

Sound Specifications Giselle The Fabulous Beast Dance Theatre

Sound

Sound is a very important part of Giselle - cleanness, clarity and preciseness of levels, signals and routing are essential.

The most up-to-date version of the sound technical rider can be downloaded from www.garethfry.co.uk - click on Specifications button.

The Company runs pre-recorded tracks from 3 compact disc players (with back-up decks) - there is no live music.

There is a small element of spoken text and singing - there may be a need for subtle enhancement on this depending on the acoustics of your venue.

The Company will operate sound during all rehearsals and performances.

The Company does not tour any sound equipment.

The Venue must provide:

A modern distributed loudspeaker system (e.g. d&b, Meyer or equivalent) capable of:

- 100dBA at the mix position.
- full bandwidth distortion-free coverage to all seats in the house.
- clarity at low volume.
- virtually no system noise.

A mixing desk and control position within the auditorium space in the same acoustic environment as the audience towards centre rear.

- All functions of the mixer must be accessible by the Company.
- Space should be allowed to position the playback rack at operating height immediately next to the mixer
- The control position must be clear of all extraneous equipment and provision made so that the position of the mixing desk and playback rack can be adjusted for optimal use.
- There must be an unobstructed view of the whole stage.
- There must be adequate controllable low-level lighting.
- Please arrange with your Box Office for the appropriate seats to be taken off sale.

All playback, microphones, outboard and processing as outlined in the summary below.

- All functions must be accessible by the Company.

Crew:

- For get-in, fit-up and get-out.
- A House Sound Engineer at all times the Company is in the venue.

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A **hardwired intercom system** (preferably 2 channel) between lighting desk position, DSM position, sound control position and either side of stage. During rehearsals an additional 3 headsets will be required at the Production Desk in the centre of the Stalls.

A wireless '**God mic**' during rehearsals in the Stalls

Please note: all equipment supplied must be of professional audio quality, in good working order and constant for the duration of the run. We reserve the right to reject any item supplied, if it is deemed to be of inadequate quality, unsuitable for its supposed purpose or in poor condition whether of a cosmetic or electrical nature. Unless otherwise specified, all speakers, rigging accessories, mic. stands etc must be matt black in colour.

Playback

- 4 x professional Compact Disk players with balanced XLR outputs, CD-R playback compatibility and the facility to autopause on **next** track, eg Denon Denon DN-C630/680. Dual CD players are not acceptable.
- 1 x professional Mini Disk recorder with balanced inputs and outputs, and the facility to autopause on next track.

Mixer

- Midas Verona preferred, although Yamaha (eg PM5d), Soundcraft (eg Series 5) or equivalent is acceptable subject to approval from the company sound manager
- 24 input channels.
- Phantom power individually switchable on each channel.
- At least 2 bands parametric EQ in addition HF and LF to per channel.
- 8 aux sends (each switchable between pre- and post-fade) per channel.
- Channels must be able to be individually assigned to each output.
- 8 sub-groups.
- Stereo outputs.
- All functions of the mixer must be accessible by the Company.
- A spare Mixer Power Supply must be provided and (as with any other fan-cooled equipment) should be sited such that no fan noise is audible to either the operator or any audience members.

Processing

- 3 x BSS Soundweb 9088iis processors with XLR patchbays to time-align and EQ system, with PC control unit running Windows XP and Soundweb Designer, and free LAN 100/1000 port (will be connected to Company Sound Managers laptop via VNC software to adjust system EQ and timings from remote locations in the venue). A 50m Cat5 cable should be provided for this purpose.

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Microphones

- 1 x Neumann (or similar) rifle mic - to be flown USL.
- Depending on the acoustics of the venue, at least 3 float mics (rifles, Crown PCC160s or similar) may be required
- 1 x 'God mic', wireless handheld mic, with batteries

Effects

- 1 x stereo digital I reverb unit (e.g. Lexicon PCM 70).although a digital multi-effects unit (e.g. Yamaha SPX 990) would be acceptable.

Speakers

Other than the soundscape and speech speakers, each system is run in stereo and time-delayed to the main stacks.

- **Upstage stacks:** 2 x d&b C6 with flying hardware *rigged at 2m behind cyc.*
2 x d&b b2 subs *on stage floor behind cyc.*
- **Foldback:** 2 x d&b C6 with rigging hardware *on stands at 2m downstage.*
- **Side effects:** 2 x d&b E9 with flying hardware *rigged on sides of auditorium.*
- **Rear effects:** 2 x d&b E9 with flying hardware *rigged at rear of auditorium.*
- **Soundscape:** 1 x d&b c690 with flying hardware *rigged at 8m over stage.*
- **Speech:** 1 x d&b c690 with flying hardware *rigged at 8m over stage.*
- **Front fills:** d&b E3's or E0's *rigged below stage level on front edge of stage, evenly spaced.*
- **Proscenium:** 4 x d&b E9 with flying hardware *rigged at 3m and 5m on proscenium boom, or as necessary to suit auditorium configuration in discussion with company sound manager.*
2 x d&b b2 subs *on stage floor on pros edge.*

For venues with balconies and circles, additional speakers may be required on pros, side and rear systems to give adequate coverage.

It would be ideal if all the speakers could be the same model, or if this not possible made by the same manufacturer, so that they are matched sonically. d&b speakers are used as reference in this rider but the local provider is encouraged to choose cabinet giving suitable coverage of the venue *but substitutions must be agreed in advance with the company sound manager.*

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Amplifiers

- Amplifiers as necessary for above speaker configuration.
- Each amplifier must be capable of low noise operation and/or sited well away from the audience.

NB: A lot of flour is thrown on stage and cooling fans may draw this into the amps - baffles or screens may be needed to prevent this happening if the amps are situated on stage.

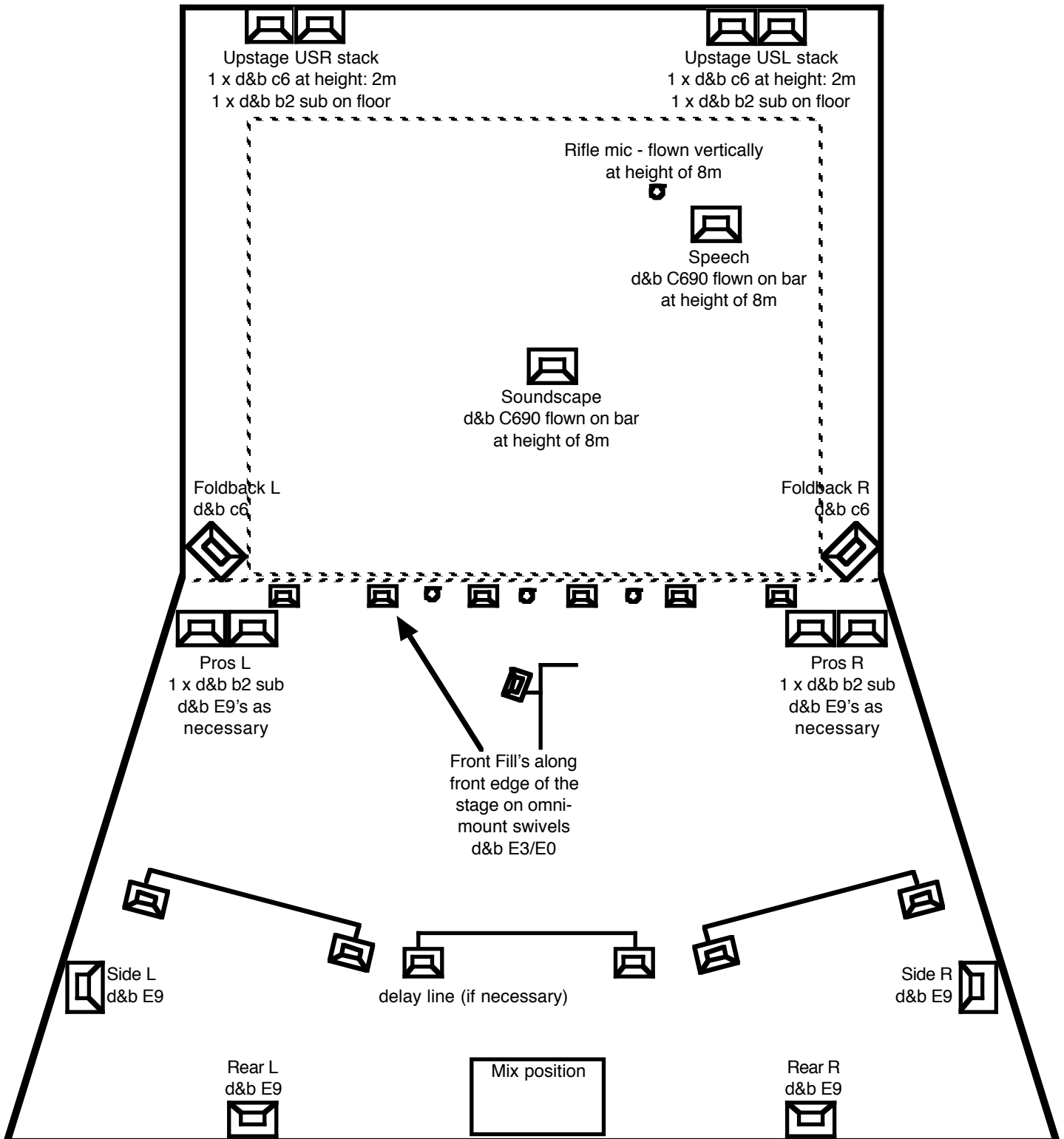
Cabling

- All cables to achieve above system.

Mains

The system should be connected to a dedicated sound mains supply, ie not used for anything other than sound equipment. Mains distribution should be provided as necessary. A UPS must be used for the Playback rack.

Layout Giselle The Fabulous Beast Dance Theatre



Show:	Giselle
For:	The Fabulous Beast Dance Theatre
Venue:	Generic
Sound designer:	Gareth Fry
	+44 (0)7973 352669
	garethfry@hotmail.com

Audio schematic

Giselle

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Mixer inputs

