



NEUMANN.BERLIN

►► THE MICROPHONE COMPANY

Hall 4.1 - Booth C30



At this prolight & sound Neumann offers an extensive seminar program. Musicians from the Flying Pickets, the live and studio guitarist Markus Wienstroer, vocal trainer Billi Myer, studio operators and audio engineers, and specialists from the Neumann company will explain many secrets and tips in the field of “microphones and vocal and instrumental recording”.

The complete program, with details on all 32 workshops and the moderators, can be found here. Participation in the workshops is free of charge. Each workshop is 30 to 45 minutes long.

You have the questions ...



	Wednesday	Thursday	Friday	Saturday
10	1 Language: G The studio, the mic and I Voice and singing tips	9 Language: G Recording acoustic guitars in the studio	17 Language: E Stage performance & technique	25 Language: G Singing in a band How should I take care of my voice?
11	2 Language: G Recording electric guitars in the studio	10 Language: G(E) The advantages of digital microphones	18 Language: G+E Live-Demo: Vocals in the studio and on stage	26 Language: G Recording acoustic guitars in the studio
12	3 Language: E Stage performance & technique	11 Language: E Vocal group technique & percussion Choosing a mic for the studio	19 Language: E Vocal group technique & percussion Choosing a mic for the studio	27 Language: E Optimal studio monitoring Do you hear what you get?
13	4 Language: G(E) The advantages of digital microphones	12 Language: E Optimal studio monitoring Do you hear what you get?	20 Language: G Recording electric guitars in the studio	28 Language: G(E) The advantages of digital microphones
14	5 Language: G+E Live-Demo: Vocals in the studio and on stage	13 Language: G Singing in a band How should I take care of my voice?	21 Language: G(E) The advantages of digital microphones	29 Language: E Stage performance & technique
15	6 Language: E Optimal studio monitoring Do you hear what you get?	14 Language: E Stage performance & technique	22 Language: G The studio, the mic and I Voice and singing tips	30 Language: E Vocal group technique & percussion Choosing a mic for the studio
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► Workshops held in: G = German, E= English, G(E) German, also in English on demand.

1 The studio, the mic and I
22 Voice and singing tips
 Billi Myer

- What does the singer expect from the studio, and what awaits the singer at the studio?
- Selecting the studio
- Planning a studio day
- How should I prepare for my first day at the studio?
- The mic, the singer's instrument
- How does a microphone feel?
- The personality of a mic
- How do I relate to the mic?
- Why is reverberation so important for recording? How much is too much?
- Monitoring headphones: Open or closed? One-ear listening or not?
- Optimal body posture
- Good preparation is half the battle
- What is the right order for singing the parts of a song?
- Sound comes before looks – shaping an expressive voice

7 Recording acoustic guitars
 in the studio
9 Markus Wienstroer

- 24**
- Selection and adjustment of the instrument
 - Position in the recording studio
 - Characteristics of different mics
 - Positioning and orientation of the mic
 - Stereo techniques
 - Impact of the guitar signal in the playback
 - Influence of the preamp
 - Optimal monitoring

2 Recording electric guitars
 in the studio
 Markus Wienstroer

- 16**
- 20**
- 31**
- Characteristics of different speakers/cabinets
 - Dynamic or condenser mic?
 - Positioning of loudspeaker cabinets
 - Influence of the mic orientation on the sound
 - Mixing with room microphones
 - Setting up the guitar amp
 - Recording with or without effects?
 - Monitoring for computer recording
 - Function of the guitar part in the mix

3 Stage performance & technique
 Andrea Figallo and Simon John Foster

- 14**
- 17**
- 29**
- How to enter the stage
 - How to use all of the available space efficiently
 - How to appear confident and in control even when you are utterly terrified
 - What microphone am I using?
 - What monitors am I using?
 - What do I want/need to hear?
 - Is "what I hear" what people hear?
 - The importance of the microphone technology

- How to connect with the audience
- How to phrase things in a natural way
- How to convince the audience that you believe in what you are singing

13 Singing in a band
 Survival-Tips for the voice and the vocalist
 Billi Myer

- 25**
- How can I recognize a singer-friendly band?
 - The attitude of fellow-musicians to the vocalist
 - Rehearsal strategies – What makes a good vocal sound?
 - The choice of microphone
 - Handling the microphone while singing and during breaks
 - Annoying feedback
 - Monitoring
 - Amplification and effects
 - The right volume
 - Preparing for a concert
 - Voice training tips
 - How can I prepare myself mentally for a concert?
 - On stage – What is different from a rehearsal?



We have the answers ...



Andrea Figallo
 Flying Pickets



Simon John Foster
 Flying Pickets



Billi Myer
 Vocal Coach & Author

Andrea Figallo and Simon John Foster of the Flying Pickets are members of what is probably the best-known a cappella group in Europe. In their own recording studios they are active as producers and recording engineers. The focus of their workshops includes special vocal techniques to simulate drum and percussion effects, aspects for choosing studio microphones, professional stage performance and the corresponding technical requirements.

has studied classical, rock and jazz singing and is a prize-winner of the German federal vocal competition. She taught at the colleges of music of Cologne and Hamburg and recently has been focusing particularly on writing books and acting as vocal coach for a wide range of styles for various labels.

Workshops 2007

8 Vocal group technique & percussion
Choosing a mic for the studio

11 Andrea Figallo and Simon John Foster

- 19** • Vocal technique for lead and backing vocals
- 30** • Close-up effects: airy sounds, breaths, frequencies
- Vocal bass singing
- Vocal Percussion showcase and microphone usage
- Demands on the microphone for vocal percussion
- The role of vocal percussion in contemporary a cappella groups
- Singing the drums or being the rhythmic vocal support for the song
- Which studio microphone for which performance ?
- Will one microphone do everything ?
- What makes a microphone special ?
- Why should I own my own microphone ?
- What difference can a microphone make to my performance ?

6 Optimal studio monitoring
Do you hear what you get?

12 Andrew Goldberg

- 23** • Why are good monitors still important in the iPod age?
- 27** • Do I need a subwoofer?
- How should loudspeakers be positioned and calibrated?
- Stereo: why is 2.1 a fallacy?
- Multichannel - What are the common formats?
- What are the standards and recommendations?
- How are the loudspeakers setup?

5 Live-Demo: Vocals in the studio and on stage
Billi Myer, Flying Pickets, Markus Wienstroer

15

- 18** • How can I tell if a mic is suitable for me?
- To use a tube or not – why do tube mics often sound better?
- 32** • The microphone as a creative medium
- Optimal vocal recordings under suboptimal conditions in the home recording studio
- Interactions among the musician, the microphone and the recording position
- How do I achieve that crisp, transparent vocal sound?
- How can I emphasize the vocals in the mix?
- Which processing should be done during recording and which in the mix?
- What can the audio engineer do so that the musician will feel comfortable?
- What can the musician do so that the audio engineer will feel comfortable?

4 The advantages of digital microphones
Martin Schneider (We./Th.) and Jürgen Breitlow (Fr./Sa.)

10

- 21** • What is a digital microphone?
- What are the advantages compared to analog microphones?
- 28** • Why can a digital microphones help to save costs?
- How do I connect a digital microphone to my recording system?
- What kind of solutions does Neumann offer therefor?
- What are the advantages compared to an USB microphone?
- How do I adjust the gain?
- How do I benefit from the internal signal processing and the peak limiter?
- How does the monitoring work?



Andrew Goldberg
Klein + Hummel

has been involved with loudspeakers and at the high end of the audio industry for two decades. He has wide ranging skills from practical studio calibrations, up to seminars to industry professionals. His workshops are always accessible for starters, yet provide valuable information even for seasoned professionals.



Markus Wienstroer
Studio/live guitarist

An extremely versatile session musician, he has many years of experience live and in the studio, including tours with Müller-Westernhagen, Percy Sledge and Christopher Cross. As well as producing e.g. in his own studio, he holds master classes and numerous workshops.



Martin Schneider
Neumann Staff

Martin Schneider and Jürgen Breitlow have worked for many years in the Development department of Neumann Berlin. They have a strong technical background combined with a practical orientation. Martin Schneider is responsible for the popular Neumann online forum.



Jürgen Breitlow
Neumann Staff

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