

# **BIG GALUTE**

## *SOUND PRODUCTION REQUIREMENTS*

**Big Galute** requires a first class, state of the art sound system capable of delivering high fidelity reproduction of acoustic instruments and vocals to every patron in the venue at moderate listening levels.

**FOH System:** All mixing and monitoring needs can be handled from the FOH position. Big Galute does not travel with a dedicated sound person. A 16 channel console is sufficient, with at least 2 separate pre-fader sends for monitors. We have no preference between digital and analog consoles – a Mackie 1604 should handle our needs just fine, and something along the lines of a Yamaha LS-9 is ideal.

High quality reproduction is more important for Big Galute than SPL, so the system should lean towards the high fidelity side of the spectrum. Examples of preferred brands for house speakers are Meyer, d&b, EAW, and JBL. The main requirement is adequate coverage and sufficient headroom to provide clean, undistorted, and uncolored reproduction for the particular venue.

**Monitors:** Monitors should be at least a 12” and a horn, preferably bi-amped and active. They should be of the same quality as the house system. We can get by with 3 wedges, but 4 would be preferable. We run the monitors at fairly low volumes. We prefer 3 separate mixes, but can get by with 2 in a pinch.

**Outboard:** A single high-quality reverb at the FOH position is desirable but not necessary. The built-in reverb on most digital consoles is adequate. If an outboard reverb is required, any Lexicon or Yamaha unit of relatively recent vintage should do the trick. 31 band EQ should be available for the house and all monitor mixes.

**Backline:** A high quality bass amp should be provided. Walter Woods, Eden, Trace-Elliott, and Gallien-Krueger are all examples of acceptable amplifiers. The amp should be at least 400W into at least 1-15” or 4-10” speakers.

In addition, the group will require 6 music stands with proper stand lighting, a comfortable chair without arms for the theorbist/guitarist (a padded piano bench is fine for this), and a sturdy standard height barstool for the bass player.

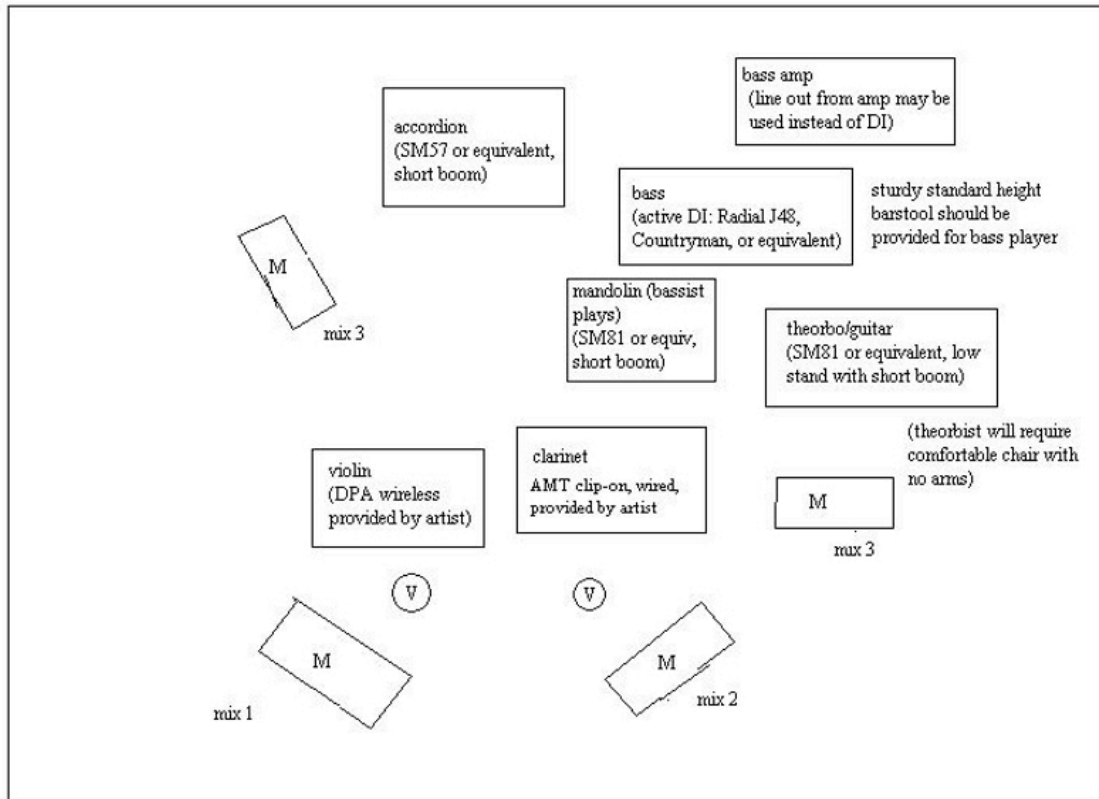
**Stage:** The dimensions of the stage area should be at least 20’ wide by 15’ deep to accommodate the group comfortably. The stage should be relatively flat and free of irregularities that prevent flexibility in set-up or that cause a hazardous condition.

**Lighting:** Lighting should be adequate to cover the stage area in a white wash and for all attendees to see all members of the group clearly. The stand lights mentioned above are a necessity, and should **not** be controlled by a dimmer on the light board.

**Personnel:** A sober, competent, and accommodating sound technician should be provided to man the FOH position. This person will be available for load-in and set-up, sound check, and the entire performance. If the lighting system requires a separate technician, they should be provided as well. A single stage hand for load-in, set-up, and load out is useful, but not an absolute necessity.

Please see the attached stage plot and input list for more detailed information.

# BIG GALUTE STAGE PLOT



## Input list:

1. Violin DPA wireless (provided by Big Galute)
2. Clarinet AMT clip-on mic system (provided by Big Galute)
3. Accordion SM57 or equivalent, short boom
4. Bass DI
5. Theorbo/guitar SM81 or equivalent, low stand, short boom
6. vox SR (SM58 or equivalent, short boom)
7. vox SL (SM58 or equivalent, short boom)
8. mandolin (SM81 or equivalent, short boom)

Mix 1 → wedge DSR

Mix 2 → wedge DSL

Mix 3 → wedge SL and USR (can share mix)