

## 26. Tonmeistertagung 25. – 28. November 2010, Congress Center Leipzig

Reception: • Wednesday: 15:00–21:00 • Thursday: 8:00 –19:00 • Friday: 8:00 – 19:00 • Saturday: 8:00 – 18:00 • Sunday: 8:00 – 17:00

Donnerstag, 25. November / Thursday November 25

tmt<sup>26</sup>  
EXPERTISE IN AUDIOMEDIA

|       |  |   |   |               |   |   |               |   |  |               |   |  |               |   |  |       |
|-------|--|---|---|---------------|---|---|---------------|---|--|---------------|---|--|---------------|---|--|-------|
| 10:00 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 10:00         |   |  |       |
| 10:30 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 10:30         |   |  |       |
| 11:00 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 11:00         |   |  |       |
| 11:30 | Exhibition   |   |   | Opening       |   |   | Exhibition    |   |  | Exhibition    |   |  | 11:30         |   |  |       |
| 12:00 | Exhibition   |   |   | Opening       |   |   | Exhibition    |   |  | Exhibition    |   |  | 12:00         |   |  |       |
| 12:30 | Exhibition   |   |   | Opening       |   |   | Exhibition    |   |  | Exhibition    |   |  | 12:30         |   |  |       |
| 13:00 | RA 1<br>p. 53  | Ⓔ | On audio archiving and restoration<br>Wallaszkovits (Phonogrammarchiv Wien) | EH 1<br>p. 50 | Ⓔ | Music in your Brain: The neuro-<br>biological basis of music perception<br>Altenmüller (Inst. of Music Physiology<br>and Musicians' Medicine) | ES 1<br>p. 55 | Ⓔ | Monitoring according DIN 15905-5<br>Nigsch (NTi Audio)   | DC 1<br>p. 15 | Ⓔ | Enhancement of DCI specifications<br>Föbel (Fraunhofer IIS)          | RD 1<br>p. 58 | Ⓔ | Crossloading consol setting data<br>Güssmer                                  | 13:00 |
| 13:30 | RA 2<br>p. 54  | Ⓔ | High-end audio restoration<br>Lorenz (Cube-Tec International) et al.        | EH 2<br>p. 51 | Ⓔ | Protecting and optimizing hearing<br>Fleischer (University Giessen)   | ES 2<br>p. 56 | Ⓔ | Passion Play Oberammergau, Part 1<br>Kennedy (Neumann&Müller)                                  | DC 2<br>p. 15 | Ⓔ | Digital distribution in cinemas<br>Schuffert (Bewegte Bilder Medien) | RD 2<br>p. 58 | Ⓔ | Music research & scientific education<br>Gernemann et al. (Universität Köln) | 13:30 |
| 14:00 | RA 3<br>p. 54  | Ⓔ | Restoring historical wire recordings<br>Wallaszkovits (Archiv Wien) et al.  | EH 3<br>p. 51 | Ⓔ | Headphone loudness perception<br>Goossens (IRT) et al.  | ES 3<br>p. 56 | Ⓔ | Passion Play Oberammergau, Part 2<br>Engel (Müller-BBM)  | DC 3<br>p. 16 | Ⓔ | Interoperability Criterion for Digital<br>Workflows Hoffmann (EBU)   | RD 3<br>p. 59 | Ⓔ | Sound underwater,<br>a new world to explore?!<br>Klinge (Sonar Surround)     | 14:00 |
| 14:30 | RA 2<br>p. 54  | Ⓔ | High-end audio restoration<br>Lorenz (Cube-Tec International) et al.        | EH 4<br>p. 52 | Ⓔ | Software for technical eartraining<br>Würth (Zürcher Hochsch. d. Künste)  | ES 4<br>p. 57 | Ⓔ | Renaissance of the column speaker<br>Holtmeyer (Audio Pro Heilbronn)                           | DC 4<br>p. 16 | Ⓔ | Long term archives & media data<br>Klein (discovery sysko)           | RD 3<br>p. 59 | Ⓔ | Sound underwater,<br>a new world to explore?!<br>Klinge (Sonar Surround)     | 14:30 |
| 15:00 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 15:00         |   |  |       |
| 15:30 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 15:30         |   |  |       |
| 16:00 | Exhibition   |   |   | Exhibition    |   |   | Exhibition    |   |  | Exhibition    |   |  | 16:00         |   |  |       |
| 16:30 | SD 1<br>S. 60  | Ⓔ | Midi & audio – «feel free»<br>Gscheidle (gscheidle.com)                     | RP 1<br>p. 62 | Ⓔ | Understanding & correct application<br>of audio-metadata (Dolby, DTS)<br>Slavik (artecast)  | ES 5<br>p. 65 | Ⓔ | Beamsteering technology<br>Oeynhausen (atlantic audio) et al.                                  | DC 5<br>p. 17 | Ⓔ | Comparison of Electronic Cameras<br>Sauré (Studio Hamburg)           | RM 1<br>p. 66 | Ⓔ | SuperCMIT -<br>Practice test & workflow<br>Wittek (Schoeps) et al.           | 16:30 |
| 17:00 | SD 2<br>p. 60  | Ⓔ | Low frequencies in sound design<br>Baier et al.                             | RP 2<br>p. 63 | Ⓔ | MADI practice<br>Becker-Foss (DirectOut)<br>Müller (DirectOut)  | ES 6<br>p. 66 | Ⓔ | Roundtable:<br>The future of the live sound<br>engineer<br>Hömberg (Production Partner) et al. | DC 6<br>p. 18 | Ⓔ | Working with the camera<br>ALEXA from ARRI<br>Hattop, Sauter         | RM 2<br>p. 67 | Ⓔ | Mixing audio by<br>virtual main microphones<br>Henning                       | 17:00 |
| 17:30 | SD 3<br>p. 61  | Ⓔ | From the audio logo to the WM<br>song Birkenhake (bg audiodesign)           | RP 3<br>p. 63 | Ⓔ | Multi-synchronous Cut with Sequoia<br>Engel (MAGIX)   | ES 6<br>p. 66 | Ⓔ | Roundtable:<br>The future of the live sound<br>engineer<br>Hömberg (Production Partner) et al. | DC 6<br>p. 18 | Ⓔ | Working with the camera<br>ALEXA from ARRI<br>Hattop, Sauter         | RM 2<br>p. 67 | Ⓔ | Mixing audio by<br>virtual main microphones<br>Henning                       | 17:30 |
| 18:00 | SD 4<br>p. 61  | Ⓔ | Sound replacement in Big Band mix<br>Grote (bg audiodesign)                 | RP 3<br>p. 63 | Ⓔ | Multi-synchronous Cut with Sequoia<br>Engel (MAGIX)   | ES 6<br>p. 66 | Ⓔ | Roundtable:<br>The future of the live sound<br>engineer<br>Hömberg (Production Partner) et al. | DC 6<br>p. 18 | Ⓔ | Working with the camera<br>ALEXA from ARRI<br>Hattop, Sauter         | RM 2<br>p. 67 | Ⓔ | Mixing audio by<br>virtual main microphones<br>Henning                       | 18:00 |
| 18:30 | SD 5<br>p. 61  | Ⓔ | Rapid score music prototyping<br>Rubisch et al. (FH St. Pölten)             | RP 4<br>p. 64 | Ⓔ | Reducing comb filter distortions<br>Groh (IRT)  | ES 6<br>p. 66 | Ⓔ | Roundtable:<br>The future of the live sound<br>engineer<br>Hömberg (Production Partner) et al. | DC 7<br>p. 18 | Ⓔ | Discussion<br>Sauter (FKTG) et al.                                   | RM 3<br>p. 68 | Ⓔ | Sound mixing for home theater<br>Ziegler (HFF Potsdam)                       | 18:30 |
| 19:00 | 19:00 –22:00, Level -1: Get Together – Music, Drinks, and Snacks |   |   |               |   |   |               |   |  |               |   |  |               |   | 19:00  |       |

ES 33 Ⓔ 15:30 – 15:50 CCL-1 Reg. Area  
p. 69 P Dorniak (Steffens Systems)

## Freitag, 26. November / Friday November 26

|       |   |   |               |  |                |   |                |   |                |   |       |       |
|-------|---|---|---------------|--|----------------|---|----------------|---|----------------|---|-------|-------|
| 9:00  | MA 1<br>p. 70   | Understanding microphones<br>Wuttke                                     | PE 1<br>p. 73 | Vital importance of the direct sound<br>to the perception of distance,<br>localization, clarity, and envelopment<br>Griesinger | ES 7<br>p. 76  | Loudspeaker power measurement<br>Schloesser (Alex Schloesser GmbH)  | DC 8<br>p. 19  | 3D recording techniques<br>Hoffmann (EBU)                             | TB 1<br>p. 144 | Contemporary music recordings<br>Schabert (SWR)   | 9:00  |       |
| 9:30  |   |   |               |  | ES 8<br>p. 77  | «Underfloor sound reinforcement»<br>Knothe et al.   | DC 9<br>p. 19  | S3D Presentation Technologies,<br>Introduction and Overview Moehr     |                |   | 9:30  |       |
| 10:00 | MA 2<br>p. 70   | Comparing condenser microphones<br>Schneider (Georg Neumann)            | PE 2<br>p. 74 | Perceived width of mic arrangements<br>Riekehof-Böhmer et al.  | ES 9<br>p. 78  | Loudspeaker data for simulations<br>Goertz (IFAA Aachen) et al.   | DC 10<br>p. 20 | 3D Stereo at set and in the post<br>Zauner                            | TB 2<br>p. 145 | The War Requiem of<br>Benjamin Britten<br>Sandner et al. (SWR)  | 10:00 |       |
| 10:30 | MA 3<br>p. 71   | Audibility of mic nonlinear distortions<br>Weinzierl (TU Berlin) et al. | PE 3<br>p. 74 | Aesthetic effects of pre-mastering<br>Obara et al. (TU Berlin)   | ES 10<br>p. 78 | Simulation tools for listening rooms<br>Goertz (IFAA Aachen) et al.                                       | DC 11<br>p. 20 | 3D Pre-visualising<br>Sieverts (Treehaus)                             |                |   | 10:30 |       |
| 11:00 | MA 4<br>p. 72   | Twin microphone polar patterns<br>Domke (Microtech Gefell)              | PE 4<br>p. 75 | Hearing spatial detail in stereo mix<br>Linkwitz (Linkwitz Lab)  | ES 11<br>p. 79 | Alcons Pro-ribbon speaker systems -<br>Technology in practice modern PA<br>Albrecht et al. (Alcons Audio) | DC 12<br>p. 21 | STEREO 3Dreh<br>Gügel (moods in pictures)                             | TB 3<br>p. 145 | Opera «Batsheba. Eat the History!»<br>by Manos Tsangaris 2009<br>Hesse (SWR)                            | 11:00 |       |
| 11:30 | MA 5<br>p. 72   | Shotgun mic to reduce diffuse field<br>Wittek (Schoeps) et al.          | PE 5<br>p. 76 | Perception of audio-visual synchrony<br>Maempel et al. (TU Berlin)   |                |   | DC 13<br>p. 21 | Motion picture «pina»<br>Rettich (digital film services)              |                |   | 11:30 |       |
| 12:00 | Exhibition  |   |               | Exhibition   |                |   | Exhibition     |   |                | Exhibition  |       | 12:00 |
| 12:30 | Exhibition  |   |               | Exhibition   |                |   | Exhibition     |   |                | Exhibition  |       | 12:30 |
| 13:00 | Exhibition  |   |               | Exhibition   |                |   | Exhibition     |   |                | Exhibition  |       | 13:00 |
| 13:30 | Exhibition  |   |               | Exhibition   |                |   | Exhibition     |   |                | Exhibition  |       | 13:30 |
| 14:00 | Exhibition  |   |               | Exhibition   |                |   | Exhibition     |   |                | Exhibition  |       | 14:00 |
| 14:30 | SA 1<br>p. 80   | HOA for 3D concert recording<br>Batke et al. (Technicolor)              |               |  | ES 12<br>p. 89 | Waves Soundgrid -<br>Plug-ins for Yamaha consoles<br>Voges (Yamaha Music Europe) et al.                   | DC 14<br>p. 22 | Studies on the acceptance and<br>perception of stereoscopic 3D Ruppel | TB 4<br>p. 146 | Music from the Middle East -<br>analog vs(?) digital<br>Kessler et al. (PINGUIN Ing.Büro)               | 14:30 |       |
| 15:00 | SA 2<br>p. 81   | HOA - future-proof 3D audio technique<br>Nettingsmeier                  | MA 6<br>p. 86 | Roundtable:<br>AES42 and digital microphones<br>Wittek (Schoeps Mikrofone) et al.  | ES 13<br>p. 90 | Directional low-frequency radiation<br>Holtmeyer (Audio Pro)  | DC 15<br>p. 22 | 3D Production<br>Bush (Sony)  |                |   | 15:00 |       |
| 15:30 | SA 3<br>p. 82   | WFS mixing spatial music<br>Hofmann                                     |               |  | ES 14<br>p. 91 | Delay alignment of top- and<br>sub loudspeaker systems<br>Bävholm et al. (WaveCapture)                    | DC 16<br>p. 23 | 3D Projection systems for cinema<br>Beckmann (Lang AG)                | TB 5<br>p. 146 | Interactive music with real<br>instruments<br>Prokop (FH Düsseldorf)                                    | 15:30 |       |
| 16:00 | SA 4<br>p. 82   | VST3-Plug-In for WFS<br>Leckschat et al. (FH Düsseldorf)                | SP 1<br>p. 87 | Application of<br>linear acoustic loudness processors<br>Kaspar (sono Studiotechnik)   | ES 15<br>p. 91 | What about the subs?<br>Sommer (Adamson)  | DC 17<br>p. 23 | 3D in Media Design<br>Ortwein (FH Mainz)                              |                |   | 16:00 |       |
| 16:30 |   |   |               |  |                |   |                |   |                |   | 16:30 |       |
| 17:00 | SA 5<br>p. 83   | Binaural room impulse responses<br>Rumori (Kunsthochschule Köln) et al. | SP 2<br>p. 87 | Soundfield. Surround for broadcast<br>Schillebeeckx (Soundfield Ltd.)  | ES 16<br>p. 92 | Subwoofer<br>configurations and placement<br>Sommer (Adamson)   | DC 18<br>p. 23 | Roundtable:<br>3D in Germany<br>Hoffman (EBU) et al.                  | TB 6<br>p. 147 | Moved instrumental surround sound<br>effects for synthesizer music<br>König (Florian König Enterprises) | 17:00 |       |
| 17:30 | SA 6<br>p. 84   | Motion-tracked binaural recordings<br>Lindau et al. (TU Berlin)         | SP 3<br>p. 88 | Studies on 5.1-upmix<br>Derr (FH Deggendorf) et al.  |                |   |                |   |                |   | 17:30 |       |
| 18:00 | SA 7<br>p. 84   | Headphone for binaural reproduction<br>Schultz (TU Berlin) et al.       | SP 4<br>p. 89 | Lawo AMBIT: from stereo to full 5.1<br>Struck (Lawo)   |                |   |                |   | TB 7<br>p. 147 | Sound Design<br>for a documentary film<br>Schreiner (Schreinerton)                                      | 18:00 |       |
| 18:30 | SA 8<br>p. 85   | Handling non-optimal speaker setups<br>Siegel et al. (TU Ilmenau)       |               |  |                |   |                |   |                |   | 18:30 |       |
| 19:00 | 19:00 - 22:00, Level -1: Get Together - Music, Drinks, and Snacks |   |               |  |                |   |                |   |                |   | 19:00 |       |

POSTER Presentations Part 1 (Exhibition Area, Level 0 West)

12:30 - 14:30 Authors present their Posters

ES 33  
p. 9216:30 - 16:50 CCL-1 Reg. Area  
Dorniak (Steffens Systems)

19:30 - 20:30 Hall 3

Digital Cinema: Film Highlights

## Samstag, 27. November / Saturday, November 27

|       |   |   |  |   |   |   |   |   |   |  |   |   |   |  |                |  |       |
|-------|---|---|--|---|---|---|---|---|---|--|---|---|---|--|----------------|--|-------|
| 9:00  |   | VDT<br>MJHV   | TS 1<br>p. 95  | Visualized music in stage performances<br>Lensing (FH-Dortmund)   |   |   | DC 19<br>p. 24  | New Pop Festival in Baden-Baden,<br>TV realization<br>Christmann (Flying Eye) | SP 5<br>p. 100  | «Surround me, please».<br>A different perspective on<br>surround recordings<br>Drori (Timeless Recordings) | 9:00  |   |   |  |                |  |       |
| 9:30  |   |   | TS 2<br>p. 96  | IEC 60118-4 for induction loops<br>Andersson (Bo Edin AB)   |   |   |   |   |   |  |   | 9:30  |   |  |                |  |       |
| 10:00 |   |   |  | TS 3<br>p. 97   | DIN 18040 – what is important?<br>Seidler (Hör- & Umweltakustik Dresden)  | ES 17<br>p. 98  | From the Rider to the Show – Part 1<br>Ramuscak (d&tb audiotechnik) | DC 20<br>p. 24  | Live Distribution to 90 Cinemas<br>Bauer (Digital Video Systems) et al. | SP 6<br>p. 100   | Surround Et stereo production workflow<br>Drechsler (FH St. Pölten) | 10:00   |   |  |                |  |       |
| 10:30 |   | Award:<br>VDT Ehrenmedaille   |  | Roundtable:<br>Playout solutions for<br>audio and video clips<br>Fritz (Musikhochsch. Stuttgart) et al. | ES 18<br>p. 98  | From the Rider to the Show – Part 2<br>Samhoun (Neumann&Müller) | DC 21<br>p. 24  | Bal – Honey<br>Fleig  | SP 7<br>p. 101  | Psychoacoustics in 3D recordings<br>Nipkow (Silent Work)   | 10:30   |   |   |  |                |  |       |
| 11:00 |   | VDT-Awards:<br>Goldener Bobby und<br>Nachwuchspreis   | TS 4<br>p. 97  |   |   | ES 19<br>p. 99  | From the Rider to the Show – Part 3<br>Ramuscak (d&tb audiotechnik) |   |   |  | SP 8<br>p. 102  | Blu-ray for audio-only applications<br>Bock (msm-studios) | 11:00   |  |                |  |       |
| 11:30 |   |   |  |   |   | ES 20<br>p. 99  | From the Rider to the Show – Part 4<br>Samhoun (Neumann&Müller)     | DC 22<br>p. 25  | «Animal's Conferenz» 3D sound<br>NN (Cinepostproduktion)                |  |   | 11:30   |   |  |                |  |       |
| 12:00 | Exhibition  |   | 12:30 – 14:00<br>Goldener Bobby Awards<br>Presentation<br>Albinska-Frank (Tonstudio arton) |   | Exhibition  |   | Exhibition  |   | Exhibition  |  | Exhibition  |   | 12:00   |  |                |  |       |
| 12:30 |   |   |  |   |   |   |   |   |   |  |   |   | 12:30   |  |                |  |       |
| 13:00 |   |   |  |   |   |   |   |   |   |  |   |   | 12:30-14:00 Presentation:<br>Auro 3D<br>Van Baelen (Galaxy Studios) | 13:00  |                |  |       |
| 13:30 |   |   |  |   |   |   |   |   |   |  |   |   | 13:30   |  |                |  |       |
| 14:00 | AD 1<br>p. 103  | Auralization of studio acoustics<br>Aretz (RWTH Aachen) et al.  | Exhibition   |   | Live Mixing<br>Workshop for Event PA<br>Zielinsky (Sennheiser electronic) |   | Exhibition  |   | Exhibition  |  | 14:00   |   |   |  |                |  |       |
| 14:30 | AD 2<br>p. 104  | Low frequency porous absorbers<br>Wasserberg (HMP / concept-A) et al.   |  |   |   |   |   |   |   |  | 14:30   |   |   |  |                |  |       |
| 15:00 | AD 3<br>p. 104  | Flat Loudspeakers for the Home<br>Beer (Fraunhofer-IFDM)  |  |   |   |   |   |   |   |  | LD 1<br>p. 109  | Introduction to the loudness topic<br>Steinke             | DC 23<br>p. 25  | Continuous audio production chain<br>Fraissinet et al. (Neumann) | TB 8<br>p. 148 | 5.1 recordings of BR,<br>aesthetic aspects and realisation<br>Graul et al. (BR)    | 15:00 |
| 15:30 | AD 4<br>p. 105  | Trends in concert hall design –<br>a review of the past 50 years<br>Meyer (Hochsch. für Musik Detmold)        |  |   |   |   |   |   |   |  | LD 2<br>p. 109  | Normalization of broadcast audio<br>Lund (TC Electronic)  | DC 24<br>p. 26  | The future of film sound<br>Henle (Dolby Lab.)                   | TB 9<br>p. 148 | Surround jazz productions<br>recorded by<br>BR at Studio Frankonia<br>Vollmer (BR) | 15:30 |
| 16:00 |   |   |  |   |   |   |   |   |   |  | 16:00   |   |   |  |                |  |       |
| 16:30 | AD 5<br>p. 106  | The physics of E-guitars:<br>vibration – voltage –<br>sound waves – timbre<br>Zollner (Hochschule Regensburg) | LD 3<br>p. 110   | The Loudness Recommendation<br>EBU R128 – the holy<br>grail of audio?<br>Camerer (ORF) et al.           |   |   | DC 25<br>p. 26  | Challenges for spatial<br>audio formats<br>Van Baelen (Galaxy Studios)        |   |  | 16:30   |   |   |  |                |  |       |
| 17:00 |   |   |  |   |   |   |   |   |   |  | 17:00   |   |   |  |                |  |       |
| 17:30 | DB 1<br>p. 107  | Radio contribution over IP<br>Graubner et al. (Hess. Rundf.)  |  |   |   |   | DC 26<br>p. 27  | Narrative potential of 180°-cinema<br>Albrecht (HFF) et al.                   | TB 10<br>p. 148   | Maceo Parker and<br>WDR Big Band Live-DVD<br>Schmitt (WDR)   | 17:30   |   |   |  |                |  |       |
| 18:00 | DB 2<br>p. 108  | Low-latency 24-bit audio-over-IP<br>Diehl et al. (MAYAH)  | LD 4<br>p. 110   | T*AP Television Audio Processor<br>Pörs (Jünger Audio Studioteknik)                                     |   |   | DC 27<br>p. 27  | Sound for 180° projection<br>Rodigast, Weissig (FhG)                          | TB 11<br>p. 149   | Four-track soundscape<br>recordings in Central America<br>Wiegleb (Studio für Filmtan Et Akustik)          | 18:00   |   |   |  |                |  |       |
| 18:30 | DB 3<br>p. 108  | Multidimensional audio-over-IPmodel<br>Adasinskiy et al. (MAYAH)  | LD 5<br>p. 111   | RTW TouchMonitor<br>Kahsnitz (RTW)  |   |   | DC 28<br>p. 28  | Object-based audio for motion picture<br>Melchior (Iosono) et al.             |   |  | 18:30   |   |   |  |                |  |       |
| 19:00 | 19:00 – 22:00, Level –1: Get Together – Music, Drinks, and Buffet |   |  |   |   |   |   |   |   |  | 19:00   |   |   |  |                |  |       |

POSTER Presentations Part 2 (Exhibition Area, Level 0 West)  
12:00-14:00 • Authors present their Posters

19:30 – 20:30 Hall 1  
Live Concert: Orange Blue / «Mordballaden»

ES 33  
p. 112  
16:30 – 16:50 CCL-1 Reg. Area  
Dorniak (Steffens Systems)

## Sonntag, 28. November / Sunday, November 28

|  |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  |       |
|--|----------------|-----|---|----------------|---|--|-----------------|-----|--|----------------|---|--|-----------------|---|--|-------|
| 9:00   | DB 4<br>p. 113 | ⓔ P | Comparing FPGA vs. DSP technology<br>Warrington (Calrec Ltd.)   | SR 1<br>p. 118 | ⓔ | Surround mic arrays<br>for sport reporting<br>Schlosser (IMM / VDT) et al.   | ES 22<br>p. 120 | ⓔ   | Loudspeaker distortion – Part 1<br>Klippel et al. (Klippel GmbH)                   | DC 29<br>p. 29 | ⓔ | Long term archiving<br>Voges (Universität Braunschweig)  | TB 12<br>p. 149 | ⓔ | Evolving recording in surround<br>Levine (blumlein records)                | 9:00  |
| 9:30   | DB 5<br>p. 114 | ⓔ   | AVB – an alternative for broadcast?<br>Hildebrandt (ALC NetworX)  |                |   |  | ES 23<br>p. 121 | ⓔ   | Loudspeaker distortion – Part 2<br>Werner et al. (Klippel GmbH)                    | DC 30<br>p. 29 | ⓔ | Digital Archives<br>Sparenberg (Fraunhofer IIS)  |                 |   |  | 9:30  |
| 10:00  | DB 6<br>p. 115 | ⓔ   | Migration from DAB to DAB+<br>Link (IRT)  | SR 2<br>p. 118 | ⓔ | Soccer field sounds in TV reportage<br>Meier (IRT) et al.  | ES 24<br>p. 121 | ⓔ   | Frequency planning –<br>a wireless fundamental Tutorial<br>Lepges (Audio-Technica) | DC 31<br>p. 30 | ⓔ | Media asset management<br>Hansen (ASTRA Platform Services)   | TB 13<br>p. 149 | ⓔ | A unique sound culture<br>Dettwiler (Idee und Klang studio)                | 10:00 |
| 10:30  | DB 7<br>p. 115 | ⓔ   | GSM/UMTS broadcast contribution<br>Zimmermann (FH Kaisersl.) et al.   | SR 3<br>p. 119 | ⓔ | Workflow wintergames in Vancouver<br>Schloter (mdr)  |                 |     |  | DC 32<br>p. 30 | ⓔ | The Media Broker<br>Sieburg (ms2)  |                 |   |  | 10:30 |
| 11:00  | DB 8<br>p. 117 | ⓔ   | TV audio track for hard-of-hearing<br>Link (IRT)  |                |   |  | ES 25<br>p. 122 | ⓔ   | Spectrum for PMSE in Europe<br>Ernst (beyerdynamic / APWPT)                        | DC 33<br>p. 31 | ⓔ | Picture Storage on film<br>Schwärzel (Kodak)   |                 |   |  | 11:00 |
| 11:30  |                |     |   | SR 4<br>p. 119 | ⓔ | Roundtable:<br>Microphone techniques in sports<br>Wittek (Schoeps) et al.  | ES 26<br>p. 122 | ⓔ   | Wireless miking for reportage<br>Lepges (Audio-Technica)                           |                |   |  |                 |   | Exhibition   | 11:30 |
| 12:00  |                |     | Exhibition  |                |   |  |                 |     | Exhibition   |                |   | Exhibition   |                 |   | 11:30–13:00 Presentation:<br>Auro 3D<br>Van Baelen (Galaxy Studios)        | 12:00 |
| 12:30  |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  | 12:30 |
| 13:00  |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  | 13:00 |
| 13:30  |                |     |   |                |   | 12:30 – 14:30<br>Nachwuchspreise Presentation<br>Albinska-Frank (Tonstudio arton)  | ES 27<br>p. 124 | ⓔ   | Monitoring for songcontest 2010<br>Lukas (Norw. Broadc. Corp.)                     |                |   |  |                 |   |  | 13:30 |
| 14:00  | LD 6<br>p. 123 | ⓔ   | Discussion:<br>Loudness in practical terms –<br>first experiences with the new<br>leveling standard<br>Camerer (ORF) et al. |                |   |  | ES 28<br>p. 125 | ⓔ P | Digital Hybrid Wireless Solution<br>Bakker (Lectrosonics)                          | DC 34<br>p. 31 | ⓔ | Roundtable:<br>Digital Cinema –<br>technology and production<br>today and tomorrow<br>Przybyla (FKTG)<br>NN (VDT) et al. | PM 1<br>p. 127  | ⓔ | The return of the album:<br>Apple's iTunes LP<br>Levine (blumlein records) | 14:00 |
| 14:30  |                |     |   |                |   |  | ES 29<br>p. 125 | ⓔ P | Digital Dividends – «DD ready»<br>Mai (Sennheiser Vertrieb) et al.                 |                |   |  | PM 2<br>p. 127  | ⓔ | Crime Scene Sound Studio<br>Sonntag  | 14:30 |
| 15:00  |                |     |   | TA 13<br>p. 40 | ⓔ | Roundtable:<br>Tonmeister education –<br>experiences and perspectives<br>Kob, Schubert<br>(Erich-Thienhaus-Inst.) et al. | ES 30<br>p. 126 | ⓔ   | Roundtable:<br>Digital Dividend<br>Fehr (APWPT) et al.                             |                |   |  | PM 3<br>p. 128  | ⓔ | Communication for recording<br>Buba (FSU Jena)                             | 15:00 |
| 15:30  |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  | 15:30 |
| 16:00  |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  | 16:00 |
| End of the 26th Tonmeistertagung<br>Auf Wiedersehen! |                |     |   |                |   |  |                 |     |  |                |   |  |                 |   |  |       |

AD Acoustics & Developments  
DB Distribution & Broadcasting  
DC Digital Cinema  
EH Ear & Hearing  
ES Event & Stage

LD Loudness & Dynamics  
MA Microphones & Applications  
PE Perception & Esthetics  
PM Production & Market  
RA Restauration & Archiving

RD Research & Development  
RM Recording & Mixing  
RP Recording & Production  
SA Spatial Audio  
SD Sound Design

SP Surround in Practice  
SR Sport Reportage  
TS Theatre & Stage

TA TMT-Academy  
TB Talk Back  
ⓐ German language  
ⓔ English language  
P Product Contribution

Thursday, 25.11.2010  
Hall 5 (Level +1)

Friday, 26.11.2010  
Hall 11 (Level +2)

Saturday, 27.11.2010  
Hall 11 (Level +2)

Sunday, 28.11.2010  
Hall 11 (Level +2)

Exhibition Area, Level 0 West

### TMT Academy - Hands On

### Poster

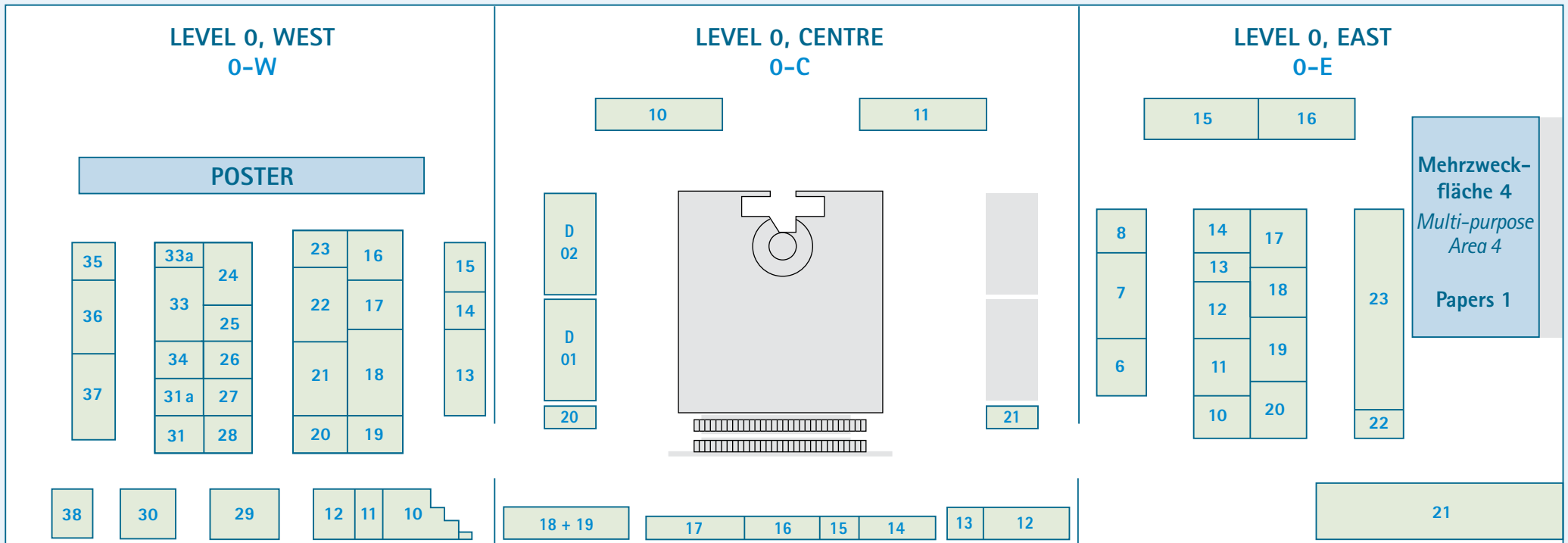
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|-------|------------|----------------|---|----------------|--|----------------|---|----------------|---|----------------|--|----------|----------|--|---|
| 10:00 | Exhibition | TA 3<br>p. 36  | Mischung von Filmmusik am Beispiel der deutschen Produktion «Jerry Cotton».<br><i>Schubert (Erich-Thienhaus-Institut)</i> | TA 6<br>p. 38  | Produktionsabläufe und Optimierung einer Aufnahme bei einem studentischen Musik-Label<br><i>Poppe (HTWK Leipzig)</i> | TA 9<br>p. 40  | Hörspiel: Technik versus Ästhetik?<br><i>Kasper (Sound Studio N)</i>                              | 10:00          | AD 06   | Ⓔ<br>P         | <i>The studio monitor</i><br><i>Debard (Focal Professional)</i>  |          |          |  |   |
| 10:30 |            |                | Hands On  |                | Hands On   |                | Hands On  | 10:30          | DB 09   | Ⓔ<br>P         | HD audio post-production for sport<br><i>Schönfeldt et al. (Media Logic)</i>   |          |          |  |   |
| 11:00 |            |                | Hands On  |                | Hands On   |                | Hands On  | 11:00          | EH 06   | Ⓔ              | Supportive Audio Signal Processing<br><i>Baumgartner (OFFIS) et al.</i>  |          |          |  |   |
| 11:30 |            |                | Hands On  |                | Hands On   |                | Hands On  | 11:30          | ES 31   | Ⓔ              | Arts under water - experiences<br><i>Prokop (trust your ears)</i>  |          |          |  |   |
| 12:00 |            |                | Hands On  |                | Hands On   |                | Hands On  | 12:00          | ES 32   | Ⓔ              | Public address system for exhibitions<br><i>Knesebeck et al. (H.-Schmidt-Univ.)</i>  |          |          |  |   |
| 12:30 |            |                | Hands On  |                | Hands On   |                | Hands On  | 12:30          | MA 07   | Ⓔ<br>P         | DSP for microphones<br><i>Domke (Microtech Gefell)</i>   |          |          |  |   |
| 13:00 |            |                | 3D Audioproduktion, das wahre Leben...<br><i>Ammermann (MOVISION)</i>   |                | TA 4<br>p. 37  |                | Filmmusikmischung in 5.1 Surround Sound: Mischung für «Die Päpstin» («Pope Joan»)<br><i>Fuchs</i> | TA 7<br>p. 39  | Produktions- und Aufnahmeverfahren in der Rockmusik<br><i>Paeth (Gate Studio)</i> | TA 10<br>p. 40 | 13.30-15.30<br>Live-Electronics in multichannel reproductional systems (incl WFS)<br><i>Bös (Erich-Thienhaus-Institut)</i> | 13:00    | MA 08    | Ⓔ  | Ribbon microphones in the far-field<br><i>Levine (blumlein records)</i>             |
| 13:30 |            |                |   |                |  |                |   |                |   |                |  | Hands On | Hands On | Hands On   | 13:30   |
| 14:00 |            |                | Presentation<br>Auro 3D<br><i>Van Baelen (Galaxy Studios)</i>   |                | TA 5<br>p. 37  |                | Stereoblade<br><i>Zielinsky (Sennheiser electronic)</i>   | TA 8<br>p. 39  | Mastering of dynamic natural recordings<br><i>Stickel (msm-studios)</i>           | TA 13<br>p. 40 | 14.30-16.00<br>Tonmeister Education - Experiences and Perspectives<br><i>Kob, Schubert (Erich-Thienhaus-Institut)</i>      | 14:00    | PE 07    | Ⓔ  | Perception of subwoofer distortion<br><i>Shabalina (RWTH Aachen) et al.</i>         |
| 14:30 |            |                |   |                |  |                |   |                |   |                |  | Hands On | Hands On | Hands On   | 14:30   |
| 15:00 |            |                | Auro 3D<br><i>Zielinsky (Sennheiser electronic)</i><br><i>Albinska-Frank (Tonstudio arton)</i>                            |                | TA 2<br>p. 34  |                | Psychoaakustik für 3D Surround<br><i>Nipkow</i>   | TA 11<br>p. 33 | TA 12<br>p. 36  | TA 11<br>p. 33 | End of the 26th Tonmeistertagung<br><br>Auf Wiedersehen!   | 15:00    | RD 05    | Ⓔ  | A multi-clock synchronization interface<br><i>Indlekofer (Hochschule RheinMain)</i> |
| 15:30 |            |                |   |                |  |                |   |                |   |                |  | Hands On | Hands On | Hands On   | 15:30   |
| 16:00 | Hands On   | TA 11<br>p. 33 | Hands On  | TA 11<br>p. 33 | TA 12<br>p. 36   | TA 11<br>p. 33 | End of the 26th Tonmeistertagung<br><br>Auf Wiedersehen!  | 16:00          | RM 04   | Ⓔ<br>P         | Yellowtec iXm und PUC3<br><i>Bartsch (Yellowtec / Thum+Mahr)</i>   |          |          |  |   |
| 16:30 |            |                |   |                |  |                |   | Hands On       | Hands On  | Hands On       | 16:30  | RP 05    | Ⓔ        | Audio feature with flash recorder<br><i>Miller</i>                         |   |
| 17:00 | Hands On   | TA 11<br>p. 33 | Hands On  | TA 11<br>p. 33 | TA 12<br>p. 36   | TA 11<br>p. 33 | End of the 26th Tonmeistertagung<br><br>Auf Wiedersehen!  | 17:00          | SA 09   | Ⓔ              | Measurements of individualized HRTFs<br><i>Werner et al. (TU Ilmenau)</i>  |          |          |  |   |
| 17:30 |            |                |   |                |  |                |   | Hands On       | Hands On  | Hands On       | 17:30  | SA 10    | Ⓔ        | Crosstalk-canceler for stereo setups<br><i>Siegel et al. (TU Ilmenau)</i>  |   |
| 18:00 | Hands On   | TA 11<br>p. 33 | Hands On  | TA 11<br>p. 33 | TA 12<br>p. 36   | TA 11<br>p. 33 | End of the 26th Tonmeistertagung<br><br>Auf Wiedersehen!  | 18:00          | SA 11   | Ⓔ              | Dummy heads for creative productions<br><i>Versümer et al. (FH Düsseldorf)</i>   |          |          |  |   |
| 18:30 |            |                |   |                |  |                |   | Hands On       | Hands On  | Hands On       | 18:30  | SA 12    | Ⓔ        | 3D loudspeaker set-up measurement<br><i>Silzle et al. (Fraunhofer IIS)</i> |   |

### TMT Academy (OB Van, outside Ü-5)

|                |   |  |                |   |  |                |   |   |
|----------------|---|--|----------------|---|--|----------------|---|---|
| TA 11<br>p. 33 | Ⓔ | 14:30-16:00 & 16:30-18:00<br><i>Holger Siedler (THS-Studio):</i><br>Hands On, Part 1 | TA 12<br>p. 36 | Ⓔ | 10:30-12:00 & 12:30-14:00 & 14:30-16:00<br><i>Holger Siedler (THS-Studio):</i><br>Hands On, Part 2 | TA 11<br>p. 33 | Ⓔ | <i>Holger Siedler (THS-Studio):</i><br>Hands On |
|----------------|---|--|----------------|---|--|----------------|---|---|

Authors present their posters  
Friday 12:30 - 14:30 & Saturday 12:00 - 14:00

CCL EBENE 0 / CCL LEVEL 0



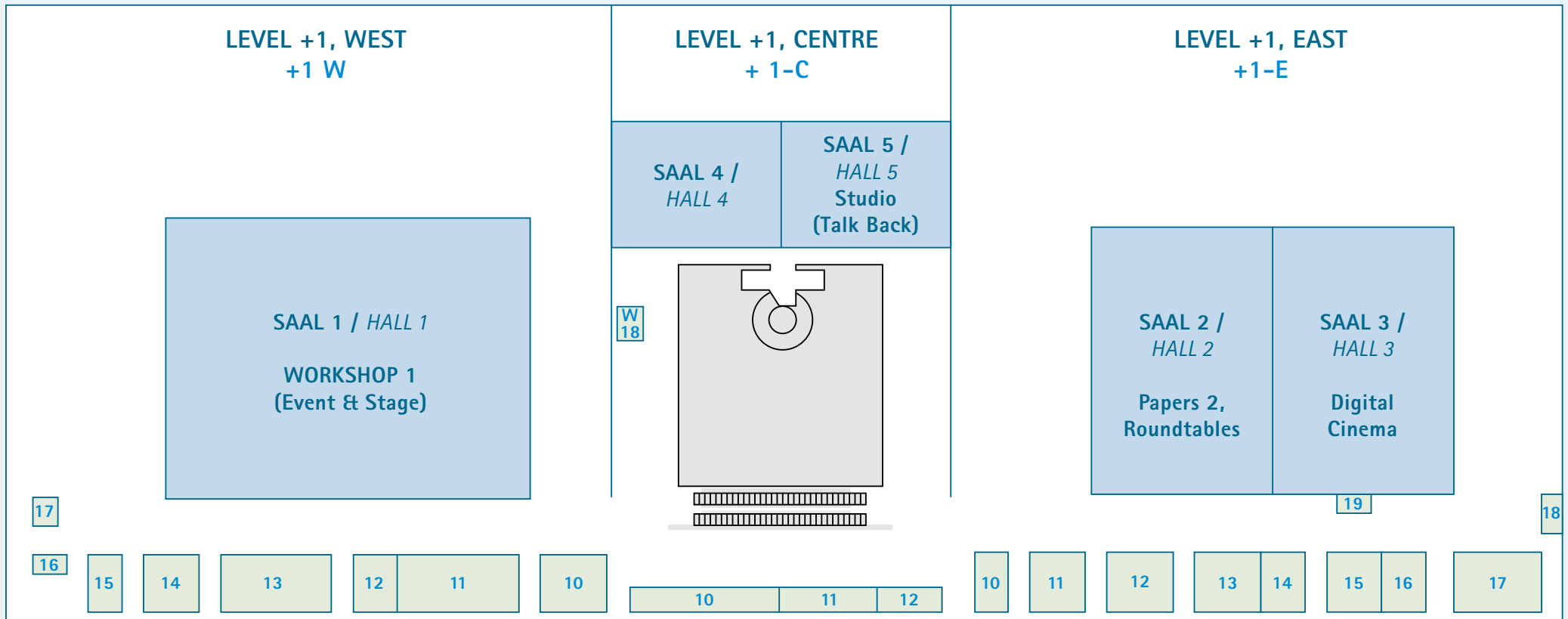
|                      |     |
|----------------------|-----|
| GHIELMETTI           | W10 |
| FEG Media UG         | W11 |
| audioone             | W12 |
| DHD                  | W13 |
| SSL                  | W14 |
| MTG                  | W15 |
| KABELTRONIK          | W16 |
| Studio Technik Franz | W17 |
| CALREC AUDIO LTD.    | W18 |
| Media Logic          | W18 |
| Mega Audio           | W19 |
| Roland Systems Group | W20 |
| TC Electronic        | W21 |
| BLACK BOX            | W22 |
| K.M.E.               | W23 |
| MAGIX                | W24 |
| Klemm Music          | W25 |

|                                   |      |
|-----------------------------------|------|
| WaveCapture                       | W26  |
| KLIPPEL                           | W27  |
| R&D Team                          | W27  |
| INDUSTRIAL ACOUSTICS COMPANY GMBH | W28  |
| Ambient Recording                 | W29  |
| Lectrosonics                      | W29  |
| In Time GmbH                      | W30  |
| Adam                              | W31  |
| monoplux                          | W31a |
| Rohde & Schwarz                   | W33  |
| APB Tools                         | W33a |
| Steffens Systems                  | W34  |
| prodyTel                          | W35  |
| atlantic audio                    | W36  |
| ASC                               | W37  |
| Kirsch Audio                      | W38  |

|                                |     |
|--------------------------------|-----|
| Sennheiser electronic          | C10 |
| Sennheiser Vertrieb u. Service | C10 |
| NEUMANN                        | C11 |
| INNOTON                        | C12 |
| SoundField                     | C13 |
| S.E.A.                         | C13 |
| MAYAH                          | C14 |
| SURROUNTEC                     | C15 |
| For-Tune Vertrieb              | C16 |
| BEYERDYNAMIC                   | C17 |
| AUDIO EXPORT                   | C18 |
| AUDIO PRO                      | C19 |
| Yellowtec                      | C20 |
| StudioPresse                   | C21 |
| AUDIO EXPORT                   | D01 |
| M.E.G.                         | D02 |

|                                  |     |
|----------------------------------|-----|
| DK-TECHNOLOGIES                  | E06 |
| AVT                              | E07 |
| Ton- und Studioteknik GmbH       | E08 |
| concept-A                        | E10 |
| Trinnov                          | E11 |
| Sound Service                    | E12 |
| 3-x Berlin Pro Audio             | E13 |
| DirectOut                        | E14 |
| Audio-Technica                   | E15 |
| AURO TECHNOLOGIES/GALAXY STUDIOS | E16 |
| HYPERACTIVE                      | E17 |
| SAE                              | E18 |
| Funk                             | E19 |
| Sono                             | E20 |
| LAWO                             | E21 |
| RTW                              | E22 |
| Synthax                          | E23 |

CCL EBENE +1 / CCL LEVEL +1



|                      |     |
|----------------------|-----|
| d&tb                 | W10 |
| Yamaha               | W11 |
| Alcons Audio         | W12 |
| sonic emotion        | W13 |
| ATEC                 | W13 |
| Kling & Freitag GmbH | W13 |
| Adamson Europe       | W14 |
| PAN-Music            | W15 |
| Studt-Akustik        | W16 |
| Fohhn Audio AG       | W17 |
| don't panic          | W18 |

|                      |           |
|----------------------|-----------|
| JÜNGER               | CCL+1-C10 |
| MDR                  | CCL+1-C11 |
| MUTEC                | CCL+1-C12 |
| NEUMANN & MÜLLER     | Saal 1    |
| Salzbrenner StageTec | Saal 4    |

|                       |           |
|-----------------------|-----------|
| TransTel              | CCL+1-E10 |
| Müller-BBM            | CCL+1-E11 |
| Vision Tools          | CCL+1-E12 |
| IRT                   | CCL+1-E13 |
| Schoeps               | CCL+1-E14 |
| Riedel Communications | CCL+1-E15 |
| barox                 | CCL+1-E16 |
| Die Filmschaffenden   | CCL+1-E17 |
| FKTG                  | CCL+1-E18 |
| msm-studios           | CCL+1-E19 |



| Ü-Wagen (vor Haupteingang CCL)             |         |
|--|---------|
| <i>OB-vans (outside main entrance CCL)</i> |         |
| Riedel Communications                      | Ü1      |
| Mobilton                                   | Ü2      |
| Heinen                                     | Ü3 • Ü4 |
| THS  | Ü5      |
| AUDIOSPRINT                                | Ü6 • Ü7 |

| Ebene CCL-1 Automotive (Registration)             |                  |
|---|------------------|
| <i>Ebene CCL-1 Automotive (registration area)</i> |                  |
| TransTel  | CCL-1 Automotive |

| Ebene CCL-1 «Get Together»             |                |
|--|----------------|
| <i>Ebene CCL-1 «Get Together»</i>      |                |
| MM-Musik Media                         | CCL-1-0        |
| Tonmeister-Assekuranz-Service GmbH     | CCL-1 Presse 1 |
| Messe Frankfurt                        | CCL-1 Presse 2 |
| Europäische Medien- und Event-Akademie | CCL-1 Presse 3 |
| DTHG                                   | CCL-1 Presse 4 |
| Media Biz                              | CCL-1 Presse 5 |
| Resolution and others                  | CCL-1 Presse 6 |

| Ebene CCL + 2 (Democenter)        |                       |
|-----------------------------------|-----------------------|
| <i>Ebene CCL + 2 (Democenter)</i> |                       |
| AVID Technology                   | CCL+2-D06 • D07 • D08 |
| MDR                               | CCL+2-D09             |
| IOSONO                            | CCL+2-D10             |
| TMT Academy                       | CCL+2-D11             |
| Presse/VDT Meeting Room           | CCL+2-D12             |
| HL AUDIO Vertrieb GmbH            | CCL+2-D13             |
| KSdigital                         | CCL+2-D13             |
| LAWO                              | CCL+2-D14             |
| ADAM AUDIO                        | CCL+2-D15             |

| COMPANY                                   | BOOTH NO.             |
|---|-----------------------|
| 3-x Berlin Pro Audio                      | CCL-0-E13             |
| Adam                                      | CCL-0-W31             |
| ADAM AUDIO                                | CCL+2-D15             |
| Adamson Europe                            | CCL+1-W14             |
| Alcons Audio                              | CCL+1-W12             |
| Ambient Recording                         | CCL-0-W29             |
| APB Tools                                 | CCL-0-W33a            |
| ASC                                       | CCL-0-W37             |
| ATEC                                      | CCL+1-W13             |
| atlantic audio                            | CCL-0-W36             |
| AUDIO EXPORT                              | CCL-0-C18 • CCL-0-D01 |
| AUDIO PRO                                 | CCL-0-C19             |
| audioone                                  | CCL-0-W12             |
| AUDIOSPRINT                               | Ü6 • Ü7               |
| Audio-Technica                            | CCL-0-E15             |
| AURO TECHNOLOGIES / GALAXY STUDIOS        | CCL-0-E16             |
| AVID Technology                           | CCL+2-D06 • D07 • D08 |
| AVT                                       | CCL-0-E07             |
| barox                                     | CCL+1-E16             |
| Berufsvereinigung Filmtone e.V.           | CCL+1-E17             |
| BEYERDYNAMIC                              | CCL-0-C17             |
| BLACK BOX                                 | CCL-0-W22             |
| Bundesverband Beleuchtung und Bühne e.V.  | CCL+1-E17             |
| Bundesverband Casting e.V. BVC            | CCL+1-E17             |
| Bundesverband der Fernsehkameralente e.V. | CCL+1-E17             |
| Bundesverband deutscher Stuntleute e.V.   | CCL+1-E17             |
| Bundesverband Filmschnitt Editor e.V.     | CCL+1-E17             |
| Bundesverband Kamera e.V.                 | CCL+1-E17             |
| Bundesverband Produktion e.V.             | CCL+1-E17             |
| Bundesverband Regie                       | CCL+1-E17             |
| Bundesvereinigung Maskenbild e.V.         | CCL+1-E17             |
| CALREC AUDIO LTD.                         | CCL-0-W18             |
| concept-A                                 | CCL-0-E10             |
| d&tb                                      | CCL+1-W10             |
| DHD                                       | CCL-0-W13             |
| Die Filmschaffenden                       | CCL+1-E17             |
| DirectOut                                 | CCL-0-E14             |
| don't panic                               | CCL+1-W18             |
| DK-TECHNOLOGIES                           | CCL-0-E06             |
| DTHG                                      | CCL-1 Presse          |
| Europäische Medien- und Event-Akademie    | CCL-1 Presse          |
| FEG Media UG                              | CCL-0-W11             |
| FKTG                                      | CCL+1-E18             |
| Fohhn Audio AG                            | CCL+1-W17             |
| For-Tune Vertrieb                         | CCL-0-C16             |

| COMPANY                                       | BOOTH NO.             |
|---|-----------------------|
| Funk  | CCL-0-E19             |
| GHIEMMETTI                                    | CCL-0-W10             |
| Heinen  | Ü3 • Ü4               |
| HL AUDIO Vertrieb GmbH                        | CCL+2-D13             |
| Hochschule Darmstadt                          | Education Forum       |
| Hochschule der populären Künste GmbH          | Education Forum       |
| Hochschule für Angewandte Wissenschaften      | Education Forum       |
| Hochschule für Film                           | Education Forum       |
| Hochschule für Medien                         | Education Forum       |
| Hochschule für Musik Detmold                  | Education Forum       |
| HTWK Leipzig                                  | Education Forum       |
| HYPERACTIVE                                   | CCL-0-E17             |
| In Time GmbH                                  | CCL-0-W30             |
| INDUSTRIAL ACOUSTICS COMPANY GMBH             | CCL-0-W28             |
| INNOTON                                       | CCL-0-C12             |
| Institut für Komposition und Elektroakustik   | Education Forum       |
| Institut für Musik und Medien IMM             | Education Forum       |
| Interessenverband Deutscher Schauspieler e.V. | CCL+1-E17             |
| IOSONO  | CCL+2-D10             |
| IRT   | CCL+1-E13             |
| JÜNGER  | CCL+1-C10             |
| K.M.E.  | CCL-0-W23             |
| KABELTRONIK                                   | CCL-0-W16             |
| Kirsch Audio                                  | CCL-0-W38             |
| Klemm Music                                   | CCL-0-W25             |
| Kling & Freitag GmbH                          | CCL+1-W13             |
| KLIPPEL                                       | CCL-0-W27             |
| KSdigital                                     | CCL+2-D13             |
| Kunsthochschule für Medien                    | Education Forum       |
| Kunstuniversität Graz                         | Education Forum       |
| LAWO  | CCL-0-E21 • CCL+2-D14 |
| Lectrosomics                                  | CCL-0-W29             |
| M.E.G.  | CCL-0-D02             |
| MAGIX   | CCL-0-W24             |
| MAYAH   | CCL-0-C14             |
| MDR   | CCL+1-C11 • CCL+2-D09 |
| Media Biz                                     | CCL-1 Presse          |
| Media Logic                                   | CCL-0-W18             |
| Mega Audio                                    | CCL-0-W19             |
| Messe Frankfurt                               | CCL-1 Presse          |
| Mobilton                                      | Ü2                    |
| monoplux                                      | CCL-0-W31a            |
| msm-studios                                   | CCL+1-E19             |
| MTG   | CCL-0-W15             |
| Müller-BBM                                    | CCL+1-E11             |

| COMPANY  | BOOTH NO.                    |
|--|------------------------------|
| MUTEC  | CCL+1-C12                    |
| NEUMANN  | CCL-0-C11                    |
| NEUMANN & MÜLLER                               | CCL+1 Saal 1                 |
| PAN-Music                                      | CCL+1-W15                    |
| prodyTel                                       | CCL-0-W35                    |
| R&D Team                                       | CCL-0-W27                    |
| Resolution                                     | Presse CCL-1                 |
| Riedel Communications                          | CCL+1-E15 • Ü1               |
| Rohde & Schwarz                                | CCL-0-W33                    |
| Roland Systems Group                           | CCL-0-W20                    |
| RTW  | CCL-0-E22                    |
| S.E.A.   | CCL-0-C13                    |
| SAE  | CCL-0-E18                    |
| Salzbrenner StageTec                           | CCL+1-Saal 4                 |
| Schoeps  | CCL+1-E14                    |
| Sennheiser electronic                          | CCL-0-C10                    |
| Sennheiser Vertrieb u. Service                 | CCL-0-C10                    |
| sonic emotion                                  | CCL+1-W13                    |
| Sono   | CCL-0-E20                    |
| Sound Service                                  | CCL-0-E12                    |
| SoundField                                     | CCL-0-C13                    |
| SSL  | CCL-0-W14                    |
| Steffens Systems                               | CCL-0-W34                    |
| Studio Technik Franz                           | CCL-0-W17                    |
| StudioPresse                                   | CCL-0-C21                    |
| Studt-Akustik                                  | CCL+1-W16                    |
| SURROUNTEC                                     | CCL-0-C15                    |
| Synthax  | CCL-0-E23                    |
| TC Electronic                                  | CCL-0-W21                    |
| THS  | Ü5                           |
| Ton- und Studioteknik GmbH                     | CCL-0-E08                    |
| Tonmeister-Assekuranz-Service GmbH             | CCL-1 Presse                 |
| TransTel                                       | CCL+1-E10 • Automotive CCL-1 |
| Trinnov  | CCL-0-E11                    |
| Universität der Künste                         | Education Forum              |
| Verband der Requisiteure & Set Decorator e.V.  | CCL+1-E17                    |
| Verband der Szenenbildner, Filmarch. u. Kostüm | CCL+1-E17                    |
| Vision Tools                                   | CCL+1-E12                    |
| WaveCapture                                    | CCL-0-W26                    |
| Yamaha   | CCL+1-W11                    |
| Yellowtec                                      | CCL-0-C20                    |
| Züricher Hochschule der Künste                 | Education Forum              |