

3/6/08 Input List and Mix Notes for Toubab Krewe

1	Kick	Rock kick-
2	Snare	Rock snare. fat
3	HH	important to be heard
4	Rack Tom1	Gate but not too tight
5	Floor Tom	Gate but not too tight
6	OH left	can be left out in a small room and the stage is live
7	OH Right	can be left out in a small room and the stage is live
8	Bass	direct from Bass Head or d.i.- make sure the amp is loud enough. reggae style sound. compress a little if need be.
9	guitar 2 center stage	Justin's Guitar - mic the Randall amp, watch out for distortion, the amp pots go from 1 to 11 with nothing in between.
10	Kora DI	Band supplied Direct Box watch for feedback from Monitors and amps, . hi pass at 80hz eq -4db at 150hz.
11	Kamel Ngoni DI	Band supplied Direct Box- goes through a filter pedal- watch for feed back, .hi pass @80hz This has a new pedal for increased gain, so ask Justin if you need more(or less)
12	Kamel Ngoni Miked amp	Fender Twin reverb amp mike like guitar.
13	Guitar 1 stage left	Drew's Guitar - mic the amp, do not add effects. Work with the Mesa boogie for mic placement.

10-18-06 Input List and Mix Notes for Toubab Krewe

14	Djembe"gem-bay"	Luke's percussion mic- use a mic that can take it.(a 57). Preferably condenser mic.
15	Calabash	put a 58 or kick drum mic under it and eq it like a kick drum
16	Krin	mic with a 57 . We can do without the mic in a small room if need be. Both Justin and Luke will play it.
17	Dun Dun	3 drum set up try to set a mic for each drum and stereo L C R mute when not in use.
	"doon doon"	
18	Dun Dun	
19	Dun Dun	
20	Perc Vox Mic	Lukes voice mic- he will use it on djembe for "zaouli"
21	SL Voice mic	Drew's voice Mic- He will use it for percussion as well
22	SR vox mic	the amp needs to be mic'ed

MONITOR SET UP

The band likes a healthy loud monitor sound. Please watch them for direction.

Bass(SL)-Dave- Lots of Drew (SL GTR),Kick Drum,Harps

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Drums- Teal- everything including lots of perc
Guitar (SL)-Drew- kick ,hihat, lots of harp, a little bass
Perc-Luke- kick, bass, justin, some of himself
Justin(Center Stage)-feed harps and guitar to his wireless in ears, use his wedge for whatever else he requests.

FOH

Overall, The sound should be natural. Do not add too much reverb. The layers are intertwined and adding a lot of reverb or delay will mush it up.

Set up and mix the Kit as you would a rock drummer.

The Bass should have plenty of mid and upper mid as well as big low end. Dave plays up high on the neck quite a bit. Make it Reggae. Compress.

Drew's guitar is the mood setter so make sure you can hear it. Be sure the amp is loud enough on stage so the mesa boogie can sing.

Justin's kora pickup has a weak output so send it through multiple buses to up the gain. If you need to, put it through a compressor and kick up the output gain. Slow attack on the compressor

Both the kora and ngoni and Drew's guitar should be almost equal in Volume, during rhythm sections. During their solos mix accordingly. When Justin plays rhythm guitar, make sure it is not louder than Drew's Lead Guitar. When they both play guitar, Drew is lead.

Luke's djembe is very important- all his perc. Make sure it is very discernible.

Use your judgment as far as stage sound. Their amps can be so loud that it is difficult to balance them with the monitors and PA. During sound check- check that out and ask them to adjust if necessary.

The harps tend to feedback, it's something you have to massage all night.

If this set up is too large- you can reduce the number of mics on the Dun Dun to 2 and drop the individual tom mics and use the OH mics.

Any Questions? Call Steven Heller at (828) 273 3505 anytime.