Adamson Aids Bicentennial

BOGOTA, COLOMBIA—Nearly 100 Adamson line-array enclosures provided sound to 30,000 people who celebrated Colombia’s bicentennial in Plaza de Bolivar, a square where the first Call for Independence took place 200 years earlier.

A 3D multimedia show involving models, projectors, acrobats, live action, dancers and more invoked the history and geography of the country. Providing sound for the spectacle were 48 Y18s, 16 Y10s, 16 Spektrix and 16 T21Subs.

Leonardo Vilar of Sonic Design explained, “I placed sound on the left and the right buildings around the square. The show started on the right building, and all sound at this point came from this side for the entire plaza. The second part of the show was on the left building and here again, the sound came only from this side.

What was really interesting was the 3D mapping show, which was staged in the middle building, and I could not place any loudspeakers in front of it. The solution was to use both left and right arrays to provide sound, but I only used the bottom of all the arrays, so I would not get harmful interaction among all of them. It worked out great, sounded really cool and allowed me to provide sound to the entire plaza without the speaker arrays contaminating the aesthetics of the show.”

Amplification was provided by Lab.gruppen P6400s and controllers were XTAs 448s, consoles used at FOH were all digital, and included C. Vilar’s brand-new DIGICO SD8, an Avid Control 24, Yamaha PM5D and a LS9.

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Zac Brown

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tuned based on an acoustic model of the venue.

“It’s going to change everything,” Roderick enthused before the show. “The coverage and keeping the sound to where you only want it are big things. This is our fifth show on this run, and I haven’t touched my graph on the left-right since we had it out. On the first day, they got the rig up early so we did a virtual sound check. I brought up the last show that we had done—which was on a different PA, of course—and I started poppin’, flattening EQs. When you’ve made all these cuts in certain places, even across the whole system, you don’t realize just how much starts to go away; when you don’t have to do that anymore, it’s like, ‘Wow, look how big and wide it is!’ So now panning has changed a lot, because when you’re at house right, you can hear the other side of the PA. It’s so consistent all the way through that you have more room to mix in—a guy on the right isn’t losing something that’s panned over there on the left side.”

Rowe explained, “We have somewhere between 100 and 135 degrees of stereo coverage. In fact, I’ve been able to perceive stereo imagery outside the array, so now we ask the engineer to not only use frequency discrimination between instruments but also to position them—just as when you’re remixing a CD, sometimes you leave the snare 10 degrees off center to give the vocal a bit more room.”

Rattling off a long list of speedy optimization software features, ergonomic touches on the boxes themselves and other engineered nuances, Rowe laughed that one of the bigger concerns now is a shed’s lawn system. “Preston’s biggest job of the day is getting all the other bits to play with MLA, working with the boxes and aligning this and that. He was normally used to attacking the main PA and getting it as smooth as he possibly could, running that tie, joining other stuff in, and now he’s spending way more time getting venue boxes to [live up to the] MLA. I think he’s enjoying it.”