

Fleece Jazz Equipment List

16 July 2010



Please note that (almost) all connections are via a half normalled patch field.

House configuration at Stoke by Nayland Club

The house is always in arena form – audience on three sides

Allen & Heath MixWizard 3 16:2 desk

- 16 xlr/mic or jack line input channels:
 - For Arena working
 - Eq on all channels is shelved high and low, and two swept mids.
 - channel 16 is desk mic
 - Monitors and house plug into back of desk
 - Snakes to take channels to stage.
 - For Proscenium working
 - Harting connector plugs in to wall, 24 way breakout near stage, 1-20 mic, 21-24 line. On desk end, 1-13 mic, 14-15 line
 - short cables from desk to wall for monitors and house. House breaks out near FOH speaker positions, monitor breaks out near stage.
- Main output fed through DSP8042 (equalizing the room) and GEQ3120 to the house amp.
- 4 aux channels for monitors, prefade
- 2 aux channels for fx, postfade
- stereo aux return: connects to CD player
- stereo aux return: available for a future external fx.
- effects generator - a small variety of reverbs, echos, plates etc are available. We tend to use a simple hall reverb – the room can be dry.
- line level “control room” stereo output.
- Mono output which can be switched to a mixed output from aux 6.
- Solo on all channels, auxes, reverbs.

Demountable auxiliary desk.

- Behringer MX802 4 mic input desk as auxiliary, inputting to a pair of the main desk line in inputs. This gives us 18 mic inputs when needed.

Graphic Equalizers

- Behringer Ultra-curve pro DSP8024 analyser and room eq, in the house channels, set to equalise the room. Has minimal feedback killer facilities.
- Behringer GEQ3120 2*32 graphics equalizer, set as required.
- 2 Behringer FBQ1502 2x16 channel with top and bottom rolloff. One channel in each of the monitor channels. Has feedback detection.

House Speakers

- 2 Fender E-SPL3001 8 ohm 300/600 watt passive speakers on stands used as FOH speakers
- 2 StudioSpares Fortissimo 12A 200 watt active speakers on stands, now rarely used. Can

be used as delayed ROH speakers or active monitors.

House Amplifier

- QSC RMX-1850HD, 2 channels, 360watt into 8 ohms

Monitor Amplifiers

- 2 Yamaha P2500S 2*275W into 8 Ω . All four channels full pre-eq from desk, with FBQ1502

Additional Amplifier

- Torque MA100-4 single 100w amp with 4 input channels – can be used for fifth monitor channel.

Additional Equipment available

- 3 Behringer DSP110 Shark one channel mic/line amp/fbx/compressor/denoiser/phantom: excellent mic amp if used simply. Two are permanently installed as delays for ROH speakers.

Monitor Speakers

- 2 Laney TM100 8” wedges (useful, not grand)
- 2 Torque TSM100 12” wedge (quite good)

Microphones

- 4 Shure SM58
- 1 Shure SM58 β
- 1 R de M3
- 3 Shure Beta 57A
- 2 Studiomaster KM80 (not wonderful)
- 1 Shure SM94 condenser mike
- 1 Behringer ECM8000 standard reference mic for equalisation (very flat, 180 degree coverage).
- 2 boundary mics of unknown provenance. Quite good if used properly.

Auxiliary Equipment

- 2 Dual channel active DI box
- 2 single channel active DI boxes
- Leem 4way mic amp jack inputs, line output and power supply.
- Two snakes
 - 6 xlr+2trs 6 meter
 - 8 xlr+4trs 12 meter
- sufficient XLR cables for all inputs
- sufficient 1/4” mono jack cables for monitor speakers and a few mono inputs
- mono and stereo patch leads, more than enough.
- 2 twelve metre speakon to speakon speaker leads (excellent) and 2 spare 10 meter xlr to speakon.
- 8*XLR, 4*mono jack snake, from desk to back of stage area.
- 6*XLR, 2* mono jack snake, from desk to front of stage area.

- 2 xlr to mono jack matching transformers
- various sex changers and converters.
- various power leads and extension strips
- 6 microphone boom stands
- 1 microphone talk stand
- 1 microphone floor stand
- 3 short boom stands
- 3 good music stands
- 2 rather ratty music stands
- 5 rather good music stand lights

Piano

- Yamaha U5 (tuned every Friday that it is *used*.)
- C-ducer CP2/8 contact mics permanently attached.

Toolkit

- Some hand tools, small soldering iron, fuses, various spares, drum key, PP3's, adaptors, spare piano key, stuff.

Recording

Our sound tech, Dave, is happy to record your gig, if his equipment can cope with your band. Recording can be done in three ways:

- He can record up to 26 tracks raw onto hard disk (if he can find that many mics), and mix from that, producing a cd. A weeks notice is needed for this.
- He can set up a stereo pair of mics, and record a stereo track raw onto hd, and equalize to a cd. A day's notice is needed for this.
- We can hang your minidisk or similar, either with your mic, or with the desk as input. Note that we usually do not mic drums, so they will not appear on the desk.

Dave's equipment is

- Mac powerbook Tiger, 1.67Mhz, 1.5Gb ram, 100Gb hd, Cd/dvd reader/writer – for recording
- imac 20", intel, Snow Leopard, 2.66Ghz, 4Gb ram, 320Gb hd, Cd/dvd (dual layer) reader/writer – for mixing
- Lacie rugged portable 100G 7200rpm drive
- About a terabyte of backup disk (mostly Lacie d2's)s
- Motu 828MkIII interface
- Motu 828MkII interface ADATed to the MkIII
- Behringer ADA8000 8*pre, ADATed to the MkIII
- 2 – matched Rode NT5 mics
- 2 – matched Oktava MK012 with cardioid, hypercardioid and omni capsules.
- 2 – Shure SM57 mics
- 1 – DM5010 kick-drum mic
- Motu Digital Performer v6.03) editing and mixing software (will export to most formats).
- The Fleece kit listed above.

Please contact Dave on <mailto:lyond@essex.ac.uk> , tel 01206 762213 if you want a gig recorded.