

Live Music And Aurora Dallas

Survival Guide - by Steve Reeves

Example - Shooting Live Music

Shooting a band in a club has a number of challenges

- Handheld Shooting
- Dark Environment
- Bright Stage Lights
- Moving Subjects
- Cluttered Environment

Example - Shooting Live Music

Basic Strategy

- “Fast” lenses with wide aperture options
- High ISO
- Meter for what’s important
- Burst Shooting
- Stabilize with camera strap
- Vary shutter speed to show a mix of frozen action and blurred motion

_ELR8160.NEF

1/60 sec at f / 2.8, ISO 6400
24 mm (24.0-70.0 mm f/2.8)



_ELR8170.NEF

1/60 sec at f / 2.8, ISO 6400
46 mm (24.0-70.0 mm f/2.8)



_SWR5807.NEF
1/125 sec at f / 1.4, ISO 4000
50 mm (50.0 mm f/1.4)



_SWR5856.NEF

1/160 sec at f / 1.4, ISO 4000
50 mm (50.0 mm f/1.4)



_SWR3301.NEF

1/50 sec at f / 5.6, ISO 3200

50 mm (50.0 mm f/1.4)



45
3937 x 6726

_ELR4064
NEF



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46
3937 x 6726

_ELR4065
NEF



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47
3937 x 6726

_ELR4066
NEF



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_ELR4064.NEF

1/20 sec at f / 2.8, ISO 6400
70 mm (24.0-70.0 mm f/2.8)



_SWR9164-Edit.tif
15.0 sec at f / 11, ISO 100
35 mm (35.0 mm f/1.4)





_SWR8523.NEF
1/60 sec at f / 1.4, ISO 800
50 mm (50.0 mm f/1.4)



_SWR5738.NEF

1/25 sec, ISO 800
(0.0 mm f/0.0)



_SWR7364.NEF
2.5 sec at f/8.0 ISO 50
80 mm (80.0-200.0 mm f/2.8)



Aurora Dallas 2015

“What settings are you using?”

_SWR5228.NEF

1/125 sec at f / 2.8, ISO 6400

80 mm (80.0-200.0 mm f/2.8)



_SWR5134.NEF

1/125 sec at f / 2.8, ISO 6400

165 mm (80.0-200.0 mm f/2.8)



_SWR5270.NEF

$\frac{1}{125}$ sec at $f / 2.8$, ISO 6400
200 mm (80.0-200.0 mm $f/2.8$)



_SWR4828.NEF

1/160 sec at *f* / 1.6, ISO 800
35 mm (35.0 mm *f*/1.4)



_SWR4887.NEF

$\frac{1}{40}$ sec at $f / 1.6$, ISO 800
35 mm (35.0 mm $f/1.4$)



_SWR4897.NEF

$\frac{1}{30}$ sec at $f / 1.6$, ISO 800

35 mm (35.0 mm $f/1.4$)



_SWR5358.NEF

$\frac{1}{125}$ sec at $f / 2.8$, ISO 3200

112 mm (80.0-200.0 mm $f/2.8$)



_SWR5538.NEF

$\frac{1}{80}$ sec at $f / 2.8$, ISO 6400

200 mm (80.0-200.0 mm $f/2.8$)



_SWR5629.NEF

$\frac{1}{80}$ sec at $f / 1.4$, ISO 3200
35 mm (35.0 mm $f/1.4$)



_SWR5660.NEF

$\frac{1}{40}$ sec at $f/4.5$, ISO 1600
35 mm (35.0 mm $f/1.4$)



Parting Advice

- Don't be afraid of high ISO settings. Use 'em!
- Trust the light. If you can take a test shot and get the exposure you want you can keep using those settings so long as the light doesn't change.
- Don't worry bout the dark areas. Aurora happens at night, you're going to have a lot of dark black shadows. That's OK! Don't blow out the highlights trying to capture shadow detail. You're there to shoot the lights!
- If you want to shoot something that isn't a light, then use the lights present to light your subject. Leave the flash at home. It may help a little in some situations but is more likely to wash out the light shows.
- Leave your tripod at home. You'll be moving around a lot and will need to be able to work quickly. Be creative in ways to stabilize your camera if the occasion calls for a slow shutter speed.
- Shadows, silhouettes, abstract out-of-focus scenes, and opportunities for creative motion blur are aplenty at Aurora. Have fun and let your eyes and imagination explore!

Parting Advice

- Take your fastest lenses. f/2.8, f/1.8, and f/1.4 will be the apertures you use most if you have them.
- Set your shutter speed based on two key elements
 - Fast enough to freeze the action you want to freeze and long enough to show the motion blur you want to show.
 - Fast enough (in relation to your focal length) to minimize unwanted motion blur from camera shake. For example, keep your shutter speed faster than your focal length. Example: 50mm lens, try to stay at or faster than 1/60th of a second. Use stabilization techniques to cheat the system when you can.
- Set your ISO to fill in the gap and get the brightness in the photo where you want it.
- Take test shots to get the “correct” settings based on the brightest lights in a given scene and then trust those settings while shooting there. Don’t worry about your meter jumping all over the place. Just “chimp” occasionally to make sure you’re getting what you want.
- If you want to photograph people and want to see their faces, look for available and convenient light. Building windows where the interior lights are on can provide very nice soft side lighting. News crews, if present, will also sometimes erect flood lights to light up their reporters. These tend to be very bright and provide plenty of light for those nearby to share.

