even in extremely loud environments. It's a superior monitoring device designed for musicians and DJ's. Even at maximum sound pressure levels, the

reduce ambient sound by up to 26dB. This is achieved by a choice of included silicone ear tips (S, M, L) and a special ear tip made from memory foam, which expands to perfectly fit the ear canal. As the length of the human ear canal varies, the earphones' 'sound tunnel' has two rest positions to attach the ear tips to. Thus, ensuring perfect sealing has the added benefit of providing powerful bass reproduction.

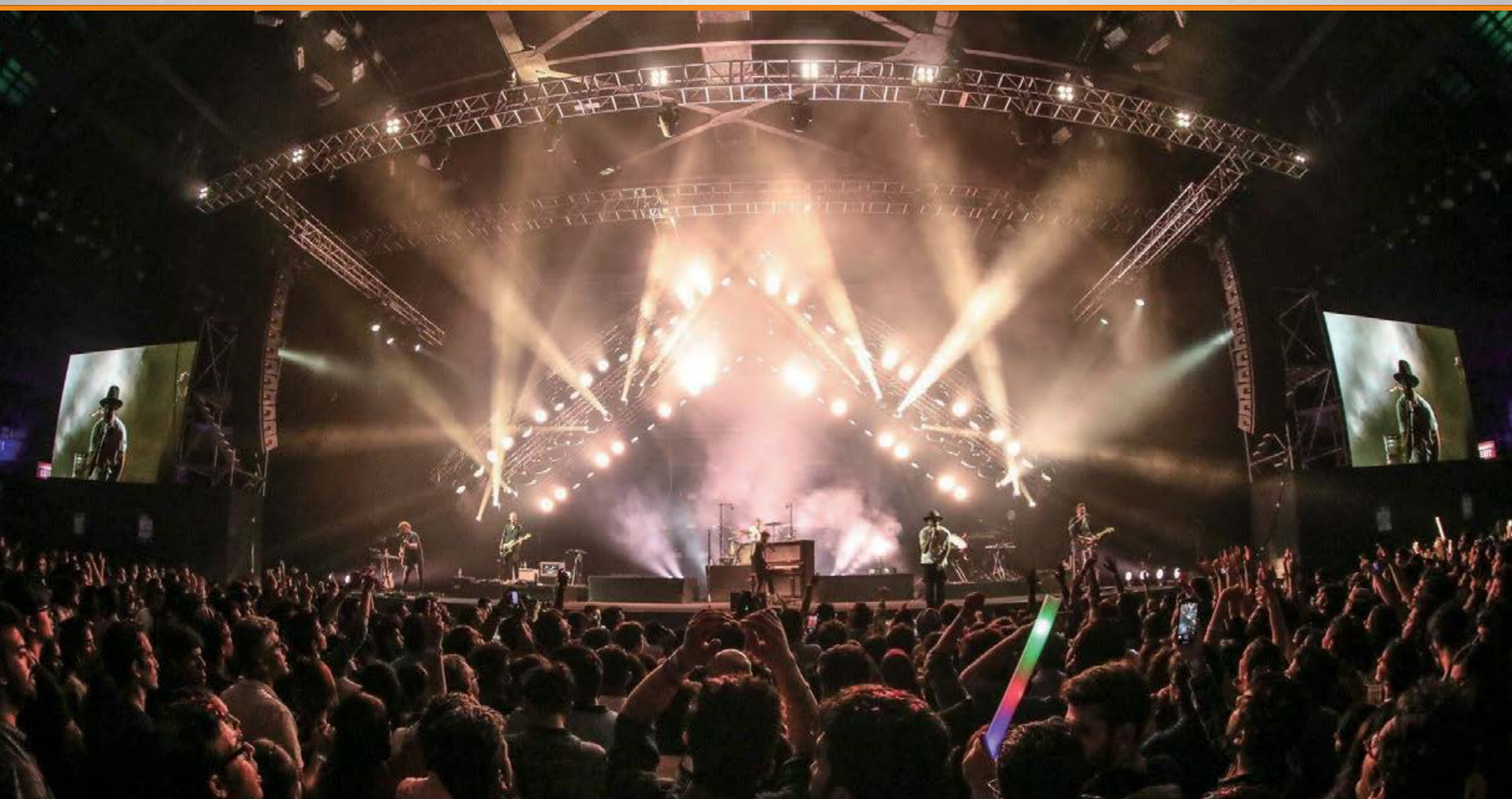
The IE 40 PRO will be available in black and transparent versions from the end of September. It comes complete with a soft



signal remains distortion-free and precisely defined."

To protect users against excessive stage sound, the IE 40 PRO can

storage pouch, a cleaning tool and silicone ear tips in three sizes (S, M, L) and a pair of memory foam ear tips in size M.



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SOUND.COM EXPANDS ADAMSON INVENTORY

Sound.com has added 140 more Adamson loudspeakers to their existing inventory of **S10** cabinets, **E119** and **S119** subwoofers. The recent acquisition includes 30 Adamson **E15** line arrays, 6 **E12** enclosures, 64 **E119** subwoofers, 24 **M15** monitors as well as 12 of the new **S7** line arrays and 4 **S118** subwoofers, all powered by Lab Gruppen **PLM20K44** amplifiers. The purchase was facilitated by Adamson's Indian Distributor Sonotone's sub-division AVCL.

Sound.com's founder & managing director **Warren D'souza** commented: "The Adamson rigs are fantastic. We have used them on shows thrice now and the sound is just incredible. We are proud to be the first E-Series and S7 adopters in India."

"Sound.com is a market leader in the country," says **Karan Nagpal**, director of Sonotone. "Warren is always interested in technology that can help them take sound to



Sound.com's Founder & Managing Director Warren D'souza with Adamson Loudspeakers

the next level. I value their continued support and look forward to working together for a long time."

Warren adds, "With the growing Adamson fan base, it only made

sense to expand our inventory. Needless to say that an award winning audio company would buy an award winning sound system with the E15 winning the

ProSoundWeb and Live Sound International 2019 Readers' Choice Award. Also, the addition of the S7 cabinet makes configuration options very flexible."

ADAM HALL'S GRAVITY PRESENTS PROFESSIONAL "TOURING SERIES"

Adam Hall Group brand Gravity has launched his new Touring Series: reportedly the first ever stand series specifically developed for the professional rental market. The impressively rugged all-metal stands are built to withstand the roughest rigors of the road. In addition, the Gravity Touring Series are equipped with captive adjusters made of metal and other additional features to make life "on the road" noticeably more efficient.

The new Touring Series from Gravity is built to last and is aimed at professional customers from the rental and touring sector. For this reason, with the Touring Series, Gravity's main goals were maximum stability, well-thought-out functionality and innovative details, due to which the stand solutions stand out from comparable models – from the captive metal adjusters to the efficient securing of the boom with just half a turn. All detail solutions are based on the multitude of hands-on-experience and feedback from professionals from the rental and touring sector – from stage-hand to warehouseman to the technical

director of large productions.

DETAILED SOLID SOLUTIONS FOR RENTAL AND TOURING PROS

Load-in, load-out, set up, tear down, store: at some point during a stand's lifecycle small parts are lost, which is at best annoying; at worst it can severely restrict the stand's functionality. For this reason, the rotary adjusters on the Touring Series

are not removable, instead they unscrew only to a fixed point when adjusting the stand component. Since the adjusters can only be removed with tools, it is impossible for them to be lost over time or through the hustle and bustle of the live and touring operation.

At the same time, the stand's boom can be secured with only a single turn – a great time-saver for the rental and touring business.

And as far as height adjustment is concerned, the developers at Gravity have listened to the feedback from rental professionals and designed an ergonomically optimized grip to provide significantly increased grip. The proven basic concept of a stand has been retained, but with several welcome detailed improvements for practical use.

NO G-RINGS

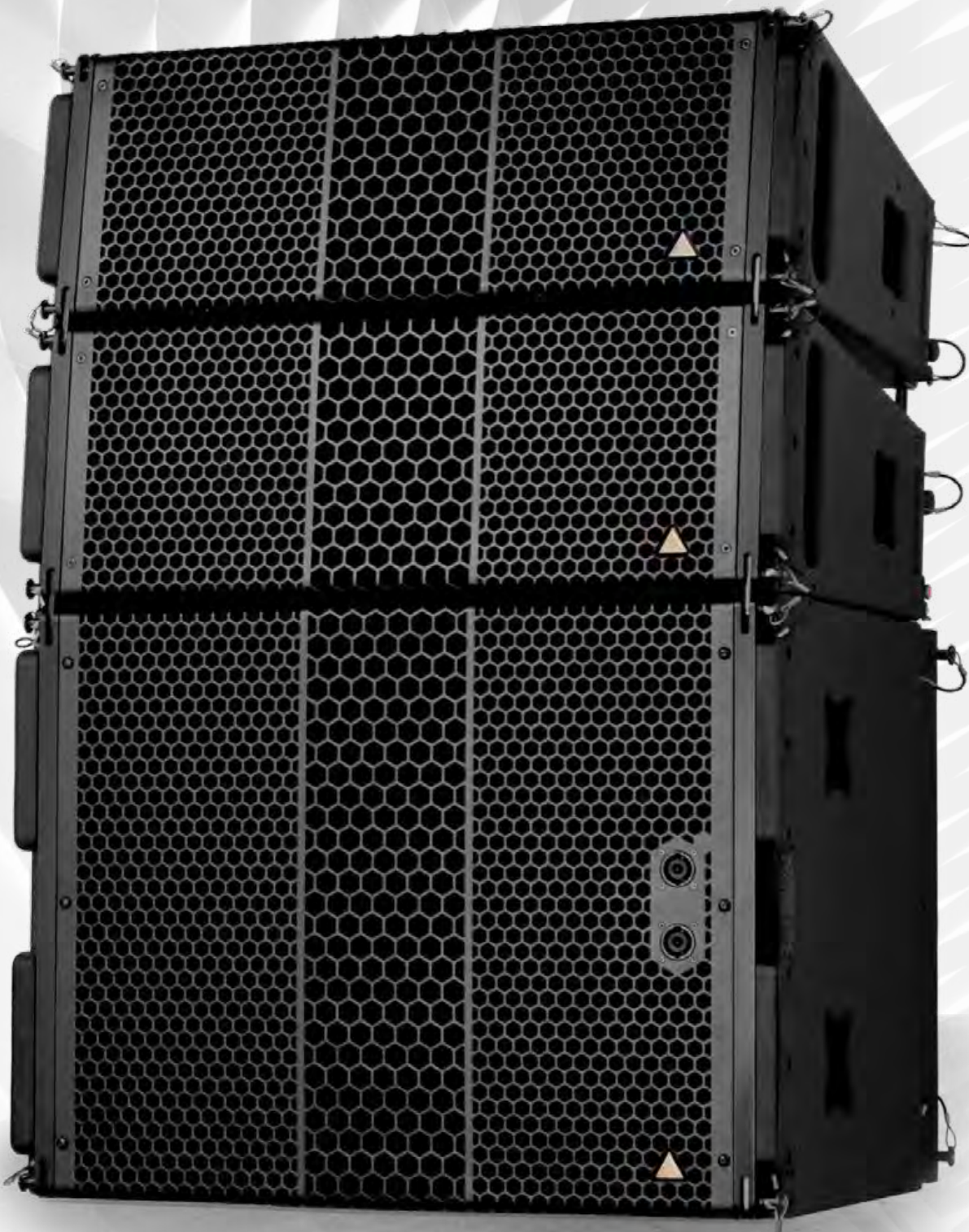
Gravity stands continue to impress through their modern design. In comparison to the currently available range of stand solutions for end users, the standard Touring Series does not feature the visually distinctive "G-Rings". Rather, the rental stands place the greatest importance on modest professionalism that allows users to fully and completely rely on the stands in any situation.

The new Gravity Touring Series is expected to be available during the third quarter of 2019. Upon initial launch of the series a microphone stand, a speaker stand and a lighting stand will be available. The Touring Series is fully compatible with other products from Gravity.



Adam Hall's Gravity Touring Series

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*Famous Digital Studios, one of Mumbai's finest post-production studios serving the needs of TV commercials, international broadcast channels, filmmakers and advertising agencies, through four state-of-the-art studios, recently joined the elite ranks of facilities in India boasting of a Dolby Atmos HE room. **Farhad DadyBurjor**, Technical Director at Famous Studios welcomes the PT team to the new studio.*

THE FAMOUS ATMOS MIX

***GALACTICA A transformed to a
Dolby Atmos HE Room***

Famous Digital Studios has once again upped the ante by offering clients an opportunity to push boundaries of creativity. **Farhad DadyBurjor**, the man behind the design and building of the original Galactica A at Famous Studios is also the force and visionary behind the conceptualization and execution of this top-class Dolby Atmos HE room. "Famous has always been on the cutting edge of audio technology since I joined them in 1993. All the rooms we've built, and the

audio technologies adopted in those rooms, have defined the industry and set standards for others to follow. We were the first to have a highly specified purpose designed room, first to have an entirely non-linear hard disk based workflow, when the rest of the industry was adopting the ADAT format, first to install Dolby Surround and then 5.1 in all our rooms. I would like to think that this is just a natural extension of our legacy in audio to current times," says DadyBurjor proudly.

The former Galactica A control room, capable of handling anything from background scoring to audio postproduction and album work in Famous Studio's Santacruz facility, has been retrofitted into a 7.1.4 Dolby Atmos HE certified mixing room. "Galactica A was not intended for Atmos HE, it was equipped for 5.1 surround audio, but was surprisingly easy to adapt that design and modify it for Atmos. The major change that had to be done structurally was tearing down the front speaker wall completely and building a new one to Dolby specifications. Galactica Studio A is a highly specified 7.1.4 Dolby Atmos HE certified mixing room, and I'm happy to say that the room has successfully passed Dolby Labs certification for Atmos HE with flying colours."

DadyBurjor himself designed and integrated the various systems for the new studio, with help and insights provided by **Sreejesh Nair**, Pro Audio Application Specialist at *Avid* and **Bhaskar Pal**, Senior Content Services Engineer at *Dolby India*. In order to achieve an acoustically correct environ-

ment for Dolby Atmos HE, DadyBurjor appointed acoustic consultancy firm **Munro Associates**. "We have always associated high quality room design with Munro Associates, and were the first to have a room designed by them in India, which grew into the largest market for them worldwide. For the record, all nine rooms that we've commissioned and built across our facilities over the years, have been designed by Munro Associates. The last three, as well as this Atmos HE room's design were all spearheaded by **Kapil Thirwani** and his team from Munro Acoustics India, who is no stranger to the industry in India, as you well know," says DadyBurjor. "As the previous iteration of the room always sounded superb, my design brief to Kapil was simple: change as little as you can, and as much as is required to conform to Dolby Atmos HE certification compliance totally. I'm happy to say the end result is all we wanted, thanks to Kapil's design work," he adds.

The monitors for the new studio are all custom-designed and built specifically for the room. Now up and running,

Galactica A uses the three original custom-built Dynaudio Acoustics M3 monitors for the main LCR and eight new custom-built Dynaudio Acoustics surround and overhead speakers. "Since the room was already originally spec'd for 5.1 and already sounded very good, we saw no reason to change our monitoring setup. We just added 8 custom-built Dynaudio Acoustics surround and overhead speakers to the existing system, purchased from Dynaudio Acoustics with whom we have had a wonderful working relationship for over 25 years. The overheads have been positioned to fire at the mix position, exactly as per Dolby specifications."

Adorning the front speaker wall is a Dolby recommended LG C8 4K HDR 65" monitor with Dolby Vision (which incidentally is also Netflix's reference monitor for audio) capable of playing Atmos content without speakers.

The room comprises of Genelec nearfields, an active 18" subwoofer, once again custom-built by Dynaudio Acoustics and is installed with a custom configured Avid S6-M40-32 fader

console with dual Avid MTRX interfaces connected to a ProTools HDX|2 system, running 128 channels of MADI, 16 AES/EBU, and 24 analog IO simultaneously, purchased through Ansata Systems. "We also have a certified hardware Dolby Atmos HE Renderer and are capable of rendering final mix downs in the studio. We imported the Dolby Atmos HE renderer and the custom built Argosy table from RSPE in the US, and had a custom-built power supply for the console by AVS in Germany."

The amplifier rack contains a mix of six Dynaudio Custom amplifiers, with an aggregate power output of over 6400 watts. "As always, hardware multichannel reverb and loudness metering is provided by TC Electronic System 6000 and Clarity-M. Besides all the normal ProTools Ultimate software, we have possibly the most comprehensive set of plugins in the industry, including DSP versions of the entire Nugen Audio plugin collection," informs DadyBurjor.

It took three months for the studio to be specified for Atmos HE and the end-result is something that Dadyburjor

A proud Farhad DadyBurjor poses for a pic in Famous Studio's new, lavish Dolby Atmos HE setup



can be proud of. "Building any studio is a strenuous exercise, especially in the planning stages. By rule of thumb, whatever your best time estimate is, it always doubles for some unforeseen reason or the other. And when you're talking about shutting down a working studio to create a new one, it becomes that much worse. I won't lie, it has been a trying three months, both professionally and personally for all of us involved. Other than that, it was a regular studio build with all the normal pitfalls and delays associated with it.

Commenting on Dolby's Design guidelines for the room, he says, "Dolby has provided a detailed spec sheet for Design Guidelines that is available from them on request. They are extremely detailed and would better serve the interests of your readers, rather than me trying to give a brief version of the same. Suffice to say, the tolerances are down to millimeters."

To explain the detail and precision with which the studio was built, Dady-Burjor cites an anecdote, where he had to actually sit in a particular position on the console for hours, with strings tied to his ears and pinned to the front wall for exact measurements to be taken and after the studio was built, Dolby has used a laser rangefinder to verify all measurements. "All of us at Famous

are extremely grateful to the team at the local Dolby India office and Munro Acoustics India, as the room sounds fabulous!!" he enthuses.

With very few Dolby certified Atmos HE studios in India and the concept still in its nascent stage, not many understand the intricacies. On paper, upgrading to Dolby Atmos is potentially as easy as adding four overhead speakers, but of course, it's not quite that simple. Dadyburjor clears the air surrounding this technology – "I think that it's very important to understand that both Dolby Atmos and Atmos HE are object based audio platforms, which is the fundamental difference. Consumers

“In Dolby Atmos HE, which is Atmos for Home Entertainment, the main difference is that mixes done for cinema do not translate well into the home environment, whether delivered on HD Blu Ray or OTT platforms. Therefore, one of the fundamental differences in Atmos HE is defined by the mix, taking place in a Dolby approved nearfield mixing room, and NOT a cinema mix room.”

simplify that as having overhead sound sources, which adds another axis to the sound stage, but that is an oversimplification. In Atmos, the Dolby engine can render audio movements with scalability in the size of the listening environment on the fly. So, for example, you can mix on, say, a 7.1.2 system which is defined as 7.1 with 2 overhead channels, and any object based audio position in the 3D space will be calculated for the listening environment on the fly and rendered, regardless of the number of speaker arrays that it has. In Dolby Atmos HE, which is Atmos for Home Entertainment, the main difference is that mixes done for cinema do not

translate well into the home environment, whether delivered on HD Blu Ray or OTT platforms. Therefore, one of the fundamental differences in Atmos HE is defined by the mix, taking place in a Dolby approved nearfield mixing room, and NOT a cinema mix room."

For the engineer Dolby Atmos opens up huge possibilities for immersive mixing. "It definitely opens up huge possibilities, once you get your head around how it works. Simply put, it gives normal stereo, 5.1 and 7.1 audio wings, and allows for realism of movements to create a truly immersive experience. Just as surround first opened up a new axis of front/rear panning, object based audio has added one more axis of height into the mix. It enables both a massive amount of creative freedom as well as a huge responsibility for the mix engineer, to mix in good taste and not overdo surround and height panning just for the sake of it, as there are no "rules" for mixing," he says.

When queried about what his approach to creating mixes in this format would be and whether he would be mixing sessions entirely on Atmos, DadyBurjor says, "I would love to! While delivery specs of clients differ, there are almost always 7.1, 5.1, and stereo down-mix versions of the project included as part of the delivery spec. Current global mixing trends tend towards recommending mixing in Atmos regardless of whether the delivery spec calls for it or not, as the mix would be done once and be easily repurposed for any current 7.1 or 5.1 fold downs as well as future needs for Dolby Atmos. Thankfully, the beauty of the Dolby Atmos system is that it re-renders objects based on the information it has about every playback environment it is set up in. Therefore, if you'll permit me to say so, it is system agnostic in terms of number of speakers and setups, allowing for playback of the best possible version of what we mix in the studio."

Since ProTools already has embedded object based panning as well as support for the Dolby Atmos HE renderer, and the studio already has a Dolby Atmos HE hardware renderer, DadyBurjor does not use the Production Suite software introduced by Dolby. "The hardware renderer supports 128 inputs and outputs via MADI" he reiterates.

The advent of OTT platforms like Netflix and Amazon, streaming movies and web series mixed in Dolby Atmos, has accelerated the demand for immersive content and this segment is where DadyBurjor envisions the demand. "We expect the majority of our work to come from OTT Platforms, most of whom are producing local content, and there is a

Dolby Atmos enables much finer control over individual sounds which can be placed and moved in three dimensional space. The green dots on the LG screen depict object positions in space. The ISD S6 PSU (Power Supply Unit), seen in the pic is a recently launched special power supply unit installed here for high-quality and interference-free power supply for the Pro Tools S6 M40 series control surface



Galactica A is installed with a custom configured Avid S6-M40-32 fader console with dual Avid MTRX interfaces connected to a ProTools HDX|2 system, running 128 channels of MADI, 16 AES/EBU and 24 analog IO simultaneously



great demand for facilities to cater to that. We are also capable of doing work for film, stems as we have a hardware renderer and a project worked upon in this room can simply be taken to an Atmos Certified Cinema Mix stage

and continued." Commenting on the demand for this service from the advertising industry, he says, "We have been doing 5.1 and even 7.1 mixes for the advertising industry for a while now, but we hope to take it to a new level with

this system. There is not a large demand for it yet, but we expect it to grow exponentially."

With increase in demand for OTT content, there's no denying that for content providers security is more important

than ever and the facility has ensured that the security concerns of the clients is taken very seriously. "We understand that just having a facility for them is not enough. To enable high data security, Famous has proactively taken a further step and the facility is MPAA compliant as well," he says. "We had multiple meetings with Amazon and Netflix before we built the studio to understand what their concerns were about the whole process and Netflix's greatest concern more than anything else, is security and most studios in India don't meet those standards," he adds.

A sound demo of *Die Hard* establishes the almost cinematic impact of the format. "This is the purpose of HE mixes being done in a smaller scaled near field environment. However, no matter how sophisticated the home environment (and I know of some home setups which would rival or outclass very good cinema halls) cinema is cinema, and the sense of "space" in a cinema hall cannot be totally replicated at home."

Atmos is just one aspect of what the studio is looking at but DadyBurjor's vision for the future is for Famous' Video Dept. to do Dolby Vision HDR. "We will then truly be the first integrated facility in India which will be able to offer you complete work with Dolby spec," he concludes.

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* Keyboard, mouse, rack not included

ANTELOPE AUDIO INTRODUCES EDGE GO BUS-POWERED MODELING MIC AND GEN 3 INTERFACES

Antelope Audio has introduced **Edge Go**, reportedly world's first bus-powered modeling microphone - enabling a complete studio experience with circuit-level mic and gear emulations onboard Antelope Audio's real-time FPGA FX platform, alongside the cutting-edge Orion32+ | Gen 3 and Orion32 HD | Gen 3 flagship audio interfaces offering unparalleled connectivity and unmatched conversion quality at expectations-defying prices.

Edge Go is a complete recording studio experience housed in a mic. Connected via USB-C and equipped with a 3.5mm headphone jack for real-time monitoring, Edge Go achieves an entire processed vocal chain at the hardware level - and all in real-time. With a variety of high-end condenser mic models and a special selection of lifelike vintage compressor and EQ effects, plus built-



in de-essing, gating/expansion, tape saturation, and reverb all controlled by an intuitive PC/Mac app, getting fully-finished recordings on the go has never been simpler.

The Orion32+ | Gen 3 brings the same incredible connectivity, flexibility, and channel counts to the production table that the original Orion32+ made its notable name with. But there's even more to it

now - elevated operating levels (+24dBu max), upgraded AD/DA conversion, ultra-fast and stable custom Thunderbolt driver for Windows, and a major facelift. Just like its predecessor, the Orion32+ | Gen 3 stands ready to take over studios and live shows internationally. It will be available at an even more accessible starting price with a selection of real-time, FPGA-powered

effects from the astronomical Antelope Audio collection.

The original Orion32 HD set a new price/performance standard for HDX-compatible I/O. Indeed, it includes all the power of the original, now upgraded with Antelope Audio's flagship-level AD/DA conversion. In fact, its monitor output pair has been measured at a phenomenal 136dB dynamic range.

FOCAL UNVEILS A NEW MONITOR, TRIO11 BE



definition; high excursion to give the speaker driver even more linearity, and more.

• A Highly Versatile Loudspeaker:

Focal Professional has unveiled **Trio11 Be**, a new studio monitors that is reportedly 100% made in France and makes it possible to work in the nearfield and midfield.

Trio11 Be Features:

- **More Power and Less Noise:** In addition to new speaker drivers (a 5" midrange and a 10" subwoofer), the loudspeaker employs the brand's very latest acoustic and electronic technologies, which reduce distortion even further. TMD technology (on the surround of the medium driver) for more control and less distortion; NIC technology for a stabilized magnetic flux; optimized vents to promote dynamic control and perfect bass

Like Trio6 Be, Trio11 Be comprises a 3-way monitor and a 2-way monitor, which makes it possible to check the sound quality of the mix by using FOCUS mode - a Focal innovation - that is remote controllable and can be activated by simply pressing a control pedal. Due to its Class G amplification used on the midrange and the subwoofer, Trio11 Be delivers a high SPL - 118 dB at 3.3 feet (1 m) - and is extremely versatile when it comes to nearfield usage and installation configurations as well as the midfield.

- **Dynamics, Neutrality and Precision:** A Focal signature, the

pure Beryllium inverted dome tweeter was a natural fit for Trio11 Be, offering a perfectly linear frequency response and a detailed reproduction of the treble. Its exclusive profile guarantees optimum energy transfer from the coil to the dome making a high efficiency tweeter (capable of covering 5 octaves from 1000 to 40,000 Hz) whilst also promising wide sound dispersion.

- **A Rotating Baffle, Meticulous Finishes:** The aluminium baffle incorporating the tweeter and woofer is adjustable through 360°, in 90° increments, so Trio11 Be can be used either vertically or horizontally. This function

makes it possible to optimize the monitor's performance based on its positioning in the room and the latter's acoustics. Finally, the cabinet, developed and manufactured by Focal in its cabinetry workshop in Bourbon-Lancy in France, consists of two side panels and a body in MDF measuring between 13/16" (21mm) and 13/16" (30mm) thick: an indicator of the quality of each material chosen, combined with careful attention to the finishes. Trio11 Be has two side panels in a natural dark red burr-ash veneer and a black central body, for an aesthetic rendering that is also discreet and hard-wearing.

WARM AUDIO INTRODUCES WA-251 TUBE CONDENSER MICROPHONE

Warm audio has announced its new **WA-251** tube condenser microphone, offers a classic microphone design to a new generation of recording artists at an affordable price. This microphone is reportedly developed by testing and listening to 251 microphones to determine people's choice and how it impacts the tone.

The WA-251 is designed for pro studio, home studio, live, and broadcast applications and sounds great on vocals, acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass/woodwind instruments, and an array of other sources.





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VEYRON 10

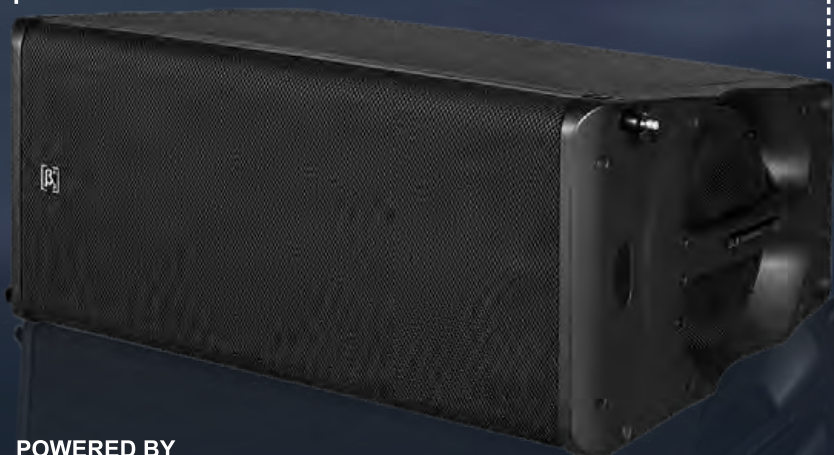
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AVANTONE PRO LAUNCHES CLA-10A ACTIVE STUDIO MONITORS

Avantone Pro has announced the availability of its **CLA-10A** - an active studio monitor system following last year's CLA-10 passive studio monitor and complementary CLA-200 studio reference amplifier.

The CLA-10A active monitoring system shares the same 35mm AV10-MHF high frequency silk dome-based tweeter and custom-designed 180mm AV10-MLF low-frequency driver - based on paper cone construction with pulp material that performs as closely as possible to the original by being press formed rather than die cut for tonal consistency - found in the CLA-10, as well as its cabinet construction.

The CLA-10A boasts a rear-mounted VTPC (Variable Tissue

Paper Control) knob that allows users to simulate any version - from the vertical 'm' model to the horizontal 'Studio' version and everything in-between. Better still, this tone control effectively enables each user to choose the tweeter brightness that best serves their individual needs.

Avantone Pro's designers utilized a linear power supply to deliver 200W of Class A/B output. Obviously, a heat sink is required to do so. So, it weighs more as a result.

The CLA-10A uses a monolithic integrated circuit Class A/B amplifier with wide voltage range and high current-capable output. Operating in Parallel Mode with two devices ganged together to deliver higher output power into low impedance loads makes for better thermal



load performance at high power. At low power, THD (Total Harmonic Distortion) is 0.005%; at rated load it is 0.1%.

The circuit uses a mixed bipolar MOS high-voltage technology called BCDII 100/120, which avoids secondary breakdown phenomena by handling high-current output without unwieldy circuit complexity and external components.

Reputedly, this system itself is

being run at ± 40 VDC, yielding 200 watts RMS at 1kHz into 8 ohms. Obviously, rather than use an Switch Mode Power Supply with the associated noise that entails, Avantone Pro opted to take a traditional design route, remaining with a linear power supply. So, the power supply itself uses a toroidal transformer to create the classic performance of an A/B amplifier.

SIGNUM AUDIO RELEASES A BUTE OF A LIMITER PLUG-IN

Signum Audio has announced the release of the **BUTE Limiter plugin**, the latest and most versatile addition to their range of the advanced loudness solution, BUTE.

Bute Limiter is driven by a new audio limiting algorithm using a novel approach that they claim to be "the most transparent limiter around. It delivers limiting with a pure, smooth sound that stays faithful to the original while True Peak limiting."

Signum Audio's design approach is intended to make the BUTE Limiter simple to use on individual tracks for mixing or on the final master bus. The graphical user-interface gives

users in-depth analysis and readings for True Peak, Threshold and Gain Reduction. Alternatively, a user can collapse the plug-in to a numerical data-only view to save on valuable screen real-estate.

For more creative applications, there is a Pre-Gain to push or reduce the incoming signal's volume, meaning that the plug-in can also function as a maximiser. Included are 5 different release modes to choose from including Linear, Transparent and Pumping, with the option of automatic release time calculation depending on content.

Signum Audio's algorithm



guarantees no true peak overshoots and the highest quality linear phase

up sampling. This can make it particularly useful for broadcasters.

UNIVERSAL AUDIO RELEASES UAD SOFTWARE V9.8 WITH V76 PREAMPLIFIER PLUG IN

Universal Audio is proud to release **UAD Software v9.8** featuring the **V76 Preamplifier** plug-in alongside Antares Auto-Tune Realtime Advanced and the Diezel Herbert Amplifier.

The V76 Preamplifier Plug-In gives users the harmonically rich tube gain and classic frequency response of this iconic mic preamp in a great-sounding, easy-to-use emulation, exclusively for UA Audio Interfaces and UAD hardware. Perfect for nearly every

source - vocals, acoustic guitars, strings, drums, or bass - each of the V76 Preamplifier plug-in's gain steps will gently shape sources, letting users quickly dial in "mix-ready" tracks.

Owners of UA Audio Interfaces can now track through an iconic V76 preamp in real time, for an



easy-to-use vintage analog channel perfect for any source. The V76

Preamplifier also supports Universal Audio's Unison technology, giving UA Audio Interface users the V76 preamp's all-important impedance, gain staging, and circuit behaviors that have contributed to making it a recording icon. UAD hardware owners can also employ the V76 Preamplifier plug-in for mixing and tone shaping - without ever leaving the box.

TA-80

Digital Plug-on Transmitter



World's Only Dante-enabled
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ACT-848

Wideband Quad-channel Digital Receiver



TA-80



MI-909



Digital Wireless Stereo IEM System

Digital crystal-clear sound quality, unparalleled RF reliability and digital encryption protection.

MIPRO's MI-909, featuring the industry's smallest bodypack receiver, operates across 64MHz of bandwidth with multiple presets allowing 16 channel operations. With innovative digital technology offering a frequency response from 20Hz to 15kHz, 112dB of dynamic range, onboard DSP, and digital diversity reception, MIPRO's MI-909 system boasts unmatched features, digital audio clarity and functions that easily surpass the competition.



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ARTURIA ANNOUNCES AUDIOFUSE 8PRE DUAL MODE INTERFACE EXPANDER

Arturia has revealed a new addition to their **AudioFuse** interface range. **AudioFuse 8Pre** is a high-spec

8 channel dual mode interface/ADAT expander in a studio-friendly rack format.

AudioFuse 8Pre key features:

- Dual operating mode: interface or expander
- Eight premium DiscretePRO preamps with independent Mic/Line circuits, with insert points for channels 1 and 2
- Discrete monitor and headphone outputs
- Eight analog outputs. Route mix to outboard gear, or give the soundman options for mixing live performances
- Awesome connectivity: double ADAT i/o, backward compatible

USB-C, and Word Clock

- Rack-mount or desktop, with dual-purpose rack ears/feet included
- Powerful AudioFuse Control Center software to route audio and control master settings
- Amazing AudioFuse Creative Suite included

As per Arturia, because AudioFuse 8Pre is both an interface and an expander, users can use two simultaneously to create a complete 16 channel recording solution using only the highest grade preamps and monitoring quality.



ROSWELL PRO AUDIO UNVEILING DELPHOS II CONDENSER MICROPHONE

Roswell Pro Audio is introducing the **Delphos II**, an update to the Delphos all-purpose studio condenser microphone.

The original model was designed with an un-hyped and natural frequency response, high sensitivity, and low self-noise, with the Delphos II retaining these characteristics and adding a third polar pattern as well as a newly designed, low-noise power supply housed in a new, larger body in a custom metallic blue paint job.

"We originally built the Delphos for recording engineers looking for an ultra-clean FET sound," explains **Roswell founder Matt McGlynn**.

"This new version has been updated based on user feedback and the result is another mic in our line that we're very proud of, particularly on

vocals and acoustic guitar where its balanced frequency response, low noise, and high output outperform most competitive offerings costing much more."

The microphone uses an optimized transformerless circuit designed to provide a pristine, low-distortion signal path. Two switches provide a choice of cardioid, omni and figure 8 polar patterns, as well as a 10-dB pad.

The mic has a stated frequency range of 20 Hz to 16 kHz, with a response curve carefully tailored to provide full lows, neutral mids, and high-frequency

detail without sibilance. Stated sensitivity is 40mV/Pa, with a self-noise level rated at 12 dBA.

Delphos II is assembled in California, burned in, and



extensively tested after manufacturing to ensure the best possible performance. "Because we build and test each Delphos II in-house, we take steps that mass-produced brands wouldn't dream of, McGlynn

adds. "For instance, we match capacitors within each mic, and manually bias every JFET to ensure the highest possible sound pressure level with minimal distortion.

"After assembly," he continues, "we put each mic through an acoustic sweep test to measure its response. We modify each circuit individually to set its high-frequency peak and roll-off. After that, we burn in each microphone for 24 hours, and then conduct final listening tests and QC inspections. We defined this process to ensure that every Roswell microphone delivers superior performance."

IK MULTIMEDIA DEBUTS ILOUD MTM

IK has announced their newest addition to the iLoud family, **iLoud MTM** - nearfield studio monitors re-invented for quality, accuracy, and convenience. As per IK multimedia, iLoud MTM takes the same inspiration behind iLoud Micro Monitors, to deliver reference-class sound in an ultra-compact format and takes this concept even further to change everything about the sound, accuracy, and convenience of reference monitors in today's modern studio.

iLoud MTM delivers an ultra-flat 40 Hz - 24 kHz frequency

response, to provide clear, neutral sound and ensure users mixing decisions translate better. The bass response utilizes company's new patent-pending Physical Response Linearization (PRL) technology to deliver deep, firm bass that rivals the sound from speakers twice its size.

Its symmetrical design brings superior imaging and precision. Using a midrange-tweeter-midrange design, two 3.5" high performance woofers, and one 1" high definition, back-chamber loaded tweeter, iLoud MTM offers "point-source" performance for ultra-accurate stereo imaging, even at

close distances.

iLoud MTM also adjusts to any room or placement, with a built-in acoustic self-calibration via the included ARC reference microphone. In addition to the precise time-alignment of the MTM design, iLoud MTM offers a tilting isolation stand designed to precisely angle speakers for desktop placement.



360 PRO SOLUTIONS

eurocable



MADE IN ITALY

Speaker cable 2x1.5 sqmm no flame retardant jacket now available in 100 mtr reels



Speaker cable 2x2.5 sqmm no flame retardant jacket now available in 100 mtr reels



AES/EBU cable black 6 mm double screen now available in 100 mtr reels



Microphone cable black 6mm now available in 100 mtr reels



Speaker cable 2x4 sqmm now available in 100 mtr reels



Touring grade flexible CAT6A S/UTP Data Cable FRNC now available in 90 mtr reels



Single Mode Unbreakable Double Jacket Optical Cable



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SSL LAUNCHES DESKTOP MIXER - SiX

Solid State Logic has announced the launch of Desktop Mixer - **SiX**. It is a classic SSL design, with a carefully considered feature set that is driven by an obsessive desire for total flexibility, to encompass every creative eventuality.

As a condensed professional console for use in the studio, in post-production, on stage, and for podcasting, SiX offers big console sound and an impressive set of utility features in a format that is small enough to stick in a bag. SiX is stunning value; it offers two recording channels with SuperAnalogue™ mic pres, an essential one knob version of the classic SSL Channel Compressor, a new two-band Channel EQ, inserts and 100mm faders. There is a

two-knob version of the legendary G-Series Bus Compressor on the main mix bus and the unique Listen Mic Compressor on the Talkback. In mixdown mode it is a very capable twelve channel summing system that offers analogue detail, depth and width to users mixes.

"With over 30 years' involvement in the design of SSL consoles, when developing the concept of SiX, I really thought hard on what our users appreciate about our larger consoles; what helps their workflow and delivers quality results for them" comments Niall Feldman, SSL Director of New Products. "The big challenge then was how to deliver those values and features in a compact product. Working with a great team and focusing on audio



quality, workflow and flexibility, the resultant SiX mixer is one of our proudest achievements".

"SiX is everything an SSL console should be, but at a price point that makes the SSL audio pedigree more

accessible" comments James Gordon, CEO of Audiotonix. "When Fusion launched last year, we hinted it was the start of a new line of studio offerings and SiX is step two of that commitment."

STEINBERG UNVEILS NUENDO 10

Steinberg has announced the upcoming availability of **Nuendo 10**. Reportedly, since its inception in 2000, Nuendo has evolved into the go-to media production software for many professionals around the world, delivering innovative tools paired with state-of-the-art technology.

Nuendo 10 is the culmination of years of experience at Steinberg, also including the implementation of numerous user requests related to audio postproduction and game audio design. Together with its many enhancements and the musical features previously introduced in Cubase, this version solidifies Nuendo as the advanced media production system that professionals work in.

To expedite post-production workflow, Nuendo 10 now includes Video Cut Detection for analyzing videos for edits and setting markers automatically. Field Recorder Audio Import allows users to search field recorder audio files and match these with a project's events using available attributes or metadata.

Nuendo 10 offers powerful creative tools designed specifically for sound designers. Included is a brand-new Doppler effect that virtually simulates the changing perception of a sound as its source passes. Among many other new and redesigned plug-ins, the VoiceDesigner is the ideal tool for modifying voices, with parameters such as Detune, Formant, preserve (for pitch shifting while preserving formants), Robot, Morph and FX.

With Nuendo 10, productivity is now even more efficient, allowing ADM files to be directly imported into a new or existing project. New video rendering capabilities, Cue Sheet Export and ARA support will also be introduced in a later update.

Further functionality to Direct Offline Processing has been added, such as quick easy drag-and-drop of insert plug-ins into the process and a loudness normalizer.



Other technological highlights in Nuendo 10 are the support of the dearVR Spatial Connect 3D audio production tool for mixing within the VR world as well as further advances with the AmbiDecoder to create an unmatched immersive experience.

These considerable feature additions are rounded out by including the many musical features new to Cubase 10 and many other small workflow and performance improvements.

Head of the Pro Audio Team Timo Wildenhain commented: "Consider Nuendo 10 a milestone

release: it's a very special version with many special enhancements and additions. To celebrate this distinction, we are dramatically reducing the price for full and update licenses of Nuendo 10 to give back to the many professionals who already benefit from Nuendo and those who are toying with the idea to switch. Basically, everyone needs to understand why we believe that Nuendo 10 is the most cutting-edge digital audio workstation today."

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TELEFUNKEN LAUNCHES ALCHEMY SERIES OF TUBE CONDENSER MICS

Telefunken Elektroakustik has unveiled the **Alchemy series** contains four new large diaphragm tube condenser microphones. This new series contains **TF29, TF39, TF47** and **TF51** features unique sonic profiles developed from the ground up.

The Alchemy Series is assembled America by a team of engineers and technicians. Each microphone is individually tested and listened to, and all critical components are quality-controlled in-house before assembly, including capsule frequency sweeps, vacuum tube burn-in and noise grading.

TF29 Copperhead

This model is the evolution of the CU-29 and designed to deliver a natural, not overly hyped sound. With a cardioid polar pattern, it is meant to be a workhorse microphone for vocals, acoustic and electric guitars, drums, and many other sound sources. The circuitry is based on a new old stock 5654W tube, a brass K67-style capsule and a Lundahl output transformer.



(L-R) TF29 Copperhead, TF39 Copperhead Deluxe, TF47, and TF51

TF39 Copperhead Deluxe

The TF39 is similar to the TF29, but features three selectable polar patterns: Cardioid, omni, and figure-8.

While offering the same sonic characteristics as the TF29, this makes the TF39 more flexible and provides more options in the studio.

TF47

As the name implies, the TF47 draws inspiration from the U47 and M49 classics. It features a brass K47-style capsule, a new old stock 5840W vacuum tube and a custom-made BV8 transformer. Telefunken claims that the result is a warm and punchy sound with a forward midrange and a detailed top end. They recommend this mic for R&B, rap and soul vocals, upright bass, trombone, cello and percussion, among others.

TF51

Designed to deliver an "Austrian" sound, the TF51 is inspired by the ELA M 251E and C12. It is based on an edge-terminated style capsule and a 6072A vacuum tube. In the output stage, it employs a custom transformer by Haufe, whose name is closely associated with historic Telefunken mics. With a smooth midrange and airy top end, the TF51 seems to be a good choice for vocals, acoustic instruments, and percussion.

ANTELOPE AUDIO RELEASES ORION 32HD

Antelope Audio has launched Orion 32HD | Gen 3.

Reportedly, compatible with any DAW (Digital Audio Workstation) via HDX or USB 3.0, this new Pro Tools HD- and Native-ready audio interface features AD/DA conversion, comprehensive connectivity, low-latency monitoring, and 64-channel

boosted to reach 136dB of dynamic range. The Orion 32HD | Gen 3 enables streaming hi-res audio though a rear panel-positioned USB 3.0 Type B connector (offering 64 channels of I/O at up to 192 kHz) and also two mini HDX connectors for direct Pro Tools connection (each offering 32 channels of I/O, totaling

optic MADI (IN and OUT — up to 64 channels each), two ADAT (IN 1 and IN 2, and OUT 1 and OUT 2 — both with up to 64 channels), and S/PDIF (IN and OUT) connections. Orion 32HD | Gen 3 not only enables users to stream 64 channels of audio when tracking, but also allows for multiple monitor mixes.

OUT, plus two MONITOR outputs on 1/4-inch TRS jacks.

Orion 32HD | Gen 3 comes complete with a collection of circuit-level gear emulations, running in real-time on an integrated FPGA (Field Programmable Gate Array) platform. Plucked from Antelope Audio's fast-growing FPGA FX library, these include 20 classic equalizers; 13 vintage and modern compressors; and several useful utility effects, including the AuraVerb.

Orion 32HD | Gen 3 offers a color-coded software routing matrix with four separate mixers, effects chaining, and low-latency monitoring. All are found within an intuitive desktop application for macOS and Windows.



24-bit/192 kHz audio streaming.

This third-generation interface offers Antelope Audio's AD/DA,

64 channels).

Further flexibility abounds as digital I/O is also available over fiber

catering to 32 channels of ANALOG

IN and four D-SUB 25 connectors catering to 32 channels of ANALOG

Orion 32HD | Gen 3 is equally well connected for analog audio, courtesy of four D-SUB 25 connectors

LACHAPPELL AUDIO LAUNCHES NEW PRODUCTS

LaChapell has launched its all new 983M single channel tube mic preamp and the 983S MK2 two channel tube mic preamp. These units feature True48, a dynamic phantom power supply that properly powers condenser and active mics.

"Phantom power is notorious for not providing enough power for many mics. True48 gives mics a more stable power supply," states Ted Klein, president of Digital Audio Labs. "We're seeing faster transient recovery, more headroom, and lower distortion levels from most mics

that use True48. The difference to how the mics feel and respond is stunning. It's really something that needs to be experienced."

In addition to True48, both units have front panel Hi-Z inputs, high

and low pass filters with selectable frequencies, mute, polarity, and -20dB pad options. Both units are available now and for a limited time on sale in LaChapell Audio's 20th anniversary celebration.



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Mumbai Beckons Sound & Light industry to ride the growth wave at the 19th edition of PALM Expo



PALM expo 2018 opened to record numbers, showcased a plethora of products and hosted full house conference sessions. This preview brings a brief update on what's in store for the 2019 edition in May.



India's premier trade expo for the live events, music production, lighting, staging and ProAV industry is back with its 19th edition, scheduled to take place from **May 30 – June 1, 2019**, at BEC, Mumbai, concurrently with the inaugural edition of **AV Integrated Systems expo**.

India's robust economy fuels sustained growth in entertainment technology. Investment into entertainment and event industry is increasingly corporate with a long-term arc. Stage

Sound and Light equipment rental boasts of the latest equipment today.

With foresight of the mammoth potential of the industry, the PALM expo this year features the most ideal exhibit space - with **Pro Audio** in Hall 1, Hall 2 and Grande Hall, **Lighting** in Hall 2, **PoAV** in Hall 3, **Demo Qube** in VIP Parking Area, **Indoor Line Array Demo** in Hall 5 and **PALM Live Arena** in Hall 2 Annexe. The extended space accommodating many new brands, undoubtedly asserts the show as being the finest platform

to showcase the latest, most pertinent technologies for the entertainment and install industry.

With a bigger exhibit space, range of new products and technologies and several international manufacturers flooding the exhibit space, the PALM expo is expected to welcome more than 200 direct exhibitors who included top manufacturers, brands, distributors and dealers, and more than 25,000 trade visitors.

The May-June 2019 issue will feature

comprehensive information on what's new on the exhibit floor.

PALM understands the requirements of its exhibitors and will thus maintain a quality check process with paid on-site entry for visitors visiting the venue without invitations. The aim is to filter and ensure that only quality industry professionals register for the expo, thereby attracting a more professional audience of consultants, integrators and rental & event management companies.



The Knowledge Quotient at PALM 2019

Platinum & Sound Partner

The expo has taken a firm initiative to improve the skill and knowledge quotient asserting that economic development and business success depends greatly on efficient technology coupled with product information. The objective has led to the conceptualisation of extremely crucial and all-encompassing features such as PALM Summit and PALM Soundscape.

PALM Summit 2019

The three-day **PALM SUMMIT - Conference, Seminar & Workshop**, which will be held in the International Lounge (Level 1) of the main pro audio hall (hall 1) BEC, Mumbai, will gather industry leaders and technology experts from across the globe to this important knowledge platform.

A definitive gathering of influential leaders, buyers and sellers, policy-makers and experts from around the world, make the PALM Summit a leading conference and

seminar platform for the pro audio and lighting industry in India. The Summit will feature international and national technical experts and thought leaders, discussing innovative technology, new products, future trends, critical business insights and pathways towards better business and key strategic and topical issues facing the industry across all segments of the pro audio, lighting and install chain.

Delegates and media can look forward to a comprehensive and diverse program this year. The PALM Conferences will host expert speakers and offer 15 sessions across the three days of the expo with each day being dedicated to one specific theme.

Day 1 (30 May, 2019) is **Stage Sound & Lighting**; Day 2 (31 May, 2019) is **Install Sound**; Day 3 (1 June, 2019) is **Studio Music Recording & Production**.

At the time of going to press, the first line-up of speakers for 2019, among the growing list of speakers, include some of the most reputed names in the industry.

DAY 1

WORKSHOP ON LOUDSPEAKER ARRAYS AND SUBWOOFER CONFIGURATIONS

"Derivatives of line arrays and subwoofer arrays are the most commonly used loudspeaker configuration for medium and large scale system deployment. With a clever arrangement of individual loudspeakers in arrays, you can achieve better coverage and greater control over the dispersion of sound, maximizing the available inventory.

The workshop aims at demystifying arrays and enabling you to make better decisions based on science. We will discuss theory, run simulations and review practical applications."



Rahul Samuel

DAY 1

WAVESLIVE EMOTION LV1 - REVOLUTION IN LIVE SOUND MIXING

The speakers this year come from some of the largest brands and solution providers in the industry.

The first choice for the pro audio and music production industry - Waves Audio, makers of the world's most popular audio plugins for live, studio and broadcast and leading providers of digital signal processing solutions and digital music production tools will be presenting **WavesLive eMotion LV1 - Revolution in Live Sound Mixing** on Day 1 of the PALM Summit. The eMotion LV1 is a live sound mixing solution that is not only sonically superior, but is also highly modular and can grow with the engineer's mixing and business requirements. With the Waves eMotion LV1 Live Mixer, one can enjoy pristine audio quality, detailed control over sound, quick and easy setup and operation, and convenient portability.

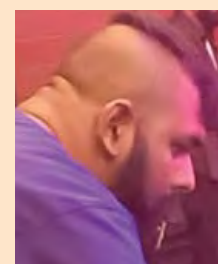
Waves Regional Sales Manager - **Ravisankar Nadiyam**, along with Mixing Engineers **Praveen Muralidhar** and **Supratik Subramanian** will introduce delegates to a new era in live audio mixing solutions



Ravisankar Nadiyam



Praveen Muralidhar



Supratik Subramanian



DAY
1

DANTE AUDIO NETWORKING

With more than 1,600 products from over 400 manufacturers, Audinate's Dante platform has today become a popular go-to medium for networked audio transport. **Day 1** of the PALM Summit will also host an Introduction to **Dante Audio Networking** by **Gautham Pattani**, Dante Certified Instructor at ANASATA, Audinate's partners in India.

This session will be followed by a panel discussion on **Big Noise about Noise Pollution**. This session will focus on the great debate about Supreme Court setting noise level at 75 db for sound shows. This panel discussion will discuss and debate knowledgeably about noise and decibel levels at live stage events, the balance between organized sound shows and noise on the streets and wherein lies the golden medium.



Gautham Pattani

DAY
2

ROOM TUNING AND OPTIMIZATION

In most professional audio productions as well as in private home entertainment facilities, there is too often a weak link - from carefully picked high-end audio equipment and proper acoustical treatment work that prevents harvesting the highest quality one could and should expect. On **Day 2**, **Didier Weiss** - *Head Acoustics at Sound Wizard* will conduct a session on **Room Tuning and Optimization**. Delegates will get an opportunity to learn about tools available and processes to follow up, called optimisation, tuning, calibration or audio system alignment.



Didier Weiss

DAY
3

DYNAMIC PROCESSORS DEMYSTIFIED

Winner of three IRAA awards in 2018, Sound Engineer - **Jaykrishnan Nalinkumar** will **Dynamic Processors Demystified** in his session on **Day 3**. This session will touch upon various classifications of Dynamic Processors and how they function. Compressors are one of those processors, which are often not used to its fullest potential. The session will focus specifically to demystify the types of Compressors and its usage in present day Audio Production along with a few tips and tricks.



Jaykrishnan Nalinkumar

Many more speakers will be present at the **PALM Summit** this year. Conference schedule is subject to change. For regular updates and to register for the summit, log on to http://palmexpo.in/about_the_conference.aspx

DAY
1

BIG NOISE ABOUT SOUND POLLUTION

A session on the Great Debate about Supreme Court setting noise level at 75 db for sound shows. This panel discussion will discuss and debate knowledgeably about noise and decibel levels at live stage events, the balance between organized sound shows and noise on the streets and wherein lies the golden medium.

DAY
2

SOUND DESIGN AND ELECTRO ACOUSTICS FOR ENTERTAINMENT INSTALL VENUES

Leading acoustic consultancy **Munro Acoustics** will conduct two sessions this year. On day 2, the session will focus on **Sound Design and Electro Acoustics for Entertainment Install Venues** such as clubs, pubs, lounges etc.



Kapil Thirwani

DAY
3

ATMOS AND STUDIO DESIGN

On **Day 3**, **Kapil Thirwani** of **Munro Acoustics** will educate audiences on everything they ever wanted to know about **Atmos and Studio Design**.

DAY
3

ANALYSIS PARALYSIS TODAY RECORDING STUDIO TECHNOLOGY

Veteran Sound Recording Engineer, **Daman Sood** will discuss **Analysis Paralysis Today Recording Studio Technology** in his session on **Day 3**. Today when an artist, be it a musician, producer, or recording engineer, plans to set up his own project studio or commercial studio HE GETS PARALYSED BY DIGGING INFORMATION ON THE INTERNET. Most can't make right decisions. Adding fuel to fire are limited budgets, making it confusing for the artist to select the right gears, which will not become obsolete for at least five years. Over the past few decades, technology has so much to offer that Correct Analysis is required, most important being should I buy Digital or Analogue technology? This session will guide the budding artist to select RIGHT equipment, while also considering individual budgets. Everybody wants the warm sound of analogue with latest DAW software ! IS IT POSSIBLE ? The session will clear all doubts.



Daman Sood

DAY
3

VIRTUAL REALITY AND DOLBY ATMOS

Deepayan Ghosh -
Yamaha Music India Pro Audio



PALM Soundscape 2019

The **PALM Soundscape** is a key feature of the PALM expo and has particularly been instrumental in dissemination of knowledge on technological advancements & industrial trends, empowering the next breed of professionals. Key speakers covering big stage sound, light, visual, festivals, touring tech, FOH,

artiste management, music production, A&R - all the ingredients for show biz, congregate in these panels.

Don't miss out on the first session on the first day where **Reji Ravindran**, who is the curator of this 5th edition of PALM Soundscape will bring to the audience a masterclass on **Classic DJing Tips & Tricks** by. Whether you play on

media players, DVS systems or vinyl, this session is jam packed with practical & timeless tips & tricks - for DJs in any level of their craft.

The panel for **Heeding Caution - Safety at Big Stage events** on **Day 1** will tackle immediate problems concerning safety at big stage & stadium events. Aspects like rigging, pyrotechnics, crowd management & security would be introspected by a panel of profes-

sionals in the fields of pyrotechnics, staging, rigging & large scale events production. To be moderated by Sanjeev Pasricha, the panel will include speakers Khushroo Kekobad, Mankaran Singh, Ajinkya Kanetkar and Cyrus Gorimar

The last session on **Day 1**, **The Bollywood Tadka** - From Local to Global will discuss how Bollywood has been the biggest Indian export

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to the world. And how Bollywood music & shows have been the driving factor behind it. This panel discusses it's rise from local bollywood parties, to industry focused big stage events & music festivals. Followed by QnA. Moderated by **Lil' B**, the panel discussion will include, **Bhumicka Singh, Ali Merchant** and **Ankur Bhasin**.

As part of the "Big Stage" Series, day 2 and day 3 will delve into one session discussing business and technical intricacies for the big stage.

A session on **Next Gen Big Stage Sound** on **Day 2** will throw light on innovation, techniques & global trends in stage sound systems engineering. Expert panel will also discuss inventory management, ROI & logistical aspects. With ever increasing demands for big stage sound, this session will throw light on innovation, techniques & global trends in stage sound systems engineering. Expert panel will also discuss inventory management, ROI & logistical aspects. Followed by QnA. This panel to be moderated by **Sachit Subramaniam** will include panellists **Vinay Agarwal** - Assistant General Manager, BookMyShow, Ace FOH engineer - **Fali Damania** and **Samir Kriplani**.

A panel discussion **Next Gen Big Stage Light & AV** on **Day 3** will shed light on innovations, techniques & global trends in stage lighting. The expert panel will also discuss lighting effects & mapping aspects. Experts speakers on this panel include **Jash Reen** and **Joshua Dmello** of Wolves Visuals, **Antonio**

Marino - Marketing Director World Display/Optic - Osram S.p.A, and **Vijay Sabhlok** - CEO and Chief Tech Evengalist at Event Resource

Sez who has been the music producer behind the success of some of the biggest local hip-hop artists in the country will conduct a workshop **Day 2** on **Hip Hop Music Production** giving a rare opportunity to understand his approach, workflow & tools when producing for rappers.

This workshop will be followed by a panel discussion on **Independent music artists and streaming platforms** to be moderated by **Amit Gurbaxani** and will include panellists - **Warren Mendonsa**, Artist - Blackstrat Blues and **Tej Brar**, Owner - Third Culture.

The last session for this day, Gullywood - How Indian Hip Hop took centre stage in 2019 to be moderated by **Mo Joshi** - Owner - Azadi Records, will include panellists - **MC Mawali** - Artist - Swadesi, **MC Tod Fod** - Artist - Swadesi, **MC Altaf** - Artist and **Tony Sebastian** - Artist - Dopeadelicz.

EEMA (Event & Entertainment Management Association) who will have a strong presence at the PALM expo will debate and discuss on the **Need for Transformation of the Event Industry**

Registrations for PALM Sound-scape are live now on <http://palm-expo.in/soundscapereg/index.aspx>

The PALM & HARMAN association celebrates another sensational year of the **PALM HARMAN Live Arena**. Equipped with the best in staging, sound and lighting gear, the HARMAN PALM Live Arena will help buyers identify and evaluate their audio requirements.

Besides boosting the business and knowledge quotient, the PALM expo also acts as a platform and catalyst to recognise and honour quality work and talent through its awards - **IRAA (Indian**

Recording Arts Academy Awards) for Audio & Music Production and **PALM Sound & Light Awards** for Stage Sound, Lighting and Production.

Overall, the PALM 2019 will be an amalgamation of creative and technical talent, trade and quality business networking which also provides the ideal platform to connect with new customers and formulate enhanced business opportunities.





IRAA 2019 STUDIO OF THE YEAR

The heydays saw many state-of-the-art studios with sophisticated studio gear and acoustics springing up across the country. Some great work has come out of studios like Empire Studios, Yash Raj Studios and T Series' Golden Chariot in Mumbai and Media Artists and Panchathan Record Inn & AM Studios in Chennai.

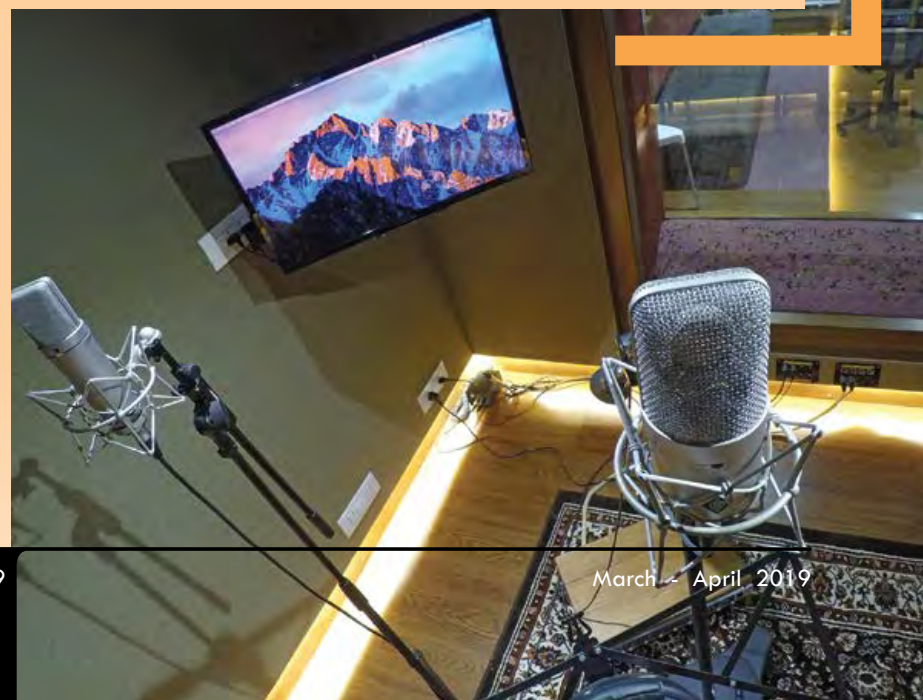
The names of these iconic studios have become iconic because of the artistes, musicians, music producers and sound engineers who have created masterpieces at these facilities. Late H Shridhar at Media Artist, Daman Sood at Western Outdoors and Satish Gupta at Golden Chariot have churned out timeless melodies from these venues.

*Since 2006, the **Indian Recording Arts Academy** awards has taken cognizance of not only the talent but also the studios. Identifying and rewarding new studios with latest technology has always been a focus at IRAA. As a natural extension to the number of categories introduced in the last couple of years, this year the esteemed IRAA Jury has segregated the studio categories into **Studio of the Year – Music** and **Studio of the Year – Post Production**.*

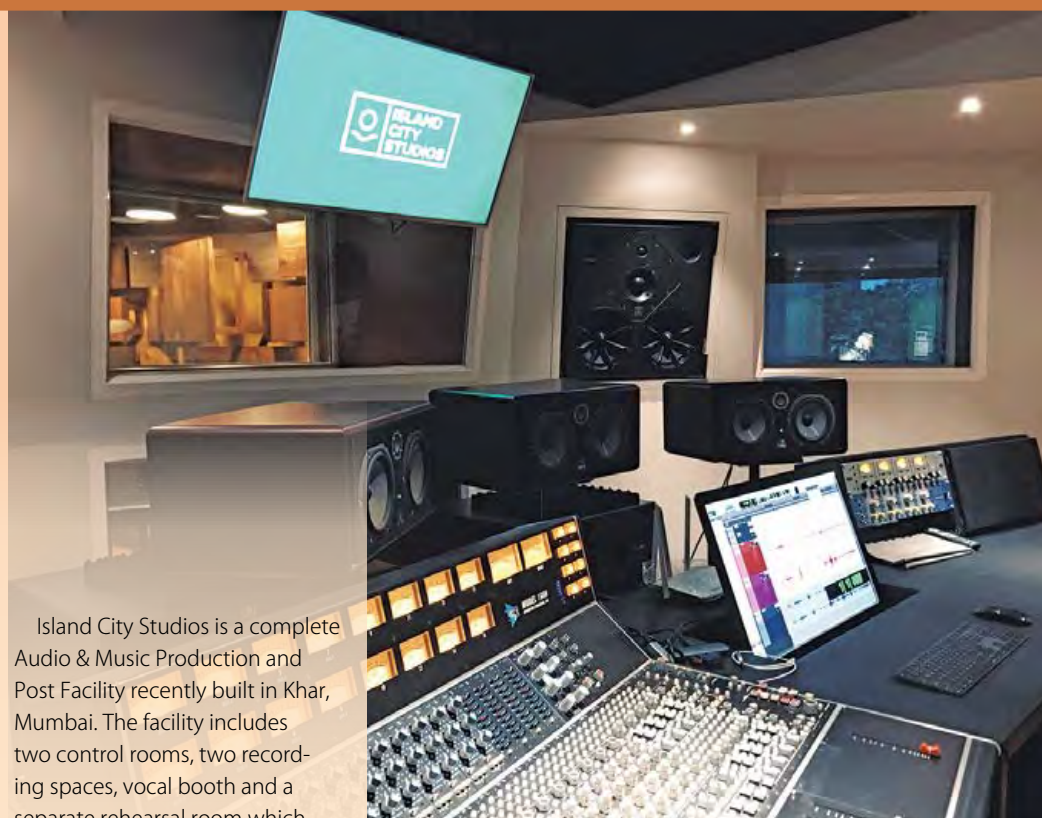
The four new studios being considered for this Jury award this year include – Island City Studios, Mumbai; Studio Fifty-Three, Gujarat; Knack Studios, Chennai and Jaimini Studios, Mumbai.

This feature showcases these four studios for the benefit of our readers.

Winners will be announced at the IRAA 2019 award ceremony on 1st June, 2019, HALL 4 - BEC, Mumbai.



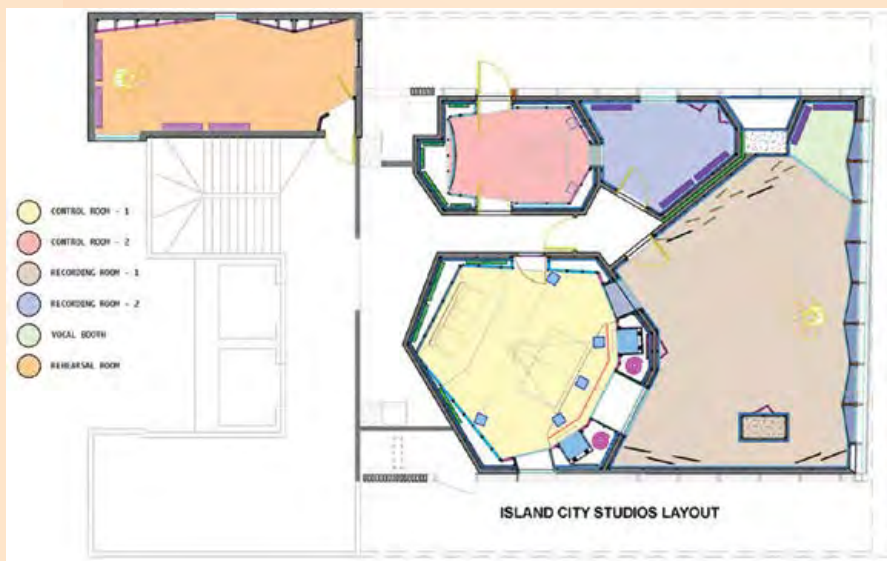
Island City Studios, Khar, Mumbai



Island City Studios is a complete Audio & Music Production and Post Facility recently built in Khar, Mumbai. The facility includes two control rooms, two recording spaces, vocal booth and a separate rehearsal room which enables this facility to create a sense of community and encourage collaborations between different artists and composers.

With state of the art equipment and hi-quality acoustics, the facility is designed along international standards while judiciously using the available space that was structurally available to further build in.

The Facility has two studios namely **The Press** & **The Bay** and a separate rehearsal space called **Madfingers**.



The Press

With Quested 212 Far Field Monitor System (Dual Sub) and API 1608 Analogue Recording Console coupled with reference room acoustics designed by **Didier Weiss** (Head Acoustics), Studio-A boasts of high precision and world class quality. Adjacent is a 550 sqft Live Room that houses a separate Isolation/ Vocal Booth. A wide panoramic city view along front facade of the building, ample natural light and an amalgamation of industrial theme with exposed services in ceiling and classy wooden features, makes this room the perfect space for live sessions and shooting. The Live room simulates a pretty vibrant acoustical quality using diffuser wooden feature walls and staggered glazing.

Inventory

- API 1608 Analogue Recording Console (16 channels 8 busses)
- Universal Audio 4-710d
- Focusrite ISA 428 MKII
- Audient ASP 880
- API 550A Eq (12nos)
- API 560C Eq (4nos)
- API 527 Compressor
- Elysia Xpressor 500
- Empirical Labs Distressor (Stereo Pair)
- 1176 FET Compressor
- Quested 212 Far Field Monitor System (Dual Sub)
- Focal Twin Be (LCR) for Near Field 5.1
- Focal 6 Be (Surround) for Near Field 5.1
- Behringer Powerplay Personal Head-phone Monitoring System
- Orion 32 HD Converters
- iMac Pro
- Avid Protools HDX
- Apple Logic Pro X

The Bay

Studio B is the cozy dubbing room perfect for voice-overs, overdubs, vocals or to record that tight hip hop drum sound. Compact yet well thought out Rack of outboard pre-amps and processing. Dubbing room can fit a mid size drum kit and can also be used as an ISO booth for Studio A.



Inventory

- API 3124V Preamp
- Drawmer 1969 Vacuum Tube Preamp & Compressor
- Avalon 737
- Universal Audio Apollo 8 (Quad)
- Genelec 8260A Mid Field Monitors
- Dynaudio LYD 7 Near Field
- Mackie Big Knob
- Orion 32
- Avid Protools Native
- Apple Logic Pro X

Madfingers

The Rehearsal Room can accommodate ensembles of 8-10 people. 2-Track or Multitrack Rehearsal Recordings are available. With good natural light and a subtle colour scheme a vibrant ambience has been achieved coupled with broadband absorption overall rendering the space pleasant and not so tiring for rehearsals.



Inventory

- Mapex Armory Shell Pack Drum kit with 2 nos boom cymbals stands
- Assortment of Cymbals
- TC Electronics Bass Amp
- Vox AC 15 Guitar Amp
- Laney VC 30 Guitar Amp
- Presonus AR series 16channel mixer
- Mackie Thump PA Speakers
- Laney CX-100 monitor
- Laney AH-200 Keyboard Amp

Studio Fifty-Three, Surat, Gujarat

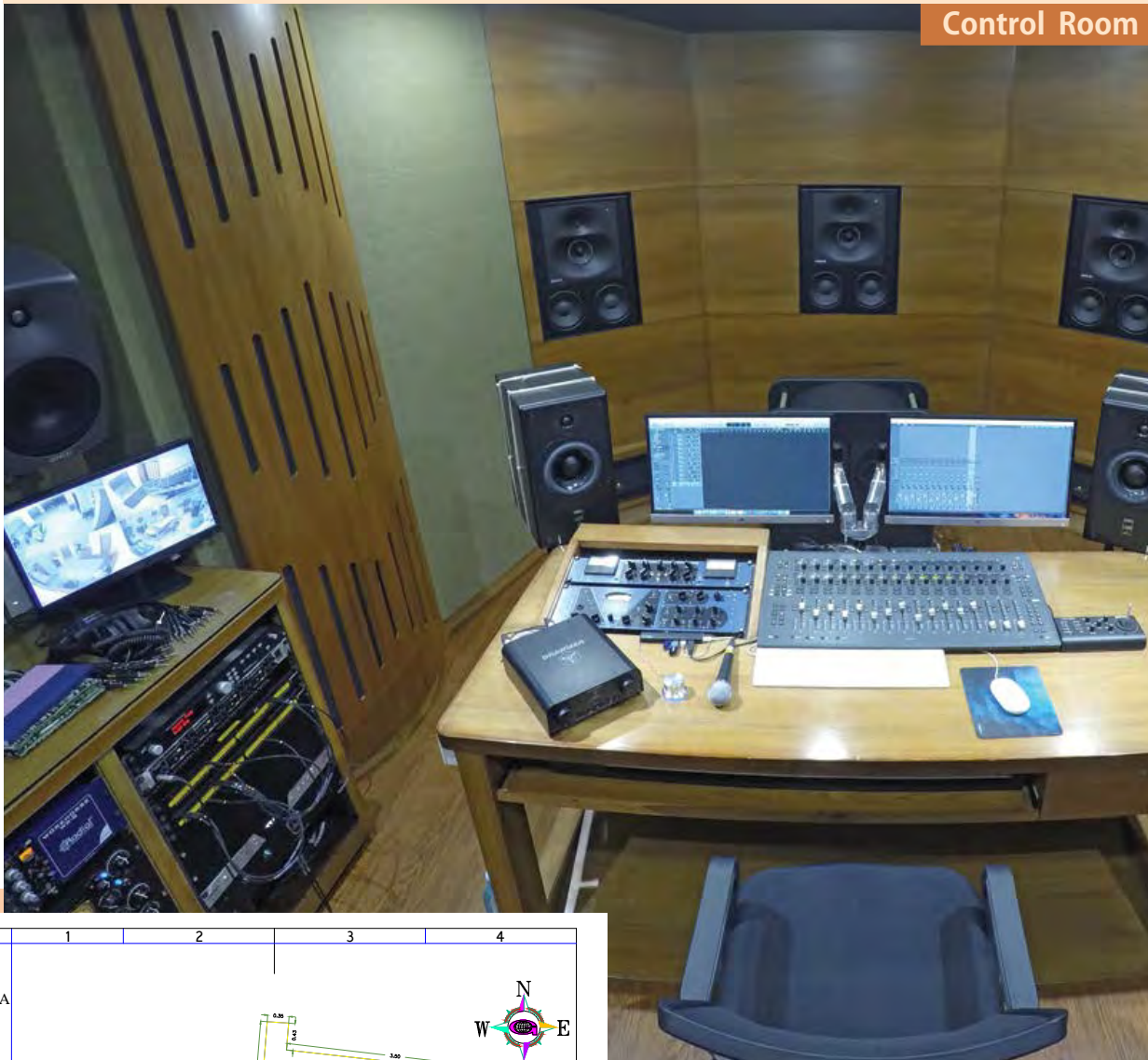
Studio Fifty-Three is centrally situated in Surat, Gujarat and operational since March 2018. The studio comprises all the facilities to cater all kinds of requisite for any segment in sound designing & production. It is a state of art recording studio with revolutionary interiors, acoustics, ambience, technology and professional working attitude to deliver excellence in all services & products incorporating with sound.

The studio encompasses one 300 sq. feet Control Room, one approx.160 sq. feet Dubbing Room & a centrally located lobby area with pantry.

Control Room

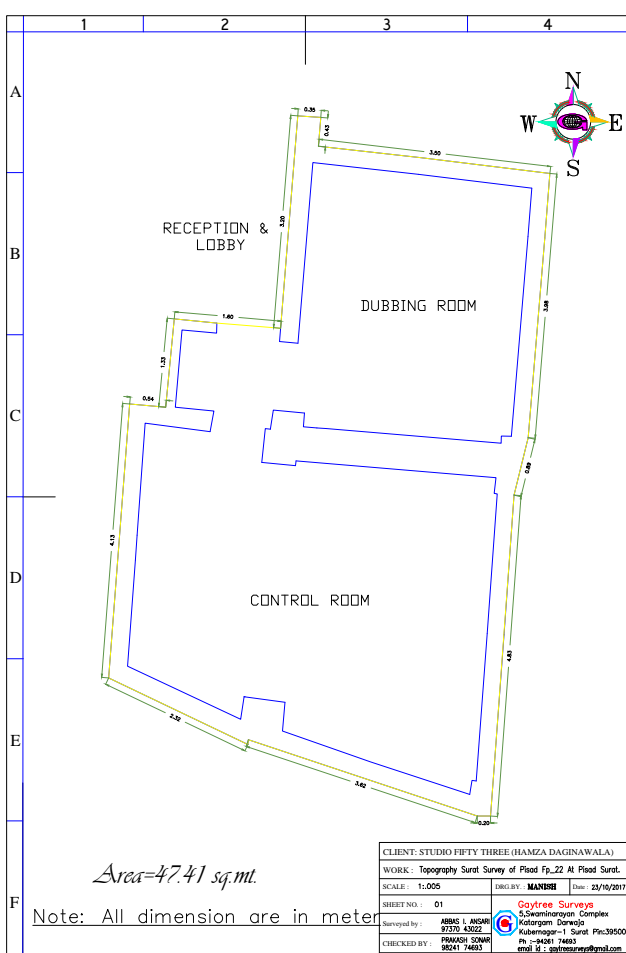
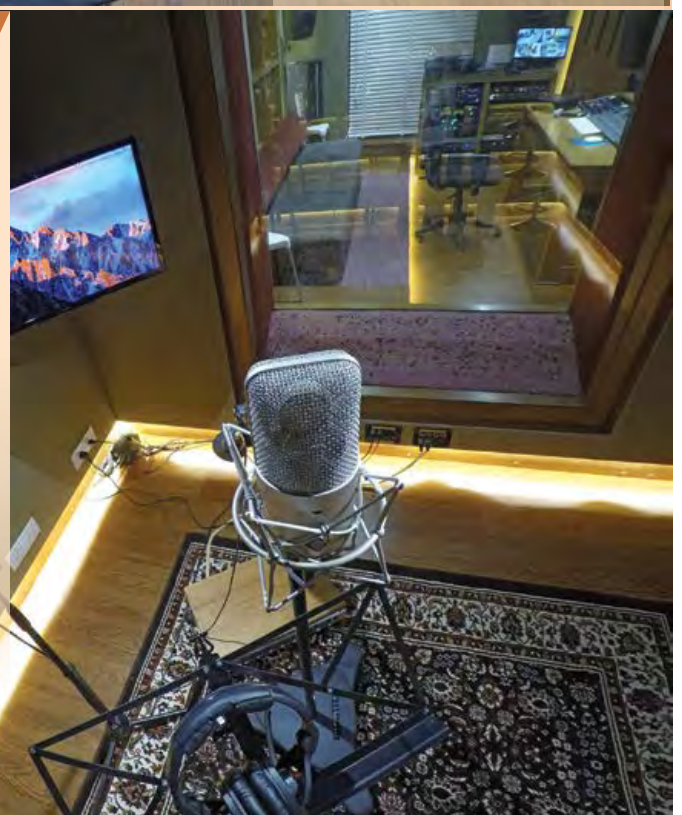
Inventory

- Genelec 7.1 Surround System
 - 1238a 3-Way SAM Monitors (x3)
 - 8350a 2-Way SAM Monitors (x4)
 - 7271a SA Subwoofer
- ATC SCM 20a Pro (Near Field Monitors)
- RME Octamix II Preamp (8-Mic Pre)
- Antelope Orion 32+
- Shadow Hills Mastering Compressor
- Manley VOXBOX reference channel strip (1-Mic Pre)
- Manley FORCE Four Channel Preamp (4-Mic Pre)
- Manley Stereo Variable Mu Limiter Compressor
- SSL E-Series EQ (500 Series x2)
- Crane Song Insignia EQ (500 Series x2)
- SPL Transient Designer (500 Series x2)
- Bricasti M7 Reverb
- Avid S3 Control Surface
- Radial Wr8 8Slot Power Rack,
- SPL transient designer 500 series,
- Crane Song Insignia EQ 500 Series



Dubbing room Inventory

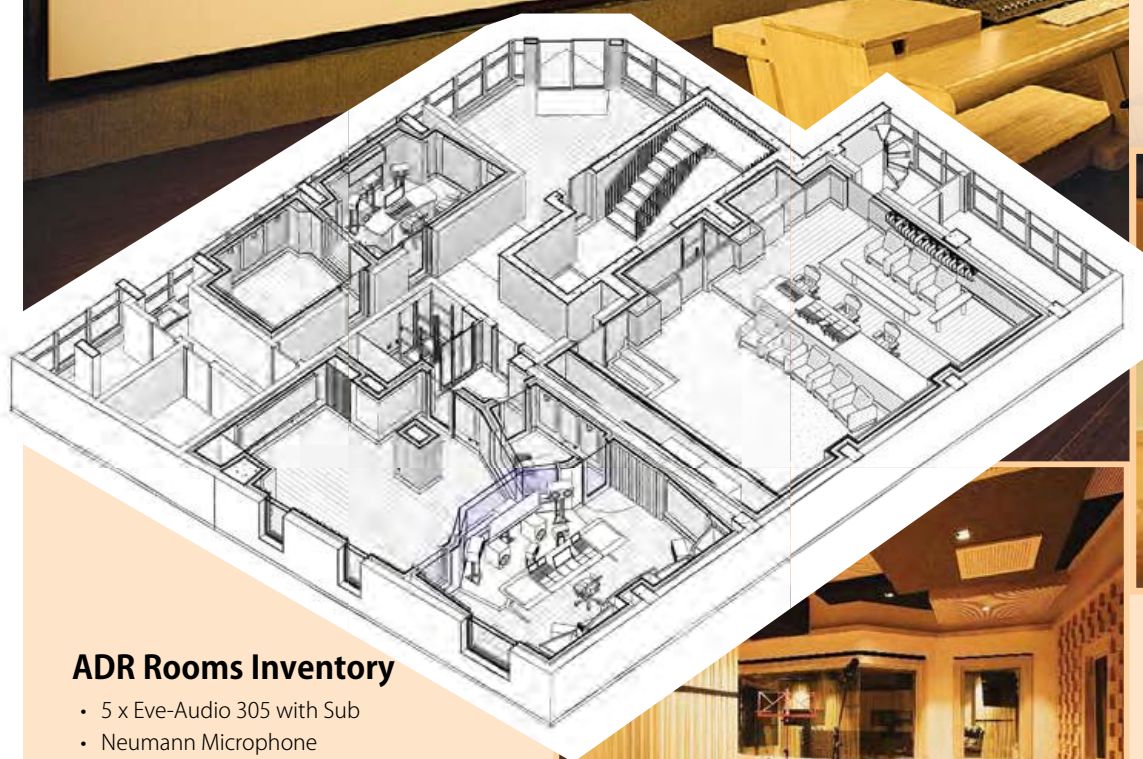
- Neumann U87 Matched Pair Microphone (x2)
- Neumann M149Tube_Z Microphone for Vocals and Acoustic Guitars (x1)
- Behringer HA8000 Headphone amp
- Sennheiser HD280 Pro headphones
- Royer SF-2 Ribbon Microphone (x1)
- AKG C414 xls Microphone (x1)



Knack Studios, Mylapore, Chennai

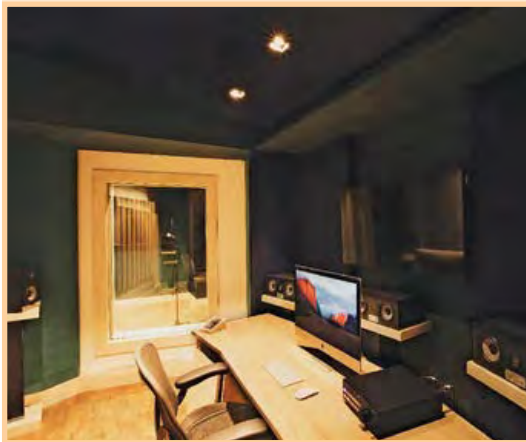
Knack Studio, Chennai is a world-class post-production complex powered by equipment and technologies in the fields of visual effects and sound design that are available for the first time to filmmakers in South India. Knack Studios represents an ambitious investment by the founders of NAC Jewelers in order to expand and diversify, company management recognized a growing need for top-flight post-production services.

The facility of this totally renovated 4600m2 multifaceted three-story complex includes Music Room, Dolby Atmos Mix Room, ADR Rooms and Music Room.



ADR Rooms Inventory

- 5 x Eve-Audio 305 with Sub
- Neumann Microphone
- Protools HD Native with Omni
- SPL Monitor controller
- Avid Dock



Music Room Inventory

- 2 x HDX3 AVID Protocols
- Neve Genesys Fully blown
- Merging Horus and Hapi interface / mic-pre / converters
- Trinnov room correction DSP
- Dynaudio M3A
- 5x Eve-Adudio 407 with dual 12" sub woofers

Pre-Mix Room Inventory

- 2 x ProTools HDX 3 systems for mix and stem recording.
- Avid S3
- QSC Amps, QSC Speakers
- Viewsonic Projector
- Galalite Screen
- Central SAN storage
- Dolby Atmos processor



Dolby Atmos Mix Room Inventory

- 3 x ProTools HDX 3 systems for mix and stem recording.
- Avid S6 fully blown.
- QSC Amps, QSC Speakers
- Barco Projector
- Galalite Screen
- Central SAN storage
- Dolby Atmos processor
- RME AD / DA



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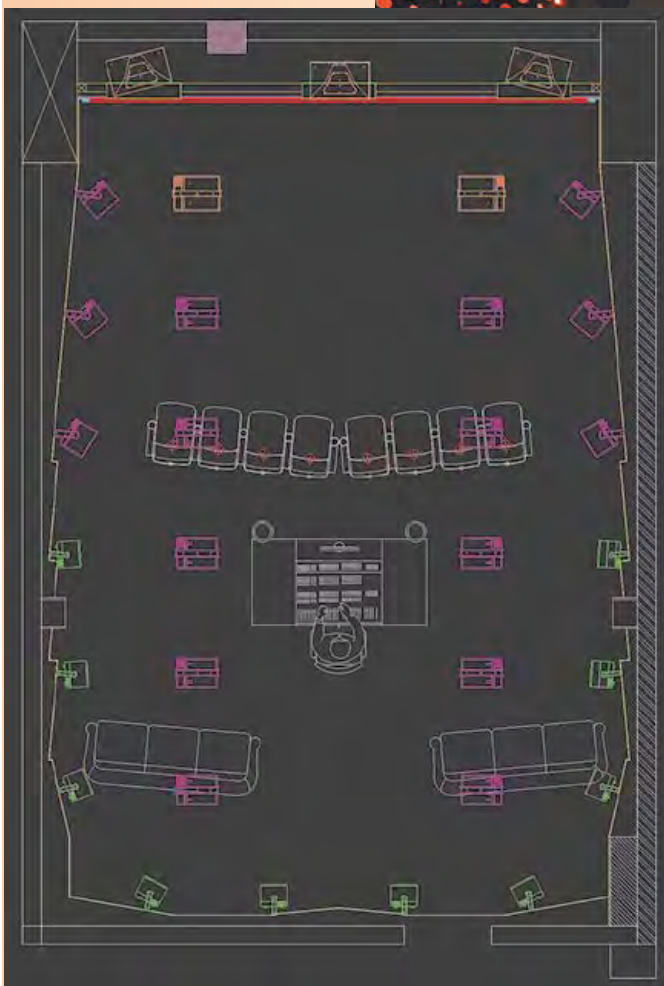
Jaimini Studios, Andheri, Mumbai

Jaimini Studios Private Limited is situated in Shah Industrial Estate in Andheri and operational since 2018. The studio comprises all the facilities to cater all kinds of requirements for any segment in sound mixing and is personally designed by **Alok De**, Owner Jaimini Studios Pvt. Ltd. and **Anirban Ghose** Managing Director, Pulz Electronics Ltd. This 1000 Sq. Feet sound mixing studio is a state of art mixing studio with innovative interiors, acoustics, ambiance, technology, and professional working attitude to deliver excellence.



Inventory

- Apple Mac Pro (Late 2013), Intel Xeon E5, 64GB DDR3 1866 MHz RAM, AMD FirePro D700 6GB Graphics, 256GB SSD
- Apple Mac Pro (Late 2013), Intel Xeon E5, 32GB DDR3 1866 MHz RAM, AMD FirePro D700 6GB Graphics, 256GB SSD
- 4x 21.5" IPS Monitors
- 2x Apple Magic Keyboard Mouse Set
- Wireless Keyboard With Trackpad
- LED Laser Projector
- Matte Fixed Frame Screen
- Online UPS 7.5 KVA + Sealed Maintenance Free Batteries + Battery Rack
- 2x Thunderbolt Hard Drive Chassis With 12TB Capacity (RAID Storage)
- External Hard Drive (For Time Machine Backup)
- 2x Thunderbolt Chassis For AVID PCIe Cards
- AVID ProTools 2018 Ultimate
- AVID S6 Custom Configuration
- AVID HD MADI - 1, 2 & 3
- AVID Sync HD - A & B
- AVID IO HD
- Word Clock Generator
- Dolby Rendering & Mastering Unit
- Dolby CP750
- Vantage Box
- RME + Supporting Accessories
- Audio Processor
- Pulz Amplifiers
- Pulz Screen Speakers (Front)
- Pulz Subwoofer
- Pulz Surround Speakers (Side & Top)
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- Equipment Rack + Chassis Cooling



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Studio Microphone

Sound Dynamics

Beyerdynamic Fox

Fox by Beyerdynamic is a large diaphragm condenser microphone with built-in 24-bit/96kHz conversion, with the signal fed direct to the software via the onboard USB port. This large-membrane condenser microphone offers high sensitivity than any common dynamic microphones. This microphone has been fitted by all the components required for professional recording into the compact mic.

Main Features include:

- 24 Bit 96 kHz studio grade quality as in professional recording studios
- Accurate signal conversion by a large diaphragm condenser capsule
- Headphone output with Zero Latency Monitoring
- Mute button for muting microphone
- Gain switch for recording voice or instruments

Technical Specification:

- **Usage:** Singing, Speech, Podcast 6 Radio
- **Transmission Type:** Wired
- **Transducer Type:** Condenser
- **Polar Pattern Microphone:** Cardioid
- **Microphone Frequency Response:** 20 - 20,000 Hz
- **Microphone Type:** USB studio microphone
- **Connection:** USB
- **Cable Length:** 1 m



Chandler Limited TG Microphone

TG Microphone is a solid-state large-diaphragm condenser microphone that continues the rich tradition of EMI Abbey Road studio innovation forward. The TG Microphone is unique in its feature-set, isn't a clone of any other microphone, and as the name implies, the sound is TG.

Main Features include:

- Solid-state large-diaphragm condenser mic
- Cardioid and omnidirectional polar patterns
- Onboard Dual Tone System, EMI TG Tape Equalizer, 50Hz/90Hz highpass filter, 10dB pad
- Includes a shockmount, a dedicated PSU, a 25' Mogami 4-pin cable, and a wooden storage case
- Quality crafted by Chandler Limited in Shell Rock, IA

Technical Specification:

- **Microphone Type:** Large Diaphragm Condenser
- **Transducer Type:** Gold membrane, custom spec.
- **Circuit Type:** TG, Solid-state
- **Dual Tone System:** A/B voicing
- **Tape Equalizer:** TG, 5 settings
- **Low-Cut Filter:** Switchable— Out, 90 Hz/50 Hz
- **Patterns:** Cardioid / Omni
- **PAD:** 10 dB / Switchable
- **Impedance:** 200Ω
- **Power:** External, PSU included
- **Mic Cable:** 4 Pin, 25' Mogami, included
- **Case:** Wooden, Included



Neumann u67

Neuman has re-issue U 67 tube microphone, its one of the most famous and desired microphones in recording history. Sonically, the current reissue is identical to the U 67 made from 1960-1971. It uses the same capsule and electronic design.

Main Features of Shape 65 include:

- Key parts, such as the BV 12 output transformer, are meticulously reproduced according to original documentation.
- EF86 tubes are carefully selected for optimal characteristics and lowest noise in a dedicated measurement facility.
- The power supply was redesigned to meet today's strict safety requirements and to accommodate the slightly higher filament current of newer premium grade tubes.
- New power supply NU 67 V is fully compatible with older U 67 microphones.
- Superb vocal microphone for male and female singers
- Versatile microphone for all kinds of instruments
- Classic tube circuit, transformer balanced
- Balanced sound in three polar patterns

Technical Specification of Shape 65:

- **Acoustical operating principle:** Pressure gradient transducer
- **Directional Pattern:** Omnidirectional, cardioid
- **Frequency Range:** 20 Hz ... 20 kHz
- **Sensitivity at 1 kHz into 1 kohm:** 15/24/16 mV/Pa \pm 1 dB (Omni/cardioid/8)
- **Rated Impedance:** 200 ohms
- **Rated load impedance:** 1 kohms
- **Equivalent noise level, CCIR:** 32/28/31 dB (Omni/cardioid/8)
- **Equivalent noise level, A-weighted:** 21/17/20 dB-A (Omni/cardioid/8)
- **Maximum SPL for THD 0.5%:** 114 dB (cardioid)
- **Maximum SPL for THD 0.5% with preattenuation:** 124 dB
- **Signal-to-noise ratio, CCIR (re. 94 dB SPL):** 62/66/63 dB (Omni/cardioid/8)



PT brings a list of five premium-quality studio microphones packed with distinctive inventions launched globally to the studio market in 2018. This focus is purely for info purpose and only intended as a guide.

- **Signal-to-noise ratio, A-weighted (re. 94 dB SPL):** 73/77/74 dB (Omni/cardioid/8)
- **Maximum output voltage:** -9.8 dBu
- **Power supply:** NU 67 V
- **Matching connector:** Microphone: spec. 7pin, Power Supply: XLR 3 F
- **Weight:** 560 g
- **Diameter:** 56 mm
- **Length:** 200 mm

Royer Labs

Royer R-10 is a passive mono ribbon microphone designed for use in the studio. It's 2.5-micron aluminum ribbon element is formed with Royer's patented direct-corrugation process and is protected by a 3-layer windscreen system and internally shock-mounted ribbon transducer. R-10's internally shock mounted ribbon transducer isolates the ribbon element from shocks and vibrations, increasing the ribbon element's durability.

The R-10 utilizes a David Royer custom designed transformer for high overload threshold, minimizing saturation at even extremely high sound pressure levels.

Main Features include:

- High SPL capabilities for electric guitar, brass and other close miking applications
- Multi-layered wind screen provides superior protection to ribbon element
- Internally shock-mounted ribbon transducer gives increased durability
- Passive design and custom transformer minimize high SPL overload
- Hum-bucking transducer design delivers extremely low residual noise
- Ribbon element not affected by heat or



- humidity
- Absence of high-frequency peaks, "ringing" and phase shifts
- Equal sensitivity from front or back of the element

Technical Specification:

- **Acoustic Operating Principle:** Electrodynamic pressure gradient
- **Generating Element:** 2.5-micron aluminum ribbon
- **Magnets:** Rare Earth Neodymium (Grade 52)
- **Frequency Response:** 30Hz-15,000Hz +/- 3dB
- **Sensitivity:** -54dBv (re. 1v/pa)
- **Output Impedance:** 100 Ohms
- **Maximum SPL:** 135dB @ 50 Hz, 160dB @ 1kHz
- **Recommended Load Impedance:** 700 Ohms (or greater)
- **Output Connector:** Male XLR 3-pin (Pin 2 Hot)
- **Dimensions:** Length including mounting base: 5 7/8 inches (149 mm) Width 1 3/8 inches (35 mm)
- **Weight:** 13 oz (368 grams)

sE Electronics sE2300

sE2300 is the latest multi-pattern version of the fan-favorite 2200 condenser. Like its well-known predecessors, the sE2300 is a high-quality condenser microphone intended for a wide range of studio applications, from vocals and spoken word to acoustic instruments to drums and beyond. Due to its hand-crafted large diaphragm true condenser capsule, shielded custom transformer and class-A circuitry it delivers pristine, flattering sound quality, exceptionally low noise, and an even, well-balanced frequency response.

Main features include:

- Discrete Class A components ensure top-shelf sound quality on any source
- Cardioid, omni, and figure-8 polar patterns supply versatile operation
- Ideal for everything from vocals to drum overheads to guitar amps

- Handcrafted 1" condenser capsule provides top-notch sound
- 80Hz/160Hz high pass filter and -10dB/-20dB pad for advanced onboard sound-shaping options
- Extremely low noise and high SPL handling provide you with an extended dynamic range
- Max SPL (0.5% THD): 126dB/133dB/146dB (0dB/-10dB/-20dB attenuation pad)
- Shockmount and pop filter are included
- Requires +48-volt phantom power

Technical Specification:

- **Capsule Type:** Hand-crafted 1" True Condenser
- **Polar Pattern:** Cardioid, Omni-directional, Figure-8
- **Frequency range:** 20 Hz - 20 kHz
- **Sensitivity:** 24 mV/Pa (-32.5 dBV)
- **Max SPL:** 126 / 136 / 146 dB (0/10/20 dB pad) (0.5% THD @ 1kHz)
- **Equivalent noise level:** 9 dB(A)
- **Dynamic range:** 117 / 127 / 137 dB (0/10/20 dB Attenuation pad)
- **Signal to Noise Ratio:** 85 dB
- **Low-cut filter:** 80 / 160 Hz, 6 dB/Oct, switchable
- **Attenuation Pad:** 10 / 20 dB, switchable
- **Powering:** 48 Volts according to IEC 61938
- **Electrical Impedance:** 40 Ohms
- **Recommended load impedance:** >1k Ohms
- **Current consumption:** 4.8 mA
- **Connectivity:** 3-pin male XLR connector
- **Dimensions:** Diameter: 51mm (2.01 in), Length 215mm (8.46 in)
- **Weight:** 611 g (21.55 oz.)



Vijay Prakash's **Home Studio** gets a Fresh Look

*Leading Pro Audio Consultancy
and Distribution Company - Modi Digital, recently revamped
Vijay Prakash **Home Studio** into a shining example of great
space optimization. Here's how they pulled it off.*

Well-known Indian Singer and Music Composer **Vijay Prakash** is one of the very few Grammy award winners from India and has won several awards including the Karnataka Government's 'Best Playback Singer' award for the song 'Nammooralli Chaligaladalli' and the Academy Award for the Best Original Song for his song "Jai Ho".

Home studios have their roots in

convenience, but technological advances have made them a necessity for musicians or music composers like Vijay who are working on a deadline or collaborating with other artists. However, Vijay has mixed and recorded a string of soundtracks from his own Home Studio based in Riddhi Garden, Film City Road, Mumbai. He saw his growing work side and decided to renovate his Home Studio to give it a professional touch.

To turn his desire into reality, Vijay being a very dear friend of Aditya Modi, expressed his desire to revamp his studio to give it a New Age feel and a modern design which was originally also designed and integrated by Modi Digital, Pro Audio Consultancy and Distribution Company in 2012. He was extremely impressed by their work.

"This time around it was an even better team that redid my studio com-

pletely. It's always a good feeling to work with this team because of their inspiring levels of passion and continuous efforts to achieve the best standard that is scientifically perfect in terms of acoustics and at the same time, is very friendly for the people who are working in that surrounding. I am very happy with the results," says, Vijay Prakash.

Keeping in mind Vijay's prefer-

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EXPECTATIONS EXCEEDED



Control Room Back and dub room door(white)

ences and applications, Modi Digital decided to involve **Rolins T. Roy MIOA**, (Acoustic Consultant & Designer), Modi Digital team, to focus on architectural and interior design of space along with technical guidance of the acoustic parameters to build the most suitable experience for Vijay. Rolins' work encompasses design solutions generated to fulfill the acoustic design criteria of a space based on room data measured on-site and they mutually froze on the final design after presenting the relevant options to Vijay and taking his feedback.

"We had to give the studio a 180-degree flip from its previous position to give a more modern look and feel or say to achieve the scientifically perfect acoustics and a friendly vibe for the people working in it." Says, **Nishant**, National

Sales Manager, Modi Digital.

The studio encompasses two identical rooms – a 130 sq. feet Control Room

“Modi Digital Team specifically focused on achieving the ideal isolation standards between both rooms and curbing any external noises from transmitting into the studio environment and also on preventing feuds that can arise when excessive volume levels leak out into the surrounding neighborhood.”

and a Dubbing Room of approx. 30 sq. feet with different gear in each.

The Control Room of the studio which is equipped with a sweet pair of a

Genelec 8040 studio monitor are being used for monitoring and he is running Protools as his main DAW on his Apple Mac Mini along with an RME Fireface UFX which is known for no compromise in sound, stability and ultra-low latency operation. It boasts of 60 channels of audio! Digitally controlled high-end preamps, reference class converters, and full 192 kHz operation, it is a milestone interface from RME, including the best of the best and even a bit more. The control room installation is completed with a Protools as Vijay's main Digital Audio Workstation, Drawmer 1960 Mic Pre/Vacuum Tube Compressor, and SPL Goldmike Mark 2 dual channel preamplifiers.

The Dub Room which is spread across 30 sq. feet is fitted with a Brauner

According to Rolins, the user's dimensions played a key role in setting the floor plan of the studio. "Vijay sir's physique and height (a towering six foot two or more) was one of the most important considerations in locking the dimensions of the dub room - where he would spend more time and comfortably express or emotive when he sings/creates/composes using his vocal medium. Yet, it had to be a small compact room to make enough space for the control room adjoining it which could accommodate a studio engineer and maybe 2-3 visitors/producers." He adds, "Calibration of the speaker sources and an ideal listening spot was easy to arrive at after an in-depth detailing of the room geometry and finishes. "We carried out a detailed assessment of the image source model of the control room space up to the 9th order of reflections within the compact volume. The final space is void of any natural fabrics or porous surface elements or moisture retaining materials; so even if the studio is kept closed for longer durations when Vijay is away on his usual concert tours, the environment within shall stay hygienic and healthy."

Rolins further added, "This was all possible in the timeframe due to the collective efforts of the team along with VP sir's constant involvement and interaction with everyone. We were absolutely inspired by his interest, patience, and ease of accessibility; we cherished every moment of this design-build experience."

The studio is opened and completely operational from July 2018 and is mainly being used for Vijay Prakash's personal recordings and mixing and not for commercial use. As per Nishant, it is now boasting the best standard that is scientifically perfect in terms of acoustics and at the same time very friendly for the people who are working in that surrounding.

"We were fortunate to have such a wonderful, talented and cooperative client who contributed immensely to the studio building process and worked together with us on converting his vision and desire into reality!" says, Nishant.

"Vijay is a dear old friend and trusted us once more for upgrading his home studio." Adds, **Aditya Modi**, Director, Modi digital, Pro Audio Consultancy, and Distribution. "This time it was fun involving Rolins T'Roy of Arcoustics also for flipping the whole studio 180 degree from its previous position." Further, he said, "I've heard Vijay's daughter sing in the new studio - her talent is extraordinary, and I believe the room does ample justice to the current legend and the future as well."

Phantera Microphone which is the impressive proof that a phantom powered non-tube microphone can sound amazingly close to a real tube microphone along with the Beyerdynamic DT 770 PRO headphones which are very dynamic headphones in a closed back design and are Mainly designed for critical music listening and studio monitoring.

ACOUSTIC TREATMENT

Modi Digital Team specifically focused on achieving the ideal isolation standards between both rooms and curbing any external noises from transmitting into the studio environment through the air, ground or building structure and also on preventing feuds that can arise when excessive volume levels leak out into the surrounding neighborhood. "Situated on the first floor of the building, along the main approach road and a public assembly point/children's play area outside; on the technical front we managed to achieve a complete isolation from these external environments and also the impact noise through the shear-wall shared between the lift shaft and one of the walls of the dub-room!" Says, Rolins. "Once this stage of treatment and detailing was clear and tested, we moved on to the internal acoustics of the space fusing aesthetics based on Vijay sir's vision of an ideal creative workspace."



Dub Room



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STUDIOMASTER PROFESSIONAL INTRODUCES THE WEATHER-RESISTANT ARC G1 OUTDOOR SPEAKER

Studiomaster Professional has launched **Arc G1** by Studiomaster Professional is a high-performance outdoor speaker designed to deliver a wide 360° coverage area. Engineered for permanent outdoor installation with a corrosion-resistant ABS outer body, the speaker can withstand nature's elements and abuse for years to come.

The high-performance outdoor speaker incorporates a 3" full range woofer in a down-firing position for omnidirectional and even dispersion of sound. The high-quality speaker delivers a deep, natural, and musical sound reproduction to bring music to life in outdoor environments

where wall mounting is just not an option. Rigorously tested to have an IP56 rating, the Arc G1 offers optimal protection from dust and low-pressure water splashing. This makes the speaker versatile for a wide range of outdoor applications, especially for the tough conditions in a country like India. The speaker is rated to have a maximum output of 30W along with power tap selection between 15W and 30W.

Special care has been taken to enhance the low, mid, and high-frequency performance of the speaker to help preserve the depth and richness of music, especially for the usually noisy outdoors. The Arc G1's base flange with mounting holes and the supplied screws and

brackets provides easy, solid, and secure installation for protection from theft. Designed to blend in with the garden greenery, the Arc G1 is inconspicuous and hardly noticeable when placed within the landscape.

Sporting a sturdy weather-resistant construction, the speaker is ideal for permanent indoor and outdoor installations in gardens and lawns in hotels, resorts, farmhouses, theme parks, wellness and fitness centres, houses of worship, and much more. The Arc G1 outdoor speaker is readily available at



authorised Studiomaster Professional outlets across India.

ATTERO TECH BRINGS ON ALPHATEC

Attero Tech has announced the appointment of Alphatec Audio Video Pvt Ltd. as their distribution sales partner in India. Reportedly, since its inception in 2015, Alphatec has become the leading distributor of pro audio equipment across India, with offices in various cities including Delhi, Mumbai, Bengaluru and Kolkata (Alphatec headquarters). Alphatec was co-founded by **Devasis Barkataki** and **Mayank Gaurav**, who together have long experience in the professional AV

industry, systems integration and pan-India distribution.

Mike Sims, Attero Tech's Director



of Marketing and Sales said, "I'm so excited to have Alphatec join the Attero Tech family of sales partners. With a team of 25 people working countrywide in sales, pre-sales,

marketing and application engineering, Alphatec is well positioned to provide significant support and added value for



products are an excellent complement for many of Alphatec's other Dante-enabled product lines. Our ability to

Alphatec

dealers, systems integrators and consultants in India".

According to Devasis Barkataki, Alphatec's Managing Director, "Attero Tech's connectivity and control

offer Attero Tech as part of an entire system solution will be a be a unique advantage to our customer base in India".

BETA THREE LAUNCHES SLA10HA

Beta Three India is all set to launch their **SLA10Ha**, 5-Transducer 3-Way Active Full Range Speaker of medium-size line array system in India.

It comprises dual 8" ferrite magnetic LF units, a 10" ferrite magnetic MF unit and dual HF drivers with its diaphragm diameter 44mm. Imported **PowerSoft amplifier module: LITEMOD HV+DSP-LITE, 1400W 2 Way Class-D Amplifier and 130db max SPL** is some of the significant features this speaker consists of.

With the customized hanging

wares, the system can be used both for hanging and be put on the ground. Sound feature of **SLA10Ha** is clear, full and strong. It is suitable for small and medium-sized performances, multifunctional halls, theaters, clubs, conference halls, and other applications.

Beta Three India has also congratulated it's Authorized Dealer for North India market – Uttar Pradesh, Bihar and Jharkhand regions **Harman Electronics Engineers**, on building a stronger network of clients and partners and enhancing customer relationship and expanding it further



after a short span of tying up with them.

Harman Electronics have well known reputation in the market. Their vision and enthusiasm for expansion falls directly in line with what Beta Three is set to achieve, said **Nawal Agarwal**, President, Beta Three Audio India Pvt. Ltd.

"Due to its reliable and cost – effective qualities the product is starting to have great following in North India" said **Prabhjot Singh**, Director, Harman Electronics Engineers.

ZOODIO PRO EQUIPS DIVINE MERCY CHURCH

Situated in Bhayandar, Mumbai, the Divine Mercy Church whose foundation was laid in 2014 has recently installed a new sound system. This installation headed by Zoodio Pro Consultancy having a wide variety of Martin Audio products, was key in making the best recommendations for the church. The church has received the first delivery of Behringer X32.

Zoodio Pro Consultancy and his team has designed the audio for several projects including St. John The Baptist Church in Thane where they met and connected with Divine Mercy Church committee for this project.

While conducting the initial site survey, Zoodio team spoke with the church committee to understand their concerns. Commenting on this Dylan Hilton, project manager and coordinator, Zoodio Pro Consultancy, says, "The client was looking for a new system which would help in providing good quality sound to the parishioners with low maintenance and easy to use."

Post the initial survey and understanding the room dimensions, balcony, and architecture of the church, Zoodio team decided to suspend Martin Audio O-Line (Main PA) from the roof in the front corners of the sanctuary. Along with CDD8 (Delays

and Monitors), Powersoft M50q & M28q amplifiers, AKG D5S (Choir) vocal microphone, Shure CVG 18 and Shure MX418 d/c Gooseneck microphones. Helping the team

because it is a digital console and helps in fine-tuning the mics as per their requirement. As well now the church also has an audio ministry that actually handles the mics for the

windows and the architectural design of the church, there was a lot of echo which was taken care by adding an acoustic panel to the ceiling of the church which



Zoodio Pro Consultancy installed Behringer X32, Martin Audio O-Line (Main PA) along with CDD8 (Delays and Monitors), Powersoft M50q & M28q amplifiers, AKG D5S (Choir) vocal microphone, Shure CVG 18 and Shure MX418 d/c Gooseneck microphones.

determine the optimal balance of audio performance given the church's sanctuary and area.

While explaining about the reason behind the choice of the equipment, **Dylan Hilton**, expressed, "We have included Martin Audio because it's the most trusted brand for us till date and Powersoft low maintenance amplifiers with better tonal quality." Further, he adds, "We have decided upon Behringer X32

choir during the masses."

Technical Challenges

Throwing light on the challenges faced and solutions determined during the installation process Allwyn D'sa, Chief Sound Engineer of Zoodio Pro, expressed: "Since the church ceiling had a height of almost 40ft, the major challenge was to fly the system as rigging and hardware had to be fabricated. Due to the glass

was done by Ultra Acoustics. Since we have been working with Martin Audio for a long time the Display 2.3 helped in placing the speakers the appropriate height so that we could get equal coverage throughout the place as well as the Venu 360 crossover helped in getting a perfect equalization which was expected from our side."

(Continued on page 66)

RTW TO TEAM UP WITH AVID

RTW focuses on visualizing audio in order to let audio engineers make informed decisions in professional broadcast, production, post production and quality control. In addition to the company's wide range of hardware audio meters, it also offers its audio measuring tools as plug-in suites that are aimed at specific types of applications within broadcast and audio post production.

Now, RTW and Avid initiate a partnership to bring **RTW Mastering Tools**, **RTW Loudness Tools** and **CLC Continuous Loudness Control** to the Avid Marketplace in stereo as well as stereo+surround versions. And with the recent 4.1 update of the RTW plug-ins, these audio measuring and correcting tools now stand stronger together with Avid's Pro Tools than ever before.

"We're proud to announce this partnership with Avid, who is a key market leader within digital audio editing," says Andreas Tweitmann, CEO of RTW. "It is always important to us that we remain accessible to all customers, and the Avid Marketplace is strategically a great place to add as an option for our customers."

"It is a pleasure to welcome RTW as a plug-in provider, as they represent decades of experience and proven results in the field of measuring audio and presenting it visually. We are certain their tools will benefit many Pro Tools users around the world," comments Ed Gray, Director, Partnering Programs, Avid.

Enhanced Pro Tools Support

The multi-channel features of the surround plug-ins have been



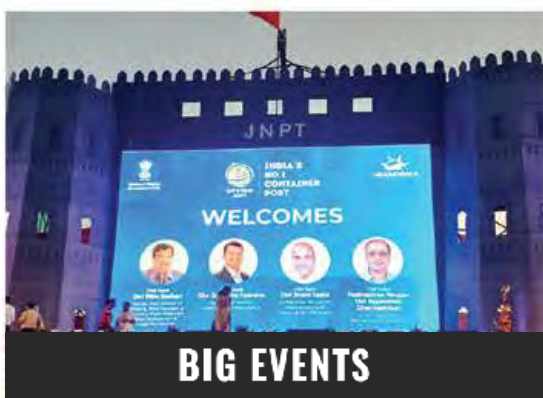
improved, as the surround version now aligns with the Pro Tools channel layout from mono and up to 8 channels. Further, in the setup page, a new channel activity indicator makes it significantly easier for users to set up their multi-channel workflows.

Operating System Compatibility

The new version 4.1 of the RTW plug-ins is compatible with the latest operating systems, including Mac OS Mojave and Windows 10 in order to integrate with any system. This applies to both the original stereo+surround edition, as well as the stereo-only version.

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APEX INTRODUCES THE SMA-1 AMPLIFIER MODULE WITH INTEGRATED DSP

SMA-1 provides customizable self-powered OEM solution for active 2-way loudspeaker manufacturers

Apex has introduced the Class D **SMA-1 amplifier module** which offers an easily customizable turnkey solution for all 2-way active loudspeakers.

SMA-1 is a purpose-built, fully-featured amplifier module that is easily adapted to customer requirements without the need for a long and expensive custom development process. It combines a switch-mode power supply, two Class D power amplifiers (1 x 500W + 1 x 150W), powerful integrated DSP and all the necessary analogue circuitry optimized for the best sonic performance on a single, extremely compact and lightweight PCBA (Printed circuit Board Assembly) module.

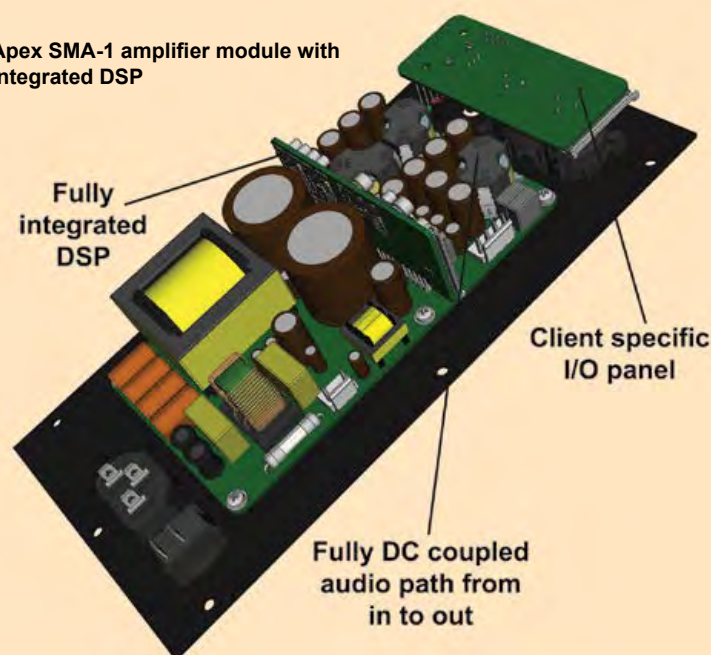
The most basic customer implementation comprises a single Line input, a Link output, a volume knob and status LEDs for signaling Power, Signal and Limit. Customization is achieved via the highly versatile input connector on the PCB which enables the addition of extra input sources such as microphone inputs,

Bluetooth, and even networked audio as well as allowing you to determine the layout of connectors and controls, be it a graphic display or LED indicators. Even the most advanced functionality can be designed with the absolute minimum of effort. Dante audio networking is available as an option as well as remote control via Apex's fast and highly intuitive Intelli-Ware software.

The integrated high-performance DSP enables the user to easily implement custom filter algorithms, thereby creating their unique sound signature without having to worry about the hardware or any interconnections. Just connect an input signal, be it analogue, digital or even wireless, connect the loudspeakers and plug it into the mains in any country and play!

According to Apex managing director, **Paul Van Hees**, SMA-1 is an extremely valuable addition to the company's portfolio. "We've always been good at electronics and we have a long history of providing innovative yet reliable custom solutions. SMA-1 is exactly that –

Apex SMA-1 amplifier module with integrated DSP



it's just such a neat solution for manufacturers looking for self-powered amplifier modules. It offers them everything they need, from the most basic to the most sophisticated solution, in a high quality, ultra-compact and extremely affordable format."

ZOODIO PRO EQUIPS DIVINE MERCY...

(Continued from page 64)

The Martin Audio speakers were supplied by their distributor Integrated Entertainment Solutions, while the rest of the equipment was supplied by Vardhaman Mega Tech Pvt Ltd.

After the installation which was completed on 29th January 2019, the services at Divine Mercy Church appears dynamic and already playing an essential role in ensuring the church message reached its followers with utmost clarity. "We actually visited a lot of churches and finally decided to go with Zoodio for our sound system. The main and prime focus for me was that speech is of utmost importance for us to communicate to the people which was met above my expectations." Says, Fr. Francis Noronha, Project In charge of Divine Mercy Church, Bhayander.

"Overall its been an honor and pleasure to consult, design and integrate the sound for divine mercy church." Says, Dylan Hilton, Zoodio Pro.

After the installation the church is now open for the devotees to visit.

VOICE-ACOUSTIC LAUNCHES PAVEOSUB-115

Voice-Acoustic has launched its new **Paveosub-115/115sp**. Reportedly, it is the world's lowest 15" subwoofer. With its overall low height of only 36cm and a width and depth of only 54cm x 57cm, the bass is ideal for fixed installations where a discreet appearance is required, and the loudspeakers need to be integrated into the architecture as discreetly as possible. The sub can be used flat or upright. Feet and M20 flanges are provided on two sides.

In mobile use, the bass saves a lot of space and weight with a transport volume of only 110 liters. A removable and stackable front wheel board is available as an accessory for easy handling of the

subwoofer, which weighs only 27kg. The optional transport cover also serves as weather protection for outdoor events.

The Paveosub-115 uses a newly developed neodymium chassis with 4" voice coil and a high-power handling capacity of 1,000W AES. The magnet system has three demodulation rings for particularly low distortion. Massive cooling fins ensure low power compression at

maximum performance. Together with a high linear excursion and a low moving mass, the subwoofer offers deep, powerful, and at the same time very precise low-frequency reproduction.

The self-powered version has an integrated three-channel 4,000W amplifier, which can feed a second slave subwoofer with a powerful 2,400W channel and stereo tops with the free two by 800W channels. The newly developed self-powered DDA version includes delays up to 275m, IIR and FIR filters and a wide selection of signal inputs such as DANTE, AES/EBU, AES67, and analog signals. The Paveosub-115sp can also be networked with other self-powered loudspeakers or Voice-Acoustic system amplifiers via its own remote software. A built-in Ethernet switch makes it easy to daisy-chain a remote network.



ZARZA OPTS FOR RCF TO BOOGIE WITH

Zarza, which is “blackberry” in Spanish, connotes innovation & novelty. With this vision, husband-wife duo & directors **Komal & Shailendra Lalwani**, started Zarza to offer exquisite dining & clubbing experience to the folks of Pink city - Jaipur. Sitting atop Dreamax Plaza; Zarza offers panoramic view of the city. The al-fresco multi-deck dining experience with full bar is the very first in the state. The two layered night club spread in 1350 sq ft has a good mix of seating and dance floor.

Komal & Shailendra envisioned a marvel to offer the party lovers of Jaipur. “Jaipur is an exotic destination for globetrotters and partygoers. People from across the world visit Jaipur for its historical significance and they love to party hard when the sun goes down”, says **Shailendra Lalwani**. He continues, “Zarza is a whole new experience for the guests and to install the best sound system, we have commissioned RCF speakers that were supplied and installed by **Hi-Tech Audio Systems** of New Delhi. RCF has proved it's potentiality at the launch party of the venue where Raghu Dixit headlined the evening with his enthralling live performance.”

Shailendra was involved at every stage of the project. Hi-Tech Audio Systems helped us in zeroing in the best sound for our club. The technical help provided by **Kallol Nath**, System Application Engineer of Hi-Tech Audio Systems and his team is appreciated by the owners of Zarza.

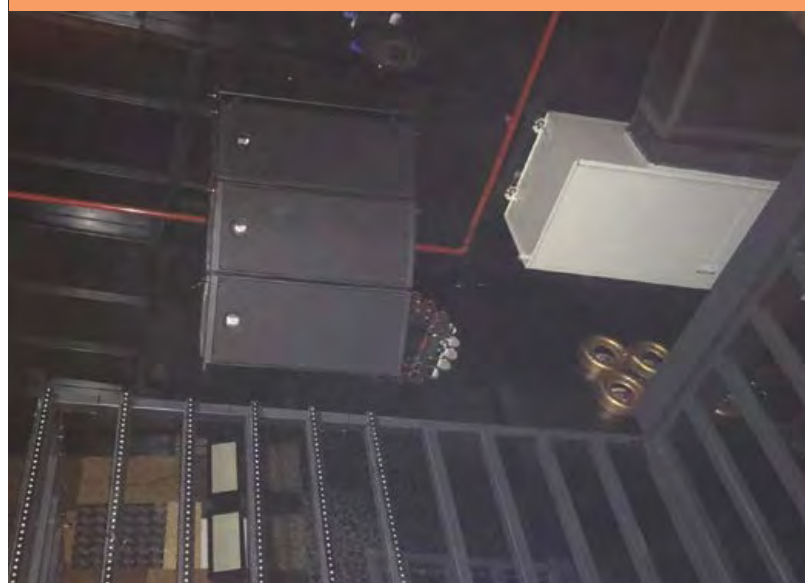
Kallol Nath shares, “For me it's an overwhelming experience to work on this plush project. We have tried to understand the client's requirement, designed the audio system's placement and found that RCF HDL 20-A is apt for Zarza. The venue is installed with HDL 20-A (3 per side), V 218-S subwoofers (2 nos), a QPS 9600 and a BSS BLU 100 DSP Processor. The much needed punch of the sound is achieved without any pinching or unwanted loudness at the venue.”

Along with the technical team, Hi-Tech Audio Systems' sales team were also involved closely from day one of the project. **Nirdosh Aggarwal** who spearheads the sales team as the Director Sales of Hi-Tech Audio Systems shares his experience on the project. “Music is an important part of the concept of Zarza and therefore extremely important is to have a sound system that works perfectly in the early evening hours when music should be more in the background and later to be played at a higher level.” **Akshay Rajput**, Sales Manager of Hi-Tech Audio System further adds. “We know that guests in such poise venues like to party and talk with their friends. As there are different zones across the venue, our technical team has smartly placed the speakers for an even sound flow. RCF is the best choice, functionally and economically.”

Rajan Gupta, Managing Director of Hi-Tech Audio Systems was associated with various clients from clubs and



Zarza Venue installs HDL20-A, V281-S, QPS9600 and BSS BLU 100 DSP processor



lounge industry across India. “It was a pleasure to do the installation in Zarza. The concept is to maintain opulent ambience based on the choice of furniture, decoration and fulfils the lounge concept and also at the same

time to invest in a quality sound system that can deliver a world-class standard. The difference can only be felt once you visit Zarza and experience the power of RCF”, concludes Rajan Gupta.

CELESTION AXI2050 AXIPERIODIC DRIVER

Celestion has announced its Axi2050 wideband axiperiodic compression driver.

Performing the role of two speakers in one, the Axi2050 is a high power, high-output driver which reproduces a frequency range of 300Hz-20,000Hz without the need for a midband crossover.

The Axi2050 delivers an exceptionally coherent signal, particularly in the critical listening band; and an extended frequency range: enhancing clarity and speech intelligibility, as well as reproducing music more dynamically and with greater coherence.

In contrast to most existing high-sensitivity, wideband drivers

which are designed with two separate diaphragms, the Axi2050 uses a single, large diameter, sculpted, circumferentially axiperiodic, annular titanium diaphragm. This breakthrough technology enables the device's remarkable wideband output, as well as providing a number of other significant advantages.

The result of more than five years' research, the Axi2050's patented diaphragm design consists of many curved, axiperiodically symmetrical elements which adds immense strength to a very thin and light sheet of titanium. Consequently, the shape of the mechanical vibration modes is tailored so they do not couple with the acoustic modes;

enabling the device to deliver a very uncoloured performance by avoiding resonance peaks.

This single diaphragm has a diameter large enough (more than 175mm) to reproduce frequencies as low as 300Hz, while still having a small enough moving mass to facilitate high frequency reproduction. And the diaphragm's large surface area and axial flexibility enables the generation of very high SPL, even at low frequencies.

“The R&D team at Celestion worked for several years using mathematical tools and modeling software in optimizing the design of the ultimate, single diaphragm

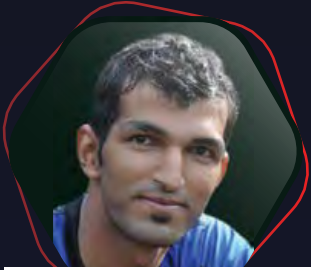


compression driver,” explains **Ken Weller**, Marketing Manager at Celestion. “As a result, the Axi2050 driver is able to deliver absolutely optimum performance over a very wide frequency range.”

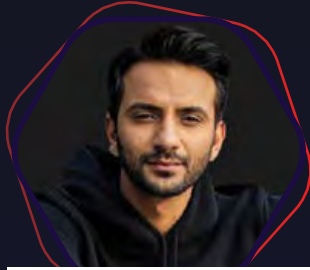
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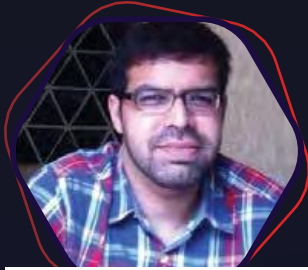
SOUNDSCAPE



AJINKYA KANETKAR



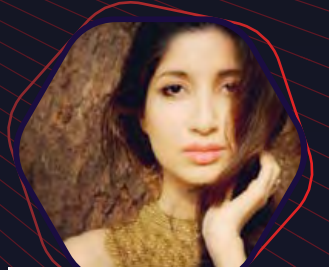
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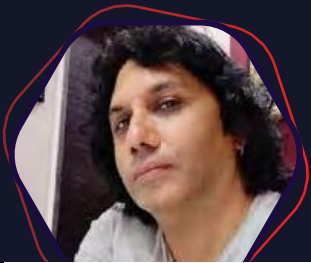
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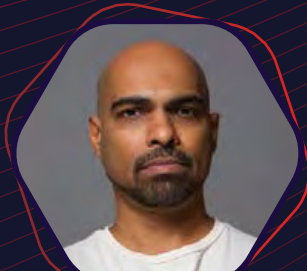
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STUDIOMASTER PROFESSIONAL LAUNCHES THE VAK 30 WIRELESS CONFERENCE SYSTEM

Studiomaster Professional has introduced the **Vāk 30** wireless conference system. Integrating ultra-functional operating modes, the high-quality, versatile, and economical conferencing system brings order and convenience to small and mid-sized conferences, discussions, and other meeting scenarios.

The system consists of the **Vāk 30.s** - Main Controller Unit, the **Vāk 30.c** - Chairman unit, and the **Vāk 30.d** - Delegate unit. The UHF wireless conference system features two operating modes i.e. Chairman and First In, First Out (FIFO). The highly-flexible and customizable system supports up to 50 units which means up to 3 Chairman units and 47 Delegate units can be operated with one Vāk 30.s controller. If only one chairman unit is deployed, 49 delegate units can be connected. Support for up to 3 active Number of Open Microphones (NOM) facilitates meetings in a smooth and orderly manner. With 20 UHF channels available, the system ensures a reliable performance without any dropouts and interference.

One of the most convenient features

of the Vāk 30 wireless conference system is the built-in USB MP3 recorder. Due to this feature, users don't need to take minutes of the meeting and focus only on the discussion. The recorded MP3 files can later be used for referencing, distribution, or archiving.

reproduction with high intelligibility and clarity. The chairman and delegate units sport LED rings on the microphone to indicate 'Mic Active' status along with back-lit ON/OFF talk switch. The useful LED screen on both the units display the power



Studiomaster Professional Vāk 30 wireless conference system

The responsive clickable jog dial and LCD display deliver a user-friendly interface to access and change the various settings, parameters, and modes of the wireless conference system. Master audio output is provided via balanced XLR and 1/4" jack to connect to the room's public address or sound reinforcement system.

The Vāk 30.c Chairman unit and Vāk 30.d delegate unit feature detachable and flexible 21" 2-bend gooseneck microphone with a base. Both the units incorporate premium-grade microphone capsules to ensure great voice

status, battery level, connected MIC number, selected channel number, and the unit ID. The Vāk 30.c Chairman unit is equipped with an intuitive priority switch that overrides all delegates during a discussion.

Both the chairman and delegate units can be powered up via the supplied adaptor or via AA batteries for utmost flexibility in installation. As the units can be battery-powered, they present the users the opportunity to deploy the system in outdoor and mobile applications. Designed for quick plug-and-play installation, the Vāk 30

wireless conference system is easy-to-use and no operator is required once it is integrated. Backed by Studiomaster Professional's years of legacy in designing high-quality audio solutions, the Vāk 30 is geared to facilitate a meeting of minds and empower smooth discussions. It is an ideal conferencing solution for corporate boardrooms, conference rooms, courtrooms, and a variety of other mobile meeting applications. The Vāk 30 wireless conference system is readily available at authorised Studiomaster Professional outlets across India.

MEYER SOUND UPDATES UPQ LINE

Meyer Sound has updated its popular **UPQ** point source loudspeakers with a new class D amplifier, new on-board signal processing for optimized frequency and phase response, and a 13-pound overall weight reduction. The current UPQ-1P (80° x 50°) and UPQ-2P(50° x 50°) have been re-designated as, respectively, UPQ-D1 and UPQ-D2. A third variant, the UPQ-D3, offers a new 80° x 80° coverage option. All three variants retain the same exterior cabinet dimensions and rigging points as current UPQ models, allowing use of the same mounting and rigging accessories.

"Our UPQ series has been enormously successful, but we decided the time had come to offer a new coverage variant while updating the entire series with the latest amplifier and signal processing technologies," says **Pablo Espinosa**, Meyer Sound's vice president and chief loudspeaker designer. "This

greatly extends the versatility of one of our most widely used loudspeaker lines in a lighter package."

All three new variants incorporate the same proven driver complement as the prior versions. The low frequency section relies on a 15-inch neodymium magnet cone driver while high frequencies are reproduced by a 4-inch diaphragm compression driver. Both drivers are manufactured at Meyer Sound's Berkeley campus.

The new two-channel class D amplifier is designed for high efficiency with reduced current draw yet produces a total peak output power of 1800 watts. A new generation of phase-corrected signal processing results in flatter frequency and phase response for superior transient reproduction and precise imaging.

All UPQ-D series models have an operating frequency range of 53 Hz to 19 kHz with phase response of 80 Hz to 18 kHz \pm 45°. Linear peak SPL is 133 dB measured with M-Noise,

free-field at 4 m referred to 1 m. The Constant-Q horn exhibits a gentle and uniform roll off characteristic for predictable behavior when plotting room coverage. Performance specifications are the same for all three variants except for the high frequency horn patterns.

The new input module provides loop-through XLR-F and XLR-M connectors for balanced audio, as well as parallel powerCON 20 AC line connectors. The optional RMS remote monitoring system module provides comprehensive monitoring of loudspeaker parameters from a host computer running Compass software. An optional XLR 5 pin connector is available to accommodate both balanced audio and RMS signals. Note that, due to significant changes in the internal cabinet structure, the new amplifier and processing module may not be retrofitted into current UPQ loudspeakers.

The new UPQ series loudspeakers



are suited to a wide range of portable and installed applications ranging from main loudspeakers in small and mid-sized venues to fill systems in larger venues.

BOSE PROFESSIONAL FORGES BEAUTIFUL MELODIES AT HAMMER & SONG, MUMBAI

For the beautiful people of the magnetic city that never sleeps (read Mumbai!), there's a new dining and nightlife destination in town, and it's already singing tunes that locals just can't seem



to get enough of! The venue – **Hammer & Song**.

Sporting a space that expands roughly 4500 sq.ft in area spread across a ground level and a mezzanine, and complete with a luxurious seating, a smacking stretch bar, a luscious open area, cozy group seating arrangement, and a tucked away DJ booth, Hammer & Song - located within the premises of the plush World Trade Centre in the upmarket Cuffe Parade area – is one of Mumbai's latest hotspot where one can experience comfortable fine dining, an enchanting ambience, and a night that progresses from leisure lounging to a groovy party experience quite subliminally.

In terms of the ambience, almost everything about the place spells chic including the décor and furniture. The décor exudes a characteristic air which is evidently upmarket yet surprisingly inviting as it eases patrons into the space and sets the mood up for a fun night.

Fun never happens on an empty stomach, and the guys at Hammer & Song know this all too well. So they've created an interesting FnB menu which is as much fun as the other fun stuff around the place.

But when the music takes over, Hammer & Song turns into an even more attractive delight.

A key component of the engaging the crowds is the music – which not only entices people



to visit (and keep them coming back for more again and again!), but also ensures that they'd never want to leave once they're in. With genres ranging from soft comfortable lounge music, to Deep Electronic to Hip-Hop and Commercial; Hammer & Song lives up to the hype as Mumbai's premium destination that dishes out some of the best music in the city.

But what makes the music even more stunning is the quality of the sound experience thanks to the club's awesome, amazing and comprehensive audio system from the world's leading professional audio brand – Bose Professional!

The massively effective and efficient Bose Professional scheme at Hammer & Song involves a carefully designed system comprising products from the brand's famed line of install products which have been chosen specifically to meet the venue's aural requirements that were derived from commissioning a detailed acoustical analysis of the space. Each of

The Luxurious seating arrangement of Hammer & Song installed with multiple number of RoomMatch RMU108 multi-utility loudspeakers as fills with Room-Match RMS 218 dual 18" and MB24 dual 12" subwoofer.

loudspeakers across both levels of the venue have been strategically placed, and meticulously aligned and calibrated to ensure even distribution and optimum coverage of Bose' signature crystal clear and impactful sound performance throughout the venue.

The all Bose Professional loudspeaker scheme – designed and integrated by reputed Mumbai-based consultant **Milind Raorane** with key support from Bose Professional's technical team – involves the deployment of multiple units of Assymetrical RoomMatch modules as the primary FOH reinforcement at the ground floor level, with multiple numbers of the RoomMatch RMU108 multi-utility loudspeakers distributed as fills. Critical low frequency fidelity here is derived through RoomMatch RMS 218 dual 18" subwoofers used in tandem with Modular Bass MB24 dual 12" subwoofers. The mezzanine level, on the other hand, features multiple numbers of the RoomMatch RMU208 and RoomMatch RMU108 multi-utility loudspeakers along with the Modular Bass MB210 compact dual 10" subwoofers, delivering the full-range of Bose' signature top quality sound. The loudspeaker setup is powered through the ever powerful and efficient PowerMatch PM8500 amplifiers, with a unit of the ControlSpace ESP4120 control unit shouldering the complete loudspeaker processing and management gamut.

Milind delves into details of the audio scheme at the venue, sharing "When the owners first met with me and discussed about the venue, the first thing they mentioned to me was the need for an absolutely adept sound system; cost notwithstanding. The idea was to have a system that would deliver optimum performance and do justice to the wide range of music that the venue planned to host. This involved live instrumental performances to soft rock to hard-hitting electronic music and everything else in between. Considering the physical dimensions of the space, the most critical aspect for us to ensure that we have a system with loudspeakers that were not just aesthetically pleasing, but also delivered power with optimum dispersion in a manner that would cover the entire venue. The owners had a vast portfolio of brands and products to choose from, but eventually unanimously agreed on the Bose Professional system comprising the RoomMatch and RoomMatch Utility series of loudspeakers as this was the only system that perfectly met the acoustic requirements of the venue and the quality and performance demands of the owners and management. Precise positioning of

(Continued on page 74)

WHITE EAGLE ENTERTAINMENT REINFORCES SPELL-BINDING LIGHTING AND SOUND SYSTEM EXPERIENCE AT ILLUMINATI, MUMBAI

As the name suggests, the design concept of Illuminati Bar and Supper Club is shrouded in mystery which is exemplified in its predominately black and white theme, which is reminiscent of the royalty and power normally associated with these two colors. The narrative of the Illuminati society has been steeped in mystery and intrigue and this is translated to the design by the symbolic triangular shape of the logo.

Illuminati is set amidst the full go of Mumbai, at the sea link. With

Further, **Arun Kalra** of White Eagle Entertainment pulled SLA and Amate Audio to India to design and execute the lighting and sound system along with Mumbai based interior design firm DesignWorx - the multiple award-winning interior design company based in Singapore, which provided an innovative solution to meet the challenges required for space. The Project was managed and executed by Transform Projects Pvt Ltd. located in Mumbai and provided interior design and turnkey interior

shaped to illuminate on both side in order to create an illusion of infinite possibilities." DesignWorx explained.

Lighting, Sound & Technical Challenges

The major challenge in designing the lighting and sound system at Illuminati was that the clients, Gaurav Bakaya and Mr. Akhilesh Rao wanted a space that could work as a restaurant during the day and a bar during the night and turn into a lounge with a clubby vibe during the weekends. "This threw forth

switch back into the restaurant mode.

Just like the interiors, lighting too draws its inspiration from the triangle which is star-spangled along the two prominent dome structures. These triangular lighting systems have been painstakingly and intricately custom designed to illuminate on both sides in order to create an illusion of infinity and space. Most of the lighting fixtures have been customized to the unique



Illuminati's seating area fitted with a vertical moving and rotating lighting truss with two star-spangled prominent dome

stellar interiors and eloquent décor, the new part lounge, part fine-dining restaurant, and part nightclub is geared up to set the tone for the perfect night out in BKC.

Creating a space with perfect lighting and sound that offers the warm and relaxed ambiance of a fine dining restaurant that changes effortlessly into a lively nightclub, is not an easy task and a major part of it began with the transformation of designing and sound.

To accomplish such a grand, exciting vision in place, both the owners - **Gaurav Bakaya** and **Akhilesh Rao**, Director, AGA hospitality, needed to put the plan into action and so New Delhi based White Eagle Entertainment Pvt. Ltd. was brought in to provide venue concepts and plans.

execution, office interior, design hotels to the clients.

The interiors of Illuminati Bar and Supper Club, along with the table-tops, marble and granite floor tiles and bar counter of the restaurant draw their inspiration from the triangle which has manifested itself in many ways in the flooring pattern. In the black and white marble, it resonates with the three-dimensional faceted mirrored ceiling which creates an illusion of height and space as well as the reflective jalli work along the façade.

"The highlight of the design is the two-dome structure which houses the VIP seating. This intricately designed metal jalli structure is star-spangled with custom designed triangular prism-shaped lighting fixture which has been painstakingly and intricately

enormous interior designing and technical challenges." says, Mr. Kalra.

He Further mentioned, "We also had a challenge as the venue had a very low ceiling height and the client wanted a truss which could be recessed into the ceiling during the dining hours and once the venue turned into a club the lights could move into action and the main sound will be turned on with the surround sound."

Having worked on multiple projects and after listening to the client, Mr. Kalra decided upon a vertical moving light truss and rotating truss have been juxtaposed to creating multiple effects when the place needs to transcend into the lounge zone. This movement also helped in camouflaging the technical lights when the place needed to

TECHNICAL INFORMATION: -

Audio

- Amate Audio JK15N Loudspeakers 4 Units (Main Floor)
- Amate Audio JK18W2 Sub Bass 2 Units (Main Floor)
- Amate Audio JK26 Speakers 10 Units (Surround)
- Amate Audio JK15W Sub Bass 2 Units (Surround)
- Amate Audio DSP608USB Digital Controller 1 Unit (Main Controller)
- Amate Audio HD4000 Amplifier 2 Units
- Amate Audio HD3200 Amplifier 4 Units
- Amate Audio CS6 Ceiling Speakers 4 Units (Toilets)

Lighting

- SLA 715WZ (WASH ZOOM) 12 Units
- SLA100B (MINI BEAM) 12 Units
- SLA LASER CURTIN 1 (24 Units LASER BEAMS)
- SLA Infinite Moving Head 4 Units
- SLA Rotating TRUSS 1 Unit
- SLA AH30 RGB 3 Watt LASER 2 Units
- Customized 9 Feet Truss With 1 Unit
- Up and Down Movement
- SLA 512 DMX Controller Units
- SLA Haze Machines 2 Units
- SLA Customized LED Triangles 3x3x3 inch 1000 Units (SIDE DOME)
- SLA Triangular LED Panels 147 Units (VIP AREA On The CEILING)

requirements of the space and had to meet the design intended.

"The triangles made for the custom-made domes were specially

(Continued on page 74)

SAMSON

AURO X15D **1000W 2 - WAY ACTIVE LOUDSPEAKER**

Samson's Auro X15D 2-Way Active Loudspeaker provides outstanding reliability and sound quality for musicians, DJs and other live sound professionals. When sound matters, the Auro X15D is the solution.



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CHRISTIE CINEMA ASIA APPOINTS NEW SALES DIRECTOR FOR INDIA

Christie has announced the appointment of **Kanwal Brar** as Sales Director – Cinema (India) for Christie Digital Systems India, reporting to Don Shaw, Senior Director of Sales – Digital Cinema, Asia Pacific Region.

Kanwal will focus on building and strengthening Christie's sales channels within India and reestablish direct relationships with key accounts. Further focus will be on promoting new RGB laser projection products to support Christie's position as the

leading provider of advanced cinema exhibition technologies and solutions in the Indian market. His appointment takes effect on April 15.

Previously Kanwal has led an entrepreneurial initiative, launching and growing the businesses to a stable profit generating organization. Prior to being an entrepreneur, he was associated with Christie Digital Systems in India in various positions for ten years.

"In his new role, Kanwal will



be accountable for the strategic focus of Christie's cinema sales efforts in India," said Shaw. "His

previous experience as part of the Christie family is a tremendous asset in building on the foundation already in place for the Christie brand and its cinema technologies, which are eliciting keen interest in the burgeoning Indian entertainment market."

Kanwal is a graduate in electrical engineering and later completed his MBA from the University Business School, Punjab University Chandigarh.

WHITE EAGLE ENTERTAINMENT REINFORCES...

(Continued from page 72)

made in acrylic and fitted with an LED which would be able to be seen from both sides of the dome and they were 1000 of them. Each had to be fitted with the LED and placed correctly to ensure that it could be seen from both sides after which we had to glue them," added Arun.

Also, the lighting is programmed by a superior programming software which controls each of the 500-odd triangles like a pixel in color and intensity. This allows for a wide range of combinations of lighting schemes and patterns often seen in the best international night clubs. Alongside this, the passage to the toilet block has been spewed by laser beams to give an effect of entering a Star War movie set.

Another challenge for the team was the sound system due to large reflective surfaces of mirrors and glass across space. These were addressed by using facets and some innovative sound dispersion techniques.

The end result of the architectural designs, lights, and sounds have created a mystical, yet magical experience and the guests feel transported to a realm often seen only in sci-fi movies. This is Matrix meets Tron meets Inception kind of vibe and becomes a close encounter of a different kind.

"While this is the first venture of this kind" Akhilesh says "there's a lot of room for growth and expansion. The team is already looking at potential venues in other cities in India and looking forward to working with White Eagle Entertainment. This is our launchpad."

Arun added, "This installation has been a challenging and a time consuming one but was very successful at the end."

AHUJA RADIOS LAUNCHES ABA-4000

After the resounding success of VX Series passive speakers and XPA Series active PA speakers, Ahuja introduces the **ABA-4000**, latest addition in the portfolio of plastic moulded speaker systems. ABA-4000 is a bi-amp system with separate, dedicated amplifier modules for High Frequency driver and Low Frequency Speaker with a built-in electronic crossover, offering superior dynamic range. Specially designed 12" woofer combined with high-efficiency HF driver delivers 325W of clean and continuous power.

The moulded cabinet is designed to offer best of both aesthetics and ruggedness making it suitable for

installed as well as touring sound applications. Efficient design of cabinet offers variety of mounting options like

Wall mounting, on a Speaker Stand, on Pole over the Sub-woofer, suspended from Ceiling using M8 flying points etc. Host of useful features like 2 Balanced Mic / Line inputs & a RCA input, Bass & Treble control for shaping the response and balanced output (selectable between output of Input 1 or mix output of Input 1+2) makes it a perfect equipment for professional applications like Vocal



/ Music Performances, Touring PA, Mini-Theatres, Restaurants and Lounges, Religious Gatherings, Stage Monitors etc.

Powerful performance, user-friendly features backed with legendary Ahuja reliability and service makes it an ideal choice for professional sound reinforcement applications.

BOSE PROFESSIONAL FORGES... *(Continued from page 71)*

the speakers allows us to cover the entire space, and, also effectively solve aural issues arising due to the ceiling height of the venue. Plus, with Bose's Powermatch series of amplifiers powering the loudspeakers and the ControlSpace ESP unit taking care of end to end processing and loudspeaker management – this comprehensive Bose system has created a lasting positive impact that's left the venue's patrons enthralled and the management extremely pleased!"

Amrish Arora – owner of Hammer & Song talks about the venue asserting its mark in Mumbai as a place that delivers the complete experience, saying "Hammer & Song is all about the experience, and I'm proud to say

that's exactly what we deliver. Our in-house service team have done a fantastic job of delivering the best sip & dine experience in the city, and they continue to do so every single day. That apart, the music and sound at Hammer & Song is absolutely spot on! The place sounds brilliant with our new Bose system – it warms our hearts and gives me goosebumps!! And we're overjoyed to hear compliments that pouring in from our patrons about how lively the place sounds and feels. All the individual teams that have worked on this project have done a fantastic job in their individual capacities – and it just shows. The place is always busy, and our patrons are always having a great time! What more could we ask for!"

Vibhor Khanna – Country

Manager – SAARC, Bose Professional expressed his thoughts about the brand's association with Hammer & Song as he asserted, "Hammer & Song is so elegant and beautiful yet so refreshing and fun as a venue, and it is an absolute honour and privilege for Bose Professional to be a part of it. Sincere thanks and appreciation to the entire management at Hammer & Song for investing their faith in our brand; and a big mention of commendation to the audio commissioning team including our partner Mr Milind Raorane and our in-house technical team and regional sales & support team members, for concluding a great job with the audio solution at Hammer & Song. We are proud to deliver world-class audio to a truly world-class destination like Hammer & Song."

TANNOY REVEAL SERIES

Reveal 402 / 502 / 802

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TANNOY TM1

Complete Recording Package with Large Diaphragm Condenser Microphone



BEHRINGER K SERIES

K10S

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K8/K6/K5

Audiophile Bi-Amped 8", 6" and 5" 150 Watt Studio Monitor with Advanced Waveguide Technology



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THE STUDIO RECORDING INDUSTRY IN INDIA

India as a country has always been one that is a music loving country. For Indians, music is not just a way to pass their time; but a way of expression, emotion and passion for them. They embody the vibe of music and it's their go-to haven whenever they feel any emotion. If one comes to think of it, there is a song that's been created for every emotion – whether you're elated, low, frustrated, overjoyed, angry or simply want to rejuvenate yourself. You name it, and music has an answer to help you channelize your emotions. In fact, owing to the diverse nature of India as a country, there is never a dearth of the variety of music. India is home to a deep and rich culture of music, one which is a representation of their culture, art and essence.

Through this, one thing is clear – the Indian Music Industry will continue to hold its value and importance and to cater to that demand, more and more artists will continue to create memorable tunes and compositions. Not just culturally, but even if we were to believe statistics, they reiterate the growth the music industry is poised to see in the coming times. In 2020, the value of the Indian music industry is estimated to amount to around 18 billion Indian rupees and by 2023, have a market size of around 29.6 billion Indian Rupees.

In this overall market, the studio recording segment is and has always been extremely important. While newer segments like streaming services and live music performances have started gaining preference over the past couple of years, studio recording goes way back and contributes significantly to the music business in India. When the industry was nascent and in its early years of growth, studio recording had its own charm and honour attached to it. Every single artist, from the aspiring ones to the established ones, understood the charm of recording in a studio and the value that was attached to it. Everyone aspired to have their voice recorded in a studio, with that being the benchmark of announcing yourself in the industry.

Even today, that legacy and charm attached to studio recording contin-



– Vipin Pungalia, Director - Professional Segment, Sennheiser Electronics India.

ues. Contrary to some perception, the studio recording industry still hold prominence and contributes to the overall music industry business. While memorable music is created and recorded in studios, they are believed to be the centre of talent and the epitome of music as an art.

From the time studio recording started till now, needless to say, the technology that goes into creating that final track has seen a

evolving audience, professional artists, creators and the overall industry, it is essential for brands to create products, equipment and technologies that contribute to their music creating process, making it an enjoyable one. With over a 70-year history that has been built on the culture of innovation and a vision to shape the future of the audio industry, Sennheiser aims to do exactly that. We are constantly creating products and offerings that enhance the audio experience for one and all, be it inside a studio or outside. Right from recording to performing, Sennheiser is a part of an artist's journey through products that are indispensable to have a superior quality experience.

Specific to studio recording, the equipment is extremely sophisticated and advanced. By the nature of recording in a studio, even something as simple as loud breathing or an extra sound can completely change the output. So, we need products that are efficient and help maximise the in-studio performance. That is exactly where we come in – we have a

Neumann's first-ever headphone is bound to become a milestone: The NDH 20 offers uncompromised linearity and definition, just like our acclaimed studio loudspeakers, while its excellent isolation allows you to work anytime, anywhere. The NDH 20's newly designed 38 mm drivers with high-gauss neodymium magnets ensure high sensitivity and low distortion. In other words, you won't need a dedicated headphone amplifier; the NDH 20 sounds just as great on mobile devices such as laptop computers.

When it comes to studio recording, there is one studio which is synonymous with the entire Bollywood industry – the iconic Yash Raj Studios. At Sennheiser, we were fortunate to get an opportunity to engage with them and truly experience the heart and soul of a studio. Sometime late last year, Neumann, a part of the Sennheiser group and the world's leading manufacturer of studio microphones, had sold two units of its legendary Neumann U67 mic to Yashraj Studios, making them the first ever owner of the mic in India. What made this an even bigger milestone for Sennheiser is the person whose voice was the first one to be recorded on this mic. Post the setting up of the mic in the studio, the first recording was done by the most venerable, respected, talented and exemplary singers the Bollywood industry has ever seen – non-other than Ms. Asha Bhosale ji. The reputed and talented sound engineers also acknowledged the role the mic played in helping them explore more possibilities with the music they create for their audience.

The music industry in India is poised for a significant growth in the coming decade and the studio recording segment will also see considerable growth and evolution. This will lead to an increase in demand for superior professional equipment with clutter-breaking technology, making it important for brands like us to constantly innovate and create the best to provide an impetus to the love for music this nation has.

“Contrary to some perception, the studio recording industry still hold prominence and contributes to the overall music industry business.”

significant development. While the passion continues to be the same, if not more, the technology has seen an evolution. That has a lot to do with the combined need of both, the audience consuming music, as well as the professional artists creating music. The equipment, gadgets, editing software have become more sophisticated, advanced and effective. Together, this has definitely contributed to enhancing the overall audio and music experience for creators and audience alike.

Understanding the need of this

wide range of offerings specific only to studio recording needs.

Our studio microphones are designed to fit the character of a certain instrument or the hue of a certain voice, and to compensate for inadequate room acoustics. And our studio monitoring headphones deliver high resolution audio quality, something that Sennheiser is known for. Be it products like IE 40 PRO, MK 4 Digital, HD 300 PRO, or the newly launched Neumann NDH 20, they are all as dynamic and as meticulous as artists themselves are.

STUDIO SHOWCASE

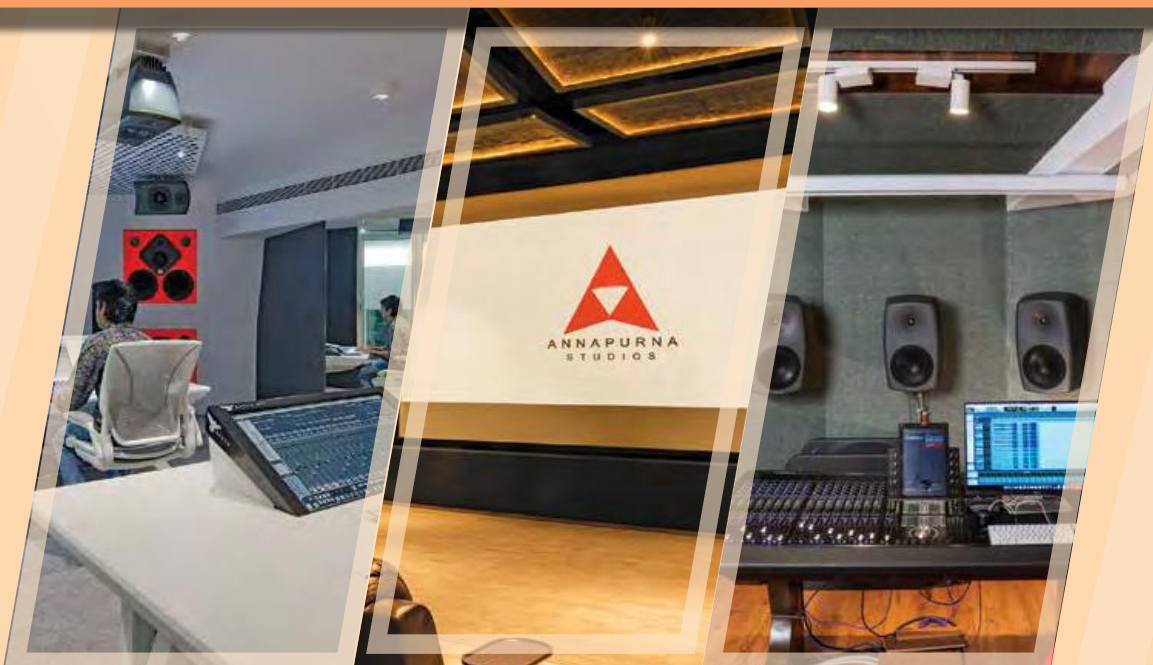


Acoustic Consultant: Munro Acoustics LLP for Tonic Studio, Open Road Studios, Glassonion Studio & Super Track Studio

Acoustic Consultant: Sound Wizard for Studio H & Annapurna Studios

Acoustic Consultant: Pilchner Schoustal International Inc. for S&V Studio; Equipment Supplier: Genelec, Pro Tools, JBL & Crown supplied by Sound Team & AVID supplied by Ansata.

In the days bygone, Studios were set up by music record labels, Hollywood and Bollywood Moguls and corporates. Today however some of the best studios are set up by composers, sound designers and engineers, artistes and even those who just need an avenue to diversify. This Project Gallery highlights some recent state-of-the-art studios that have mushroomed across the country, designed by some of the best names in the industry. These Studios are a mirror to the recording industry and engineering talent in India who are adept at adopting and using the latest technology available.



STUDIO SHOWCASE

Tonic Studio Mumbai

INVENTORY

- SSL Xdesk
- Avid HD Omni
- Avid Artist mix
- Millennia SST-1 Origin
- Avalon AD2022
- Grace Des9gn M103
- SSL X-Logic
- Apple Mac Pro
- Protools Hd card
- Pegasus- Drive bay
- ATC Studio Monitors



STUDIO SHOWCASE

Open Road Studios Bangalore

INVENTORY

- PMC IB1S All Midfield Monitors
- API 512v x 2
- SSL Super Analogue x 2
- Rupert Neve Designs Portico 511 x 2
- Heritage Audio HA73JR x 2
- Focusrite ISA One
- Rupert Neve Designs 5059 Satellite
- Manley ELOP+ Optical Vacuum Tube Compressor
- Universal Audio 1176LN Classic FET Compressor
- Warm Audio Pultec EQP-WA Pultec Style Tube EQ x 2
- Art Pro VLAII Opto Compressor
- SSL Nucleus 2
- Universal Audio Apollo x8
- Universal Audio Apollo 8 Duo
- Avid Pro Tools
- Apple Logic Pro X



STUDIO SHOWCASE

Glassonion Studio Mumbai

INVENTORY

- Midas M32R digital mixer
- Mapex meridian maple 5piece kit
- Zildjian ZBT cymbals(14" hi-hats, 16" crash, 18" crash, 20" ride)
- Vox AC 15 guitar amp
- Laney LV500 guitar amp
- Laney R210 Bass cab with Laney R500 amp
- Laney AH 150 keyboard amp
- Allen and Heath ZED Sixty 14FX mixer
- Roger Drego PA system+1 monitor
- Fender Hot Rod Deville guitar amp
- Behringer HA400 4channel headphone amp
- Behringer Ultra-DI box



Super Track Studio Punjab

INVENTORY

- Manley vari-mu
- Manley massive passive
- Empirical Labs Distressor el 8 x 2 no
- Orion antelope
- SSL g buss comp
- Genelec 8250
- Genelec 1032
- Yamaha ns 10 m
- Neve 1073 dpd
- Digi 002
- Behringer talk back amps
- Mic
- Neuman u 87
- Tlm 104
- Akg 414 / 3 no
- Lexicon mpx 1
- Drawmer mx 30 comp



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STUDIO SHOWCASE

Studio H Hyderabad

INVENTORY

Studio A is equipped with:

- Quested Q412 speakers + QSB118 subwoofers + V3110s surrounds in a 7.1 (4 ways) system
- ATC 45 Pro mid field stereo system
- Euphonix Fusion 5 desk with 32 faders
- Zaor studio furniture
- SSL XLogic Superanalogue Recording Channel
- Millennia HV-3R eight-channel mic preamp
- Drawmer 1960
- Manley Voxbox x 2
- Warm Audio WA76 limiter x 2
- Manley stereo Variable MU limiter-compressor
- SSL G series mixbus compressor
- Distressor compressors x 2
- DBX 160A compressors x 4
- Lunch box API 500V
- Manley Massive Passive EQ
- Chandler Limited EMI TG12345 Curve Bender
- Avalon Vacuum Tube Vt 737sp
- TC electronics M3000 - Studio Reverb Processor
- Lexicon PCM96 Surround processor
- TC Electronics D-Two Digital Processor
- TC Helicon Voice works
- Aphex Compellor - Aural Exciter
- SPL EQ Magix
- TC Electronic System 6000

Studio B is equipped with:

- Quested Q212 speakers + QSB118 subwoofers in a stereo system
- ATC 20 Pro monitors in a 10.1 Auro 3D setup
- Avid S3 and Dock systems
- Zaor studio furniture

Central shared machine room with:

- Digidesign full Pro TOOLS HD X with HD Euphonix MA 703 MADI interfaces
- Rosendahl clock
- Prism Sound ADA-8XR converters
- Dolby CP750
- Ashly ne4400 DSP
- Quested amplification and DSP for all the rooms



zoom



LIVETRAK L-20

DIGITAL MIXER + RECORDER

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Annapurna Studios Hyderabad

INVENTORY

Dolby Atmos PREMIER Equipment List - SLS Items

- SYS200 - Dolby SLS Cinema System 200 full range bi-amped screen channel cinema loud-speaker
- Dolby SLS CS218XL Dual 18" Cinema Sub-woofer 1200W/102dB
- Dolby SLS CS115XL Single 15" Cinema Sub-woofer 500W/98dB
- Dolby SLS MA460C 12" Spherical coaxial full-range Ceiling Surround speaker
- Dolby SLS CS1290S Single 12" LF, 5" Ribbon two-way passive Side Surround Speaker
- Dolby SLS CS1290C Single 12" LF, 5" Ribbon two-way passive Ceiling Surround Speaker
- Dolby SLS CS890C Single 8" LF, 5" Ribbon two-way passive Ceiling Surround Speaker.
- SLSBrackets- Dolby SLS speaker brackets.

- QSC DCA 3422-230- 2 channels, 800 watts/ch @ 8Ω, 1250 watts/ch @ 4Ω, 1700 watts/ch @ 2Ω
- QSC DCA 2422-230 - 2 channels, 475 watts/ch @ 8Ω, 825 watts/ch @ 4Ω, 1200 watts/ch @ 2Ω
- QSC DPA4.5-IN - 4 channels, 2000 watts burst power/ch @ 4Ω, onboard DSP
- QSC DPA4.3-IN - 4 channels, 1400 watts burst power/ch @ 4Ω, onboard DSP
- QSC DPA4.2-IN - 4 channels, 700 watts burst power/ch @ 4Ω, onboard DSP
- 42 U Equipment & Wiring Rack
- DSS 36 - Speaker management system/Digital crossover
- ATMOS Commissioning
- Dolby CP750Z
- DSP Crossover
- Casio XJ-V110W LED Projector
- 2k Projector - Barco 2k12-C or Christie CP 2000ZX
- DOLBY IMS3000 Playback for SMPTE and INTEROP digital cinema packages (DCP) at bit rates up to 500 Mbps. 2 TB of internal storage, Complete integrated audio processor for playback with full Dolby Atmos JPEG 2000, MPEG-2, H.264 decoding

Main Atmos Protools HDX3 System

- S6 M40 custom configuration, 24 faders and 5 Encoders, including the following:
- S6 M40 Master Touch Module with 12.1" multitouch TFT Screen
- S6 Automation Module x 1
- S6 Fader Modules providing a total of 24 Motorized Faders x 3
- S6 Process Modules x 3
- S6 Knob Modules x 5 nos.
- S6 Display Modules with 12.1 Hi-resolution TFT displays x 3
- S6 Master Joystick Module x 1
- S6 Master Post Module x 1
- Network Switch Large x 1

Speakers for Pre-Mix Room

- SYS50 - Dolby SLS Cinema System 50 full-range, passive screen channel cinema loudspeaker
- Dolby SLS CS118XL Single 18" Cinema Sub-woofer 600W/99dB
- Dolby SLS CS890S Single 8" LF, 5" Ribbon two-way passive Side Surround Speaker
- QSC DCA-2422 - 2 channels, 475 watts/ch @ 8Ω, 825 watts/ch @ 4Ω, 1200 watts/ch @ 2Ω
- QSC DCA-1644 - 4 channels, 250 watts/ch @ 8Ω, 400 watts/ch @ 4Ω
- 32U Equipment Rack & Wiring
- DSS36 - Speaker management system/Digital crossover

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STUDIO SHOWCASE

S&V Studio Mumbai

INVENTORY

Studio A:

- AVID Pro Tools S6 M40 Modular Controller Surface
- 3 Nos. JBL M2 Master Reference Monitor Single
- 3 Nos. Crown GIT5000HD-U-IN I-Tech 5000HD
- 28 Nos. JBL SCS8 2-Way Coaxial with 8" LF
- 2 Nos. JBL 4642A Dual 18" Cinema Subwoofer
- 2 Nos. JBL AC115S Single 15" High Power Subwoofer System
- 14 Nos. Crown NDSI2000E60 DSi 2000
- 1 No. Crown NDSI4000E60 DSi 4000
- 1 No. Crown NDSI6000E60 DSi 6000



Studio B :

- 3 Nos. Genelec 8260A SAM Three-way Coaxial Monitor System
- 4 Nos. Genelec 8331A SAM Three-way Coaxial Monitor System
- 1 No. Genelec 7271A SAM Subwoofer System
- AVID Pro Tools S6 M10 Modular Controller Surface
- 1 No. Chandler Limited TG Microphone Cassette
- 1 No. Manley Reference Cardioid Microphone





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1

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P
A
R
T

2

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I always never wanted to be a FOH Mixer (its true). Loudspeakers fascinated me and they still do, to the point that once my wife casually in a conversation asked me "what is this fascination for these BLACK things called Loudspeakers" and I was trying to have a nonchalant expression to her comments that bore a thought of how passionate I am about turn-key speaker systems from a very intrinsic perspective. It's been 14 years of a relationship with her that has always been preceded by a 30-year relationship with loudspeaker systems. Like they say women are always insecure about the things you are most passionate about. Here in this case she can safely and publicly announce that they are about inanimate objects called loudspeaker systems.

In an another conversation we were both socially asked about each others likes and whilst I highlighted a list of variables her response to my likes were "Warren likes to buy speaker systems, he likes to read about them, scour the internet on information on them, he salivates at the sight of them, he likes to use computers to control them and he likes all the gadgetry (referring to measurement tools) to validate them. Whilst everyone laughed at the response, my reply was simply into her eye 'Babe that shows focus' and hell yeah I love loudspeaker systems (means loudspeakers, DSP, amplification & flying hardware) this leads me to what I have done other than start my own organization.

I have made a career in Systems Design, Optimization & Measurements.

Saying that I have transcended from a Systems Engineer to a Audio Director so that I kept my sanity intact of doing what my passion is whilst I have created systems and processes so that I do not get bogged down to running my organization and dealing with day to day administration related activities. What am I trying to communicate here is not about myself, its about ones quest to chase your passion

and excel at it in such a way that the byproduct of what we do is money and money isn't the driving force. In India off course everyone celebrates the FOH Engineer and very few understand that there are many key roles in the audio hierarchy that leads to a fantastic production. So what kind of roles can you specialize in? Well I would say many and I list

if you are from the Backline then your relationship with the musicians instruments and musician plays a big role other than the ability to play all the parts of the song like the main guy is.

Now how do I become successful in my field of work totally depends on my input towards my career choice, I have to be committed to

measurement data. Most of the times novices barely even collect good data with a good signal to noise ratio and rarely do you see that the software is optimized within itself to collect the data properly. Also some physics & mathematics basics are necessary to understand the nature of measurements, be it measuring impulses in the time domain or responses in the frequency domain and here in India there is very little understanding of these characteristics of a two channel measurement device.

Before I even begin to start, my foreword has to end and hence I urge most of you who work in our industry to study the basics of optimization even before you put a mic next to a loudspeaker.

Jamie Anderson had a very interesting analogy that he shared at the AES Symposium and these two things stayed routed in my grey cells. Anyone can buy a measurement software but how you acquire analyze and control that depends on what your role is, just like a MRI scanner you can be the buyer or the operator of the machine or you can be the doctor (we all know the buyer or operator can't make do anything of the readings but the doctor sure can) so its important that we work towards being the doctor and in another anecdote he mentioned that so many people say that they 'Smaarter the System or SysTuned the PA' does this make any sense?? Would you say you BMW'ed your way home!!

The only right thing to say and do is to 'tune' your system and there is a process here. Design, Install, Calibrate, Measure/Analyze, Align/Control and finally simply LISTEN.

“ Making a career in Systems Engineering, Design and Optimization requires you to have a very holistic approach about sound systems and taking care of the entire environment and not just one particular aspect that is why most projects work on the drawing board to achieve 90% of your results the remaining 10% is in the field rolling out your plan. ”

the most common below

- Audio Director
- Systems Engineer
- FOH Engineer
- Monitor Engineer
- RF Engineer
- Network & Digital Audio Transport Engineer
- Electrician
- Stage Tech
- Backline Tech
- Stage Hand

I assure you if you took a career in RF Engineering, you would in time be as busy or busier than most FOH guys when people see value in your services and this stems from the fact is how do you be successful at it and I would say you have to strive for excellence to stand out in the crowd. Simply being good isn't enough for you to get the job or make it a career option. You have to be a "SPECIALIST" your knowledge has to be of administrator or developer level to cement your position in the ranks of the production and

this I cannot be distracted and run at any opportunity to mix FOH or do any other work and send a wrong image of myself to my customer. So the only way is to specialize. In my journey I have met many people in the audio industry and I have always noted that the specialists are always successful even if they are in sales.

Making a career in Systems Engineering, Design and Optimization requires you to have a very holistic approach about sound systems and taking care of the entire environment and not just one particular aspect that is why most projects work on the drawing board to achieve 90% of your results the remaining 10% is in the field rolling out your plan. Once all the deployments are made the process of calibration, measurement and alignment begins and like the smart blokes always say then it's unto the individual's abilities to measure, analyze and control. This works in a circle and I always see limitations in the ability to acquire good

Warren D'souza - Founder,
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Studio Monitors

Near-field stars

Ever since technology advanced to a level where the music can be recorded and mixed in the comfort of homes, studio monitor speakers have become all the more popular. This guide of new studio monitors launched in 2018 helps those sourcing studio monitors explore the options

Adam Audio T Series

T Series is an affordable, professional 2-way powered studio monitors which offers high performance and is comprised of two models: the T5V features a 5" woofer and the T7V uses a 7" woofer. Both models use the same U-ART high-frequency driver; feature a beveled cabinet design, rear-firing bass reflex port, built-in DSP-controlled driver crossovers and equalization, and multi-way analog connections; and are compatible with the ADAM Sub7 and Sub8 subwoofers.

Main Features include:

- U-ART 1.9" Accelerated Ribbon Tweeter
- The air velocity ratio of 4:1 during the sound generation by folded U-ART membrane
- HPS waveguide from the S Series
- Lightweight polypropylene construction of the woofer
- Vertical 2-way system with 7" woofer
- Spacious rear-firing bass reflex port
- Linear frequency response of 39 Hz to 25 kHz
- Maximum peak sound pressure per pair in 1 m \geq 110 dB
- Simple room acoustic adjustments via high- and low-shelf filters
- Acoustically optimized cabinet geometry
- Compact cabinet dimensions

Technical Specification:

- Frequency Response: 39 Hz - 25 kHz
- THD > 80 Hz: 0.5 %
- Max. SPL per pair at 1 m: \geq 110 dB
- Crossover Frequency: 2.6 kHz
- Max. Power Consumption: 132 W
- Weight: 15.7 lbs (7.1 kg)
- Height x Width x Depth: 13.7" x 8.3" x 11.5" (347 mm x 210 mm x 293 mm)



Focal Twin Series

This Shape Twin is the standard bearer of the Shape series, which reportedly brings top-quality Focal reference monitoring to studio. Cutting-edge dual flax-sandwich cones, M-shaped inverted-dome driver, innovative acoustics, and ideal electronics all add up to a speaker that's extremely linear and free from distortion, offering clear midrange intelligibility and imaging.

Main Features include:

- Innovative 2.5-way nearfield reference monitor with onboard amplification
- Integrated TMD surrounds and dual passive radiators increase low-frequency response and harmonic stability
- Radiators provide flexible low-frequency tuning and depth that hold up even when positioned near walls
- Dual 5" glass-flax/glass-fiber speaker cones deliver extreme mid- and low-frequency definition with minimal distortion
- Innovative M-shaped aluminum-magnesium inverted dome tweeter offers amazing neutrality below 6kHz
- Extremely stable Neutral Inductance Circuit (N.I.C.) offers an optimized crossover and reduced harmonic distortion/modulation between speakers
- Precision amplification includes high- and low-frequency shelving and a 160Hz crossover slope
- Includes dedicated high pass filter to accommodate specific subwoofer arrangements



Technical Specification:

- Power Configuration: Tri-amped, 2.5-way
- LF Driver Size: 5" woofer
- MF Driver Size: 5" woofer
- HF Driver Size: 1" tweeter
- LF Driver Power Amp: 80W
- MF Driver Power Amp: 80W
- HF Driver Power Amp: 50W
- Total Power: 210W Class AB
- Frequency Response: 40Hz-35kHz
- Maximum Peak SPL: 110.5 dB SPL @ 1m
- Input Types: 1 x XLR, 1 x RCA
- Enclosure Type: Passive radiator
- Enclosure Material: 15mm Medium-Density Fiberboard with Natural Walnut Vaneer
- Height: 18.8"
- Width: 8.3"
- Depth: 11"
- Weight: 24 lbs.

Genelec S360

The S360's fusion of main monitor performance and compact size makes it ideal for demanding film, post and music production, and in combination with a subwoofer. As part of the growing SAM family of Genelec monitors and subwoofers, the S360 tightly integrates with GLM software, via which it can be configured, calibrated and controlled.

Main Features of Shape 65 include:

- Active Crossovers
- Directivity Control Waveguide (DCW) Technology
- Intelligent Signal Sensing (ISS) Technology
- Iso-Pod Stand
- Laminar Integrated Port (LIP) Technology
- Optimized Amplifiers
- Protection Circuitry
- Room Response Compensation
- Smart Active Monitor (SAM) Systems
- Versatile Mountings

Technical Specification of Shape 65:

- SPL: 118 dB
- Frequency response: 36 Hz - 22 kHz (-6 dB)
- Accuracy of frequency response: \pm 2.0 dB (39 Hz - 19 kHz)



- Driver dimension: Woofer 10 inch + Compression Tweeter 1 inch + DCW
- Amplifier power: Woofer 250 W + Tweeter 100 W (All Class D)
- Dimensions: H 530 x W 360 x D 360 mm, 20 7/8 x 14 3/16 x 14 3/16 in, with integrated Iso-Plate
- Weight: 30 kg / 66 lb
- Connections: 1 x XLR analog input, 1 x input / 1 x output XLR digital AES/EBU, 2 x RJ45 control network

JBL 3 Series MkII

This range of JBL 3 series MkII studio monitors comprises of three models - 5-inch 305P MkII, 6-inch 306P MkII and 8-inch 308P MkII. These studio monitors claim to offer better sound than the previous generation with next-generation JBL transducers and the new added Boundary EQ will help the studio monitors to deliver better bass performance.

Main Features include:

- Patented Image Control Waveguide for detailed imaging and a broad, room-friendly sweet spot
- Next-generation JBL transducers for optimized transient response and improved linearity
- Patented Slip Stream low-frequency port for superior bass performance at all playback levels
- Dual integrated, custom Class-D amplifiers provide 112 watts of power for high output and dynamic range
- New Boundary EQ settings compensate for low frequency variants introduced by the environment
- HF Trim switch adjusts high-frequency output to room acoustics or personal preferences
- Flexible connectivity with balanced XLR and 1/4" TRS inputs, +4dBu / -10dBV input-sensitivity switch and adjustable volume control
- Engineered to JBL Linear Spatial Reference design criteria for outstanding accuracy in any working space



- Strenuous JBL 100-hour full-power test ensures years of reliability
- Sleek, modern design provides a visual upgrade to any studio

Technical Specification:

- LF Driver Size: 203mm (8")
- HF Driver Size: 25mm (1")
- HF Driver Type: Soft dome
- Crossover: 1800hz 4th order acoustic linkwitz-riley
- Input sensitivity (-10dbv input): 92db / 1m
- Frequency response (± 3 db): 45hz – 20khz
- Frequency range (-10db): 37hz – 24khz
- Low frequency extension (-10db): 37hz
- Maximum continuous SPL: 102db
- Maximum peak SPL: 112db
- Maximum peak input level (-10dbv / +4dbu): +6dbv / +20.3dbu
- Signal to noise ratio: 75dba (a-weighted), 70dbv (unweighted), relative to 2.83vrms output
- Coverage horizontal x vertical: 120° x 90°
- Analog input types: 1 x xlr female, 1 x trs female, balanced
- Hf trim control: -2db, 0db, +2db
- Ac input voltage: 100 – 240vac ($\pm 10\%$), 50 / 60hz
- Enclosure construction: 15mm mdf
- Cabinet dimensions (h x w x d): 419 x 254 x 308mm (16.5" x 10" x 12.1")
- Display carton (h x w x d): 473 x 312 x 358mm (18.6" x 12.3" x 14")
- Shipping carton (h x w x d): 491 x 326 x 372mm (19.3" x 12.8" x 14.6")
- Net weight: 8.1 kg (17.87 lbs)

Unity Audio Boulder MK-III

Boulder MK-III is a 3-way active monitor supersedes the MK-II model and continues to build on this revered monitor, further redefining expected levels of sonic performance and accuracy.



Main features include:

- The Crystal Membrane woofer construction uses Aluminum-Sandwich AS Technology.
- The crystal-shaped inverse aluminium dome is joined to the paper cone in a special gluing process to result in the desired sandwich construction.
- Resembling the surface of a large crystal, the aluminium-foil stamping stiffens the aluminium dome, diminishing resonances and minimizing coloration, while improving power handling and dynamics.
- The voice coil design of the bass drivers results in an expanded range of the respective drivers by nearly an octave.
- The wide, double-asymmetrical rubber surround of the 220mm woofer can handle up to ± 20 mm excursions for truly prodigious volume and lowest distortion, a unique engineering achievement for a driver of its size.
- 2 x New 8.5" / 220mm Crystal Membrane Woofers.
- 2 x New 300-watt Class D amplifiers inch dedicated PSU for woofers

Technical Specification:

- 2 x 220mm (8.5") Crystal Membrane Woofer
- 1 x Dual Concentric 130mm (5") X-Jet Mid Range and 50kHz Folded Ribbon Tweeter
- Sealed Baltic Birch 18mm (.75") Plywood Cabinet
- Corian 30mm (1.2") Front Baffle Design
- 2 x Class D 300-watt amplifiers including their own dedicated power supply for the 2 x 220mm woofer.
- 2 x Discrete A/B Amplifiers by EsotericAudio Research for the Coaxial X-Jet mid/tweeter
- Balanced XLR Input
- Frequency response - 30Hz-38kHz ± 3 dB
- Cabinet Dimensions - 390mm D x 268mm W x 614mm H
- 15.4" D x 10.5" W x 24.2" H
- Weight - 28.8 Kg

RAINED OFF BANGALORE CONCERT PROVIDES PERFECT OPPORTUNITY FOR PR LIGHTING

Bangalore-based freelance lighting engineer, **Guru Somayaji**, recently worked on a production designing shows for premier local live music venue and festival / events production company, **The Humming Tree**.

One recent show was the concert for rising Indie artiste, **Prateek Kuhad**, when PR Lighting fixtures unexpectedly came to the rescue. The design brief for the show was that it should be 'minimal and space like', and the visual brief was to bring together the stars through the signs of the Zodiac. The show was to have been operated by the artiste's lighting engineer, Mumbai-based **Abhishek Roy**.

"Using this brief, I wanted to design a rig that would have a lot of colour wash, and spots that would focus on key moments from various positions," said the LD. "I settled on specifying 16 Spot fixtures, 24 Wash fixtures, 10 Profile Spots, eight Par Cans and four Blinders along with four haze machines. In addition to this, we decided to have a 36ft x 12ft LED Wall."

The Humming Tree then sought the right partner to supply equipment and it was decided that Reynolds Sound & Lighting Services Pvt Ltd was the right company to supply equipment for a high quality production like this.

But then disaster struck. The concert was washed away by heavy rain, and the original



Guru Somayaji used 16 spots fixtures, 24 wash fixtures, 10 profile spots, eight par cans and four four blinders along with four haze machines



lighting inventory was soaking wet and no longer fit for purpose. The concert was therefore rescheduled for two days later.

"We quickly had to rework the

designs, as now we had less than 24 hours to bring down the existing rig and replace it," **Guru Somayaji** recalls. "I remember Felix Remedios, the CEO of Reynolds Sound & Lighting Services, mentioning the purchase of PR Spots, and without even thinking twice, I agreed to try the PR XR 480 BWS as I had previously used the PR Wash fixtures at another concert and liked the lights. Apart from the change in the inventory, I was now handed the responsibility of also operating this show!"

This popular hybrid 3-in-1 luminaire integrates three features (Beam, Wash, Spot) in a single unit, combining an advanced 480W lamp technology with a superb optical system. The product has regularly found its way onto tour riders since its release.

Using 16 of the fixtures, the LD immediately noticed that the XR480 BWS Spots were smooth in operation and offered a highly efficient spot. "Although I was informed that these fixtures could work as a 3-in-1, I ran it in the default spot mode. Despite having 16 fixtures, I used them to create various moods and positions in sets of one or in pairs, and during loud sing-along parts would turn on all of them."

"In short, the rained-off show gave me an opportunity to try out PR Lighting and I would recommend these fixtures for future specifications. In fact I look forward to trying out more PR Lighting fixtures in the near future and specifying them for concerts."

CHROMA-Q UNVEILS VISTA 3

Following its successful launch last September, Vista by **Chroma-Q** has announced "Release 2" (R2) of its **Vista 3** lighting and media control software.

Reportedly, since its launch last year, Vista 3's intuitive, powerful approach to lighting and media control has been embraced by major rental companies, production houses, and international lighting designers. It has also been used on a number of international tours -- notably, for Cliff Richard and Don Broco.

As part of Chroma-Q's ongoing

commitment to increased functionality and enhanced capability, Vista 3 R2 highlights include: expanded fixed installation and external trigger capabilities, including an Astronomical clock and new auto show load options. Other additions include a further improved FX engine, expanded command line functionality and an updated factory library.

R2 has been designed to provide new and existing users with an even more intuitive user experience for creating and delivering fantastic looking shows.



ETC ILLUMINATES THE STARS AT LOTUS-MAKEUP INDIA FASHION WEEK 2019

The capital city of Delhi recently raised the curtain for the country's biggest and glamorous event, **Lotus Makeup India Fashion Week (LMIFW) Autumn Winter 2019**. The

in any fashion show, and a brand like LMIFW can never ignore the importance of impeccable lighting during the four-day fashion gala. The lighting inventory was massive

subtle way of lighting. In a fashion show the light should enhance the fabric exhibited by the models on the ramp rather than dissolving the original nature of the attires. ETC

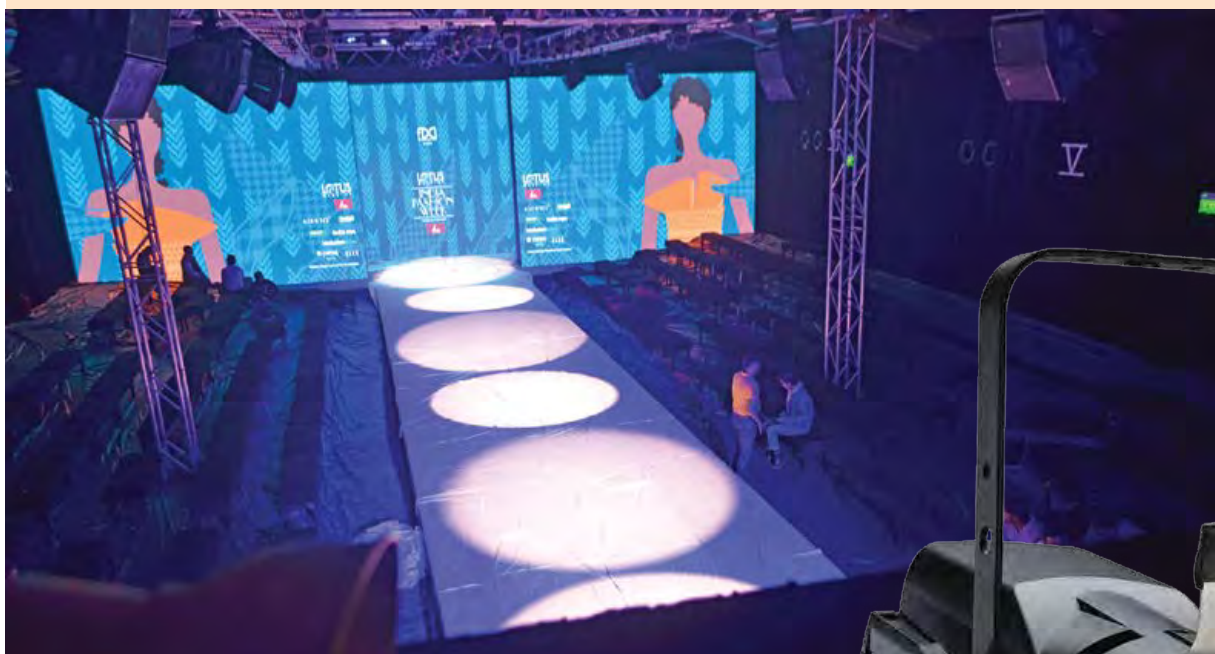
smooth dimming curve. ETC has partnered with Hi-Tech Audio Systems Pvt. Ltd., who is now the India Distributor of the US manufactured lighting fixtures and controls. "The market reputation of ETC is highly acclaimed across the world. In India through regular ETC demos, we are able to create a niche clientele who appreciates cutting-edge and world class lighting products. Lotus Make-up India Fashion Week was

a breakthrough event with Modern Stage Services World and ETC. With time we are sure that ETC products will be the first preferred choice in any live show inventory or installations," shares **Rajan Gupta**, Managing Director, **Hi-Tech Audio Systems**.

To conclude **Gaurav Sharma**, Business Head-Lighting, **Hi-Tech Audio Systems Pvt. Ltd.**, says

"As a lighting designer, I found ETC is not a product, it is an

insignia of lighting art



MSS Pvt. Ltd. deployed ETC coloursource Spot Pearl at LMIFW

extravaganza, organised by India's top-notch fashion body Fashion Design Council of India (FDCI), had seen high-end and signature collections by acclaimed designers at the Jawaharlal Nehru Stadium from 13-16 March 2019.

The Fashion Design Council of India has partnered with LIVA from the Aditya Birla Group, as the Associate Sponsor of the mega event. Delhi based rental company **Modern Stage Services Pvt. Ltd.**, were responsible to handle the audio-video and lighting production during the mega event.

Davinder Wadhwa, Managing Director of **Modern Stage Services** says, "Lighting plays a major role

for both the main stages (MSA1 & MSA2). This year for the first time at LMIFW edition, ETC Colorsource Spot Pearl was included in the inventory by Modern Stage. A variable white-light LED spot luminaire that utilizes a mix of two different white LEDs that enable a user to set the colour temperature anywhere between 2700 K and 6500 K. Thus Colorsource Spot Pearl gave the much needed organic and natural light on the ramp."

India's renowned lighting designer **Viraf Pocha** was associated with Lotus Makeup India Fashion Week (LMIFW) Autumn Winter 2019. His expertise, ideas and style of stage lighting made him choose ETC Colorsource Spot Pearl for LMIFW 2019. "I always prefer organic and

offers the right scope of lighting that compliments a fashion show", explains Viraf Pocha. He adds, "Being in the industry for more than 3 decades, I was well aware about ETC's presence, globally. Everybody makes profile lights, but ETC just makes it better."

Apt for venues where white light plays significant role, ColorSource Spot Pearl features flicker-free operation and an impressively



ETC Colorsource Spot Pearl

which enhances the imaginative spectrum of a lighting engineer. Hi-Tech Audio Systems' venture with ETC will surely help the Indian lighting industry to explore new avenues of business."

ADJ INTRODUCES NEW DMX CONTROL SYSTEM

ADJ has announced the expansion of its range of **DMX control solutions** with the introduction of the mydmx GO tablet-based system. Designed for use by mobile entertainers and for installation in bars, leisure venues and small nightclubs, this revolutionary new lighting control system is extremely powerful but also incredibly easy to use, states ADJ.

ADJ's mydmx GO combines a uniquely intuitive app-based control surface with a compact interface that connects wirelessly to an Apple, Android or Amazon Fire tablet and provides a standard 3-pin XLR output for connection to a lighting system. This mydmx GO app requires absolutely no programming but can be used to create stunning

synchronized lightshows across any combination of DMX compatible lighting fixtures.

The app is supplied pre-programmed with a wide variety of easily customizable effects which can be used on any type of fixture. It features a distinctive layout that is built around two FX wheels – one for color chases and one for

movement patterns – which each contain eight effect options.

In addition to the main FX wheel controls, dedicated buttons are also included within the interface for GOBO, Iris, Zoom and Prism. There are also five 'flash effect' buttons that can be used to easily add

(Continued on page 94)

CLAYPAKY ADOPTS KLING-NET FOR HY B-EYE

Claypaky has announced its commitment to ArKaos's Kling-Net protocol, which will now be embedded in its newest **HY B-EYE** product line.

Giovanni Zucchinali, Claypaky's product portfolio manager, explains: "As the current and future requirements of lighting and visual design are so dynamic and fast-moving, lighting designers, programmers and operators need the most flexible and creative tools at their fingertips. We see a strong trend for one of those future developments being moving heads and pixel fixtures increasingly working in conjunction with video content."

The new Claypaky **HY B-EYE K25** and **HY B-EYE K15** recently introduced to the market, are supplied with ArKaos Kling-Net as standard and already included in the firmware.

"This new and interesting feature greatly expands the already rich effects of the HY B-EYE range, making it an even more versatile and practical luminaire" comments **ArKaos** CEO Marco Hinic. "This is why, going forward, ArKaos is supporting Claypaky devices with the Kling-Net software network interface and we are all looking forward to this combination of cutting-edge technologies that will offer faster, more flexible and even more versatile

products."

Kling-Net is a plug-and-play control protocol developed by digital media specialists ArKaos for the easy operation of LED and video devices / light sources. It allows the distribution of real-time video data to remote display devices - like LED fixtures or LED panels - over Ethernet, adding a degree of 'intelligence' with the automatic configuration and connection of display devices to a computer.

One of the aspects of Kling-Net impressing Claypaky was the opportunity to integrate luminaires very simply into a show video design,

removing the usual complications and time needed by the user/ designer to create a device library containing the pixel mapping information specific to each fixture. With Kling-Net embedded, the fixture itself provides that information.



CALIBRE LAUNCHES AIO (ALL-IN-ONE) LED DISPLAY

Calibre has launched its innovative **AiO** (All-in-One) LED display. Reportedly, the first fruits of its relationship with sister company Optoma - also part of Coretronic - the AiO is designed to address one of the biggest drawbacks to LED display - the time it takes to deploy them.

The AiO can be installed by three people in under an hour via simple, 3-step process that involves joining the two frame modules together; attaching them by tightening the screws; and installing the individual LED modules. Installation is also eased by the AiO's light weight: 116kgs/255.7lbs for the 118in 1.8mm pixel pitch LEDFusion A118, and 125kgs/275.5lbs for the 1.5mm pixel pitch 130in QUAD130. Both units are only 38mm deep.

Maintenance is similarly straightforward: a single module can be replaced in less than ten seconds. Control of the AiO is equally simple, via either a remote or an app.

The Optoma QUAD130 was awarded the coveted Installation magazine Winner of "Best Of Show Awards 2019" at Integrated Systems Europe at RAI Amsterdam earlier this year. "LED technology is rapidly gaining traction in the proAV market - especially for large screens and video walls - as its image quality is beginning to surpass that of the de facto LCD standard and is becoming increasingly affordable," said **Willy Tsai**, Director at Calibre UK.

"Beyond this, the AiO's bezel-less nature means that LED-based screens can deliver far more compelling, involving large images than was previously possible. However:

historically, the downside of LED-based displays has been the relative difficulty of assembling and deploying them. The AiO LED display removes that barrier, making it the ideal choice for any organisation looking to deliver outstanding quality, high brightness, high contrast ratio images in minimal time and with minimal effort," added Tsai.

Ease of installation is also enhanced by the fact that the AiO benefits from Calibre's inbuilt LEDView series scaler/switchers which bring Ultra HD capability to LED screens. Using Calibre's proprietary HQUltra halo-free low-latency scaling and HQUltraFast input switching (inputs change in 0.5 seconds),

these products provide stunning image quality in demanding environments. A range of LEDView and HQView600 scaler/switchers is available to meet the needs of any application.

The AiO LED display also responds to the growing focus on minimising energy consumption: in standby mode, it consumes less than 0.5 Watts.



ADJ INTRODUCES NEW DMX CONTROL SYSTEM

(Continued from page 93)

impact when the music reaches a breakdown or climax.

With an extensive fixture library of 15,000+ profiles, the mydmx GO can be used to control all types of DMX lighting from any manufacturer, including moving heads, mirror scanners and LED pars. It features an extremely straightforward setup

interface that makes it very easy to configure the app to control a specific rig.

"In today's market, DMX-controlled lighting fixtures are well within the grasp of any working mobile entertainer or leisure venue," comments ADJ USA's National Sales Manager, Alfred Gonzales. "However,

turning a rig full of lighting fixtures into a stunning lightshow requires the combination of a powerful control system and creative programming. For many entertainers and venues, who don't have the time to learn DMX programming and then spend hours creating scenes and chases, this is the missing piece

of the puzzle. But now the new ADJ mydmx GO package offers the perfect solution. A powerful control system pre-programmed with a variety of impressive effects that are easily customizable, it offers a unique solution that generates dazzling lighting effects from an incredibly easy to use app."

HIGH END SYSTEMS UNVEILS HOG 4-18 & OS V3.11

High End Systems has announced the release of their new flagship console Hog 4-18, along with new OS v3.11 software.

The Hog 4-18 console upgrades the popular Hog 4 with 18.5" touch screens, and an updated industrial design with aluminum encoder knobs and integrated accessory mounts. Outputting 8,192 channels (expandable with DP8K processors), Hog 4-18 has eight XLR-5 DMX outputs, sACN and Art-Net, MIDI and dual etherCON connections for HogNet and FixtureNet. The desk features five high-resolution parameter encoders, built-in tri-axis backlit

trackball and 10 master playbacks with motorized faders and master control keys. Up to three external display port monitors or touchscreen monitors can be used.

Reportedly, Hog 3.11 OS includes several significant updates, with support for the Hog 4-18 console hardware, an increase to 12 universes of output for Hog 4 PC, additional Plot icons and improved indication of current cue in cue list window. Other small enhancements include changing the "Fixture Schedule" button to "Add Fixtures" to simplify patching, sorting manufacturers "User" and "Generic" to the top of the list in Fixture Scheduler to reduce scrolling, C1TP



support for Hippotizer Layer v4.4 and various bug fixes.

Senior Product Manager commented, "We are happy to see Hog 4-18 consoles already on their

way to customers, and hope the v3.11 software release, including an upgrade for all Hog 4 PC users to 12 universes of standalone output potential, pleases all Hog users."

ELATION ADDS NEW FUZE AND PALADIN FIXTURES

Elation Professional has launched its new luminaires in its popular Fuze and Paladin series.

All new Fuze series fixtures include the Fuze Spot, Fuze Profile with a full color spectrum LED engine, and Fuze Profile CW with Cold White LED engine, all automated LED moving heads. The Fuze Spot and Fuze Profile - designed for theater, television and a wide array of precision lighting applications - house a 92 CRI engine that utilizes a 5-color homogenized LED array of Red, Green, Blue, Mint and Amber sources. The carefully tuned LEDs ensure accurate color reproduction while delivering a powerful output of over 9,000 lumens. Virtual color temperature, magenta / green adjustment plus color gel emulation give designers access to an



impressive LED color array. Compact, quiet and lightweight, both fixtures house a 7° to 46° zoom. Dual gobo wheels, animation wheel, frost, prism and iris round out their comprehensive feature sets.

The Fuze Profile CW with Cold White LEDs and framing system is designed for trade shows, stages, television and a wide array of AV

event applications. A 91 CRI 380W LED engine ensures accurate color reproduction while delivering a powerful output exceeding 12,000 lumens. Designed to

illuminate objects like exhibits and banners, texture areas, and keylight persons with its flat field of light and accurate framing, it can be used anywhere a fully automated



ellipsoidal fixture is required. Housing a 7° to 46° zoom, its comprehensive feature set includes a rotating gobo wheel of breakups, two color wheels featuring solid colors and correction filters plus an iris.

MADRIX 5.1 BACKS BLACKMAGIC

One year after the release of MADRIX 5, now the company has come up with MADRIX Version 5.1.

Version 5.1 has brought native support for Blackmagic Design, NDI, and Spout to the award-winning pixel mapper.

With Blackmagic Design, using capture cards from the professional equipment manufacturer, such as DeckLink and Intensity, is now even simpler and faster. Capturing live video signals can be a valuable addition to any artistic LED project.

Based on the widely available IP technology, NDI makes sending and receiving video or output streams over standard network easily possible. As such, NDI promises to be an extremely useful addition to any Ethernet-based production environment.

Sharing videos and output streams among different tools on the same system has never been easier than with Spout. Bringing stunning new looks and visuals into MADRIX or using the creative power of MADRIX

in other software is now just a few clicks away for any VJ.

The visual lighting design toolbox has never been more versatile or flexible as you can now combine your favorite solutions for video and pixel control quickly and easily, says the company.

Additionally, the new pre-programmer software license facilitates show and project



preparation without the need for a full output license.

PR LIGHTING UNVEILS NEW LS PAR 354 & ARC LED 1572

PR Lighting has unveiled four new **LS PAR 354 & ARC LED 1572**.

LS PAR 354 (PR-6209A) fixture is an IP67-rated par light for external use. Equipped with 54 3W LEDs, it provides RGBW (with amber and lime options) as well as single color output to deliver countless mixing effects and combinations. This makes it ideal for multi-scale outdoor stages, theme parks, and so on.

Included in the comprehensive feature-set are electronic linear dimming from 0 - 100% and electronic strobe, from 0.5 - 33fps. It also offers variable beam angles (half peak) 9°, with options of 7°, 10°, 20°, and 40°.

Other functions include lamp

board and fixture usage time display; DMX channel mode and setting display, and LCD menu display (backlight automatically turns off after a delay). Control mode and other

information can be transmitted via synchronization.

Housed in a high tensile, cast aluminum IP67-rated alloy chassis, the weight of the LS PAR 354 is just

10kg.

ARC LED 1572 (PR-6262) is a new exterior, IP67-rated exterior architectural luminaire, with two independent heads. It features 72 Philips 15W (RGBW four-in-one) LEDs, linearly adjustable color temperature, combined with four individual areas of control.

Emitting a 37° x 57° near square light, it is multi-faceted and is ideal for use in medium to large scale stadia, theme parks, and for general architectural lighting.

In terms of movement, the head tilts at 180°, and in addition to the field angle, the beam angle is 14°.



LS PAR 354



ARC LED 1572

OBSIDIAN NX2 AND NX WING NOW SHIPPING

Obsidian Control Systems is now shipping both the **NX2 and NX Wing**, the first lighting control products available under the Onyx lighting control platform. Both consoles ship with new Onyx software.

The powerful NX 2 is a compact yet fully integrated lighting controller with all the connectivity and power the ever-increasing size of shows demands. As a member of the Onyx platform, the NX 2 offers a slate of professional features like a high brightness, full HD multi touchscreen, eight assignable parameter encoders, an assistive mini touchscreen, full keypad and command section, a dedicated grand master, and 10 full playbacks with four freely assignable

buttons.

Utilising the latest in industrial components, the NX 2 contains a powerful Intel Hexa-Core processor, high-speed NVMe SSD drive and 16GB of DDR4 RAM. Fast boot times, instant operation and the ability to process 64 Universes right inside the console without the need for costly external processing networks result in unprecedented power in this small form factor.

Also shipping is the NX Wing, the complementary USB control surface to Obsidian Control Systems' Onyx platform. Based on the NX 2 console, the NX Wing utilises the same design and components with an identical footprint and layout.

Through its USB connection, the NX Wing provides a responsive professional hardware surface to operate Onyx on any PC system without compromises.

A Capture licence is included with every NX 2 console, allowing immediate access to the lighting design and visualisation software.

Every NX2 lighting console includes a download of the latest version of Capture Solo after a simple online registration.

Obsidian Control Systems products are distributed exclusively by Elation



Professional worldwide and are available in various sizes to accommodate different scales and budgets.

GLP LAUNCHES LINEAR FR10 BAR

Following on from their X4 Bar series, GLP has introduced the **FR10 Bar**, a linear format fixture.

Reportedly, with a new optical system, the FR10 Bar uses a larger size output aperture, as featured in the impression FR1, giving a new look from a familiar style.

FR10 Bar contains 10 sources, each with a high output 60 Watt RGBW LED that colour matches with the entire GLP X4 and FR series of fixtures. Each individual source features smooth, full range colour mixing with strong, punchy output from a homogenized Fresnel lens. Along with individual colour control,

the FR10 Bar contains a series of built-in colour macros and a large reference of industry standard colour filters.

The GLP FR10 Bar has a 10:1 ratio zoom range of 3.5 to 35 degrees, but what separates the FR10 from any other product on the market is the ability to control each of the zoom lenses individually and independently. This functionality brings a whole new level of creativity, design possibility and flexibility to the concept of linear lighting.

At its narrowest angles, the FR10 Bar produces clean, seamless flat sheets of light that are incredibly



dramatic and piercingly beautiful, along with arrays of pin point beams of light. At wider angles, the FR10 Bar can wash areas and surfaces of stages, walls, cycloramas and much more. The addition of individual zoom control gives huge mid-air possibilities, along with the subtlety when needed, to get clear focus

control on specific performance areas, at an individual pixel level.

The GLP FR10 can be rigged in any orientation and has in-built rubber feet for floor mounting. Built-in safety attachments and a tilt lock for transportation are all standard, along with a battery-controlled menu system for easy fixture setup at any time.

ADJ UNVEIL NEW PRODUCTS

ADJ has unveiled various new professional lighting products including moving heads, IP-rated washes and an impressive motorized LED linear fixture, each of the new products enhances ADJ's extensive catalog of lighting equipment in a specific area.

ADJ's new **Allegro Z6** is a professional linear LED fixture, which delivers lighting designers incredible creative potential, states ADJ. It features 6 individually-controllable 30W quad color 4-in-1 LEDs mounted



Allegro Z6



Saber Bar 6

on a motorized bar with a tilt angle of 220-degrees. The beam angle from the LEDs can be altered between 3.5 and 38-degrees using a motorized zoom function.

Expanding ADJ's Focus Series of compact, yet powerful, professional moving head luminaires, the new **Focus Beam LED** is reportedly the first dedicated beam fixture to be introduced to the range. Featuring an 80W cool white LED engine, the unit has a narrow 5-degree beam angle making it ideal for creating mid-air beam effects in nightclubs and on concert stages. It offers an extensive feature set – including motorized focus, 15 GOBOs + open, 13 colors + open, 0-100% linear frost filter,

USB firmware update port and two indexed rotating prisms, making it a versatile tool for creative lighting designers.

Building on the success of the Vizi Wash Z19 launched last year, ADJ has unveiled its bigger brother,

the **Vizi Wash Z37**. This professional moving head wash fixture harnesses the power of 37 x 20W 4-in-1 RGBW Osram LEDs arranged in 9 individually-controllable zones. Featuring Seetronic locking power in/out connections as well as both 3-pin and 5-pin DMX connections and RDM (Remote Device Management) compatibility, the Vizi Wash Z37 is a professional caliber moving head luminaire.

Saber Bar 6 is the latest addition to the range which combines 6 individually controllable compact pinspots on one pre-wired bar. Each spot can be positioned independently and is loaded with a powerful 15W warm white (3100K) LED light source



Focus Beam LED



Par Z MOVE RGBW

which is focused through an ACL lens to generate a sharp 5-degree beam of light.

The **Par Z MOVE RGBW** is a new version of ADJ's recently released Par Z MOVE automated par fixture loaded with a 4-in-1 RGBW color LED light source. Featuring a moving head yoke and offering a motorized focus function that allows a variable beam angle of between 9 and 37-degrees, the unit is powered by an extremely powerful 300W C.O.B LED engine with a CRI of 80.

Adding to ADJ's popular Encore range of LED-powered stage lighting fixtures, the **Encore Burst RGBW IP** is a multi-color audience blinder /



Encore Burst RGBW IP



Vizi Wash Z37

strobe fixture. Powered by an intense 150W CREE COB 4-in-1 RGBW LED source, the unit generates high impact effects in any environment thanks to its IP65-rated enclosure. The fixture features a rugged metal housing, with a smooth contoured design, and is equipped with a flexible scissor yoke than can be used as a floor stand or fixed to a rigging clamp using the supplied Omega bracket. Boasting the same distinctive design, flexible bracket and IP65-rated enclosure, the **Encore Burst UV IP** is similar fixture but loaded with a 50W COB Ultraviolet LED. Both Encore Burst fixtures have a 50-degree beam angle.

WORK UPGRADES LIGHTSHARK SOFTWARE

WORK PRO has announced a software upgrade for its LightShark DMX-based hardware lighting console, resulting in major improvements to its features and functionality.

WORK PRO's software version 1.1.2, which is available as a free download from the company's website, makes LightShark even more intuitive and responsive by giving end users enhanced control over a much wider

range of features.

"Since launching LightShark in 2017 we have paid close attention to the functionality of our software and have already incorporated numerous upgrades," says Juan Jose Vila, CSO of Equipson, WORK PRO's parent company. "Software version 1.1.2 seamlessly integrates all of these developments and adds many more, thus considerably improving the user experience."

Available in two versions - the LS-1, which includes a hardware console, and the more affordable LS-Core – LightShark is an intermediate lighting control product that offers completely integrated hardware and software control via smartphones and tablets. It can handle up to 4192 DMX channels and works with industry-standard DMX and Artnet lighting protocols, enabling easy integration

into existing production environments and lighting rig.

"LightShark is changing the lighting landscape by offering an incredible range of features at an exceptionally low price point," Vila adds. "LightShark's software is very advanced and our developers are constantly working to ensure that we give our customers an excellent return on their investment."

PALM Sound & Light Summit

FOCUSED SESSIONS

- ◆ **WAVESLIVE** eMotion LV1
 - Revolution in Live Sound Mixing
- ◆ Introduction to Dante Audio Networking
- ◆ Noise Pollution Control Killing Music
- ◆ Room Tuning and Optimization
- ◆ Atmos & Studio Design
- ◆ Sound Design and Electro Acoustics for Entertainment Install venues
- ◆ Dynamic Processors Demystified
- ◆ Analysis Paralysis Today: Recording Studio Technology
- ◆ Workshop on Loudspeaker Arrays & Subwoofer Configurations

*Conference Schedule is subject to change

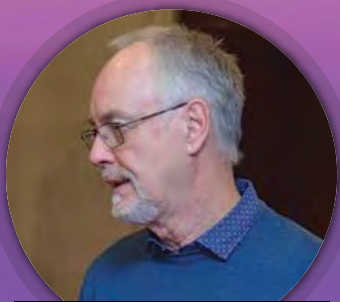
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ITS GETTING HOT!



Big Round of Smiles & Congratulations to the entire Event Industry. A whole uneventful year for us event guys to go about our businesses and do what we love and make everybody happy around us.

Uneventful? Sure. One whole year of NO disruptions of any kind. No fears or calamities get people thinking if they should hold an event or not. The GST regime has more or less settled. In general - systems for trucks to move about are in place and equipment gets to where it supposed to be in time.

Our Event guys are distributing themselves to exhibitions in all corners of the world. Tie-ups, associations and announcements of new equipment hitting our shores have now become common.

Even hotels and other event spaces are waking up to technological advancements and incorporating space to hand technical equipment.

Instances where truss systems being suspended from the roof are reported. Cable Management and access are actually being considered by architects. Even Console rooms are beginning to be partitioned out in some forward thinking halls.

Isn't That fantastic. Here's a call and a prayer that all of this continues at an even faster space.

I sincerely hope our Industry responds positively and embraces these changes to make all our lives easier. Finally To Create Better shows.

As this was a fledgling industry - I really do not know of any professional house that was devoted to designing the space and specifying equipment that would be installed into these spaces.

Architects may have created space for speakers or trusses etc. But sadly some detail was missing or some tiny impracticality crept and that hampered a part of the exercise. Hey - No Blame here. Let's all put it down to teething troubles that all of us learnt from. Architects and Engineers have had to become more sensitive to our needs, and I hope our industry responds with understanding the pressures and compulsions they

are under.

The Best news is that a few lucky early starters have actually landed jobs as facility managers at these new places and I am sure they will bring their 'Road Experience' and facilitate more complex shows loaded in and out more efficiently and safely.

Sadly we had seen a number of accidents within our industry and a large number of us had turned cynical as no knee-jerk responses were seen and fair practices mandated.

Turns out that the people in charge just did not understand our unique industry. Our Fire Brigades and Municipal officers knew their jobs, but in the limited exposure they had to our industries unique issues they struggled to adapt principals.

Fortunately that is changing. As our shows are becoming bigger and

dors learnt and accepted each others issues and by end of day a draft code was installed. It has since been implemented. of course there are sticking points on both sides - getting 100% compliance In India - with our loose habit will take time.

But the process has begun and by and large both parties are working together well.

Let the cooperative times roll! Be on the road to be the Hot Space that everybody wants a slice of.

Back to what makes us the Place to be.

In our nation of billion plus people we hear and see the rising middle class. Stepping out of their homes and setting out for new frontiers.

We are seeing a huge number of the copy cat malls and public spaces coming up around us. some do

those be fit into Malls, Sheds, Factories that were built for a bygone era and now are open to be reused as a LIVE Gathering Space?

If and this is a Big If - the idea does catch on - do you see the benefit it has for us? It Could Explode.

It just needs one guy to get the equation right. There is masses of talent around the country who will fight for the right to be on that stage.

That can only be a great opportunity for our young people to express themselves and find a path in the confusing times we live in.

Get the talent out of the Studios and in front of the Live audience. After staring at the screens I bet it will be a human need to be in public where we can experience human beings and share stories in a fun environment.

Retaining human connection is a basic human need. Without getting too cerebral - I have a feeling that the more we withdraw behind our screens - the more we will need to step away from it to look for entertainment in our leisure times.

Hope I have given you something to think about as the heat sets in around our country.

As temperatures climb up to around 40 Degrees - think of the business opportunities it creates to get a large population with money in their pockets to cool off.

We Are Hot, Guys! Capitalise on it.

.....
(The views expressed by the author are his own personal comments and the magazine does not subscribe to them).

“I hope that everybody understands that all of us have a role to play. We must work with the authorities to install firm and fair guidelines and we have to comply with the rules as best we can.”

we are travelling all over the world - our event professionals are getting exposed to the best of the west and I am so glad to see them stand up and ask - 'If we can do it there, Why Not here?'

Progress may be slow but it is happening. Those sad accidents are being studied and a firm resolve to prevent them happening again is definitely at the back of everybody's mind.

I hope that everybody understands that all of us have a role to play. We must work with the authorities to install firm and fair guidelines and we have to comply with the rules as best we can.

I know of at least one case where an event venue created a set of draconian rules, which the event industry rose up against loudly. I am glad that cooler heads prevailed and in a few days a cool and happy meeting was arranged - both venue and ven-

amazingly well. Some sparkle in the first few months and then fizzle out.

The Good news is that the ones who are doing well are breaking records. It seems the ones that are fizzling out offer nothing unique to bring people back. Initially Malls had anchor stores to attract people. But in the day of online sales - Do Malls have a future?

That's for people more qualified than me to answer. What I do notice is that the demand to see our Internet Hero's in a live environment seems to be rising. And Internet Heroes have both a local following as well as a national footprint.

Could it be - That what attracts crowds to come together will be the need to see stars created by the Net - Live. Doing what they do best.

Singing and dancing - Sure. But How long before some version of the TV talk show / Reality show goes LIVE. Is that a farfetched idea ? Could



SPEAKER SYSTEM
VXC SERIES F

Recommended Applications



Retail Store



Restaurant / Cafe



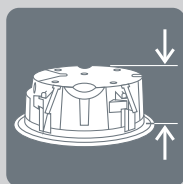
Hotel Lobby

Smart Design for Safer, Faster Installation



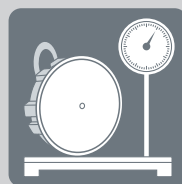
Hi-Z or Lo-Z

Both high-impedance and low-impedance connections are supported, and speaker wattage can be easily switched even after installation.



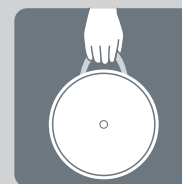
Low Profile

Reduced physical depth allows installation in ceilings where space is limited.



Lightweight

Reduced weight increases installation flexibility while lessening the burden on installation personnel.



Portable

A built-in carrying band not only makes the speaker easy to carry around, but also increases safety when working on a stepladder.



Secure

An anti-drop tab mechanism securely holds the speaker in place so that the installation can proceed safely and efficiently.



Fast

Double threaded screws used for the speaker clamp mechanism allow the clamps to be tightened twice as fast as conventional screws.



Streamlined

The supplied speaker grilles are firmly and elegantly held in place by powerful magnets. An anti-drop wire is also included.



Paintable

The supplied grilles can be painted any color to match interior decor.

POWER AMPLIFIER

MA/PA SERIES

MA2030 / PA2030 / MA2120 / PA2120

POWER AMPLIFIER

MA2030



POWER AMPLIFIER

MA2120



POWER AMPLIFIER

PA2030



POWER AMPLIFIER

PA2120

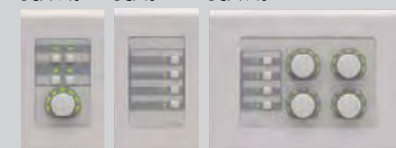


Yamaha DSP Features for Enhanced Music and Mic Operation



Digital Control Panel DCP series

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US standardized size models

DCP1V4S DCP4S DCP4V4S



EU standardized size models

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RECORDINGS TO RECORD

The Bollywood studio industry has enormously changed in the last decades in terms of recording, mixing and mastering from sad, romantic classic Hindi ballads to energizing dance hits and modern party songs. Among a great variety of the work done in various studios in the year gone by, **PT** has listed some of the popular Bollywood tracks appreciated by a large audience.

Bom Diggy Diggy **Sonu ke Titu ki Sweety**

Mix & Mastering Engineer: Eric Pillai
Asst. Mixing Engineers: Michael Edwin Pillai & Lucky

Future Sound of Bombay

Morni Banke **Badhaai Ho**

Mixing & Mastering Engineer: Eric Pillai
Asst. Mix Engineer: Michael Edwin Pillai

Future Sound of Bombay

Naina Da Kasoor **Andhadun**

Recording Engineer: Abhishek Sortey & Urmila Sutar
Asst. Recording Engineer: Firoz Shaikh
Mixing & Mastering Engineer: Shadab Rayeen,
Asst. Mixing Engineer: Abhishek Sortey & Dhananjay Khapekar

AT Studios & New Edge

Kar Har Maidaan Fateh **Sanju**

Mixing Engineer: Steve Fitzmaurice
Asst. Recording Engineer: Urmila Sutar
Vocals & Live recorded Engineer: Kittu Myakal

Soundideaz Studio

Khalibali **Padmaavat**

Recording, Mixing & Mastering Engineer: Tanay Gajjar

Wow & Flutter Studio

Ghoomar **Padmaavat**

Recording, Mixing & Mastering Engineer: Tanay Gajjar
Asst. Recording, Mixing & Mastering Engineer: Rupak Thakur

Wow & Flutter Studio

Aaj Se Teri **Padman**

Recording Engineers: Abhishek Sortey & Urmila Sutar
Asst. Recording Engineer: Firoz Shaikh
Mixing Engineer: Shadab Rayeen
Asst. Mixing Engineer: Abhishek Sortey & Dhananjay Khapekar
Mastering Engineer: Donal Whelan

A T Studios, New Edge and Mastering World

Baba Bolta Hain Bas Ho Gaya **Sanju**

Recording Engineer: Kittu Myakal
Asst. Recording Engineer: Urmila Sutar
Mixing Engineer: Steve Fitzmaurice

Soundideaz Studio

Kamariya **Stree**

Mixing & Mastering Engineer: Eric Pillai
Assistant Mixing Engineer: Michael Edwin Pillai

Future Sound of Bombay

Mere Naam Tu **Zero**

Recording Engineer: Vijay Dayal
Mixing Engineer: Vijay Dayal
Asst. Mixing Engineer: Chinmay Mestry
Mastering Engineer: Donal Whelan

YRF Studios, Soundideaz Studio, Hafod Mastering (Wales)

Ae Watan **Raazi**

Music Composer: Shankar Ehsaan Loy
Co-Produced: Tubby
Recording Engineer: Abhay Rumde assisted & Sreejith Padmakumar
Mixing Engineer: Vijay Benegal
Asst. Mixing Engineer: Ameya Jichkar
Mastering Engineer: Donal Whelan

Hafod Mastering, Masteringworld, UK & Sound Ideaz, Purple Haze Studios

Aao Kabhi Haveli Pe **Stree**

Mixing & Mastering Engineer: Eric Pillai
Asst. Mix Engineer: Michael Edwin Pillai

Future Sound of Bombay

- Top Film Tracks - Album
- Sound Engineer
- Recording/ Mixing / Mastering Studio



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Mixing & Mastering Engineer: Eric Pillai
Asst. Mixing Engineers: Michael Edwin Pillai & Lucky

Future Sound of Bombay

Tareefan Veere Di Wedding

Mixing Engineer: Badshah & Aditya Dev
Mastering Engineer: Aditya Dev

Aditya Dev Studio

Chogada With Lyrics Loveyatri

Mixing & Mastering: Eric Pillai
Asst. Mixing Engineer: Michael Edwin Pillai

Future Sound of Bombay

Ek Do Teen Bhaagi 2

Mixing & Mastering Engineer: Eric Pillai
Asst. Mixing & Mastering Engineer: Michael Edwin Pillai

Future Sound of Bombay

Namo Namu Kedarnath

Recording Engineers: Abhishek Sortey & Urmila Sutar
Asst. Recording Engineer: Firoz Shaikh
Mixing & Mastering Engineer: Shadab Rayeen,
Asst. Mixing & Mastering Engineer: Abhishek Sortey & Dhananjay Khapekar

A T Studios Mumbai & New Edge

Lae Dooba Aiyaary

Mixing & Mastering Engineer: Shadaab Rayeen
Recording Engineer: Manasi Tare (Supervised by Shantanu Hudlikar)
Asst. Mixing Engineers: Abhishek Sortey and Dhananjay Khapekar

New Edge, Yash Raj Studios

Suraiyya Thugs of Hindostan

Recording Engineer: Vijay Dayal, Chinmay Mestry, Shantanu Hudlikar, Abhishek Khandelwal, Manasi Tare
Mixing Engineer: Vijay Dayal
Mastering Engineer: Donal Whelan

Mastering World Wales & YRF Studios

Bhare Bazaar Namaste England

Mixing & Mastering Engineer: Aditya Dev, Shadab Rayeen

New Edge

Padmaavat Nainowale Ne

Recording, Mixing & Mastering Engineer: Tanay Gajjar
Asst. Recording, Mixing & Mastering Engineer: Rupak Thakur

Wow & Flutter Studio

Aankh Marey Simmba

Mixing & Mastering Engineer: Eric Pillai
Asst. Mixing Engineer: Michael Edwin Pillai

Future Sound of Bombay

Naino Ne Baandhi Gold

Recording Engineer: Rahul Sharma
Mixing Engineer: Aditya Dev
Mastering Engineer: Eric Pillai

AMV Studios

Aashiq Banaya Aapne Hate Story IV

Mixing & Mastering Engineer: Eric Pillai
Asst. Mixing Engineers: Michael Edwin Pillai & Lucky

Future Sound of Bombay

Mera Wala Dance Simmba

Recording Engineers: Kittu & Sanjay
Mixing & Mastering Engineer: Shadab Rayeen
Asst. Mixing Engineer: Abhishek Sortey, Dhananjay Khapekar

New Edge, Soundideaz and Ren Raga studios

Tera Yaar Hoon Main Sonu Ke Titu Ki Sweety

Mixing & Mastering Engineer: Shadaab Rayeen
Recording Engineer: Zafar Ansari
Asst. Mixing Engineer: Abhishek Sortey and Dhananjay Khapekar

New Edge, Rochak Kohli Music Studio

Nazar Na Lag Jaaye Stree

Mixing & Mastering Engineer: Eric Pillai
Asst. Mix Engineer: Michael Edwin Pillai

Future Sound of Bombay

Dhadak Dhadak

Recording & Mixing Engineer: Vijay Dayal
Asst. Mixing Engineer: Chinmay Mestry

YRF Studios

Dilbar Satyameva Jayate

Dubbing Engineer: Surajit Ghosh Mazumdar
Mixing & Mastering Engineer: Eric Pillai
Asst. Mixing Engineer: Michael Edwin Pillai

Future Sound of Bombay

Zingaat Dhadak

Recording & Mixing Engineer: Vijay Dayal
Asst. Mixing Engineer: Chinmay Mestry

YRF Studios

SERATO INTRODUCES STUDIO, NEW MUSIC-MAKING SOFTWARE

Serato has launched a new music-making software called **Studio**.

Currently in public beta, Serato Studio has a similar GUI and feel



to Serato DJ including coloured waveforms to show the audio content of a sample at a glance. Studio reportedly also uses a DJ-style mixing interface with two vertical faders, three-band EQ and gain controls. The main concept is based around keeping every sample in time and in key – using Serato's famous Pitch'nTime algorithm, any

sample you load will automatically be key- and tempo-shifted to match the project you're working on.

Samples and cue points within them are triggered using MIDI clip-style programming and there are tonnes of built-in FX and MIDI presets to get you started on your drum programming.

Users can also drop in their own VST and AU plugins, or stem out their work to move it to another DAW for more advanced features and mixing. Release date and pricing are forthcoming but you can sign up for the beta here. Earlier this year SoundCloud and Serato detailed a new partnership to stream the music-hosted service directly into the DJ software.

BPM SUPREME LAUNCHES MUSIC DISCOVERY APP FOR DJS

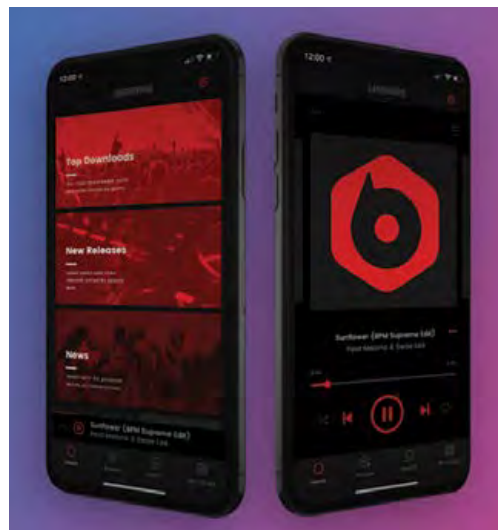
BPM Supreme has announced its new mobile application, the **BPM Supreme mobile app**. Alongside features that match the record pool website, the app offers tools that will help to redefine the way DJs discover music.

in the app, but they'll also have access to stream curated sets and our entire HQ music library from anywhere," said **BPM Supreme CEO and founder**, Angel "A-Rock" Castillo.

BPM Supreme has one of the largest libraries of downloadable

audio and video files built specifically for DJs. Now all of that content can be found neatly packaged within an easy to use, beautifully designed app. Users can browse new releases and top downloads, discover valuable content like exclusive edits and remixes, become inspired by new Curated Sets, and read industry news and headlines, all while listening to high quality audio on the go.

While you need a paid subscription to BPM Supreme to get unlimited access to the app, non-members can also stream, listen to audio, and discover new music.



"Our app is going to revolutionize the way that DJs search for music. Not only will they find everything they already love about BPM Supreme

RELOOP INTRODUCES ELITE

Reloop's new **ELITE** - a professional DVS mixer for Serato DJ Pro, reportedly developed in close cooperation with international turntable artists. Due to the combination of a performance-oriented layout and powerful features, ELITE allows users to fully realize their DJ potential. Additionally, ELITE comes with two Serato control records with NoiseMap technology.

ELITE comes equipped with a powerful DUAL 10 In/Out USB 2.0 Audio Interface, which offers outstanding sound characteristics in 24-bit resolution. Two computers can be connected at the same time via both USB ports. This way a seamless transition from one DJ to another during performance becomes as easy as possible. In the battle



mixer's center, users find the ergonomically designed browse section for efficient one-handed control.

It also has two OLED displays which shows real-time information regarding effects, BPM, beat parameters and setup menu.

Each deck consists of a separate loop section which can be controlled intuitively. Due to the sturdy construction of robust metal and high-quality control elements, such as the screwed metal potentiometers, ELITE is built and ready for rough daily life. The two high-retention USB ports guarantee a safe connection and offer protection against unwanted signal loss. The surface is processed with a hard-wearing finish, which is especially resistant against scratches and is finished in a timeless deep metallic black.

MIXVIBES UNVEILS CROSS DJ 4 WITH NEW CUSTOMIZABLE INTERFACE

Mixvibes has announced the launch **Cross DJ 4**, the latest version of its Mac and Windows DJ software.

"As a pioneering DJ software, we wanted to release the most user-friendly upgrade of our flagship software as we could. Cross DJ 4 is the result of several month of

a new script technology named Maquillage.

Feature improvements

3 audio effects synchronized per player; Users can create their own effect with the Tweaker; Mix Music from Soundcloud; Autoplay improvements with many powerful



hard work from our team to push it further than any version before." States, Mixvibes.

New simple & intuitive UI

Cover view collection, Parallel Waveform for the 4 players, Suitable for tactile, UI customizable with

transitions; New analyse to get the intro; outro & the best track parts; Master clock & Ableton link; Attach any midi controller with the midi learning; New remote app for

iOS & Android.

Collection improvements

Track match & track playlist panes; Import / Export from most DJ softwares : Rekordbox, Serato DJ, Traktor and Virtual DJ. Export a universal USB flash drive.

PIONEER'S REKORDBOX 5.4.4 BETA

Pioneer DJ has announced a public beta for **Rekordbox 5.4.4**. The update includes the ability for DJs to download track analysis data generated by other Rekordbox users

tracks for things like metadata and waveforms.

Conversely, If the data doesn't exist for a particular track that users have, Rekordbox analyses it and then



from Pioneer DJ's servers, which the company says shortens the time it takes for Rekordbox to analyse

uploads it to Pioneer DJ's servers automatically, making it available for other users to download.

TRAKTOR LAUNCHES PRO 3.1

Native Instruments has announced the launch of its **Traktor Pro 3.1**. The new waveform views allow users to display track views and remix decks in parallel mode, making it easier

view for preparing your sets, making it easier to sort cue points, loops and make any beatgrid adjustments. NI have also added the ability to use the new Kontrol S4 MKIII as



to align peaks and troughs in the waveform of tracks and samples, similar to Serato and Pioneer DJ's rekordbox.

There's also a new single deck

a standalone mixer via a firmware update. This allows users to use the S4 without a laptop, with the EQs and filter working with any audio source.

SERATO DJ RELEASES PRO 2.1.1

Serato has just launched **Serato DJ Pro 2.1.1**, the latest version of the app that includes the Serato TR-Sync feature. This lets Serato DJ sync tempos with external Roland drum machine hardware such as the TR-8S, TR-8, TR-08 and TR-09, allowing you to layer percussion and drum grooves that are automatically beatmatched while users DJ.

The update also includes the ability to remap controls in Official Serato Accessory (OSA) kit such as the Novation Dicer and Reelap Neon, plus the ability to combine and use two different performance pad modes simultaneously. Finally, Serato DJ Pro 2.1.1 also adds the Reelap RP-8000Mk2 as an Official Serato Accessory, states Serato.



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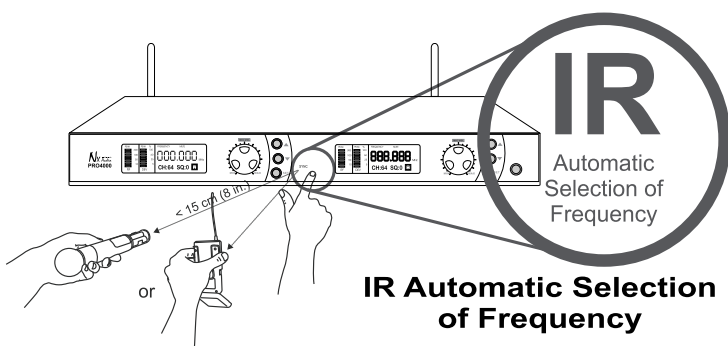
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Neumann's NDH 20 closed-back studio headphones deliver excellent isolation with the linear frequency response, solid stereo imaging, and outstanding resolution you expect from a Neumann monitor. Featuring circumaural memory foam ear pads designed for superior isolation and exceptional comfort during long listening sessions, NDH 20 headphones are perfect for any critical monitoring or mixing task, even in noisy environments.

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