

Transport Group
Being Audrey
Sound Design by Michael Rasbury
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Sound Equipment List

General Overview

- This is a ten-channel sound system (counting a small, powered monitor for the Conductor).
- There will be a main left and right house pair, a down stage left and right pair for piano monitoring and sfx, upstage left and right sfx pair, audience left and right surround pair, mono subwoofer under the audience seating, and a small powered monitor for the conductor.
- The orchestra (at this point) will consist of an acoustic grand piano, acoustic bass, woodwind player (flute, clarinet, sax), harp, and percussion. The orchestra will be located to the right of the audience in the house.
- Eight wireless microphones will be used with micro elements capable of being placed at an actor's hairline.
- Two backup Crown PCC-160's will be used for back-up boundary miking.
- All microphone channels will have compressors inserted.
- All special sound effects will be played back using the Transport Group's Mac Mini, MOTU Ultralite Audio Interface, and qLab software. Nine audio channels will be broadcast from this system. Five of these channels will be routed through the console so SFX can be mixed with microphone content to the mains, sub, and DSL and DSR monitors
- The design requires a mixing console with a minimum of 24 channels, 4 busses, and four aux sends (3 pre and 1 post)
- All playback equipment and amplifiers should be located in the center of the theatre's balcony, as close to the edge as possible.

SFX Playback (NO RENT owned by Transport)

- 1 Qlab installed on Mac Mini, MOTU Ultralite utilizing seven outputs

Microphones

- 8 Wireless Microphone Systems, transmitters, receivers, antennae, elements
- 2 Crown PCC-160 Black (across the front of the stage)
- 2 Sennheiser Q6 with MKE2 Capsule *or comparable* (XY Alignment under piano lid) (Piano Left and Right under lid)
- 3 Crown CM-700 *or comparable* (Bass, Percussion, Woodwinds)
- 1 AKGC409 with clip *or comparable* (Harp)
- 1 Switched Dynamic Microphone (for GOD microphone)
- 4 Boom Stands (Cello, Viola, Clarinet, SM, Sound)

Mixing Console:

- 1 24 CHANNEL minimum, 4 bus, Master Stereo Out, minimum 4 aux send (three pre, one post), minimum 3 band EQ with sweepable MID, Phantom Power, inserts per channel, direct outs per channel (if possible), console lights

Equalization/Crossover:

- 4 Rane ME60 *or comparable*

Compression:

- 2 Presonus ACP-88 Eight Channel Compressor *or comparable*
(NOTE: minimum of 16 channels of compression are required, will consider compressing the sum of all instrument mics and all wireless mics.)

Amplification:

- 4 QSC PLX1804, two-channel amplifier *or comparable*
(NOTE: I can use other amp configurations... 2 channel amps, etc. Five channels of amplification minimum)
- 1 Yamaha P7000s, capable of driving requested subwoofer

Speakers:

- 2 EAW JF200 (Main Left and Right) with mounting hardware *or comparable*
- 2 EAW JF60 (DSL and DSR Piano Monitors/Special SFX) with mounting hardware *or comparable*
- 2 EAW JF100 (USL and USR Special SFX) with mounting hardware *or comparable*
- 2 EAW JF80 (HL and HR Audience Surround SFX) with mounting hardware *or comparable*
- 1 EAW EV Force IE Sub (Subwoofer) *or comparable*
- 1 Yamaha MS-101 or other Active Personal Monitor (At Piano for Vocal Monitoring)

Cabling:

***Please contact Travis Walker at travwalk@gmail.com for specific lengths)**

General List

- 1 8 Channel Snake with at least one Balanced TRS output for Piano Monitor
This snake will travel from the sound position in center balcony to orchestra at house right
- 9 6' TRS cables for connecting the Transport's MOTU Ultralite to the Console and Amp Channels where specified
- 2 *100' XLR Microphone Cables (stage mics to snake at orchestra)
- 6 15' XLR Microphone Cables (for orchestra microphones)
- 8 6' XLR Microphone Cables (for wireless at mix location)
- 16 12' Insert Cables (compression inserts from rack located to right of console)
- 18 10' XLR Cables (for console outs to EQ; from EQ out to Amp inputs)
- 9 *Max 100' Speakon to Speakon Speaker Cable (Amps to Speakers)

UNKNOWN---

- Need cable from snake end to Power Personal Monitor based on its input
- Based on the console you spec- what cable do we need to get from its Aux Out to a (most likely) balanced input of an EQ Channel or crossover input?

INSTALLATION NOTES (SEE ACCOMPANYING GROUND PLAN)

On Friday, March 20, 2009, I will bring a hand held meter and flatten the system. If possible, I may do this a day earlier, if lighting will allow.

MIX LOCATION

The mixing console should be placed center as close to the edge of the balcony as possible. The compressors, EQ, and Amps should be to the right of the console. The Transport Group's Mac Mini and MOTU Ultralite should reside on top of these rack items. Please put the compressors in the top of the racks if possible. We'll be adjusting these most often.

GOD MIC

The God Mic should physically run from the console position into the center of the audience seating. Place it on a boom stand and set next to the Stage Manager's desk.

FRONT OF HOUSE SPEAKERS

All speaker cable will run directly from the balcony mix position to each respective speaker. There are holes in the balcony allowing cable to run through the proscenium.

The EAWJF200's should be installed where the balcony meets the proscenium arch. There is a guardrail around the balcony that C-clamps and other rigging can be attached to. Each speaker should be positioned both horizontally and vertically so they focus on the center of the line between the fourth and fifth rows of audience seating.

DOWNSTAGE MONITORS/SFX SPEAKERS

Given the scenic elements of this play, my opinion for placement is stage left and right directly behind the proscenium on the lighting booms rigged at ear level off the stage (roughly six feet high). The stage right JF80 should point directly across stage the upstage left corner. Reverse this for the stage left speaker.

UPSTAGE SFX SPEAKERS

These will be located at 6' off the stage floor at the upstage wall/heater. These should be located in each corner.

SURROUND SFX SPEAKERS

These will be located at balcony level and focused down toward the audience. One unit will be placed on either side of the audience in the middle.

SUB

The sub should be positioned under the audience risers as close to the center as the dimensions of the sub will allow.

CONDUCTOR MONITOR

The Yamaha MS-101 will sit on top of the piano to the left of its music stand and face directly at the pianist/conductor. It will receive its program through the snake connected to AUX 3 of the console set to prefader.

STAGE MICROPHONES

Across the front of the stage there will be two Crown PCC-160's. They should be placed evenly spaced to the right and left of the center position. There should be about eight feet of space between each mic.

ORCHESTRA MICROPHONES

The CROWN CM-700's should be placed on three booms and left in the area between the piano and the stairs leading to the stage, house right. We will arrange them when the instrumentalists arrive.

The elements for the piano should be taped under the lid of the piano arranged for standard stereo miking. The lid will remain shut during performance.

The harp will most likely require a clip on condenser.

AUDIO SNAKE

The fan to box audio snake should run from the back of the console in the balcony to house right and end in the house right corner next to the stairs leading on stage. This will allow access through the stage door to all stage microphones as well as the microphones in the house right orchestra area.