

"festejemos como si mañana fuera"

CUATRO 4 DE 12 DICIEMBRE

www.cuatrodediciembre.com • www.4de12.com • info@4de12.com

Live Requirements (Preferred) April 2008

The following are details of the technical specification **preferred** by *4 de Diciembre* for a live performance. A competent sound engineer who knows his/her equipment well is a must. *4 de Diciembre* is a large band, requiring skill and patience to get the sound right for its 11+ members **and** your audience.

If you require any further information or have any questions, please contact:

Loo Yeo email: enquiries@salsa-merengue.co.uk telephone: +44 (0)7823 888 227

Should you require guidance on compliance with sound limits for your venue, these can be found at:
<http://www.opsi.gov.uk/si/si2005/20051643.htm>

Front of House (FoH)

Public Address System:

- A stereo FoH system capable of reproducing a clean, undistorted signal from 20 Hz to 20 kHz evenly throughout the entire audience area at an adequate and appropriate level.

Desk:

- A minimum of a 24-channel desk with separate stereo returns for FX, typically: Yamaha Digital, Allen & Heath, or Soundcraft.
- Phantom power (+48v) switchable per channel.
- Each channel should have a 4-band EQ with sweepable mid-ranges and a low pass filter.
- 6 pre- and 2 post- fade auxiliary sends.

The ideal location of the desk is just off the centre-axis of the stage at audience level. We understand that this may not be possible because of the room: dance-floor in front of the stage, etc. However, a site as close to the ideal as possible is highly recommended. Please note that mixing FoH from just in front of and to the side of stage, or on the stage itself is not acceptable.

FoH Processing

(not applicable when processors are incorporated into the desk e.g. Yamaha LS9)

- 1x Stereo 31-band Graphic EQ inserted over Main output - BSS / LA Audio (not Behringer).
- 12x Compressors - Drawmer / TL Audio / Alesis.
- 2 x Reverb Units each on a post fade aux - TC Electronic M.One / Yamaha SPX 990 / SPX2000.

Stage Monitoring (when mixed from FoH)

- A 6-way monitor mix from the 6 pre fade auxiliaries
- 9 x 12" high-quality wedges e.g., Turbosound TXD-12M.
- Matching model amplifiers providing 6 channels of amplification
- 31-band graphic EQ inserted / in-line on all sends (excludes desks like Yamaha LS9).

Stage Monitoring (when mixed with monitor desk from stage)

- Competent monitor engineer.
- Multicore split, passive or active.
- 24-channel monitor desk with 8 auxiliaries, 4-band EQ, sweepable mid-ranges, high pass filter and listen wedge output, typically: Yamaha Digital, Allen & Heath, or Soundcraft.
- 8-way monitor mix on stage.
- Matching model amplifiers providing 9 channels of amplification. (8 mix, 1 listen wedge)
- 10 x 12" high quality wedges e.g., Turbosound TXD-12M (one used as listen wedge).
- 31-band graphic EQ **inserted** on all 8 sends (excludes desks like Yamaha LS9).

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Channel List

4 de Diciembre provides the microphones stated "(supplied)" below. Acceptable DI boxes are those comparable to: BSS AR133, Behringer DI100. Channels requiring compression (COMP) are noted.

Chan.	Instrument	Microphone / D.I.	Stand	Other
1	Left Vocal	Neumann KMS 104 (supplied)	Standard Boom	+48V, COMP
2	Centre Vocal	Neumann KMS 104 (supplied)	Standard Boom	+48V, COMP
3	Right Vocal	Good Quality Dynamic (e.g. SM58, e945)	Standard Boom	COMP
4	Bass Vocal	Good Quality Dynamic (e.g. SM58, e945)	Standard Boom	COMP
5	Piano Vocal	Good Quality Dynamic (e.g. SM58, e945)	Standard Boom	COMP
6	Timbales (Left)	Narrow Condenser (e.g. sE3, sE4, AKG-451)	Standard Boom	+48V
7	Timbales (Right)	Narrow Condenser (e.g. sE3, sE4, AKG-451)	Standard Boom	+48V
8	Conga	Sure BETA98 D/S (supplied)	none	+48V
9	Tumba	Sure BETA98 D/S (supplied)	none	+48V
10	Bongo	Narrow Condenser (e.g. sE3, sE4, AKG-451)	Standard Boom +48V	COMP
11	Bass	Markbass TA501 Amplifier (supplied)	none	+48V, DI, COMP
12	Piano (Left)	Roland Stage Piano (supplied)	Keyboard (supplied)	+48V, DI
13	Piano (Right)	Roland Stage Piano (supplied)	Keyboard (supplied)	+48V, DI
14	Trombone	High-SPL Tolerant Dynamic (e.g. SM58, e905, MD421)	Straight	COMP
15	Trumpet	Good Quality Dynamic (e.g. SM58)	Straight	COMP
16	Concert Flute	AMT Roam 3 Wireless (supplied)	none	XLR COMP
17	Alto Flute	AMT WS (supplied)	none	+48V, DI (XLR IN) COMP
18	Violin	AMT Roam 2 Wireless (supplied)	none	XLR COMP

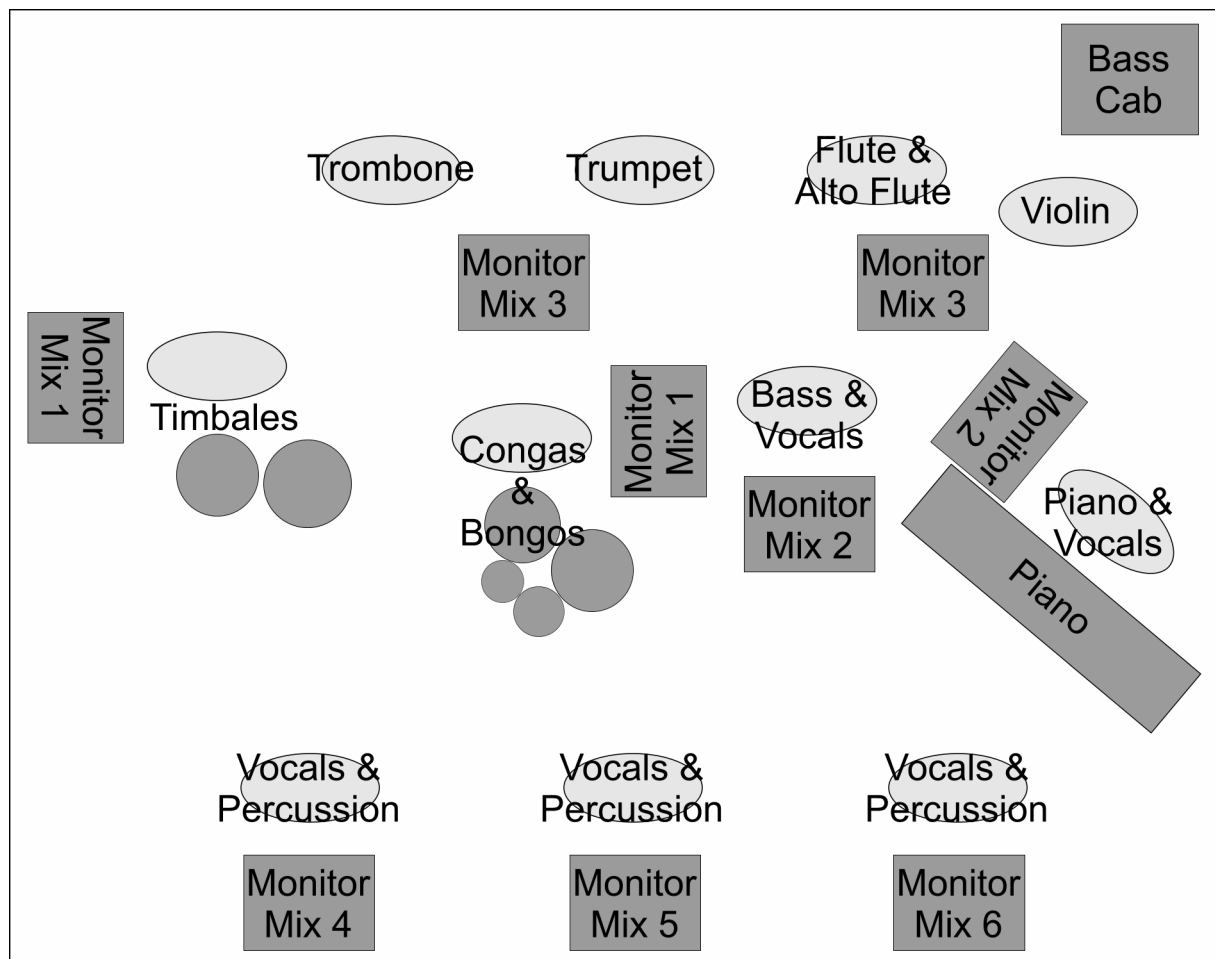
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19	Hand Perc. 1 (Front, Left)	Good Quality Dynamic (e.g. SM57)	Standard Boom
20	Hand Perc. 2 (Front, Centre)	Good Quality Dynamic (e.g. SM57)	Standard Boom
21	Hand Perc. 3 (Front, Right)	Good Quality Dynamic (e.g. SM57)	Standard Boom

Example Stage Configuration – 6 Monitor Mix Version



Notes

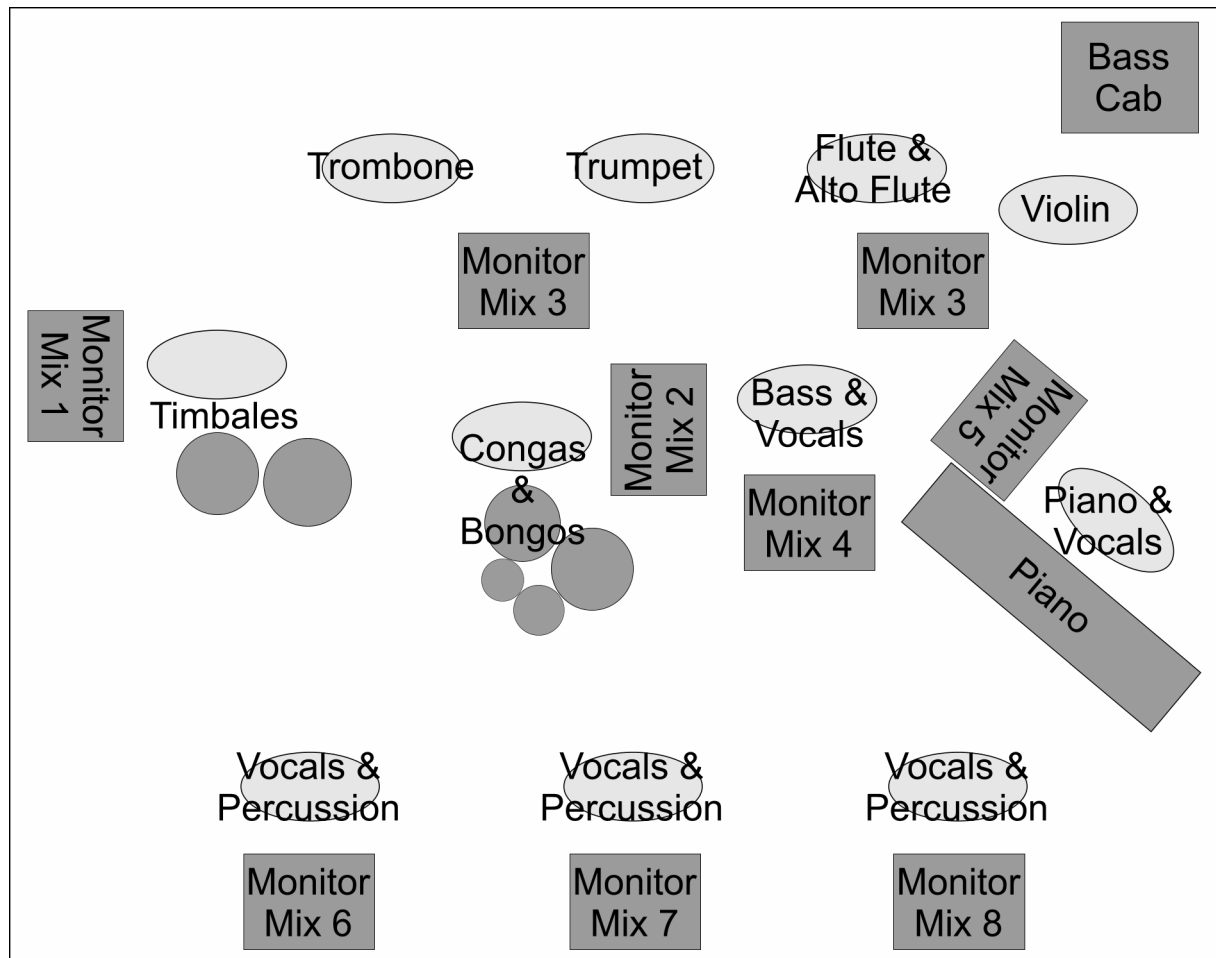
- The example stage configuration diagram is approximately to 1:33 scale, thus the stage measures 5.3 metres x 4.1 metres. So a standard 6x4 meter stage would be ideal.
- *4 de Diciembre* possesses Alesis HD24XR hard disk recorders (<http://www.alesis.com/hd24>), and is likely to request that one of these units be connected to the desk and their performance recorded. Please have the information to hand as to what materials are necessary to do so e.g. connectors required and their configuration. Where fed from the direct outs of a desk they must be set to **Pre Fade** so as not to disturb the recording levels when mixing the band live. If you are able to, then also have them **Pre Insert / EQ** but we know this is not always possible.

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Example Stage Configuration – 8 Monitor Mix Version



Acknowledgements

We are deeply indebted to Chris Thornton-Smith of Blast PA (<http://www.thebpasgroup.co.uk/blastpa.htm>) for his generous input and advice in the specification of these requirements.