

Quartet Electronische – Rules of Set-Up

Code of Conduct

1. Punctuality
Members of the quartet are punctual for rehearsals and performances.
2. Activity
Action not bearing relevance to the processes of preparation, rehearsal or performance is forbidden.
3. Visual Contact
To be maintained at all times of performance or spectral phase analysis (SPA).
4. Vocal Contact
Only to be used according to the restrictions imposed by code 2.
5. Physical Contact
Forbidden.

Logistics

1. Equipment – Storage
Equipment must be packed in containers (EC) which allow for the most efficient execution of the rules of set-up.
2. Equipment – Condition
Equipment must be in a condition which allows for the most efficient execution of the rules of set-up.
3. Location
The physical arrangement and location of the quartet must not be conditional on the dimensions and flexibility of power cables or interconnects.
4. Environment
Set-up should not be conditional on light.

Set-up

1. Equipment
Equipment containers should be placed in the upstage performance area in numerical order. If the upstage area is not available a suitable temporary location for the containers should be acquired. The containers must remain in numerical order.
2. Power and Surfaces.
 - The player with the longest boot time (currently player 3 – (P3)) must find a 240v a/c power supply for the performance area.
 - The remaining players (currently P1, P2, P4) must:
 1. locate, erect and position performance surfaces
 2. locate, erect and position the seating apparatus*(Note: For the purposes of this set of rules it is assumed that P3 is the player with the longest boot time.)*
 - P3 must place the quartet master plug board (BM) to the rear of their performance position.
 - Initial powering up takes place according to the following sequence:
 1. venue power outlet
 2. BMOn illumination of the BM power indicator, P3 must indicate to the other players that it is safe to proceed with the next phase of set-up.
3. Player Set-up Stage 1
Each player unpacks and assembles their personal rig according to the following sequence:
 1. <personal plug board (PB)>
 2. <sampler and disc/hard drives>
 3. <power cables and interconnects 1>
 3. <power check>
 4. <sampler boot commences>
 5. <controllers/outboard equipment>
 6. <power cables and interconnects 2>
4. Quartet Set-up
Each player unpacks and assembles the shared rig according to the following:
P1: <sub-mixer, power cable, interconnects:sub-mixer to main mixer> <sub-mix primary pan, eq and gain operations> <"no-input" operation>
P2: <interconnects:main mixer to house>
P3: <headphone splitter, power cable>
P4: <main mixer, power cable> <main mix primary pan, eq and gain operations> <"no-input" operation>
5. Player Set-up Stage 2
Each player continues to assemble and check their personal rig according to the following sequence:
 1. <interconnects:personal rig to sub or main mixer>
 2. <sampler headphone check (EFV1)>
 3. <P1: sub-mixer LED check (EFV2)>
 4. <interconnect:headphone to headphone splitter>

SPA Stage 1

- Each player must indicate that they are ready to perform the headphone SPA according to the following convention:
 - Headphones are to be worn around the neck.
 - The player must sit in performance position.
 - Each player must also communicate their ready state by nodding to each of the other players.
- When these criteria have been fulfilled by all players, the headphones must be moved from the neck to a head mounted position.
 - Un-prepared players must indicate their state by holding up their right hand with the palm facing the prepared players.

SPA Stage 2

There are two states in the SPA. One is static, the other shifting. Each player will present samples accordingly.
State 1 – constant sine wave according to the following:

P1	405hz
P2	400hz
P3	395hz
P4	390hz

1. Volume Calibration
 - The quartet works according to the following rule: $-1(L3) \times 4$
 - Each player is calibrated to 0 dB with respect to the master mixer. This should be their maximum output.
2. Panoramic Calibration
Players are placed in the stereo field according to the following:

P1	L5
P2	L4
P3	L2
P4	L1

State 2 – dynamic sound testing all frequencies not covered in state 1.

- Each player sounds state 2 according to their own discretion.

SPA Stage 3

The quartet works according to the following rule:
 $-4 \Leftrightarrow S4.d4(ex).4$

SPA Stage 4 (non-headphone performance only)

1. A steady state 2 is achieved.
2. Main Mix faders down.
3. Headphones and headphone splitter removed.
4. Main Mix fed to house PA.
 - If players are satisfied with the sound in the house PA, the SPA is finished:
 - Sound is stopped.
 - The quartet is ready for performance.
 - If players are dissatisfied with the sound in the house PA the SPA is continued:
 - the problem is solved according to the most efficient procedure.

Final Considerations

Under normal circumstances, set-up should not exceed 12 minutes duration.
De-rig should commence immediately following performance.
Under normal circumstances, de-rig should not exceed 5 minutes duration.