

SOUL CITY – sonic rider

SOUND SYSTEM

The entire sound system (PA, mixers including peripherals, monitoring system) should be powered from TN-S, through the single circuit allotted exclusively for this purpose. The system should be secured appropriately. The sound system should be adjusted to acoustic field surroundings in the concert location. 100 dB sound pressure level should be provided to the entire area. Stereo 3-way system with frequency active conversion (bass + high-power + active crossover equipped with frequency adjustment or digital terminals enabling such adjustment) shall be provided – system components from reputable manufacturers (EV, Meyer Sound, L'Acoustics, HK Audio, EAW, D&B, PolAudio, JBL).

Within minor spaces/clubs – narrow events, etc. – a broadband system may be used **upon earlier arrangements with the band acoustician.**

FOH / MONITOR* sound producers are required by SOUL CITY band - unless otherwise agreed!

FOH

FOH station shall be placed in the symmetry axis of sound speakers located quite in the middle of the acoustic field.

YAMAHA 01V96 console is recommended.

In case YAMAHA 01V96 is not available, following components shall be provided upon earlier arrangements with the band acoustician:

Frontal console delivered by reputable manufacturer: min. 16 channels mono XLR: 4-band correction incl. at least double parameter correction, low-cut filter incl. frequency adjustment, and phase reversal on each channel, PFL audio monitoring for each channel through headphones shall be provided.

Minimum 1 stereo sub-group should be provided to which all local terminals will be coupled. Compressor delivered by reputable manufacturer* shall be inserted to the group. Minimum 2x AUX for sound effects (reverb, delay incl. tap) with flyback to the console channels and correction shall be provided. Reputable brand (Klark Teknik, BSS, DBX)* 30-band third octave equalizer shall be inserted into MAIN output of the control panel. Console lamp shall be provided – if necessary.

Aux effects: T.C. electronic M-one (or M-350) / Lexicon PCM or MX*.

Communication between front – monitor** producers is kindly requested.

Digital consoles (A&H iLive, SoundCraft, Yamaha (M7/CL), Digidesign) will be acceptable.

Disreputable brand equipment, such as Behringer, Alphard etc., shall not be acceptable.

Technician/producer to operate frontal control panel that is familiar with topology and operation of installed equipment, also in case of amplification by the band acoustician, is required.

MONITORS

Reputable brand 16-channel monitor console**, with 4-band correction, min. parameter double correction, low-cut filter with frequency adjustment and phase reversal on each channel is required.

* - or internal, if digital console is used

** - if FOH and MONITOR are separated

Channel PFL tapping and AFL aux through headphones or wedge monitor (the type used by vocals) shall be required.

3-way monitors – minimum 3 identical, full-band monitor speakers from reputable brand shall be required (6 speakers optimally) – wedge type (EXCLUDING those made of plastic) min. 300W each, located as per stageplan. D&B, Turbosound, JBL (VRX 915M), EV, Dynacord are preferred.

Professional, third octave, 30-band equalizer* shall be coupled to each monitor path.

In case of minor events, monitors may be operated through FOH **upon earlier arrangements with the band acoustician**. In that case, the frontal control panel should be equipped with relevant number of additional outputs AUX (pre-), including third octave equalized coupled to each of those outputs, and AUX tapping option through headphones.

INPUTS

Input no	Person	Equipment	Insert
1	Michał	Wireless microphones: Shure SLX incl. capsule	gate + compress
2	Łukasz	SM58 (or Beta58) or Sennheiser series	gate + compress
3	Rafał	EW G3 incl. capsule MMD 835/935	gate + compress
4	Ania	Wireless microphones: Shure SLX incl. capsule	gate + compress
5	Alicja	Beta58 or Sennheiser EW G3 series incl. capsule	gate + compress
6	Basia	MMD 845/945	gate + compress
7	Magda		gate + compress
8	Beata		gate + compress
9	Monia		gate + compress
10/ 11	FX ret1 (rev) L/R	T.C. electronic M-one (or M-350) / Lexicon PCM or MX*	Flyback to channel from EQ
12/ 13	FX ret2 (delay) L/R	T.C. electronic M-one (or M-350) / Lexicon PCM or MX*	Flyback to channel from EQ
14	CD/mp3 L	Channel from EQ	
15	CD/mp3 R	Channel from EQ	

Professional compressors/gates shall be coupled to inserts: DBX / BSS / Drawmer*.

The band provides soundtracks on CD (format .cda) or, in case of emergency, on PENDRIVE in .wav format.

The entire sound system should be powered and checked prior to the band rehearsal. The band acoustician shall be provided with the access to the console (for the purpose of necessary configuration) one hour before rehearsal. The band's sound-check shall last approx. 30 minutes and should be completed not later than 30 minutes before the commencement of concert. In case other performers proceed with rehearsals upon completion of SoulCity rehearsal, all settings shall be saved in digital control panel. Otherwise, if saving is not possible, the channels and effects used by the band SHALL NOT BE INTERFERED.

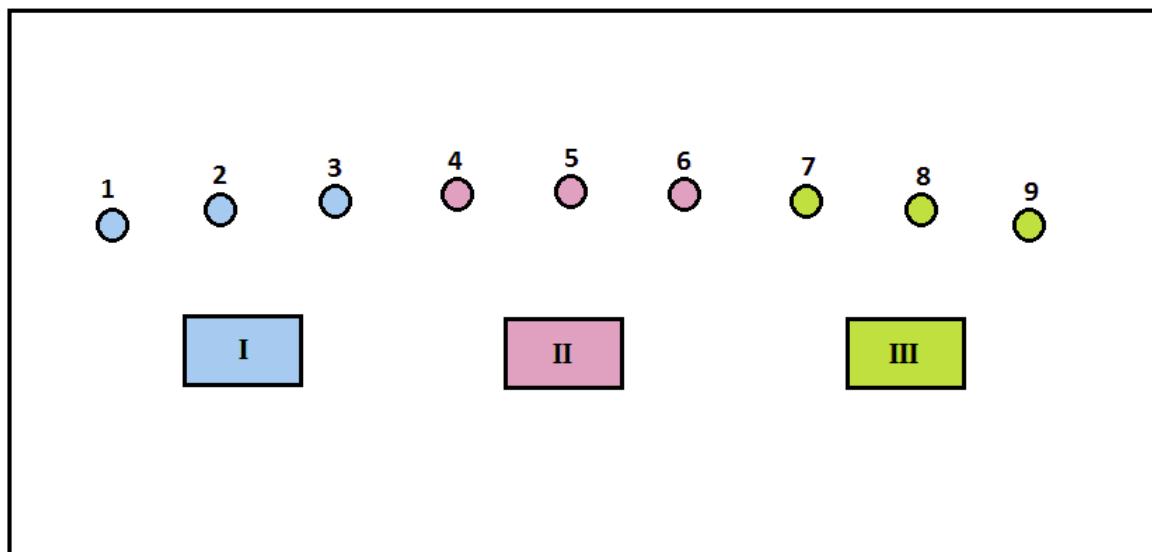
The sequence of appearance of the performers may be altered – to be agreed in the course of rehearsal.

* - or internal, if digital console is used

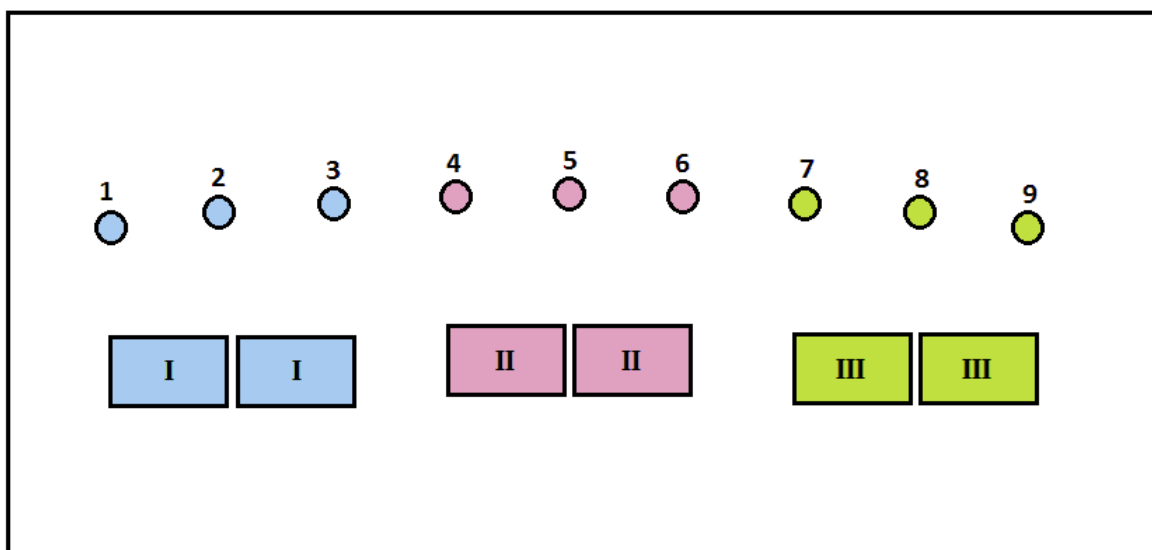
** - if FOH and MONITOR are separated

STAGEPLAN

Minimal



Optimal



Contact:

Tomasz Basel – producer, tel. 607274247, tomasz@basel.com.pl

Band Manager: Michał Bober, tel. 662441001, michal.bober@soulcitymusic.pl

* - or internal, if digital console is used

** - if FOH and MONITOR are separated