

**PLEASE CHECK THE WEBSITE FOR UPDATES:
THIS TECH-SPEC IS CORRECT AT
June 2006**



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These detailed notes are designed for the benefit of the sound, light and stage crew, and to ensure a smooth running professional performance from the band; but where this tech-spec can't be met, please get in touch as we can usually find compromise solutions with advance warning.

They have been written for everyone from small clubs to festivals; so deal with the very basic requirements, to quite detailed info. If you are a small club; don't be put off with the detail, and if a big festival, please don't take offense at the basic stuff!

Horace X need a professional, clean, full-range P.A. Sound System designed for live Rock bands.

It should be of adequate size for the venue/audience and be easily capable of reproducing frequencies in the range 40Hz-20kHz. It should be set up to give an even spread of sound throughout the venue.

Both the Front Of House system and on-stage monitors must be at least powerful enough to clearly amplify the vocals, backing tapes and acoustic instruments louder than the volume of a hard-hitting rock drummer.

Horace X will need at least three separate monitor mixes.

Please note: the reason for these minimum requirements is that without a loud, clear Monitor system, the band cannot play in time and in tune with the backing tapes, and in the very worst case situation, the performance may have to be cancelled.

Horace X are unfortunately unable to bring their FOH sound engineer: please supply the relevant P.A. companies email or postal address to Mark@Horacex.com as soon as possible so they can be sent further information and a demo CD.

HORACE X Technical Requirements

We MUST have at least 3 separate monitor mixes to enable us to play!

- Mains:** 3 x (13A 3-pin or 16A C-form) British mains drop (220/250v 50Hz) positioned as indicated on the stage plan.
- Drum riser:** 8'x6'x1' (if possible)
- Lighting:** Please see attached Lighting sheet
- Equipment:** Unless previously agreed, Horace X equipment may not be used by other performers etc.
- Stage:** The band run around the stage manically during the show; please make sure that the stage is even and completely free of any trip hazards (cables, etc)
- Crew:** FOH Engineer conversant with the equipment being used sympathetic to loud Dance music with acoustic instrumentation. (and Monitor Engineer where applicable).
Help with moving equipment is always appreciated!

The band will bring their own clarinet mic, and β 58a radio mic. The bass and fiddle use wireless transmitters.

Horace X Channel list

Ch	Instrument	Mic/DI	Stand	+48v	FOH Inserts	Mons
1	Kick	Mic	Low		Comp/Gate	Mix 1,2,3,4, 5,
2	Snare top	Mic	Low		Comp	Mix 1,2,3,4, 5,
3	Hi-hat	Mic	Low			
4	Rack 1	Mic	Clip/low		Gate	
5	Rack 2	Mic	Clip/low		Gate	
6	Timbale	Mic	Low		Gate	
7	O/H SR	Mic	High			
8	O/H SL	Mic	High			
9	Bass DI	Active DI			Comp	Mix 4,5
10	DAT L	Active DI		yes		Mix 1,2,3,4,5
11	DAT R	Active DI		yes		Mix 1,2,3,4,5
12	Clarinet	Own condenser		yes		Mix 1,3,5
13	Fiddle	Active DI				Mix 1,3,5
14	Vox Rx mic (M)	β 58a Rx mic (own)			Comp	Mix 2,5
15	Vox spare	MUTE if not used	Tall		Comp	Mix 2,5
16	Click-Track	Active DI		Monitors only		Mix 1,2,3,4,5
17	Delay					
18	Vox rev L	Hall reverb				
19	Vox rev R					
20	Kit rev L	Room reverb				
21	Kit rev R					

HORACE X**F.O.H. Engineer Notes**

Here are some notes that may help you mix the Horace X show. If you haven't heard us before - it's a bit different, but we hope you enjoy yourself! Hopefully, the job of mixing this band has fallen to someone who is sympathetic to both loud dance music and acoustic instruments – we are half way between the two. Good luck, and have fun!

OVERALL SOUND:	EQ:	Full range
	FX:	Occasional Dub slow triplet echoes can be used; particularly on vocals. Not necessary at all if you are unsure, or too busy.
	Levels:	We would hope to be at the limit of the local DB restrictions! Wall of Noise balance between instruments and vocals. <u>Clarinet and Fiddle take solos.</u>
DAT:	EQ:	Full range
	FX:	None
	Level:	<u>Prominent in overall mix – all instruments 'sit' within it.</u>
DRUMS:	EQ:	Hard and beefy Funk/Reggae sound. Low BD EQ.
	FX:	Some reverb if necessary,
	Level:	Matching the Drums on the DAT. Timbale as loud as the <u>snare.</u>
BASS:	EQ:	Hard funk & Slap.
	FX:	None,
	Level:	<u>Sitting in with Drums.</u>
CLARINET:	EQ:	Piercing 'New Orleans' sound
Mute if not used	FX:	some reverb if necessary. Dub echo occasionally..
	Level:	<u>Matching Fiddle or boost if you hear a solo.</u>
FIDDLE:	EQ:	Warm sound preferred
	FX:	None; She uses her own FX.
	Level:	<u>Matching Clarinet or boost if you hear a solo.</u>
VOCALS:	EQ:	Ragga Rap style: no singing.
	FX:	Some reverb if necessary, Dub echo FX if possible.
	Level:	<u>Clear; but not over dominant.</u>

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Monitors: Detailed on a separate sheet.

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LIVE ALBUM: **Horace X have a non standard sound!** You should have been sent a Live CD: get in touch with Mark (details below) if not and he'll try to get one to you. This album has had the minimum of studio tricks applied to it, so it is a good representation of the live sound. HX play many tracks off it, so if you have the time, please give it a listen – it may help you on the night.

HORACE X Monitor Engineer notes

The list below is a basic mix, which will enable the band to perform, but will obviously vary at different venues and with fewer than 5 monitor mixes.

<u>Stage Right (Pete):</u> Mix 1	Clarinet loudest DAT, Click Fiddle medium Small amount of Kick & Snare
<u>Centre (Simon):</u> Mix 2	Vocal loudest DAT, Click medium Small amount of Kick & Snare
<u>Stage Left (Hazel):</u> Mix 3	Fiddle loudest DAT, Click, Clarinet medium Small amount of Kick & Snare
<u>Bass (Fabian):</u> Mix 4	Bass loudest DAT, Click medium Small amount of Kick & Snare
<u>Drums (Mark):</u> Mix 5	DAT, Click, Kick, Snare loudest Clarinet, Bass, Vocals medium Small amount of Fiddle

The band will try to keep the overall stage volume down as low as possible and will only ask to hear what they need to keep time & pitch. Please do not put anything into the monitors that the band members have not asked for.

The DAT contains quite a bit of sub-bass that is unnecessary on stage - please use a vocal-setting (<80Hz) high-pass filter or similar on it if possible.

The clarinet can have monitor feedback problems...

If it is not possible to provide a separate mix for bass guitar, then please provide a keyboard amp (or similar) so that the bass player can still hear the DAT.

IF THERE HAS BEEN NO SOUND CHECK

We CAN'T start until the DAT is clear in all monitors!

Sort out the mixes in the order of Clarinet & Fiddler first, then Vocalists,
Bassist & then Drummer.

If there are onstage feedback problems, the clarinet is likely to be the cause.

HORACE X **Lighting Engineer Notes**

Black-Light (UV) Show:

Horace X wear UV sensitive costumes and will bring 4 x 400w UV cannons with them.

Two have 2m stands and can be situated on either side of the stage.

The other two can sit at the front on the floor between monitors.

All four lights have extensions and can be fed from one (13amp or European) socket – please would you show Pete or Fabian from the band where you want them to plug in.

The more UV the better, so please also use any UV lights you have.

Please see stage plan for ideal cannon positions. Cannons should be placed between 1.5m and 2.5m of the performers for maximum effect.

If you are unfamiliar with UV lighting:

A black backdrop is ideal: (white backgrounds look very bad in UV light.)

Complete blackout in the venue is ideal.

For outdoor gigs, UV lighting is effective from dusk onwards.

There is a temporary power surge on power-up of cannons: so where power is limited – e.g. with generators - it is recommended they are powered-up one by one. Also; cannons must cool down before being moved – the bulbs are delicate when hot and are £60 each!

Normal Stage Lighting:

In addition to the UV light, please use all available conventional lighting effects, though it is possible to leave sections of the show with purely UV light on stage where you think it appropriate. We normally like to come onstage to dim normal light and UV, and then have only UV from as soon as we start playing for at least the first part of the first song.

It is a very high energy show, so fast changes, movement and lighting effects often look good, but we ultimately leave it to your professional judgment how to make the band look best: Go wild and have fun!

No smoke or haze please.

HORACE X Stage Manager Notes

On Arrival

We are tech friendly, so point Mark (the Drummer) at the crew and he will help with setup wherever possible. NB – we have some non-standard setup requirements, though can changeover quickly once everyone knows what is required.

Line-Checks

Where full sound checks are not possible, we cannot start until we have line-checked the DAT, Click, Fiddle & Clarinet & Vocals through the monitors. Obviously we would like to check the Bass and Drums too...!

Changeover Please Note!

To change over quickly we MUST have (non-exclusive) use of a small covered backstage area with a power supply to setup backing tracks – preferably for an hour before the show. We will also change in this area if necessary. Allowing for this, we will be as quick as the crew in change over, but will need 5 minutes minimum after the line-check to change clothes before starting the set. We have found over the years, because of our slightly non-standard backline, that unless you have duplicate backstage wheeled drum risers etc., changeovers will take the crew 20 minutes minimum, though we can be ready well before that. PLEASE consider this when timetabling.

Last Minute Set Length Changes Please Note!

We play to backing tapes, which are pre-timed. Our set length can be changed at short notice to accommodate programming changes, but Mark (Drummer) must be informed at least 15 minutes before the line-check, as some extra setup time is required.

If we have to stop mid-set we all look badly organized....

Lighting

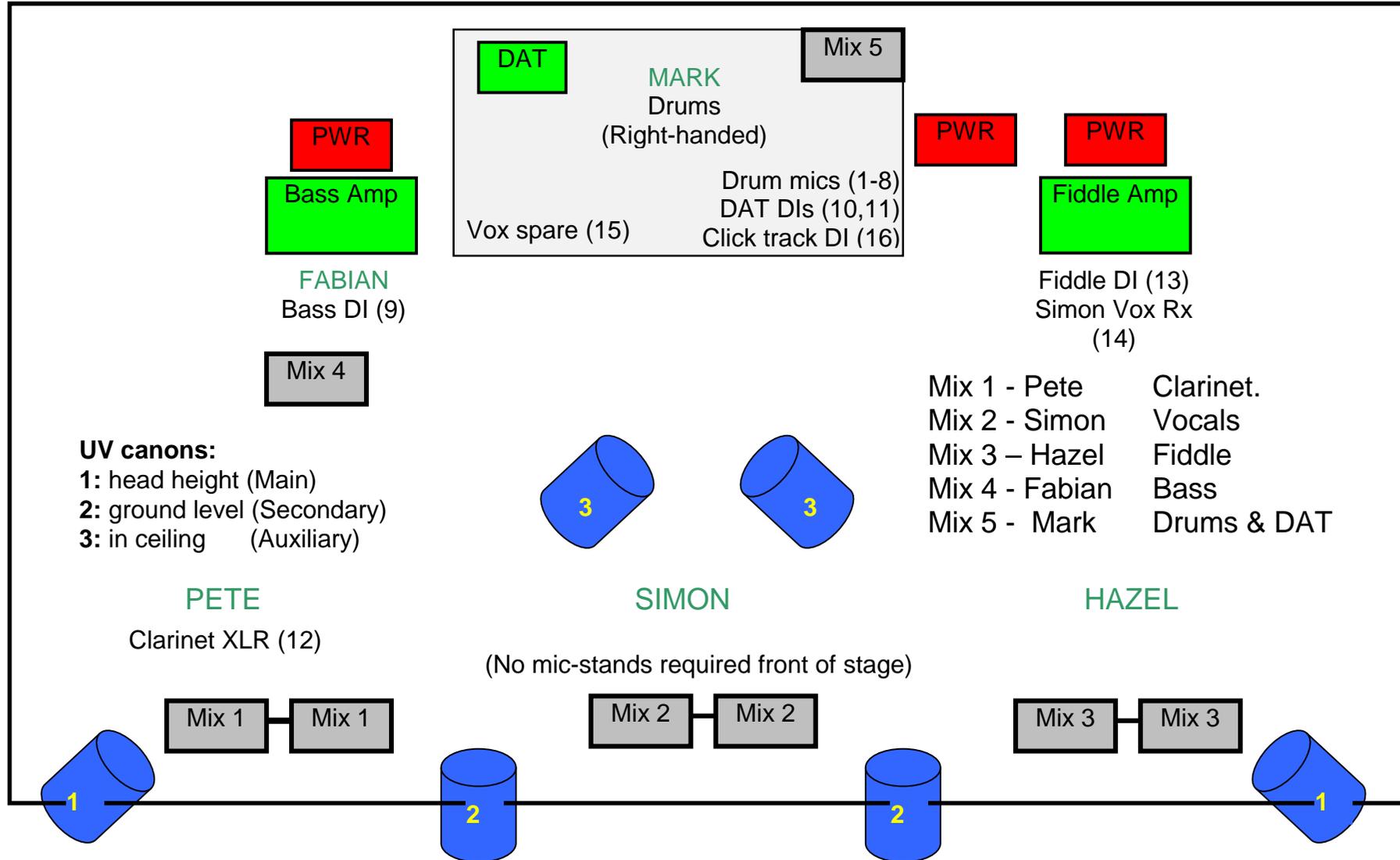
If Black-light is being used, it must be switched on at least 5 minutes before the show to warm up. We like to come on to both black light and stage lights, and have the stage lights turned out when we start playing, though we can come on in just black light if easier. Where black light is not available, standard stage lighting and effects are fine (though no smoke or Haze please).

We have more details on a separate sheet for the lighting engineer.

Showtime

Please let us know if there will be an introduction from an MC. Once setup and dressed, we will wait in the dressing room until asked to start, unless told different.

Horace X Stage plan



If you have any queries, please contact: Mark: +44 (0) 7796 006840, Email: Mark@Horacex.com