



Sound Specification

(Updated 30/10/18 JE)

Please note: The Technical Manager must be informed of equipment requirements for your production two weeks before the get-in as unused equipment may be hired out.

Microphones & DI Boxes

Shure SM58	4
Shure SM57	3
Audix D6	1
Beyer M201N(C)	1
AKG C1000S	2
AKG C3000	6
RODE NT5	2
AKG P17	2
AKG P4	4
AKG P2	1
Samson S Convert 2-way Balanced/Unbalanced interface	1
Stereo DI	3
Mono DI	1

There are 13 Tall Boom mic stand, 2 Short Boom mic stands and 2 round bottom mic stands.

Radio Mics & Elements

Sennheiser EM300 G3 receiver	12	<i>Permanently Installed</i>
Sennheiser EM300 G4 receiver	4	<i>Permanently Installed</i>
Sennheiser SK300 G3 beltpack transmitter	12	
Sennheiser SK500 G4 beltpack transmitter	4	
Sennheiser SKM 300-835 G3 handheld transmitter	2	

The radio mics are normally set to on-site licensed frequencies (Ch39-40). The Theatre can provide intermodulation free frequencies in Ch 38 for hired in radio mics. These may be connected to the installed antennae and distribution system. The Theatre can provide up to 16 Sennheiser ME2 elements and can advise on the sourcing of other elements or headsets. A small hire charge may apply for use of the radio mics and elements; contact the Technical Manager for details.

Sources

Mac Mini with QLab 4 Audio+Video and Dante Virtual Soundcard	1	<i>Permanently Installed</i>
MOTU MIDI AV Timepiece linked to lighting desk and Mac	1	<i>Permanently Installed</i>
Technics SL-PS740A CD Player	1	<i>Permanently Installed</i>

Control

Yamaha CL3	1	
Yamaha RIO 3224-D	2	<i>1 Permanently Installed</i>

One RIO 3224-D is connected to the analogue bantam audio patch in the control box and by default has connections to the amp rack, radio mics and tielines to stage. There is a dedicated Dante network covering the sound control box which connects the console, RIO and Mac Mini and various points around the stage for the second RIO The CL3 can be placed either in the control box or in the auditorium mix position (this requires taking seats off sale and must be discussed in advance).

See the Sound Patch Arrangements document for further information.

Amplifiers & Speakers

d&b EPAC single channel	4	<i>Permanently installed</i>
QSC PLD4.2	2	<i>Permanently installed</i>
d&b Ci90	2	<i>Permanently installed</i>
d&b Ci-SUB	2	<i>Permanently installed</i>
QSC E10	6	
t.Box pro Achat 104	4	
QSC K10 (powered)	2	
t.Box pro Achat 104 A (powered)	2	

The two D&B Ci90 tops and two Ci-SUB subs run through four E-PAC amplifiers and form the main front of house PA. They cannot be moved or unpatched. The QSC amps are each four channels of amplification to give a total of 8 other channels of patchable amplification. Note that the QSC K10 and t.Box pro Achat 104 A speakers are self-powered and so do not need a separate amplifier.

Music Stands

K&M Orchestra Stands with lights	12
K&M Conductors Stand with light	1

Additional Equipment

Roland stage piano in flight case with stand
Drumkit
EMO Microphone splitter
XLR, Speakon, Instrument leads, and a range of XLR and jack adapters

Effects Library

The Theatre has an extensive stock of sound effects CDs which are held in the technical office and on the server accessed via the production office computers.