
Technical specification – Sound equipment

Sidsel Endresen SOLO– 2004

In case of problems meeting this specification, please do not hesitate to contact the artist through your contact. We ask local promoters or sound engineers not to make changes from this spec, on behalf of the artist, without confirming with artist or representative.

Brands and types of sound equipment are meant as quality guidance and not as absolute requirements if not stated specifically.

Equipment quality :

Sound equipment must be of high standard and free from audible noise. Mixing desk must be in a good position in the audience area to ensure good control possibilities. Equipment generating noise, such as amplifier–fans, must not be placed on stage or in the audience area. The sound system must be rigged and tested for functionality before artist arrives for setup and soundcheck. Local system engineer must be available for the artists own engineer at all times from soundcheck to end of concert.

Speaker system:

High quality, active PA–system (with sub–woofers) covering all audience areas with uniform and undistorted sound. (Pref: d&B, Meyer, EAW, Kling & Freitag or similar). We prefer the system to be located on stage level, not too wide, to help locating the sound source to the artist position. In case of high/wide flown or wide stacked system, we need a smaller in–fill/centre–fill system on stage floor. as image shifter.

Monitor system:

Note : Monitor–mixes shall be fed from FOH console!!

Monitors must be of high acoustic quality. Pref Tannoy, K&F, D & B or similar.

2 identical wedges, preferably 15" and HF.

AUX 1+2 Sidsel Endresen 2 Wedges

Mixing console:

4 band input–EQ (min. 2 sweep mid–filters) on all inputs.

High–pass filter, phase switch, insert and 48V on all inputs.

2 pre–fader/post EQ– aux sends for monitor.

3 post– and 1 pre– aux sends for effects.

Preferred consoles: Midas Heritage/XL or Venice series, Yamaha PM series or similar.

Note: No compact digital consoles such as Yamaha 02R/03D/DM series or similar. Digital consoles can be InnovaSon, DigiCo D5 Live, Yamaha PM1D, or same level of quality and parameter accessibility.

Outboard:

2 digital reverb units. (Lexicon 480L, 300, PCM90/80/70, LXP15, and/or TC M 6000/5000/4000/3000/2000, M–One)

1 digital delay unit (pref: TC D–TWO)

We bring one Lexicon MPX as additional vocal FX to be connected at mixer position (mono in, stereo return on ¼" jack).

Graphic EQ's on all speaker feeding outputs.

1 CD–player for system check.

Backline or equipment to be supplied locally

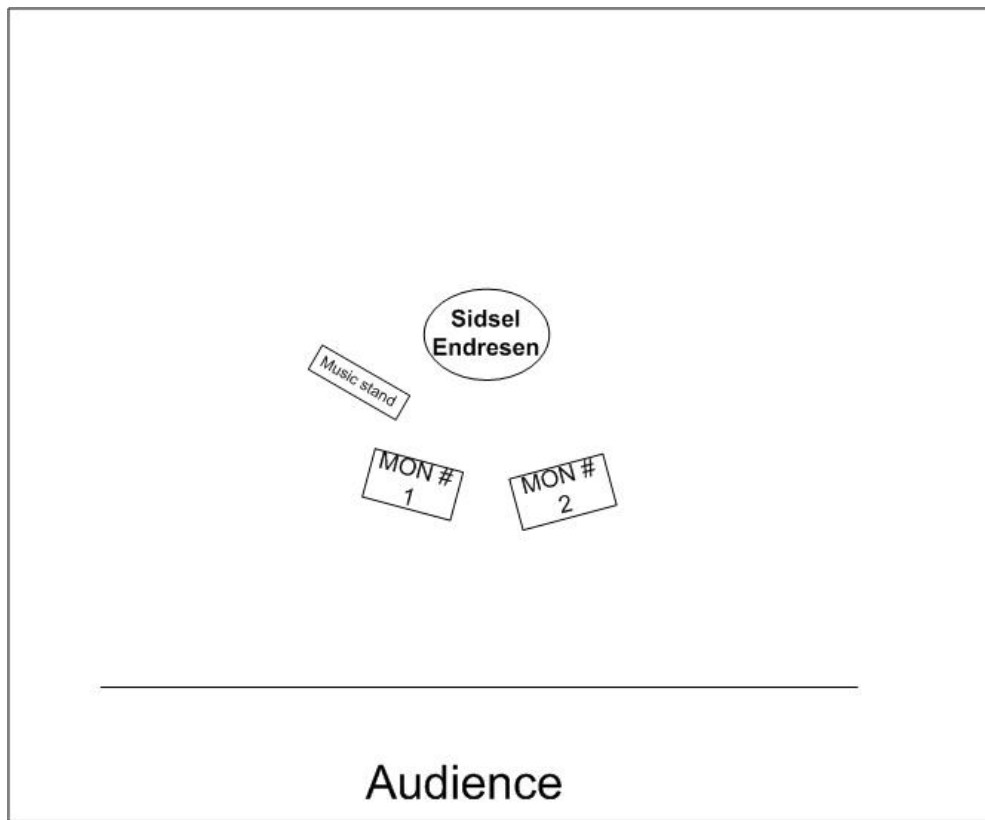
1 x music stand w/ light

1 x bar stool

Lights

Venue must supply suitable light system with operator.

Stage plot



Input list.

| Input | Source | Microphone/DI | Stand | Comment |
|-------|-------------|-----------------------------|--------------|------------------|
| 1 | Percussion | Condenser | Large w/boom | |
| 2 | Vocal | SHURE Beta58A or old SM58 | Large w/boom | (Not SM 58 BETA) |
| 3 | Vocal split | Split from previous channel | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| | | | | |
| | | | | |
| | | | | |
| 17 | Rev 1 L | | | |
| 18 | Rev 1 R | | | |
| 19 | Rev 2 L | | | |
| 20 | Rev 2 R | | | |
| 21 | Delay L | | | |
| 22 | Delay R | | | |
| 23 | MPX L | | | We bring |
| 24 | MPX R | | | " |

MPX takes input from free pre-aux or any pre output from Vocal split channel