

Camera, Lens and other Must-Have Gear

Camera

So, you're in the market to buy a new camera? It's more than likely that you'll get overwhelmed by all the choices you'll find, when you're starting out. There are different camera manufacturers, different camera models with strange sounding names like D5000 or 5D Mark III and even more confusing data sheets you'll find at your local camera store or at dedicated, online shops. When I was starting out, I was lost in this flood of information. Therefore, I'll give you an overview of the different options and help you find the right camera that suits your needs.

What matters most is which camera system you want to invest in. You might already have heard of point-and-shoot cameras, DSLR (digital Single Lens Reflex) cameras and mirrorless systems. Let's have a look at what works and what doesn't.

Point-and-Shoot camera

Point-and-shoot cameras, also called compact cameras, are by far the most used cameras for vacations, parties and capturing family events. They are small and inexpensive. However, they also have technical limitations such as a fixed lens which cannot be changed and which are often not built to be used in low-light situations. Lately, smartphones have taken over the point-and-shoot camera market. For having fun and taking photos with your friends, this system might work for you, but it's definitely not the camera you want to invest in for concert photography.

Bridge cameras

Bridge cameras are the next step up the ladder of professional camera systems. As the name „bridge“ implies, they fill the niche between point-and-shoot and DSLR cameras. You might have seen these super-zoom bridge cameras, which have a zoom capability impressive enough to take on safari with you. This type of camera type lacks the option of interchangeable lenses and therefore it's not the camera you want to buy for your upcoming career as a Rockstar photographer.

Mirrorless, Interchangeable-lens cameras

The mirrorless, interchangeable-lens cameras (MILC) are in a class of their own. They don't have a mirror and therefore don't have an optical viewfinder but do offer interchangeable lenses. Over the last few years, there have been a lot of camera manufacturers like Fuji, Samsung, Sony, Olympus and Panasonic who have invested in this camera system. The companies are trying to attack the conventional digital camera market, but, until now, only Fuji has a wide variation of lenses on offer. Recently, I got the Fuji-XT1 which is capable of taking great photos in low-light situations. However, they're still too expensive if you're just starting out and the autofocus system is still not as good as the one in the next category of cameras.

Digital Single Lens Reflex (DSLR) Camera

Here we go, we've now arrived at the camera system you will want to invest in. May I introduce you to the Digital Single Lens Reflex camera system, or, for short, DSLR. In a DSLR camera, light travels through the lens, then to a mirror that switches between sending the image to either the [viewfinder](#) or the image sensor. This is the camera type that you'll find most professionals using and it's the only camera system that makes sense to use in concert photography at the moment.

The advantage of this system is the fact that you can buy multiple lenses, with different focal lengths and apertures. You can get ultra wide angle lenses, which are great when you're directly in front of a small stage and you can get 500mm lenses when you're shooting The Rolling Stones from 30m away in a stadium. The downside is the price tag attached to these cameras. They range from a couple of hundred dollars to tens of thousands of dollars. Nikon and Canon are still the market leaders and offer a wide variety of lenses. So you might as well stick with one of these two brands. I am a Nikon shooter whereas others swear by Canon. Make sure you choose the brand you're most comfortable with. Take a look at the different camera bodies, the lens options and the accessories. Which brands do your photographer friends shoot with? They might have lenses you can borrow when you're starting out and will be able to guide you easier if you have questions. Once you start investing in a system, stick with it. A system switch will cost you a lot of money which you might be able to spend more sensibly.

CROP SENSOR VS. FULL-FRAME

When I started out in photography, I heard the term crop sensor vs. full-frame sensor in connection with DSLR cameras a lot. It took me a while to figure it out. If you're also feeling lost in this jungle of technical camera terms, let me try to explain.

OK, let's go back to the good, old, analog times. An analog camera which takes 35mm films (the small film rolls, which were in fashion in the 80s, <PHOTO>) shoots negatives with a size of 24x36mm. This size is due to the opening that lets the light pass through the camera and hit the film. The 24x36mm corresponds to the size of the sensor in a full-frame digital camera.

This photo of Jonathan Davis of the band Korn was taken with a full frame camera and therefore it corresponds to the 24x36mm of an analog negative. (Here the dimension are not the correct ones, cause the slide has a 16:9 format, but I think you get the idea) In a crop sensor camera, the sensor size is smaller, or "cropped". Easy, right?

Let's have a look at the advantages and disadvantages of these sensor sizes and what this means for you as photographer.

FULL-FRAME sensor size 24 x 36 mm

Advantages:

Due to the larger sensor size, the sensor doesn't warm up as fast and you therefore get less noise in your photos at higher ISO settings. With these cameras, it's possible to reach ISO values of up to 25600 and sometimes beyond.

The focal length written on a lens refers to the focal length you get when this lens is attached to a full-frame camera body.

Depending on the lens, the Bokeh (the blur, or the aesthetic quality of the blur in out-of-focus areas) has a nicer quality compared to crop sensor cameras.

Disadvantages:

Camera bodies, such as the Nikon D800, D4 or Canon 5D Mark III, are very

expensive and can cost you as much as a used car.

Larger in size and weight.

Lenses that are designed for full-frame cameras are more expensive (with some exceptions, such as the 50mm f1.8).

CROP SENSOR cameras have a smaller sensor. Depending on the camera manufacturer, you may need to multiply the focal length of your lens with a crop factor e.g. Nikon 1.5x, Canon 1.6x to check the actual focal length.

Advantages:

Crop sensor cameras are cheaper and you can get a camera body for a few hundred bucks.

Lenses for crop sensor cameras are cheaper compared to full frame lenses.

Camera bodies are lighter and smaller in size.

Disadvantages:

Due to the smaller sensors, noise is more noticeable in the resulting photos and the available ISO values are smaller e.g. 6400 will probably be the highest setting.

It isn't a wise decision to use your crop sensor lenses on a full-frame body (you can actually do this, but the result transforms your expensive full-frame camera into a low megapixel machine).

Are you still with me? One more thing, which is neither an advantage nor a disadvantage, just something you have to take into account:

A 50mm lens (the focal length is written on the lens itself) attached to a crop sensor camera body will no longer have a field of view of 50mm!

So what does that mean?

I once read a great explanation (from Zack Arias) about this crop sensor issue: Let's imagine a computer monitor. Put some yellow paper across the

top, sides and bottom. You're now seeing less of your screen. The screen resolution is still the same, but you're seeing less of it. You've now made a „crop sensor“ screen from your „full frame“ screen. The full image is still being shown behind the yellow paper, but you can only see the part of the image in the middle of the screen.

If you have a 50mm lens on a crop sensor camera body, you have to multiply the focal length with a crop factor e.g. 1.6 for Canon (50x1.6 is 80mm). So the 50mm lens on your crop camera body, has a field of view corresponding to 80mm on a full frame camera. The lens is still 50mm, it hasn't changed optically, but on a camera with a crop sensor, you're just seeing less of that field of view. This is important to know if you want to get a wide angle lens. Let's say you want to get a 35mm focal length lens onto your crop sensor camera. Which lens do you have to buy or here? Exactly, a lens with a 24mm focal length. ($24 \times 1,6 = \text{about } 35\text{mm}$).

Nikon, Canon, Sony and Pentax all use different crop factors, but in general, you get a similar focal length in the end.

This was a short digital photography 101, which is crucial to understand. I want you to succeed as a concert photographer and therefore it's necessary to know the basics. If you are aware of certain things at the start, it will help you avoid wrong decisions when buying your future camera equipment.

Let's have a look at some other important points when buying your first DSLR camera.

Camera manufacturer

There are different camera manufacturers such as Nikon, Canon, Fuji, Sony, Pentax and others. If you're a tech junkie, go ahead and read all the reviews and reports on the web. I'm sure you'll successfully procrastinate for the next month, reading, thinking, discussing and rethinking the choices over and over again. If you have too much time on your hands, join the Nikon vs. Canon war on the internet if that's what makes you happy. But I warn you, you'll lose a lot of precious energy in useless fights with guys who have an ego problem.

My honest answer is, the camera brand doesn't matter. If you want to start as a concert photographer right now, go to your nearest local camera store. Hold a Nikon in your hand, hold a Canon in your hand and ask to see a Sony or whatever other brand you're excited about. Which camera body fits

best in your hands? I can line up amazing photographers who shoot Nikon and I can do the same with photographers who shoot Canon. It's not about the brand, a camera system only has one purpose - to collect light and record an image. That's it. There's no magic involved and all camera systems work along the same lines. As I mentioned before, Nikon and Canon are the market leaders and offer the greatest variety of lenses. So you can't go wrong when choosing one of these two brands.

Megapixels

The first thing a lot of people notice when checking out new cameras are the megapixels. The resolution of a camera sensor is expressed in megapixels and reflects the number of pixels in the sensor. Basically, the higher the megapixel number, the higher the resolution and the better the details in the final image. This allows you to crop your image and still get decent quality enough to print your picture. However, the trade off is that these files can be huge in size and will cost you a lot of storage space on your disks. A 36MP RAW file will be 50-60Mb. So, unless you want to print enormous, detailed prints, the megapixels issue plays a minor role. Most of the DSLR cameras available today have 16-24MP sensors which is enough to get awesome picture quality.

ISO

As previously discussed, the ISO capability of your camera is key in concert photography. Depending on your budget, try to buy a crop sensor DSLR camera with a maximum ISO setting of at least ISO 6400. You will be faced with low-light conditions on stage and therefore need the option to set high ISO values. Remember, the higher the ISO setting on your camera, the warmer the camera sensor will become, which will lead to higher noise levels in your photos.

FPS

Frame rate, or frames per second, is the frequency at which the camera captures unique images. Let's say the camera has 4fps. This means that you'll be able to take 4 pictures a second. This might be a criteria you want to look for if you're also going to capture sport events. For concert

photography, the FPS is a minor topic and almost all entry cameras should provide you with a good frame rate option

Video

Most new cameras have the ability to shoot video. If you're planning on getting a used camera body, then you'll find cameras around which don't have video capabilities. Just make sure, if you want to shoot video, that you get the right model to suit your needs. For concert photography you don't need the video capability of your camera, cause filming a concert is a total different story and the video guys have even more restrictions than we as photographers.

New or used camera body?

Should I get a new or a used camera body? This depends on different factors. If you get a new camera body, then you'll get a manufacturer's guarantee of at least 1 year. If there's a problem, you just send it for service and you either get it repaired or receive a new one. If you buy a used camera body on eBay, most of the time, you won't get a guarantee, which is slightly risky. But you might get a great deal on an old, used, full frame body. If you plan to buy a used camera body, make sure the model has the ISO capability you're looking for (as I mentioned before, at least ISO 3200) and take a close look at the shutter count. Every shutter in a camera has a specific number of times it can be used. Once this number is reached, the camera needs a service. Basically, if the used camera body you're looking at was used on a daily basis in a studio for some years, you might have to replace the shutter soon. An approximate shutter number which can be attained before replacement is due is about 150,000.

Lenses

You might think that the camera body is the most important part of your equipment, but lenses are the true heroes that enable you to get awesome concert photos. Due to the recent push in technology, there are new camera bodies being taken to market fast and often. Once you get a new camera body, it's already old after a year and you can't get rid of the feeling

that you have to upgrade again (which you absolutely don't have to!). However, lenses will last a lifetime. I use some old lenses which are over 6 years old now and they still work perfectly. If you make sure that the front glass doesn't get scratched and stop any dust from creeping into the lens, you'll get many years of use out of them. This is also the reason why used camera bodies lose their value very quickly, whereas lenses tend to stay at the price you bought them.

In concert photography, we need to concentrate on the 2 main features of lenses: Focal Length and Aperture. The focal length is written on the lens (e.g. 50mm) and determines the angle of view or how much of a scene you can see in the resulting frame. Wide angle lenses have lower numbers, such as 24mm and fit more of the scene in the frame. Telephoto lenses, on the other hand, have higher numbers such as 200mm and help to pull far off subjects closer into the frame. Imagine you're standing in front of a stage at a certain spot and don't move. With a wide angle lens, you'll be able to capture the whole band on stage, with 50mm you'll be able to get a full body shot of an artist and with a telephoto lens, you might just get a headshot of the artist. All these focal lengths have their own special usage in concert photography. I'll talk about this a little later on.

The Aperture is the single most important factor when it comes down to concert photography. As explained in Lecture 1, the aperture is the **opening**, or a „hole“ located **inside the lens** which allows you to choose **how much light** hits the digital sensor of your camera. Since we have to deal with low-light situations on stage all the time, the aperture will either make us or break us. You might have heard that you need to use „fast glass, wide open“ in concert photography. If your lens is a 50mm f1.8, then “fast glass” corresponds to the f-number of 1.8 and “wide open” means shooting this lens at f1.8.

Prime vs. Zoom lenses

The Canon vs. Nikon war is almost as important as the Prime vs. Zoom lens fights...erm I mean discussions 😊. The main difference between prime and zoom lenses is a fixed focal length vs. a range of focal length choices in one lens.

Prime lenses:

Prime lenses or fixed focal length lenses:

- Have a single focal length e.g. 24mm, 35mm, 50mm, 85mm
- Have a wider maximum aperture which means smaller f-numbers e.g. f1.4, f1.8 which is crucial in low-light photography
- Can deliver sharper images, especially compared to older zoom lenses.
- Some prime lenses are cheaper to equivalent zoom lenses.
- They are more lightweight

Zoom lenses:

- Cover a wider range of focal lengths, e.g. 17-55mm 24-70mm, 70-200mm
- The maximum aperture on the best zoom lenses is limited to f2.8
- You only need one lens to cover a focal length from wide-angle to telephoto
- Professional zoom lenses are heavy and expensive

Zoom lenses can be further divided into Variable Aperture zoom lenses and Constant Aperture zoom lenses.

Variable Aperture zoom lenses

The variable aperture zoom lenses have different aperture numbers depending on the focal length used. For example a 18-55mm f3.5-5.6 has a maximum aperture of f/3.5 at 18mm and a maximum aperture of f/5.6 at 55mm. Why's this important to know? Let's imagine that you're in front of the stage and you set 18mm, f/3.5, 1/250sec and ISO 1600. You take some photos and the exposure looks great. Then you want to do a headshot and adjust your focal length to 55mm. Not only will you have adjusted the focal length of the lens, but the camera now automatically sets your aperture to f/5.6. A bigger f number means less light is able to hit your camera sensor and therefore your photo will be underexposed (by 1 stop in this case). This sucks and an f number of 5.6 might not give you the light you need for low-light concert photography. Why do most of the camera kits include these variable aperture zoom lenses like the 18-55mm f3.5-5.6? Because these lenses are cheap to produce and most of the photographers who buy entry level cameras want to use them for capturing holiday and family scenes.

This lens is totally capable of achieving good results in well-lit situations, but I wouldn't recommend a variable aperture zoom lens for use in concert photography.

Constant Aperture zoom lenses

The constant Aperture zoom lenses keep the same maximum aperture no matter which focal length setting you use.

- The best zoom lenses let you set an aperture number of f2.8. This is a wide aperture that can be easily used in low-light conditions, such as concerts and weddings.
- They are expensive. Compared to most prime lenses and the variable aperture zoom lenses, these lenses cost a fortune. A 24-70mm f2.8 will be around \$1900 and a 70-200mm f2.8 will set you back another \$2000+. And that's just for one lens! Concert photography pros often use these 2 lenses, because they have a versatile focal length and produce the best possible image quality.
- They're heavy. These lenses are big and heavy compared to fixed prime lenses or variable aperture zoom lenses. If you're shooting the 70-200mm f2.8 the whole day, you'll probably have a painful neck or back at the end of the day! These lenses are also not much fun when travelling. I've taken them with me a few times when touring with bands to shoot backstage photos. I can remember walking the streets in Mexico City with my big camera and lens which didn't make me feel very comfortable!
- You'll get noticed as a "pro" immediately. These lenses scream "Hi! I'm here! I'm a professional photographer!". This isn't something you always want, especially if you don't want people to be aware of you taking pictures of them.

I am a huge fan of prime lenses and also use them a lot for my portrait work. The 50mm f1.8 is cheap and a great lens to start with. I love the limitation that I have to move my feet if I want to get another framing. For me, this is the purest form of photography and I believe that this kind of lens makes me a better photographer. However, I also have zoom lenses in my lens setup, such as the 24-70mm f2.8. In concert photography, you're often

limited in how much you can move around. You're stood in front of the stage, taking photos. That's it. So, for concert photography, I use both prime and zoom lenses, which give me the freedom to choose either a wider aperture or a range of focal lengths. Which lenses work best for which situations will be covered in upcoming Lectures.

Image Stabilisation

There are lenses available that offer Vibration reduction (VR) or Image Stabilisation (IS). This is a technology which compensates for image blur caused by camera shake. Camera shake is movement that happens when hand-holding a camera and is more pronounced at longer focal lengths. This is the reason why you'll find this technology in telephoto prime and zoom lenses. What this means is the following: If you're shooting in low-light conditions and your shutter speed is slow e.g. 1/50sec, then you can get images turning out blurry due to the camera shake you introduced by choosing the long shutter speed. To avoid camera shake, you can either make the shutter speed faster or turn on image stabilisation. VR (Nikon) or IS (Canon) will try to prevent camera shake and your photo might turn out sharp. The problem in concert photography is that this technology only deals with camera shake. So, let's say we're using a shutter speed of 1/50sec again. We aim at a singer on stage who isn't moving at all. Without IS you get a blurry photo, using IS get's you a sharp one. Everything works like it should. Now imagine the artist on stage suddenly starts to jump around. What'll happen when you take the shot? Your photo will be blurry again. Why? Because IS only deals with camera shake introduced by the user but the shutter speed of 1/50 is too long to freeze the action on stage. So, the only option you have is to use a faster shutter speed, and then either choose a higher ISO number or a smaller f number. So, for me personally, VR/IS doesn't work for concert photography, because you're most likely to be using shutter speeds of 1/250 sec and therefore don't have to deal with camera shake.

Third party lenses.

For third party lenses, there are established companies such as Sigma, Tamron and Tokina on the market. These companies offer prime and zoom lenses for Nikon and Canon cameras and are, in general, much cheaper.

Are they also better? It depends. There are people who suggest to only use the original camera manufacturer's lenses and there are others who get awesome quality with the generic, third party lenses. I only have one lens from one of these companies, which I'm rather happy with. I think the main point is that Sigma, Tamron and Tokina don't have the exact data to match the lenses to the cameras perfectly. So, they try hard, but they're not perfect, that's for sure. It can happen that the autofocus system in the lens isn't matched perfectly to your camera. When using a Nikon lens on a Nikon body, a quick service will fix this, but you can't send your Nikon body with a Tokina lens to be repaired. As I said, I almost only use Nikon lenses and therefore I'm not able to judge. If you have the budget and you want to build up your lens selection, then you might want to stick to Canon or Nikon. You get what you pay for. Therefore, it's better to spend your money on a good lens than buy a cheap one.

Which camera and lens should I get now?

If you're starting out in concert photography I suggest getting a brand new, crop sensor camera with an ISO setting of at least ISO 6400. Examples of camera's available at a budget level at the moment are Nikons starting with the D3100, D3300, D7000 or Canons, starting with the EOS Rebel T5, T3i or T5i. These cameras are mostly available as a kit package, including a lens. You can get a decent camera body with a lens such as an 18-55mm f3.5-5.6. This kind of lens is good for "everyday" photography purposes, like travel and birthday parties outside, but absolutely useless for concert photography. So, as well as your kit lens, you'll need to get another lens, or save some money and opt for a "body only" purchase.

Why don't I suggest getting a full frame camera as your first camera? Honestly, it would be overkill and that beast might get you into more trouble than help you. Yes, a full frame camera gives you the option of using freaking high ISO values resulting in less noise in your final pictures and therefore a better image quality. But they'll cost you a fortune and, most of the time, it's not a wise decision spending 3 months of income on a camera! For me, it's important to get you out there and shooting and finding out if concert photography is your thing. I don't want you spending 1000's of dollars, then seeing you getting frustrated after 2 concerts and never touching your camera again. Do the pros all use full frame camera bodies? You bet, but I also started out with a Canon 40D and shot my first year with it, built my portfolio and moved on. This would be the same as you getting your driving licence and then buying a Porsche as your first car. It's cool to have one, if you have the budget, but it's absolutely not necessary. So

don't believe people who tell you that gear is the key to becoming a successful photographer.

Fantastic! You've bought your camera, so you'll also need a lens that'll get you awesome concert photos. As mentioned before, you can use your 18-55mm f3.5-5.6 for general photography use, but you'll need another lens to kickstart your career. Let me introduce you to the 50mm f1.8 lens. It's available for all brands and is a no-brainer, because of its ability to shoot in low-light at its highest aperture setting. This lens is made of plastic, is small, lightweight and unobtrusive. The "Nifty Fifty" – also called the "plastic fantastic" – has saved me more than a few times when the lighting technician seemed to be asleep and the stage was almost pitch black. This lens is a prime lens, which means it has a fixed focal length of 50mm. If you want to get closer, you have to use your feet.

Other useful gear

Memory Cards

The decision which memory card to get should be based on the format, the storage capacity and the read/write speed. There are two main formats: SD (secure digital) and CF (compact flash). SD cards are becoming more popular in consumer cameras and are cheaper. CF cards are still used in high-end full frame cameras, such as the Nikon D800 and are more expensive. A good storage capacity is 8, 16 or 32 GB. Instead of getting 1x 64GB get 2x 32GB cards in case one of them dies during a concert. A word about speed: like most things in this industry, the faster the better. The different manufacturers offer a variety of write speeds. The faster the write speed of your memory card, the faster you can take a succession of images without having to wait for the camera to catch up. One of the main players in this field I trust is SanDisk.

It happened to me once that I was using a slow memory card I had bought cheap during a holiday. The memory card worked fine for conditions where speed wasn't important, like shooting landscapes. Once I was back in Austria, I had the opportunity to shoot my first Prodigy concert in Vienna. The Prodigy are one of my idols from back in the 90's and this was the first really famous band I was going to photograph. So, I took my camera gear and used this new memory card. The concert started and it was a real

challenge to get decent pictures. If you've ever seen a Prodigy show, you know that they use strobes and fog all the time and the green and purple lights on stage makes life difficult for us photographers. So, I was already a bit frustrated with my photos when suddenly Keith Flint walked to the front the stage, kneeled down directly in front of me and started to stare directly into my camera. Without thinking, I pushed the shutter button on burst mode and click-click-click, the camera started capturing the images. But after 3 clicks, the shutter stopped! I panicked and didn't have a clue as to what was going on! Then, just as quickly as he had appeared, Keith Flint stood up and disappeared to the back of the dark stage. It took me a while to realise that the memory card was the problem. The write speed was too slow and it took a ton of time to write the data from the camera onto the card. I checked my LCD display and saw that I had only captured 3 frames in total. When I had a look at them, the first one was out of focus, as was photo number 2. I almost started crying because I thought I had missed an awesome shot. Thankfully, the last photo was tack sharp in focus – phew! What did I learn from this story? Use memory cards with a speed of a least 45Mb/s. There are also faster ones with 60Mb/s or 95Mb/s write speeds and higher, but they're obviously more expensive.

Camera Bag

As you have to carry all your equipment to the front of the stage, you really need to have a great camera bag which protects your gear well. There are a lot of different options such as backpacks, shoulder bags, trolleys or pelicases. I personally prefer the comfort of a backpack and I use a Manfrotto Advanced Gear backpack L to carry all my equipment. Imagine arriving at the concert late with your camera trolley and having to fight your way through the crowd with it! At some shows, you wouldn't even make it to the photo pit! Make sure you get a bag that carries all the gear you need when shooting bands on stage. Mine has enough space for 1 camera body and 3 lenses.

Ear protection

Ear protection is a must in concert photography. Your working environment has a sound level similar to sitting on a bulldozer and if you plan on doing

this job for many years, you'd better start off taking the right precautions. The simplest solution would be to buy some normal earplugs from the supermarket. The bad thing about them is that you can't even hear your friends anymore. These types of earplugs just mean you can't hear anything and are definitely not the solution you're looking for right now. So, the go-to option is to get the same professional ear protection musicians use. I got the Alpine MusicSafe Pro professional ear protection. They contain different sets of music filters and are comfortable to wear. And most importantly, they protect your ears to avoid long-term hearing problems. And they're cheap 😊

Camera Strap

Don't you hate the classic camera strap that you get with your camera? If you're constantly moving, the camera swings in front of your chest all the time, your neck hurts if you use heavier lenses and you always have the feeling you have to protect it by holding and stabilizing it with one hand. To avoid these issues, I use a special camera strap for two reasons. Firstly, the camera hangs upside down, over your butt. This allows you to keep both hands free. Secondly, the weight is distributed diagonally so this strap is great for carrying heavier lenses. There are two different camera straps on the market that use the same principle: California Sun Sniper and Black Rapid strap. Get one of these and you'll enjoy shooting with your camera even more.

This was Lecture 4 explaining what gear you need when starting out in concert photography. Let's move on and I'll show you how to get the best out of your first concert shooting.