

AES Booth #226

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George Massenburg Relies On JBL Studio Monitors

Patty Loveless, Livingston Taylor projects completed using JBL LSR6300 Series.

NEW YORK, New York – Multi-GRAMMY® Award-winning producer/engineer George Massenburg, who is world-renowned for his contribution to studio design, signal processing, and legendary projects with Linda Ronstadt, Randy Newman, Lyle Lovett, The Dixie Chicks, Earth Wind and Fire, chose JBL LSR6300 Series studio monitors for his recent projects. Patty Loveless' *Mountain Soul II* and Livingston Taylor's forthcoming release were mixed at Massenburg's studio using two LSR6328P 8-inch bi-amplified studio monitors and the LSR6312SP 12-inch powered subwoofer.

"They're really competent monitors, well-powered, linear, great, and all the JBL technology has been brought to bear to give well-balanced dispersion," Massenburg comments. "I listened to them in a bunch of different positions and compared them to other speakers I had been using, and as a speaker I can depend on in any number of circumstances, these really deliver."

The JBL LSR6300 Series monitors incorporate patented dual-drive transducers, capable of delivering very high SPL and flat response at all listening levels. Using Linear Spatial Reference design criteria, JBL takes 70 measurements, 360 degrees around the speaker providing 1200 times the data of a single on-axis



George Massenburg mixed recent releases by Patty Loveless and Livingston Taylor using JBL LSR6300 Series studio monitors. Photo courtesy of George Massenburg.

measurement. Using this data, JBL designs critical components of all LSR6300, 4300 and 2300 series monitors to deliver very neutral response in a broad range of acoustic conditions. Going a step further JBL incorporates its acclaimed RMC™ Room Mode Correction system that compensates for the low frequency issues in acoustically less-than ideal spaces.

Having heard the LSR6300 Series in several settings, George chose them for his latest projects. "They were around [John McBride's Nashville-based] Blackbird Studios. For the past six months or so they've been in my studio as my main stereo monitors. They're neutral in any circumstance I've heard them in. You get use to them in about six seconds flat. And then they disappear. And your listening to music, you're not listening to speakers."

As Adjunct Professor of Music Technology at McGill University in Montreal and Berklee College of Music in Boston, Massenburg dedicates a significant portion of his time to sharing his experience and knowledge with audio students. When asked his priorities for equipment in the control room, he stresses the importance of investing in high-quality studio monitors. "Our professional recommendation as educators is, your first priority in any situation is hearing what you've really got," he said. "Monitors are the critical link and even more critical in a home production situation. No matter how much money you've spent on your other equipment, if you can't hear, you're going to make the wrong decisions, and it doesn't matter what you're putting down on disc." Specifically on his JBL LSR6300 Series monitors, Massenburg comments: "I feel like I'm listening to the music, not the speakers. You can't spend 'too much' on monitors that work this well."

More information at www.jblpro.com/LSR



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