



# 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	<b>1</b> Language: G(E) How the voice functions How should I take care of my voice?	<b>9</b> Language: G+E Vocal Recordings in Practice (Live-Demo)	<b>17</b> Language: G The studio, the mic and I Voice and singing tips	<b>25</b> Language: G The art of finding the mic of your life The proper handling of microphones
11	<b>2</b> Language: G(E) Recording electric guitars in the studio	<b>10</b> Language: G(E) Recording acoustic guitars in the studio	<b>18</b> Language: G(E) Recording electric guitars in the studio	<b>26</b> Language: G(E) Recording acoustic guitars in the studio
12	<b>3</b> Language: E Vocal presentation Vocal group techniques	<b>11</b> Language: E Stage performance Vocal percussion	<b>19</b> Language: E Vocal presentation Vocal group techniques	<b>27</b> Language: G+E Vocal Recordings in Practice (Live-Demo)
13	<b>4</b> Language: G(E) Microphone do's and don'ts	<b>12</b> Language: G(E) Microphone do's and don'ts	<b>20</b> Language: G The art of finding the mic of your life The proper handling of microphones	<b>28</b> Language: E Stage performance Vocal percussion
14	<b>5</b> Language: G+E Vocal Recordings in Practice (Live-Demo)	<b>13</b> Language: G The studio, the mic and I Voice and singing tips	<b>21</b> Language: G(E) How the voice functions How should I take care of my voice?	<b>29</b> Language: G Psychological tips for the audio engineer The right way to handle the microphone
15	<b>6</b> Language: G The studio, the mic and I Voice and singing tips	<b>14</b> Language: E Vocal presentation Vocal group techniques	<b>22</b> Language: E Stage performance Vocal percussion	<b>30</b> Language: E Vocal presentation Vocal group techniques
16	<b>7</b> Language: G(E) Recording acoustic guitars in the studio	<b>15</b> Language: G(E) How the voice functions How should I take care of my voice?	<b>23</b> Language: G Psychological tips for the audio engineer The right way to handle the microphone	<b>31</b> Language: G(E) Recording electric guitars in the studio
17	<b>8</b> Language: E Stage performance Vocal percussion	<b>16</b> Language: G(E) Recording electric guitars in the studio	<b>24</b> Language: G(E) Recording acoustic guitars in the studio	<b>32</b> Language: G The studio, the mic and I Voice and singing tips

▶ Workshops held in: G = German, E= English, G(E) German, also in English on demand.

- 6** The studio, the mic and I
- 13** Voice and singing tips
- 17** Billi Myer
- 32**
  - 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
- 10** 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
- 16** Markus Wienstroer
- 18**
  - 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
- 31**

- 8** Stage performance
- Vocal percussion
- 11** Andrea Figallo und Simon John Foster

- 22**
  - 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
- 28**
  - Vocal Percussion showcase and microphone usage
  - The role of vocal percussion in contemporary a cappella groups
  - Demands on the microphone for vocal percussion
  - Singing the drums or being the rhythmic vocal support for the song
  - Audience participation
  - ... and a lot of live demonstrations

- 3** Vocal presentation
- Vocal group techniques
- 14** Andrea Figallo und Simon John Foster

- 19**
  - 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
- 30**

- Vocal technique for lead and backing vocals
- Close-up effects: airy sounds, breaths, ...
- Vocal bass singing
- Vocal percussion
- Demands on the microphone
- Microphone singing and monitoring
- ... and a lot of live demonstrations



*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. The focus of their workshops includes special vocal techniques to simulate drum and percussion effects, background vocals, communication with the audience and professional stage performance.

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

**5** Vocal Recordings in Practice (Live-Demo)  
Billi Myer, Flying Pickets, Markus Wienstroer, Heiko Müller

- 9**
- 27**
- How can I tell if a mic is suitable for me?
  - To use a tube or not – why do tube mics often sound better?
  - 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?

**20** The art of finding the microphone of your life  
The proper handling of microphones  
Rainer Stemmermann

- 25**
- Why we hear better than we see
  - What are the key points to consider in a microphone comparison test?
  - How can I tell if a mic is suitable for me?
  - How much might a suitable mic cost?
  - What can and cannot be achieved by signal processing?
  - Pleasing distortions – do tube mics sound better?
  - What if I can afford only one mic?
  - The proximity effect, directional characteristics, pre-attenuation and filters
  - Optimal vocal recordings under suboptimal conditions in the home recording studio
  - How should I set up my recording studio?
  - Mic positioning in the studio
  - How much sound insulation do I need?
  - What does your mic stand on?
  - Why are “spiders” useful?
  - Monitoring headphones:  
Open or closed? One-ear listening or not?

**1** How the voice functions  
How should I take care of my voice?  
Billi Myer

- 15**
- 21**
- How does the voice differ from other instruments?
  - How does a singer hit the notes?
  - What makes the voice loud and soft?
  - Why is it difficult to sing high and low?
  - How do I divide the words among the notes?
  - The singer's daily fitness program
  - Simple vocal exercises for the musician who is short of time
  - Hoarseness, the singer's nightmare
  - Do's and don'ts for the vocal cords

**23** Psychological tips for the audio engineer  
The right way to handle the microphone  
Rainer Stemmermann

- 29**
- 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?
  - Lost in translation – Do we speak the same language?
  - Maintaining a balance between destructive and constructive criticism
  - Sound comes before looks – shaping an expressive voice
  - How far should I be from the mic?
  - What is the optimal height for the mic?
  - What exactly is the proximity effect?
  - When do I need to use pre-attenuation?  
When do I need a low-pass filter? A high-pass filter?
  - Should I sing directly into the mic or past it?
  - Effective suppression of interference
  - What does the choice of pizza topping have to do with the mic?

**4** Microphone do's and don'ts  
Martin Schneider

- 12**
- How sensitive is a studio microphone?
  - Can excessive volume damage a studio mic?
  - How much maintenance and cleaning does a studio mic require?
  - What does the choice of pizza topping have to do with the mic?
  - Moisture, nicotine, beer, coffee and soft drinks
  - What happens if the mic takes a nosedive?
  - A Neumann on stage?
  - What is the life span of a Neumann mic?
  - How far should I be from the mic?
  - Should I sing directly into the mic or past it?
  - What are “spiders” and women's stockings doing in the studio?
  - How can I use the proximity effect to my advantage?
  - When do I need to use pre-attenuation?  
When do I need a low-pass filter? A high-pass filter?



**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.



**Rainer Stemmermann**  
Studio Owner

is a trained singer and pianist, and as owner and operator of the Vocaland studio draws on extensive experience in the area of studio equipping and planning. He provides valuable tips on the right choice and optimal deployment of microphones, and on special recording psychology, particularly in the field of vocal productions.



**Heiko Müller**  
Studio Manager

at herbX studios in Munich, operated by Michael Herbig, and works on a daily basis with Neumann microphones and state-of-the-art digital and analog production technology. He regards the communication between audio engineer and artist as an essential factor for success.



**Martin Schneider**  
Neumann Staff

has worked for many years in the Development department of Neumann Berlin. He has a strong technical background combined with a practical orientation, and is responsible for the content of the popular Neumann online forum.

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