

2026 EMM Tech Information



Welcome EMM participants!

In order to make EMM as smooth as possible, please read this important sound-check and technical information thoroughly.

General Sound-Check & Performance Information:

Soundchecks are short so please make sure that all performers and participants involved in the presentation of your piece understand that soundcheck time is not a time for rehearsing – it is only a time for making sure things work, setting levels, and maybe having time for a partial run through. Please arrive and be set up ready to start soundchecking at least 15 minutes early for your soundcheck – if we can run ahead, we do.

If you have your own technical setup, please arrive in time to get your equipment and performer set up and ready to start well before your scheduled soundcheck time – you should set up quietly while others are soundchecking. If your piece involves large instrument or electronics setups and your soundcheck is soon after a concert finishes, you can set up backstage earlier in the day, and we can move your equipment onstage for your soundcheck.

Please be aware that there are multiple pieces on each concert that involve live performers, so the stage will be shared. Therefore, not all performers will get “center stage”. Once your piece has been soundchecked, your stage setup will not be moved. There will be no stage changes during concerts, in order to avoid the technical mishaps that they invite.

Technical Information:

- ***You must bring all audio/video/files to emm with you.***
- Previously submitted files will not be available.
- Please do not bring mp3, AAC, or other lossy compressed formats.
- Please bring files, on USB devices, to be loaded onto the house computer to Ian Corbett or Jason Bolte immediately after the concert prior to your soundcheck, or sooner if we seem available.
- The house playback system will be ProTools (Mac) at 24 bit, 48 kHz.
- Pro-Tools will sample rate convert, but it's better if you bring 24/48 files that you are happy with and have verified yourself.
- STEREO FIXED MEDIA: Playback will be from AIFF files on the house computer (24/48). Please ensure that you bring several tested copies of the files for your piece.
- MULTI-CHANNEL FIXED MEDIA: Playback will be from non-interleaved (mono) AIFF files from the house computer (24/48). Ambisonic decoding will not be available – please bring (mono) loudspeaker-channel files. Ensure that you bring several clearly labeled and tested copies of the files for your piece.
- MULTI-CHANNEL AUDIO FROM YOUR COMPUTER: Please bring an interface to supply analog connections to the house sound system. We do not support USB connections into the sound system.
- MAX/MSP/SuperCollider/INTERACTIVE PIECES: Please ensure you bring your own computer and audio interface.
- We do not supply computers or interfaces except for the house computer which is for simple Pro-Tools or video/audio playback only.
- DANTE “may” be an option for multi-channel pieces from your computer, but only if Ian Corbett has already contacted you about it. In this case, ensure that Dante Virtual Soundcard is authorized on your computer, you bring adapters to provide us an ethernet connection, and that you are confident setting up and troubleshooting DVS, DANTE Controller, and IP address problems. Bring a “plan B” interface to use in case of issues.
- PROJECTED VIDEO FROM YOUR COMPUTER: Make sure you bring adapters to supply us an HDMI connection (the projector and video system is natively 1080 resolution).
- PROJECTED VIDEO FROM THE HOUSE COMPUTER: Please supply a standard file type (which includes the audio content) that will play on MacOS/Quicktime. It is possible to import separate video and (multichannel) mono audio files into ProTools (make sure your video file is compatible with ProTools ‘Studio’), however ProTool’s video playback is not completely menuless full screen.
- HEADPHONE CLICK TRACKS VIA THE HOUSE MIXER: Please be sure to bring your own headphones or earbuds with a quarter-inch connector.

Standard (stand mount) mics, stands, and cables will be provided by EMM. Please note that we are unable to provide clip-on instrument mics, headset, or contact mics. If you need these please supply your own, otherwise the mics will come from a selection of high quality stand-mount mics.

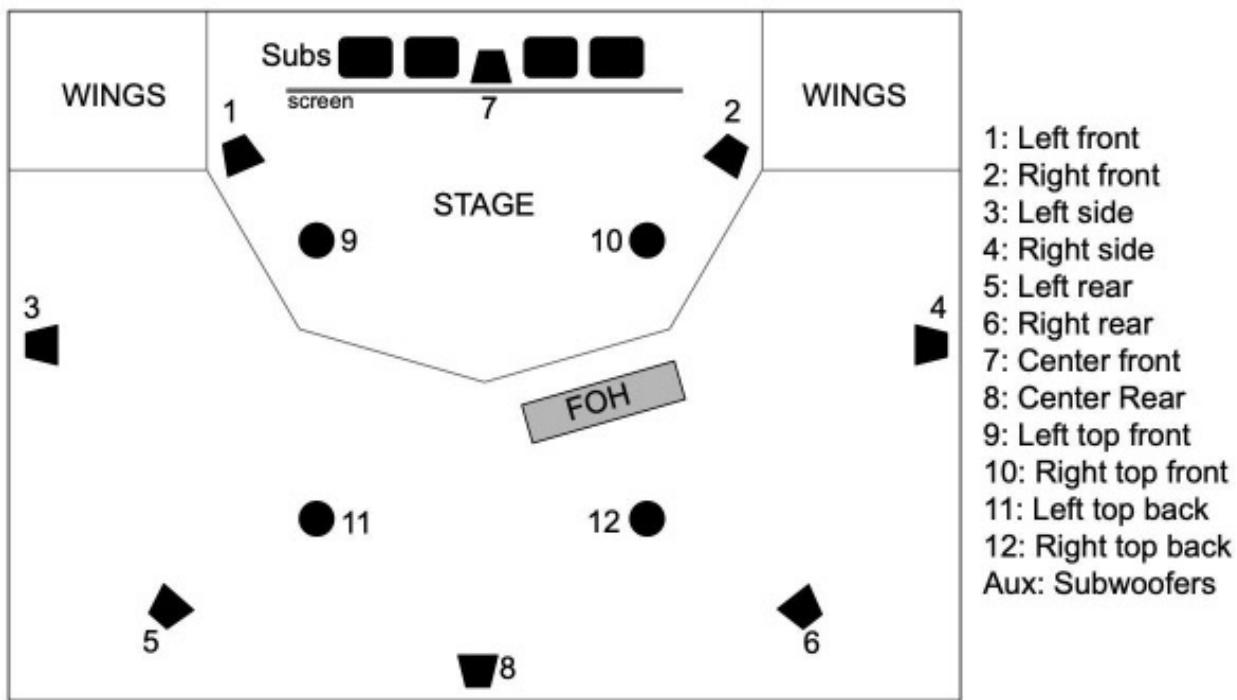
All connections in and out of our sound system are XLR. If you have your own cables that go to XLR-Male for plugging your rig into our system, please do help us out and bring them! We can provide those cables if you do not have them.

We are unable to provide cables for within your technical setup. This means that all cables to plug in all the equipment you provide should also be provided by you. Of course we will provide standard XLR cables for our mics.

The Sound System:

Most concerts will be in the Philip Lynch Theater, which is a 250 seat venue, and has a very dry acoustic. It features an entirely thrust stage and a steep circular seating area.

The sound system will be an 8.1.4 system featuring a Digico S21 mixer, 12 loudspeakers, plus a subwoofer system. Generic Digico reverb will be supplied. The loudspeaker set up will be:



The front speakers are behind all performers on the stage. There will be monitors on stage, however as performers are in front of the front speakers, monitors are rarely necessary.

The four channels of height speakers will be very high up in the ceiling.

The front of house mix position will be in front of and to the right of the sweet-spot so that as many audience members as possible can experience the best sound.

Concert 6 will be in the St Charles Borromeo Convocation Hall, which is a large and fairly reverberant chapel/hall, with a new 9 ft Steinway Model D piano. It will feature a 2.1 sound system.

You are, of course welcome to diffuse/mix your own pieces, or we will be happy to do that for you. We look forward to welcoming you to EMM and Lewis University. Thank you for your participation!

Ian Corbett
Co-Director and Technical Director
Electronic Music Midwest