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THE AUDIO ENGINEERING SOCIETY



BULLETIN

FEBRUARY 2014

2013-2014 AES TORONTO EXECUTIVE

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Presentation

Musical Production in the Flow of Technological Evolution

Martha de Francisco

date	Tuesday, 25 February 2014
time	7:00 PM
where	Ryerson University RCC 204, Eaton Theatre, Rogers Communications Building 80 Gould Street, Toronto, ON <i>Corner of Gould and Church, east of Yonge St (Dundas Subway)</i>
	Pre-Meeting "Dutch Treat" dinner 5:00 pm at the Pickle Barrel (corner of Edward and Yonge, just north of Dundas, in the Atrium)
	<i>For parking info and map, goto www.ryerson.ca/parking/</i>

PRESENTATION

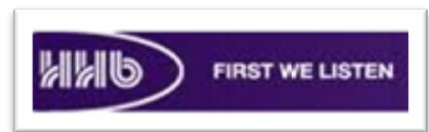
Music Production in the Flow of Technological Evolution

A massive expansion of technology has taken place in the last decades. Like so many aspects in our contemporary world, music recording and production have been taken by storm by the digital revolution. Advanced technologies and alternative distribution models are shaping a new world of music capture and enjoyment.

This workshop aims to present an overview of the current state of music production in the Age of Information. A broad range of topics will be touched including discussions on varying production techniques for music recording, reflections on sound quality and new distribution avenues, considerations on digital production tools and practices for musicians, engineers and producers as well as views on changing revenue models in the recording industry. Case studies will be presented, with music examples, illustrative images and unequivocal charts.

Audio Playback System courtesy HHB Canada

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BIOGRAPHY

Martha de Francisco is a record producer and recording engineer specializing in Classical music. She is a professor for Sound Recording at McGill University in Montreal, a frequent lecturer at international audio conferences and a regular judge of student recording competitions.

An internationally acknowledged leader in the field of sound recording and record production, she has over 30 years of experience in the production of high-quality recordings and a unique international career as record producer of some of the most prominent artists of our time, such as Alfred Brendel, Jessye Norman, Simon Rattle, the orchestras of Vienna and Philadelphia, and the Bayreuth Festival.



A graduate from the renowned Tonmeister program at the Musikhochschule Detmold, Germany, Martha was one of the pioneers of digital recording and editing in Europe during the 1980s. On staff as producer/engineer/editor with Philips Classics, she developed long lasting working relationships with many distinguished artists.

Martha de Francisco is appointed as Associate Professor at the Schulich School of Music of McGill University and a member of the Centre for Interdisciplinary Research in Music Media and Technology CIRMMT. Current research interests include music recording with virtual acoustics, studies on critical listening and the aesthetics of recorded music.



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