

# Sound Academy

**TWO DAY EVENT**

**January 17 & 18, 2011**

Anaheim Marriott  
700 W. Convention Way  
Anaheim, CA 92802-3424

**Attend either day for \$299**

**Attend both days for \$498**

Fee includes course materials, continental breakfast and dinner with keynote speakers January 17th @ 6:00 pm, Anaheim Marriott Hotel

**EARLY REGISTRATION DISCOUNT:**

**Save \$50 if you register by December 30!**

Student and group discounts also available

## PRESENTERS:



**Robert Scovill**



**Marty Garcia**



**Kevin Madigan**



**Raphael Alkins**

*(Please see back for more info on the presenters)*

For questions please call us at: **(860) 434 9190, ext 141**

For more information please go to: [www.sennheiserusa.com/seminar](http://www.sennheiserusa.com/seminar)

## LIVE PRODUCTION WORKSHOP



The Sennheiser Sound Academy Live Sound Workshop is a special two-day event designed to prepare audio professionals and amateurs with essential audio skills for live productions of any size.

### Topics include:

- Live sound fundamentals, challenges and solutions
- Instrument and vocal microphone selection and placement techniques
- Wireless system planning and coordination
- Using wireless personal monitor systems: mixing, stereo, focus, engineering mode, combining systems and more
- New speaker technologies

### Who should attend?

Audio and venue engineers, musicians, promoters and production managers, employees of audio manufacturers and service providers, and math and science students interested in sound and acoustics.

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## GUEST SPEAKERS



### Robert Scovill

Robert is a 30-year live sound and recording veteran whose credits include engineering for Tom Petty & the Heartbreakers, Matchbox Twenty, Prince, Rush and Def Leppard. His industry accolades include 6 TEC Awards and the 2010 Parnelli Award for FOH Mixer of the Year.



### Marty Garcia

Marty, Founder and CEO of Future Sonics, is no stranger to the world of live audio. A TEC Foundation Hall of Fame recipient and creator of many award winning products- Garcia started his first audio company, Crystal Sound, in 1979. A visionary pioneer in the world of in-ear monitoring, Garcia worked closely with Todd Rundgren in 1982 to create his first custom in-ear monitor mold. By 1985, Garcia is credited with creating the first wedgeless stage as used by Rundgren and his band on the Utopia tour. Garcia helped talent such as Reba McEntire, Phil Collins, Gloria Estefan, Steve Miller, Bono and U2, and others realize the potential of in-ear technology which helped make Future Sonics a household name in the world of Pro Audio.

Rundgren in 1982 to create his first custom in-ear monitor mold. By 1985, Garcia is credited with creating the first wedgeless stage as used by Rundgren and his band on the Utopia tour. Garcia helped talent such as Reba McEntire, Phil Collins, Gloria Estefan, Steve Miller, Bono and U2, and others realize the potential of in-ear technology which helped make Future Sonics a household name in the world of Pro Audio.



### Kevin Madigan

Kevin has several years of experience as a live sound engineer and as a consultant specializing in noise and vibration measurement and architectural acoustics. He has worked with several chart-topping artists, including The Smashing Pumpkins, Lucinda Williams, Eels and Crosby, Stills and Nash.



### Raphael (Raffie) Alkins

Raf is a 35 year live sound veteran whose credits include engineering for Ricky Martin for the past 13 years, and a host of others like Monica, Lionel Richie, Roberta Flack, Juanes, Kenny G, Melissa Manchester just to name a few. He has also been the monitor mixer, FOH mixer, production mixer, and also the audio coordinator on the Telemundo

Latin Billboard Awards for a number of years, as well as on a number of their other TV specials.

He has worked on the Grammys, Latin Grammys, MTV and Latin MTV Awards, and a host of other shows around the world.

## PRESENTERS



### Joe Ciaudelli

Joe is a 20-year Sennheiser veteran. Upon graduating from Columbia University with an electrical engineering degree, Joe was hired by Sennheiser as an applications engineer. He provided frequency coordination for large multi-channel wireless microphone systems used by Broadway productions, major theme parks and broadcast networks. He is currently

Director of Advanced Projects & Engineering Services. Ciaudelli is also the patent holder for the narrow-angle hologram.



### Christopher Spahr

Christopher oversees national market development for the live sound and studio markets for Sennheiser, and works as an independent producer/engineer. During his 17-year career, Spahr has performed live sound work for concerts, corporate functions and theater applications. He also spent five years as a staff engineer at Criteria Studios

in Miami, FL working on music, TV and film projects, including a Grammy-winning Latin jazz CD. Spahr is a certified member of Sennheiser's U.S. RF Expert program.



### Eric Reese

Eric has been immersed in the systems integration industry for over 11 years. Prior to joining Sennheiser's national market development team, he served as an area sales manager for Sennheiser, held project/design engineering positions with two national integrators, and served as a Reliability Engineer for another manufacturer. Reese

holds a B.S. in Electrical Engineering from Michigan State University, owns and operates a live-sound production company, and serves as a staff front-of-house engineer and audio consultant at his church.



### Ben Escobedo

For decades, Ben has engrossed himself in both technology and music – two of his greatest passions. A certified Sennheiser "RF Expert", he has spent the last 6 years at Sennheiser honing his skills. Prior to joining Sennheiser, Escobedo worked in audio production and recording capacities, live sound production, and as a trainer of various technologies. Escobedo holds a B.A. from the University of Connecticut, an Emergency Medical Technician license and when he is not currently on the road, he enjoys fabricating guitar effects pedals and plays guitar in several local bands.

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## TRAINING BLOCK DESCRIPTIONS

### ■ Speaker technology - selection, placement and room acoustics

Gain structure, required equipment, wattage, PA selection, equipment selection, layering, analog vs. digital, phase theory, feedback prevention, array types (point source & line arrays), amplifier technologies, emerging technologies, racks & stacks, speaker coverage, venue considerations

### ■ Monitoring – traditional wedges and in-ear technologies

Stage monitoring basics, human hearing and perception, wedges vs. IEM, custom molds, SPL levels, IEM vs. traditional wedges, the stage environment itself, what works best, performer preferences, isolation, custom molds, ambient mixing, stereo vs. mono, engineer mode, tips to help eliminate chance of feedback

### ■ RF equipment and planning

Spectrum theory, intermodulation, scanning, pre-show frequency sweep, companding schemes, compatibility, output power, transmission distance, harmonics, frequency coordination, battery considerations, fidelity, selection of gear, using IEMs in conjunction with other wireless gear, transmitters, antenna distribution and placement

### ■ Electricity and Logistics – specifications, usage, safety

Safety, grounding, advanced electrical hookups, voltage requirements, National Electrical Code overview, safety precautions, generator usage, grounding, bonding straps, advanced logistics, summary checklists, required gear, specialty needs, band riders and accommodations, venue

### ■ Recording & FOH – systems and techniques

Redundancy, managing sources, DAW choices, FOH desk choices, analog vs. digital, preamps, gain structure, effects types and usage, splitting signals, advanced recording techniques, microphone and DI choices, phantom power types, sampling rates and bit resolution, handling noise, sub snakes, splitting outputs, redundancy, buffering, recording mediums/choices, balanced vs. non-balanced, snakes & digital snakes, mixing down a recording, recording format

### ■ Microphones and signal distribution

Microphone patterns, microphone types, usage, gain before feedback, placement, advanced stereo microphone techniques, handling noise, wired vs. wireless, substitutions, tips and tricks for specific classic microphones, proven techniques

## LIVE PRODUCTION WORKSHOP

### SCHEDULE

The LPSA will feature six (6) workstations, 75-minutes each, all given simultaneously. Participants will divide into groups and rotate through all 6 workstations (completing 3 per day). Participants that are only attending for one day will have their choice of attending any 3 training blocks they want to take for that day. Additionally, we will feature four (4) keynote speeches each day and a discussion panel at the end of Day 1.

#### DAY 1

TIME START	TIME END	DESCRIPTION
9:00 AM	9:30 AM	Keynote Speech 1
9:30 AM	10:00 AM	Keynote Speech 2
10:00 AM	11:15 AM	TRAINING BLOCK
11:15 AM	11:30 AM	(station change)
11:30 AM	12:45 PM	TRAINING BLOCK
12:45 PM	1:00 PM	(station change)
1:00 PM	2:00 PM	Lunch
2:00 PM	2:30 PM	Keynote Speech 3
2:30 PM	3:00 PM	Keynote Speech 4
3:00 PM	4:15 PM	TRAINING BLOCK
4:15 PM	4:30 PM	(station change)
4:30 PM	5:00 PM	Discussion Panel - Monitoring

#### DAY 2

TIME START	TIME END	DESCRIPTION
Time Start	Time End	Description
9:00 AM	9:30 AM	Keynote Speech 1
9:30 AM	10:00 AM	Keynote Speech 2
10:00 AM	11:15 AM	TRAINING BLOCK
11:15 AM	11:30 AM	(station change)
11:30 AM	12:45 PM	TRAINING BLOCK
12:45 PM	1:00 PM	(station change)
1:00 PM	2:00 PM	Lunch
2:00 PM	2:30 PM	Keynote Speech 3
2:30 PM	3:00 PM	Keynote Speech 4
3:00 PM	4:15 PM	TRAINING BLOCK
4:15 PM	4:30 PM	(station change)
4:30 PM	5:00 PM	FOH Wrap up with band

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