



**prolight + sound
Hall 4.1 – Stand C 30**

- ▶ Free participation
- ▶ No registration required

Wednesday	Thursday	Friday	Saturday
10:00 Singing on stage and in the studio Annette Marquard A	10:00 Finding the ideal mic of a lifetime? Rainer Stemmermann E	10:00 Singing on stage and in the studio Annette Marquard A	10:00 Finding the ideal mic of a lifetime? Rainer Stemmermann E
10:45 Recording vocals – Optimizing the sound* Nils Hahmann B	10:30 Avoiding droning noises – Acoustics & studio design Peter Maier J	10:45 Recording vocals – Optimizing the sound* Nils Hahmann B	10:30 Avoiding droning noises – Acoustics & studio design Peter Maier J
11:30 The art of the Foley artist Dieter Hebben C	11:15 The art of the Foley artist Dieter Hebben C	11:30 Avoiding droning noises – Acoustics & studio design Peter Maier J	11:15 The art of the Foley artist Dieter Hebben C
12:15 From live recording to band demo* Nils Hahmann D	12:00 Vocal technique for jazz, funk, rock & soul Annette Marquard H	12:15 From live recording to band demo* Nils Hahmann D	12:00 Vocal technique for jazz, funk, rock & soul Annette Marquard H
12:45 Finding the ideal mic of a lifetime? Rainer Stemmermann E	13:00 The TLM 103D in the digital home recording studio* Nils Hahmann G	12:45 Finding the ideal mic of a lifetime? Rainer Stemmermann E	13:00 The TLM 103D in the digital home recording studio* Nils Hahmann G
13:15 The art of the Foley artist Dieter Hebben C	13:45 Trumpets & brass in the studio and on stage* Nils Wülker I	13:15 The art of the Foley artist Dieter Hebben C	13:45 Singing on stage and in the studio Annette Marquard A
14:00 Miking a modern choir (live & in the studio) Rainer Stemmermann F	14:30 Singing on stage and in the studio Annette Marquard A	14:00 Miking a modern choir (live & in the studio) Rainer Stemmermann F	14:30 Recording vocals – Optimizing the sound* Nils Hahmann B
15:00 The TLM 103D in the digital home recording studio* Nils Hahmann G	15:15 Recording vocals – Optimizing the sound* Nils Hahmann B	15:00 The TLM 103D in the digital home recording studio* Nils Hahmann G	15:15 The art of the Foley artist Dieter Hebben C
15:45 Vocal technique for jazz, funk, rock & soul Annette Marquard H	16:00 The art of the Foley artist Dieter Hebben C	15:45 Vocal technique for jazz, funk, rock & soul Annette Marquard H	16:00 Optimal studio monitoring Do you hear what you get? ^E Andrew Goldberg K
16:30 Trumpets & brass in the studio and on stage* Nils Wülker I	16:45 Miking a modern choir (live & in the studio) Rainer Stemmermann F	16:45 The art of the Foley artist Dieter Hebben C	16:30 Miking a modern choir (live & in the studio) Rainer Stemmermann F
17:15 Avoiding droning noises – Acoustics & studio design Peter Maier J	17:30 From live recording to band demo* Nils Hahmann D	17:30 Optimal studio monitoring Do you hear what you get? ^E Andrew Goldberg K	17:15 From live recording to band demo* Nils Hahmann D



* If desired, in English as well as German
^E Workshop in English



Annette Marquard Singer, vocal coach & author

In addition to her classical vocal training, Annette Marquard is also a trained respiratory therapist. She is a lecturer for pop music, voice, speech and song and heads the vocal department of the Mannheim pop academy. She demonstrated her knowledge in practice in her band (support act for W. Houston, E. Ramazotti and E. John), and as background singer for Xavier Naidoo, Sabine Settlur and Sarah Connor. She recently published her book "Vocal Practice".



Peter Maier Acoustics expert

Peter Maier is the founder and manager of the studio planning office HMP Architekten + Ingenieure / concept A in Munich, which is responsible for the studio and sound room acoustics and design for many well-known studios such as Teldex, Bavaria Film, Blackbird Music, ARRI, Elektrofilm and many others. Mr. Maier is the author of the "studio acoustics" series in the trade journal Sound&Recording, and for more than ten years has been a lecturer in acoustics and studio design at the SAE Institute in Munich and Stuttgart.



Rainer Stemmermann Specialist in modern choral music

Rainer Stemmermann, a graduate singer, pianist and producer, is an expert in the field of choirs and choral productions for jazz, pop and gospel music. He has gained his expertise during many years of experience as a teacher, choir leader, choir coach, singer and producer. He is currently primarily involved in realizing an international choir project for Capital of Culture 2010, and in writing a book on the subject of choral improvisation.

A

Singing on stage and in the studio Annette Marquard

On stage

- Concert preparation: How do I plan and organize an appearance?
- Live performance – The singer and the stage
- The stage and its pitfalls – Preparation and problem avoidance

In the studio

- Planning, preparation and objectives of a studio session
- Workflow – How can I get the best out of the voice?
- Recording and its pitfalls

B

Recording vocals – Optimizing the sound*

Nils Hahmann

- Transistor or tube? Which microphone sounds better?
- How do I set up the microphone correctly?
- What is the function of the switches on the microphone?
- Why can some microphones be controlled remotely?
- Which directional characteristic is the right one?
- Should I use compression at the time of recording?
- Should I use filters when recording?

C

The art of the Foley artist Dieter Hebben

Dieter Hebben demonstrates the art of the Foley artist with the aid of live examples. Dieter Hebben will show trade fair visitors their individual acoustic body language, in the form of footsteps and movement noises. Since the subtlest nuances are involved here, a perfect combination of know-how and recording technology is required.

The attention of participants will also be drawn to unusual noises:

What is the source of the mysterious creaking noise? Why do I hear the sound of wind in the trees indoors?

G

The TLM 103 D in the digital home recording studio*

Nils Hahmann

- How do I get the original Neumann sound onto my hard disk?
- What advantages are offered by a digital microphone for a home recording studio?
- What can the digital microphone TLM 103 D do?
- Does a digital microphone cause additional latency?
- How can I process the signal during recording? (precompression and filtering?)
- How can I integrate a digital microphone into my studio?

H

Vocal technique for jazz, funk, rock & soul Annette Marquard

History of the voice in popular music

- From Neumen to patterns
- Song from ancient times to the present

Sustaining a tone

- Breathing techniques in pop music
- Impulse and condition

How is a tone generated?

- From the larynx to the microphone
- Anatomy and instrument science, healthy and unhealthy singing, vowels and consonants, intonation

Vocal sound – Sounds in pop music

- Changing the register and position – belting – speech level singing
- Effects with the voice

I

Trumpets & other brass instruments in the studio and on stage*

Nils Wülker

- Physical characteristics of trumpets and recording technology requirements
- Sound esthetics
- Choice of microphone
- Condenser mic or dynamic mic?
- The right position
- Live sound
- Additional signal processing (reverb, EQ, compression)

Workshops 2008

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Nils Hahmann
Audio engineer

Nils Hahmann records rock, jazz and classical music live and in the studio. Following studio work with music and radio plays, he worked as a product specialist for Digidesign. He has extensive experience with miking and high-end digital audio technology, and in addition to his activities as an audio engineer he now also works as a Pro Tools trainer and studio planner.



Heinrich-Dieter Hebben
Sound designer & audio artist

Heinrich-Dieter Hebben has worked for many years as a freelance sound designer and audio artist. As a musician he received a scholarship from the German-French youth exchange program to study at the Ecole Nationale Supérieure des Beaux-Art, Paris. He also received a scholarship from the Study program for German-Japanese cultural exchange in North Rhine-Westphalia and scholarship from the Film foundation of NRW for further education as a Foley artist.



Andrew Goldberg
Loudspeaker specialist

Andrew Goldberg has been involved with loudspeakers and high-end audio for the past two decades. His multifaceted skills and expertise extend from measuring studio rooms to holding seminars for industry professionals. Goldberg's workshops are clear and understandable enough for beginners, while providing valuable insights even for experienced pros.



Nils Wülker
Jazz trumpeter & producer

Nils Wülker has studied jazz trumpet and composition, has published four albums under his own name, and as a producer has worked for Sony BMG, Bayerisches Fernsehen (Bavarian television) and his own label, EAR TREAT music. His band has appeared at almost every jazz festival in Germany. In his own studio he also works as a studio musician for Ute Lemper among others.

Moderators

D

From live recording to band demo*
Nils Hahmann

- How can I create a good band demo at a reasonable cost?
- Can a demo be made from a live concert recording?
- Stereo miking, or the use of single microphones?
- Different stereo techniques: AB, XY and others
- Omnidirectional or cardioid?

E

Finding the ideal mic of a lifetime?
Rainer Stemmermann

- Why we hear better than we see
- What should I pay attention to in a microphone comparison test?
- How can I tell if a microphone is suitable for me?
- How much should a microphone cost?
- What can and cannot be achieved by signal processing?
- What if I can only afford one microphone?

F

Miking a modern choir (live & in the studio)
Rainer Stemmermann

- When should the sound of a choir on stage be amplified?
- Examples of different miking for choirs and vocal ensembles
- Possibilities and limitations of various solutions
- Implications for production planning
- Choir recording in the studio: What possibilities are helpful?
- Which type of miking for which sound? (various examples)
- Tips & tricks

J

How to handle droning resonances – Acoustics and studio design
Peter Maier

- Why shouldn't I mix in my living room?
- Why do some rooms have "good" acoustics while others have "bad" acoustics?
- What can I do to improve the acoustics in my room?
- Can't I also achieve the same result with an EQ?
- What about multiple channels?

K

Optimal studio monitoring
Do you hear what you get? ^E
Andrew Goldberg

- Why are good monitors still important in the iPod era?
- Do I need a subwoofer?
- How should the loudspeakers be positioned and calibrated?
- Stereo: Why is 2.1 not the right solution?
- Multi-channel: What formats are usual?
- What standards and recommendations are there?
- How should the loudspeakers be set up?