

LÓPEZ IMMERSIVE SOUND

**Francisco López – Live Sound Performance
Infopack for Organizers and Technicians**

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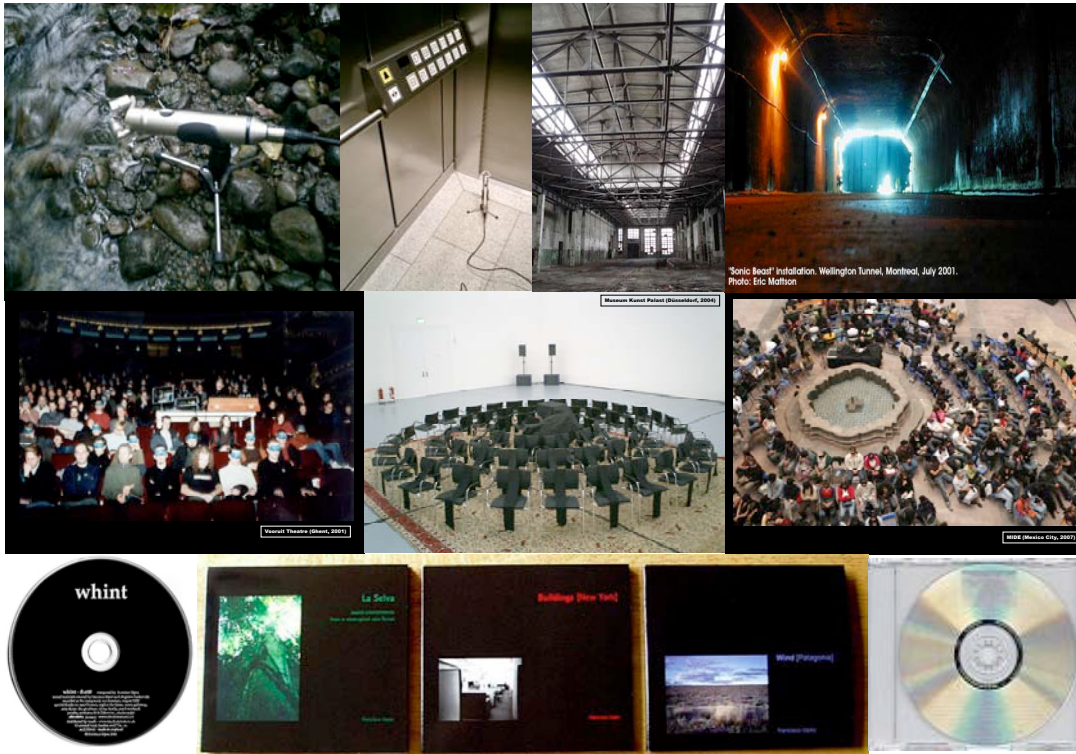
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Francisco López - BIOGRAPHY:



Francisco López is internationally recognized as one of the main figures on the stage of sound art and experimental music. His experience in the field of sound creation and work with environmental recordings covers a period of more than 25 years, during which he has developed an impressive sound universe that is completely personal and iconoclastic and based on profound listening to the world. He has performed hundreds of concerts, projects with field recordings and sound installations in 50 countries all over the world, including the main international museums, galleries and festivals, such as: PS1 Contemporary Art Center (New York), Museum of Modern Art (Paris), International Film Festival (Rotterdam), Festival des Arts (Brussels), Darwin Fringe (Darwin, Australia), Institute of Contemporary Art (London), Museum of Modern Art of Buenos Aires, Museum of Contemporary Art of Barcelona, Center of Contemporary Art (Kita-Kyushu, Japan), etc. His extensive catalogue of sound pieces (with live and studio collaborations with more than 100 international artists) has been published by more than 170 recording companies all over the world and he has received the honorific mention of the Ars Electronica Festival (Linz) on three occasions.

More information (including press photos, full CV, discography, interviews, essays, etc.):
<http://www.franciscolopez.net>



Francisco López – Live Performance - DESCRIPTION:

Francisco López's sound performances are something beyond a "normal" music concert. An intense and rich sonic immersive experience in the dark, with a surround multi-channel sound system and blindfolds provided for the audience. Virtual worlds of sound created out of a myriad of original sources collected all over the world -from rainforests and deserts to factories and buildings from multiple locations in the five continents- and mutated and evolved during years of studio work through the master compositional skills of López's universe.

The space is reconfigured with a multi-channel surround system around the audience, which is placed in seats arranged in concentric circles facing the outside array of speakers. The performer operates from the center of the space (not on stage), in order to be able to control live the sound as is heard by the audience.



Francisco López – Live Performance – TECHNICAL RIDER & SET-UP:

[Important notes:

- Francisco López always works with multi-channel surround set-ups around the audience (NOT frontal stereo systems).
- This technical rider is for a standard space (approx. 15x15m or 50x50feet) with a 4-channel set-up. Different spaces might require larger or smaller systems, and an 8-channel system can also be worked out by doubling the system below.
- The set-up indicated below can be adapted to different spaces (dimensions, shapes), including traditional theatres with fixed seating (see illustrative examples below).]

LIVE TECH RIDER:

- 1 x dual professional CD-player type Numark CDN25 or Gemini CFX-50 or equivalent of another brand (but NOT DJ CD players)
- 1 x 16-channel + 4 sub-groups analog mixer type Behringer Eurorack MX3242X or Mackie 1604-VLZPro or equivalent of another brand.
- 2 x stereo 31-band graphic equalizers AshlyGQX3102 or DBX or equivalent of another brand.
- PAs with crossovers + cabling for the speaker system below.
- 4 x 18-inch active subwoofers type Mackie SWA1801 (800 watts RMS) or equivalent of another brand.
- 4 x tri-amplified active speakers type Mackie SR1530z (300W RMS low-frequency, 100W RMS mid-frequency and 100W high-frequency) or equivalent of another brand.
- Blindfolds for the audience. These can be either like the airline type or simply made from cut strips of black fabric.

[see SET-UP in the following page]

SET-UP:

[Important note:

- A floorplan of the space with dimensions (scale) and general description of construction materials, plus a couple of photos (via email in small jpg attachments) would be quite useful to plan the details of the specific set-up for the space. Please, email this information to Francisco López (franciscolopez@franciscolopez.net) well in advance for the organization of the performance.]

- **Equipment:** Mixing board on a table in the center of the space (NOT on stage). CD player and EQs on the same table, at both sides of the board (or, alternatively, on two racks at table level, at both sides of the table). All this equipment covered with black fabric for the entrance and exit of the audience.

- **Speakers** grouped in 4 stacks in the 4 corners of the room (each stack with 1 subwoofer + 1 low-mid-high speaker): stack 1= front Left, 2= front right, 3=rear left, 4=rear right.

- **Wiring:** 4 outputs of the dual CD player (L1, R 1, L2, R 2)

-> go to 4 mono channels of the mixing board

-> these 4 channels are routed within the board to the 4 sub-groups

-> 4 outputs of the board sub-groups go to the graphic EQs

-> 4 outputs of the graphic EQs (L1, R 1, L2, R 2) go to PAs

-> 4 outputs from PAs go to the 4 stacks of speakers

All connected so each one of the board sub-group faders (1 to 4) controls one of the speaker stacks (1 to 4).

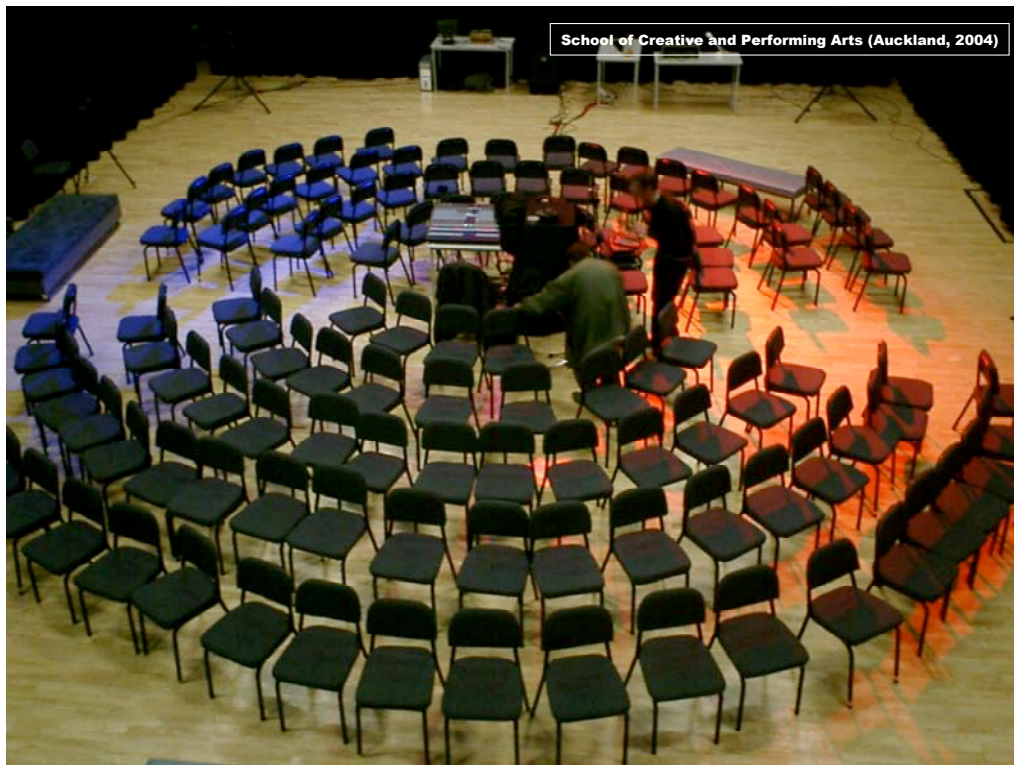
- **Seats** arranged in circles around the central table, facing outwards, NOT inwards (in the case of a traditional theatre space with fixed seats there will obviously be no change in the seats). The same configuration can be also arranged with mattresses for the audience, instead of seats, if the space is large enough (or a combination of seats and mattresses). No seats should be placed directly in front of the speakers, keeping a minimum safety distance that will depend on the power of the speakers but that can typically be established around 6-8 meters. To this end, aisles can be arranged in a straight line in front of each speaker stack. (In the case of a traditional theatre space with fixed seats, some of these can be cancelled to prevent the public from seating too close to the speakers.)

- **Space** completely dark (dim lights only for the entrance and exit of the audience) as as sound-proof as possible (from nearby spaces or street noise).

- **Blindfolds** provided for the audience right before the start of the show.

[see illustrative image examples in the following pages]

Examples of set-up for spaces with movable seats:



Examples of set-up for traditional theatre spaces with fixed seats:

