

Martin Audio

F2 Technical Manual

F2 TECHNICAL MANUAL

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F2 TECHNICAL MANUAL

This manual is supplementary to the F2 User's Guide and is offered as a source of more detailed technical information for advanced users, operations managers, and systems engineers.

CROSSOVERS

The F2 is a 4-way system, requiring suitable active crossovers. Extreme low frequencies can be augmented with a sub-bass to make the overall system 5 way.

Optimum F2 crossover points are 250 Hz, 1.5 kHz and 7 kHz, with 24 dB per octave filter slopes. The polarity of each output band must be set to conform with that of the speakers, (see "System and Component Polarity"). The F2V module requires equalisation at the crossover to compensate for the power response of the driver.

Provided that these specifications are met, it is quite possible to use the F2 with any industry-standard crossover designed for true professional use, however for optimum performance and for worldwide system compatibility we recommend the use of the Martin MX4 Controller.

For trouble-free installation, it is essential that crossover inputs and outputs utilise balanced circuitry, and careful attention should be given to our recommendations concerning limiter settings.

It should be understood that the use of inferior quality crossovers will compromise the performance of the entire system.

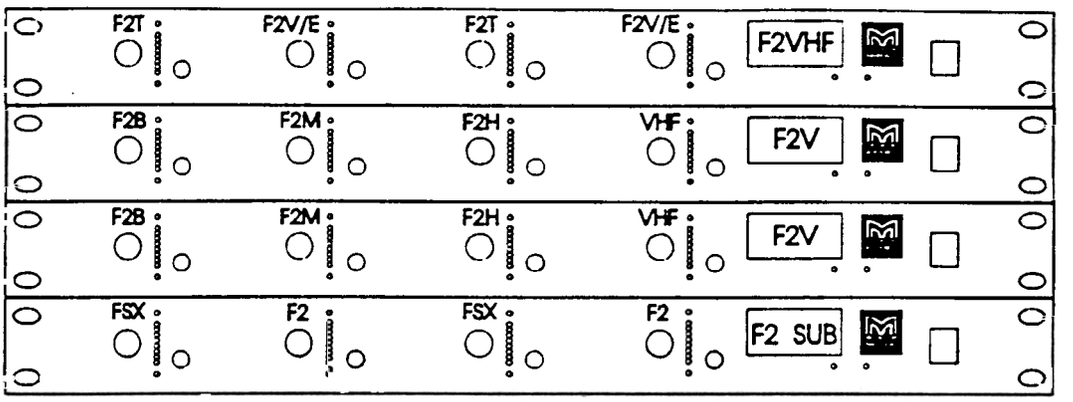
We strongly recommend the use of Martin MX4-F2 controllers, which provide fully optimised crossovers and band edge phase alignment for the F2 system. They should always be used if the full potential of the system is to be realised. The preset crossover points and phase alignment are the result of careful and extensive laboratory measurements using some of the most advanced test equipment currently available and the results are unlikely to be matched by "do it yourself" methods.

Crossover level settings

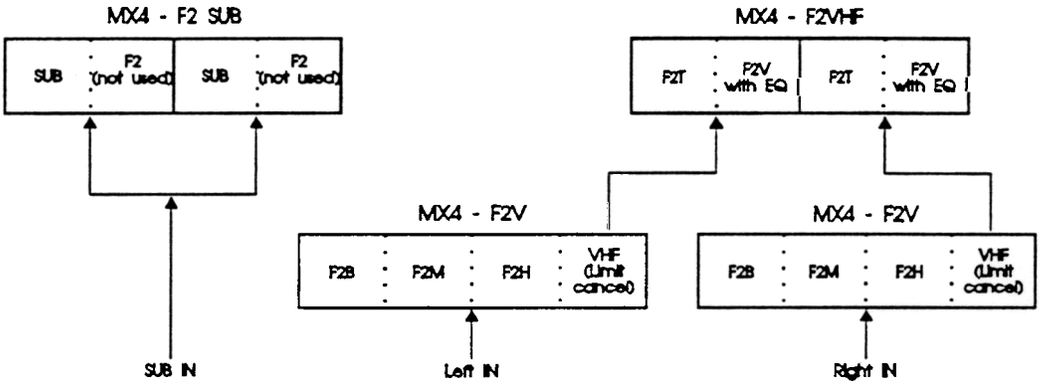
Most of the F2 modules are of similar sensitivity. For a system with a balanced quantity of components, the crossover output level controls will all be set around 0dB for a basic balanced sound. Some adjustment may be required to the low frequency level depending on the size and shape of the bass stack and the resulting coupling efficiency.

F2T/F2V split crossover

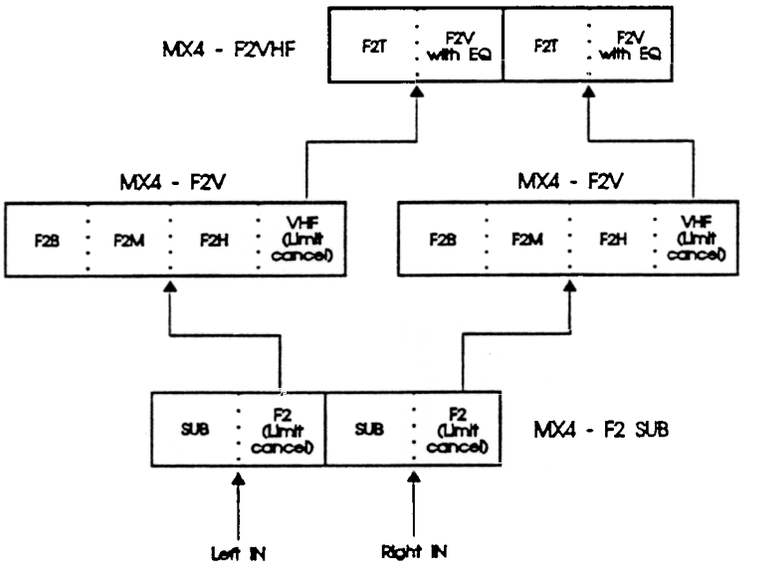
If a system is operated with a mixture of F2T and F2V modules, they should use the same crossover point (7 kHz), but the F2V amplifiers should be driven via a suitable equaliser to provide power response compensation. The simplest and most effective method is with MX4 controllers. Two are used in mono 4-way mode (fitted with F2V filter cards) to provide crossover functions in the normal way, and a third is used in stereo 2- way mode, fitted with an F2VHF EQ card and a "full-range" filter card. This provides independent limiter, EQ, level control, metering and line driver functions for the F2T and F2V channels (See diagrams).



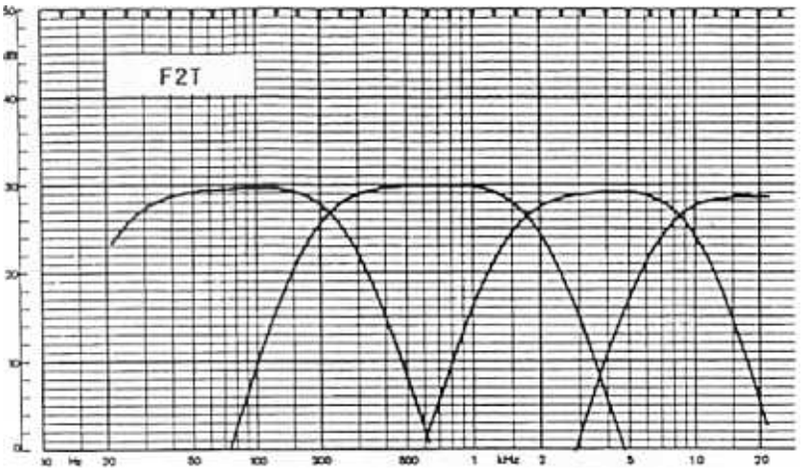
Stereo 4/5-way system using MX4 controllers,
including MX4-F2VHF for mixed F2V and F2T systems
(requires 4U rack space)

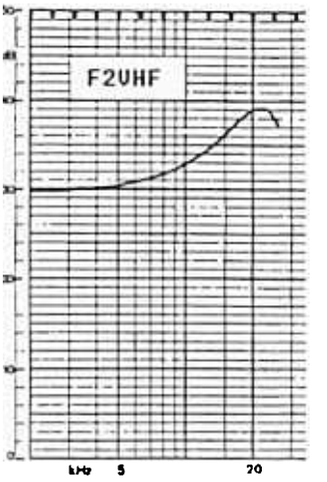


Normal configuration: 4-way with separate sub-bass



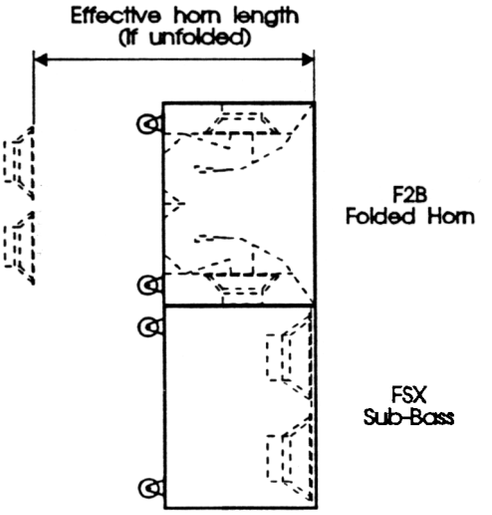
Alternative configuration: 5-way system



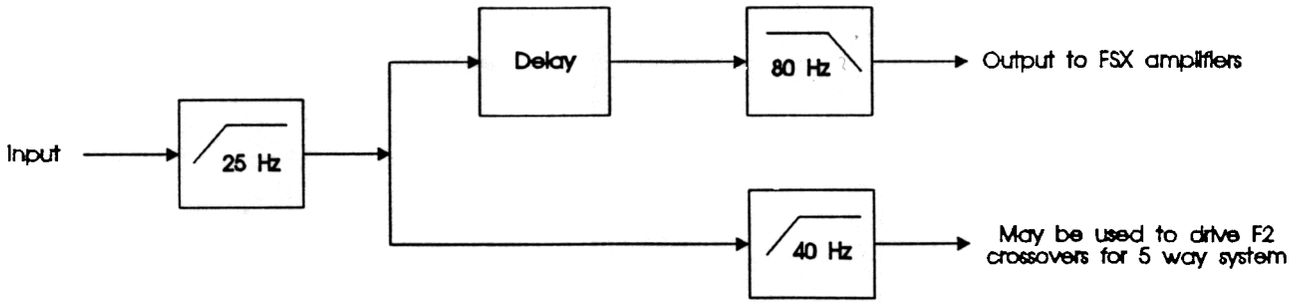


Sub-bass split crossover

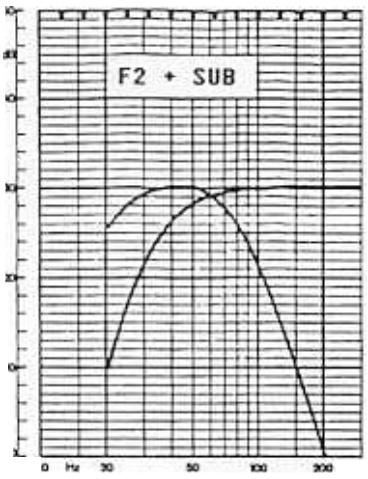
An additional MX4 controller may be used to drive a sub-bass system. It can be connected either as a crossover between the sub-bass and the F2 system (which effectively becomes 5-way), or as a bandpass filter for a sub-bass channel derived from an effects send. Limiter, level control, metering, and line driver functions are all provided. The MX4 also provides offset alignment which effectively places the sub-bass drive units in the same acoustic plane as those in the F2B horns when the cabinets are stacked together. The frequency ranges of the sub-bass and F2B are partially overlapped.

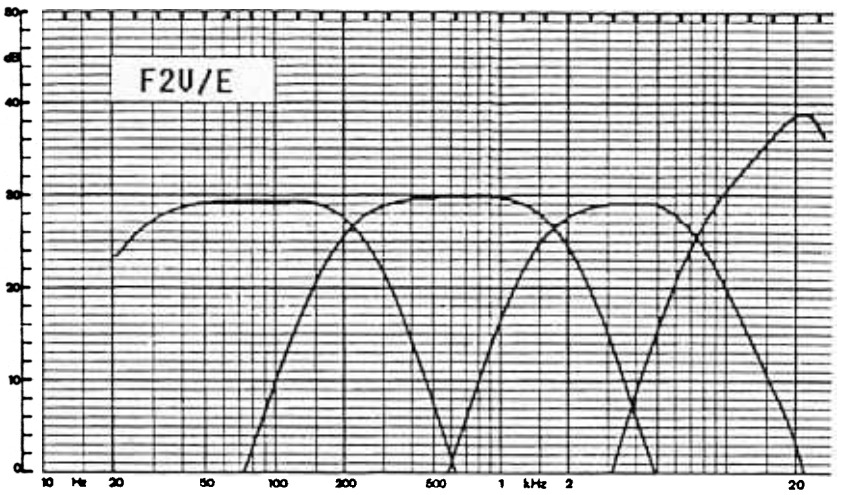


Acoustic path length difference between FSX and F2B



Block diagram of MX4 - F2+SUB (one channel shown)



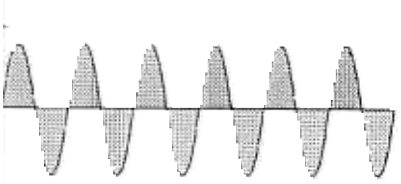


Crossover Limiter Settings

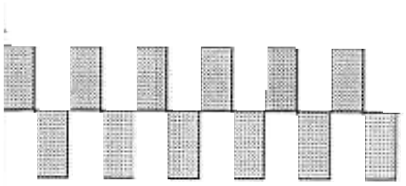
To provide speaker protection whilst preserving full system headroom, crossovers should include fast limiters which are set only to prevent the power amplifiers from clipping. With an MX4 controller, this simply requires that the limit threshold switches be set to match the amplifiers' full power sensitivity. A system operated in this way and used by experienced professional sound engineers should normally be immune from loudspeaker overdrive failures.

In discotheque installations, or where serious system abuse is anticipated, limiters should be set to ensure that the output of the amplifiers cannot exceed the long-term continuous power ratings of the loudspeakers. In this case, the limiter setting may be calculated from the amplifier's voltage gain or input sensitivity, but for more accurate results a signal generator, oscilloscope and dummy load can be used to set the limited amplifier output power.

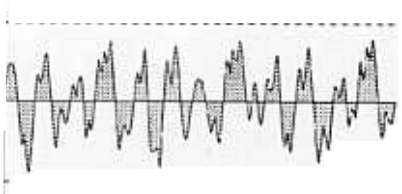
It is important to understand that a low powered amplifier driven into clipping (overload) is more likely to damage a loudspeaker than a high powered amplifier used within its ratings. This is because music signals have a high peak-to-average ("crest") factor. When an amplifier is severely overdriven its output waveform is clipped (its peaks are squared off) reducing the crest factor. In extreme cases, the waveform can approach that of a square wave. An amplifier is normally capable of producing far more power under these conditions than its quoted "maximum power", which is specified for an undistorted signal.



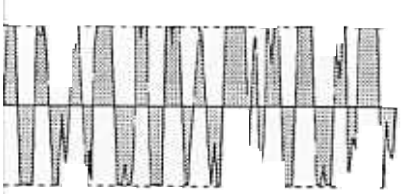
Sine wave signal



Square wave signal



Undistorted music signal



Same music signal clipped by overdriven amplifier

Amplifier clipping: shaded area indicates power

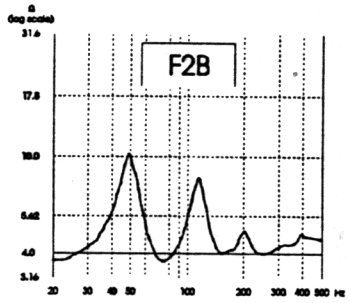
SYSTEM AND COMPONENT POLARITY

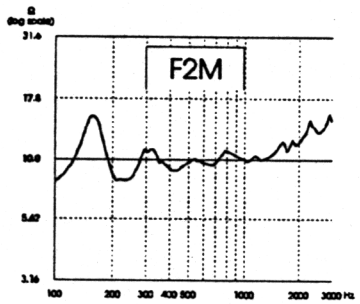
The acoustic polarity of each F2 system component has been selected to ensure compatibility with previous Martin equipment.

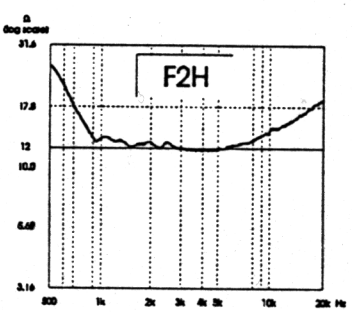
Using the normal XLR convention for loudspeaker circuits (pin -, pin 2 +), the component polarity, as indicated by a pulse-type phase checker, is as follows:

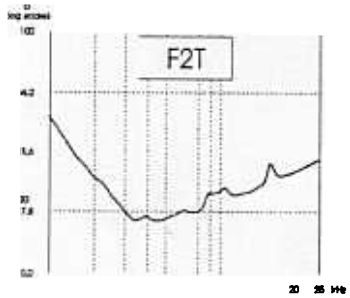
F2B and F2M: Positive
F2H, F2V and F2T: Negative
FSX: Positive

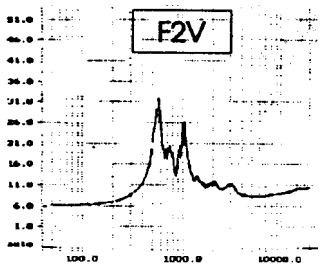
System alignment, including polarity reversal on the High and VHF bands, should be provided in the electronic crossover. Therefore when a complete system is phase checked, all elements will indicate "in-phase" if all connections are correct.

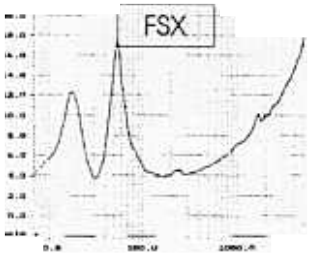












F2 Unit	Number in parallel					
	1	2	3	4	5	6
F2B both drivers	4 (3.7)	2 (1.9)	-	-	-	-
F2M	10 (8.2)	5 (4.1)	3.3 (2.7)	2.5 (2.0)	-	-
F2H	12 (11.6)	6 (5.8)	4 (3.9)	3 (2.9)	2.4 (2.3)	2 (2.0)
F2T	20 (16.4)	10 (8.2)	6.7 (5.4)	5 (4.1)	4 (3.3)	3.3 (2.7)
F2V	16 (12)	8 (6.0)	5.3 (4.0)	4 (3.0)	3.2 (2.4)	2.7 (2.0)

F2 Module average impedance (minimum in brackets)

AMPLIFIERS

All amplifiers in the system should be set up to have the same gain (not necessarily the same sensitivity). This should ensure similar output levels for a given input drive,and will avoid drastic settings of crossover (or distribution amplifier) level controls. If the amplifiers are not all identical then those with the highest output power should be used for the lower frequencies. All amplifiers must be of the same polarity; it should be noted that some manufacturers continue to use an obsolete standard in which XLR pin 3 was the non-inverting input.

In large or complex systems, some amplifiers may be driven at reduced level to balance the system coverage, particularly for ground stacks and side seating clusters. After adjustments have been optimised by ear, these amplifier settings should be marked or noted for future reference.

In general, the higher the amplifier power, the better the system will sound provided that it is not overdriven.This is due to increased headroom and a greater ability to handle transient signals. We recommend the use of amplifiers rated at a minimum of 300 watts into 8Ω (500 watts into 4Ω) for mid, high and super high frequencies. Amplifiers of higher power output are preferable for the bass frequencies (and sub-bass if used).

Amplifier Loading

The F2 module specifications and impedance curves may be used to determine how many modules may be driven in parallel by a given amplifier. In large touring systems where truck space is at a premium, high powered amplifiers specified to drive 2Ω loads may be preferred, especially for bass and midrange.

Distribution Amplifiers

In very large systems where more than 16 amplifier inputs are driven in parallel, their combined load may be substantially less than 600Ω. Under these circumstances it is desirable to use distribution amplifiers on stage to reduce the load on the front-of-house crossovers. For this purpose additional MX4 Controllers may be configured as distribution amplifiers by fitting them with "full-range" filter cards. This technique is also useful when it is necessary to adjust the drive to groups of amplifiers having differing gain or sensitivity specifications.

Electrical power requirements of large systems

Because of the high crest factor of normal music signals, combined with the very high efficiency of the loudspeakers, the average electrical power required by a large F2 system is surprisingly low. In normal practice 3-phase power is used, with one phase supplying each side of the PA and the third phase powering the stage and FOH control equipment. A major production with an extensive backline and monitor system will draw up to 50 Amps from the third (stage) phase, whilst a smaller production may draw only half this amount.

Using typical industry-standard amplifiers, the mains current drawn from a 240 Volt supply will be 40-45 Amps per side for the small (5 - 10,000 capacity) Arena system, or 50-60 Amps per side for the large (8 - 15,000 capacity) Arena system.

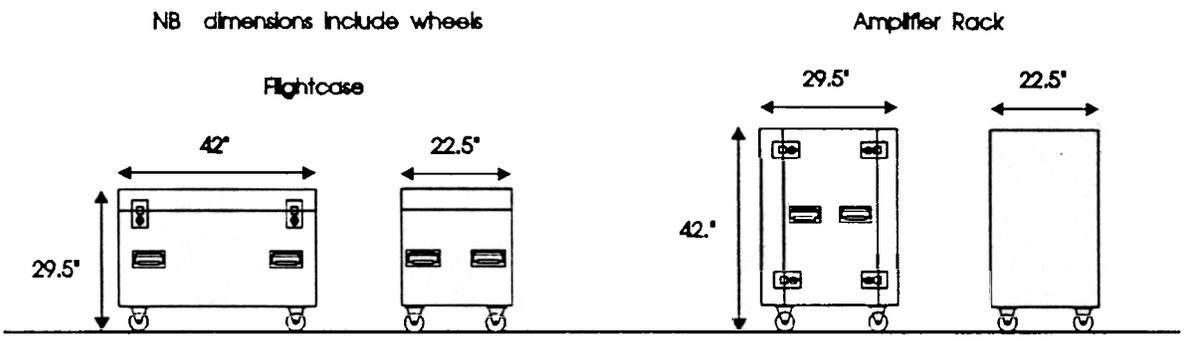
The system recommended for small football grounds and similar venues will draw 70-100 amps per side, whilst the large stadium or outdoor systems require 100-150 Amps per side.

COMMON STANDARDS

Martin Audio believes it is important that all F2 systems throughout the world should be compatible. This is ultimately beneficial to all F2 owners and users. It greatly facilitates sub-hiring, and the combining of systems for large-scale events. Effectively this results in a global "F2 hire network" offering identical systems worldwide. This facility is very attractive to, for example, a potential customer undertaking a world tour where time-scales and budgets may not allow for a system to be shipped between continents.

System Integration

For general convenience and ease of truck packing, it is advised that wherever possible, cable and hardware trunks and amplifier racks are made to the same dimensions as F2R cabinets.



F2 compatible cases

F2R Type	Circuit No.			
	1	2	3	4
MHT Combination	1 x F2M	n/c	1 x F2H	1 x F2T
3M Mid	2 x F2M	n/c	1 x F2M	n/c
3H2T Top	3 x F2H	n/c	2 x F2T	n/c
2H3V High	2 x F2H	n/c	3 x F2V	n/c

n/c = not connected (drives next cabinet)

Recommended F2R Wiring Standard

Recommended F2R Patching Standard

With this method, each 4-pair loudspeaker multicore drives up to two F2R Mid, Top, or High cabinets, or up to three Combination cabinets. Circuits 2 and 4 are used for the second cabinet, which is driven from the respective individual XLR sockets via male to male XLR speaker cables. To link to a third Combination cabinet, a fan-out cable (8pin male to 4 XLR male) is used.

Alternatively, a 4-pair cable may drive one or two F2B cabinets, which can similarly be linked with a pair of XLR male to male cables. In this case, cable pairs 1 & 2 are used in parallel to reduce line resistance, as are cicuits 3 & 4, and each amplifier channel powers one driver in each cabinet of the pair. A 2 Ohmn amplifier may be used to power all four drivers.

A small stack comprising of one F2B and one F2R-MHT is often required for stage side-fill monitors or to cover a specific audience area. This can be driven from a single 4-pair cable if Circuit 2 is used for the F2B. A short Y-lead is used to allow both XLR inputs on the F2B to be driven in parallel from the Circuit 2 XLR connector on the F2R.

To link F2M modules within the F2 Rack, Y-leads (XLR female to 2 XLR male) are used. These can be made up from suitable 1.5mm^2 cable, and should be about 6" long. All other F2 modules are fitted with XLR male outlets for parellel linking.

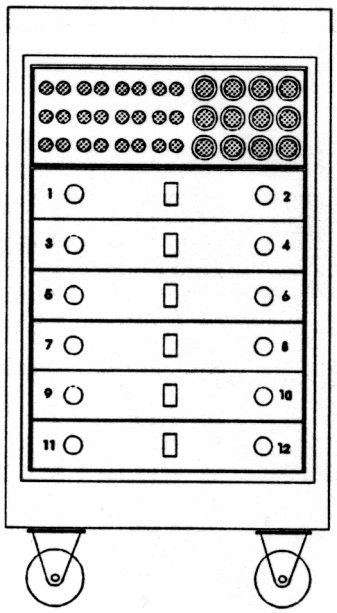
Suggested Amplifier Rack Configuration

This has been used successfully by a number of F2 hire companies. Each amplifier rack, which has external dimensions identical to the F2R, contains six 2U stereo amplifiers plus a 4U or 6U connector panel.

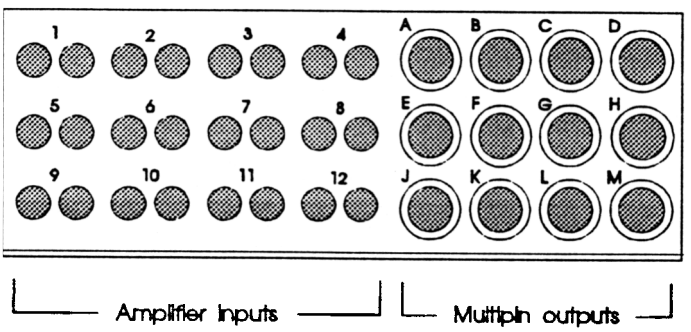
The connector panel carries XLR female and male connectors for each amplifier input to allow parallel patching, plus a number of 8-pin output connectors for loudspeaker multicores. This panel is hinged, and may be opened to reveal an internal patch panel which carries four paralleled sockets from each amplifier output. Each 8-pin connector carries four flying patch leads (one per circuit) which may be plugged into these sockets in any desired combination.

Therefore the amplifier rack may be quickly and easily configured to drive any combination of F2 cabinets. This is especially useful for one-off events and sub-hires, whilst for a tour it may be prepared and labelled at the warehouse and dedicated to drive the same section of the system at every show.

All 8-core loudspeaker cables should have a minimum of 2.5mm^2 cores for low line resistance, and preferably be black in colour for low visibility.



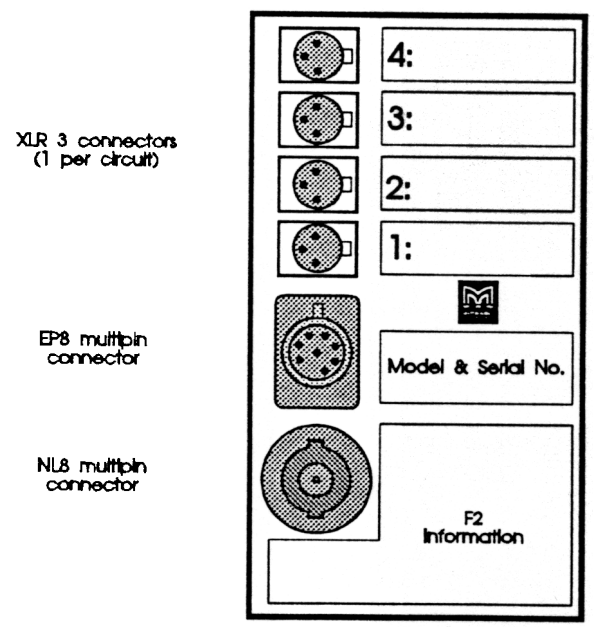
Amplifier rack



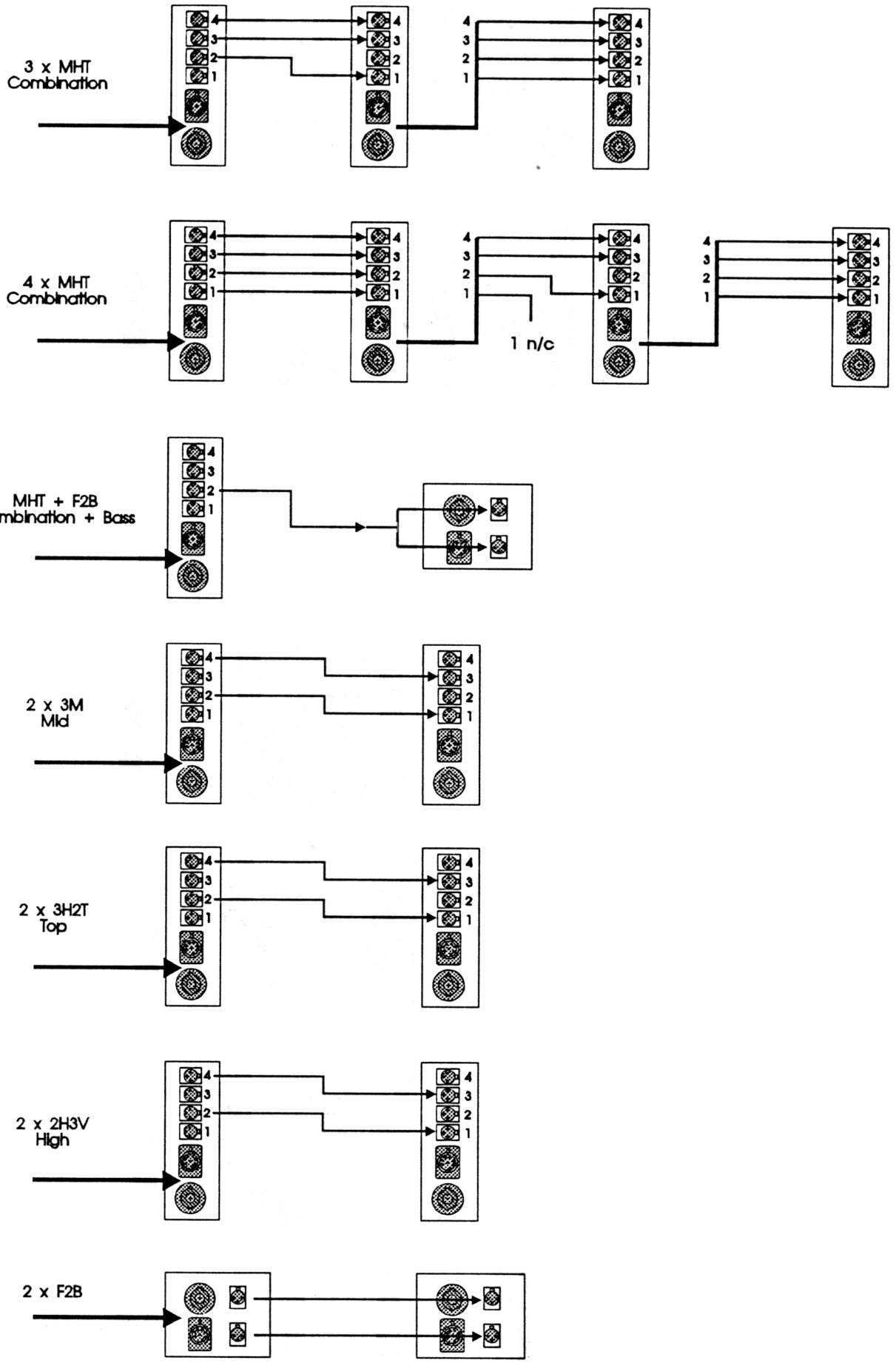
Connector Panel

To drive:	Circuit No.			
	1	2	3	4
up to 3 x MHT Combination	F2M	F2M	F2H	F2T
up to 4 x MHT Combination	F2M channel 1	F2M channel 2	F2H	F2T
MHT + F2B Combination plus Bass	F2M	F2B	F2H	F2T
2 x 3M Mid	F2M channel 1	F2M channel 2	F2M channel 1	F2M channel 2
2 x 3H2T Top	F2H channel 1	F2H channel 2	F2T	F2T
2 x 2H3V High	F2H	F2H	F2V channel 1	F2V channel 2
1 x F2B with minimum cable resistance	F2B	F2B	F2B	F2B
2 x F2B from separate 4_ amp. channels	F2B channel 1	F2B channel 1	F2B channel 2	F2B channel 2
2 x F2B from single 2_ amp. channel	F2B	F2B	F2B	F2B

Recommended Patching Standard for 8- pin connectors



F2R Connector Panel



F2 Cabinet Patching

FLYING THE F2

The F2 flown array techniques may be used for both indoor and outdoor applications, provided that the venue (or outdoor stage wing) roof is designed and certified to take the necessary loads. It is essential to employ the services of experienced professional riggers when installing motor points, and to comply with any local safety regulations.

To maintain correct vertical alignment when the system is flown, F2 cabinets are linked at the rear with hinges. With the Aeroquip system, vertical intercabinet angles are set with adjustable links between cabinets. With the optional MAN flying system, vertical angles are set by use of the appropriate steel cable links and rear pull-up straps.

AEROQUIP SYSTEM

The upper F2 cabinet in a flown column is suspended from the flying frame with two Aeroquip fittings attached to hooks or chains, plus a special rear hinge fitted with a Unilock. Cabinets are then connected together with Aeroquip chain links and custom rear hinges. Integral metalwork links the attachment points within the cabinets.

Finally a ratchet strap is fitted between the frame and the bottom cabinet is tensioned to set the cabinet angles. When the strap is fully tightened the load is shared between the Aeroquip side fixing points and the strap, whilst the rear hinges retain the cabinets in alignment. For correct weight distribution the strap must be approximately vertical.

Correct setting of pull-up straps

The weight distribution between cabinet flying points is determined by the position of, and the tension in, the pull-up straps. Therefore care must be taken to ensure that these straps are correctly set.

For optimum weight distribution and cabinet alignment the pull-up straps should be vertical, and flying frames must be sufficiently large to allow for this if a system is to be flown more than two cabinets deep.

To equalise the load on the cabinet side fittings the pull-up strap must be in line with the centre of the cabinet column.

The pull up strap must be correctly tensioned. It should be tightened until the back corners of the uppermost pair of cabinets come into contact and the weight is just taken off the top hinge fitting. Under these conditions the load is shared between the top fittings and the pull-up strap.

If both the top fittings are slack, this indicates that the pull-up strap is not sufficiently tensioned.

If only one top fitting is slack, this indicates that the pull-up strap is not correctly aligned with the centre-line of the column of cabinets.

These problems must be corrected before the cluster is flown out.

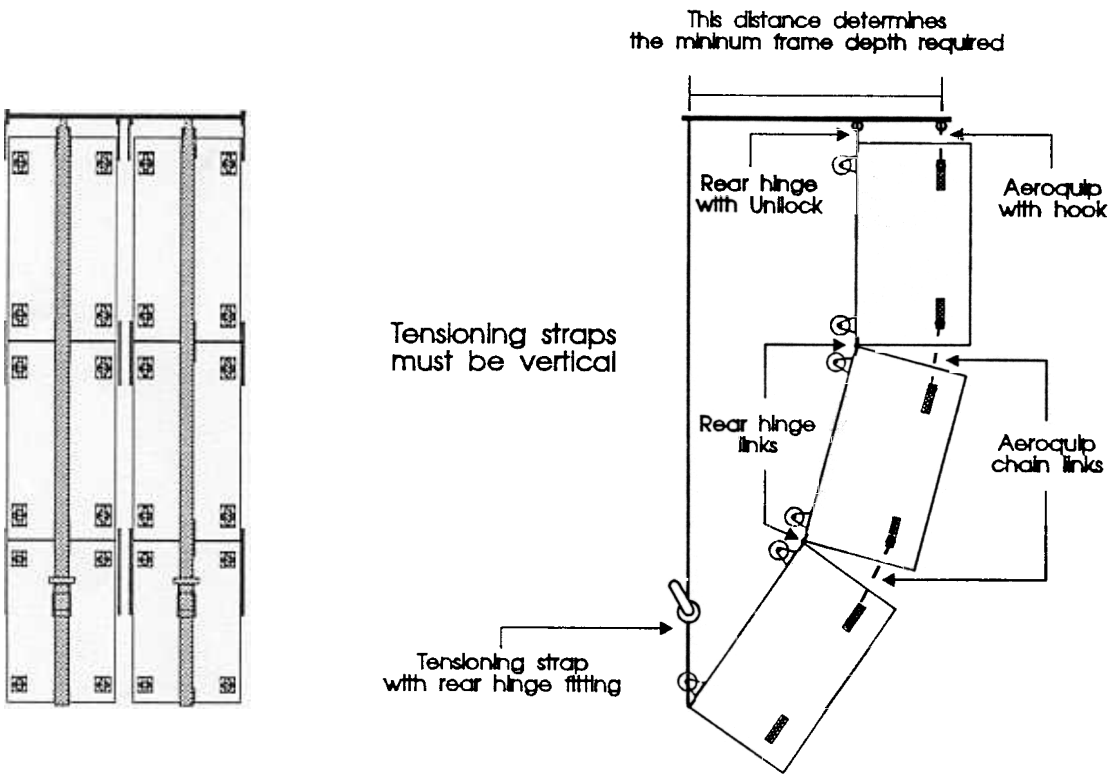
MAN SYSTEM

The upper F2 cabinet is suspended from the flying frame with a pair of steel cables. Each steel cable is fitted with a safety hook at one and a quick release suspension clip at the other, which mates with the MAN flying point in the side of the cabinet. The suspension clip is designed to take a hook to enable the next cabinet to be suspended from it with a further pair of steel cables, thereby allowing cabinets to be hung in vertical columns.

Several lengths of steel cable are available to suit the range of intercabinet angles required. A floating rear hinge allows for fine adjustment of these angles according to the tension in the rear pull-up straps.

As this is a two-point suspension system, the rear straps are used only to set the vertical cabinet angles and the downward tilt of the column. Intermediate straps may be used if appropriate to aid cabinet alignment.

Whilst not offering the precise, and accurately repeatable, vertical angles available with the Aeroquip chain system, the MAN flying system is very quick and simple to use. This is of considerable benefit in one-night touring applications, especially if the venues are sufficiently similar that each requires only minor variations on a standard rig.



F2 Flying System

CABINET ANGLES AND AEROQUIP CHAIN SETTINGS

(see accompanying diagram)

Although a wide range of vertical intercabinet angles may be obtained with alternative Aeroquip Link settings, virtually all operational requirements can be met with the use of only four different angles. Some variation is permissible to these "standard" settings where experienced or advanced users wish to fully optimise a system's coverage.

To fully couple two cabinets with nominally no vertical splay angle (it will actually be approximately 1½° due to the necessary mechanical tolerances), a SHORT chain set is used, per diagram Ref.0.

The vertical angle between two similar Top or Mid cabinets should be 11°- 18°, depending on the required coupling. This corresponds to Refs. 3 to 5 using SHORT Aeroquip chain sets. Diagram Usage "L" refers. This results in 4½" - 7½" gap between cabinet front edges, with a fully tensioned pull-up strap.

The vertical angle between a Long throw cabinet and a Combination cabinet should be 20° (± 2°). This corresponds to Ref.5 or Ref.6 using SHORT Aeroquip chain sets, or Ref.1 using LONG Aeroquip chain sets. Diagram Usage "X" refers. This results in 7½" - 9" gap between cabinet front edges, with a fully tensioned pull-up strap.

The vertical angle between two Combination cabinets should normally be 25° - 35° for "short throw" use. This corresponds to Refs.3 to 5 using LONG Aeroquip chain sets. Diagram Usage "C" refers. This results in 11" - 14" gap between cabinet front edges, with a fully tensioned pull-up strap. When tighter coupling is required for "medium throw"applications, alternative settings may be determined from the diagram.

The vertical angle between Bass cabinets will normally be set to correspond with the associated column of F2 Racks, but in reverberant venues it can be preferable to use tighter coupling, with only the bottom row angled well downwards to match the bottom row of F2 Racks.

It will be found that when setting large vertical angles, the cabinets will initially hang approximately 30° apart with the linking chains slack. This is perfectly safe during set-up and the angles will be correctly set when the pull-up strap is tensioned.

WARNING:

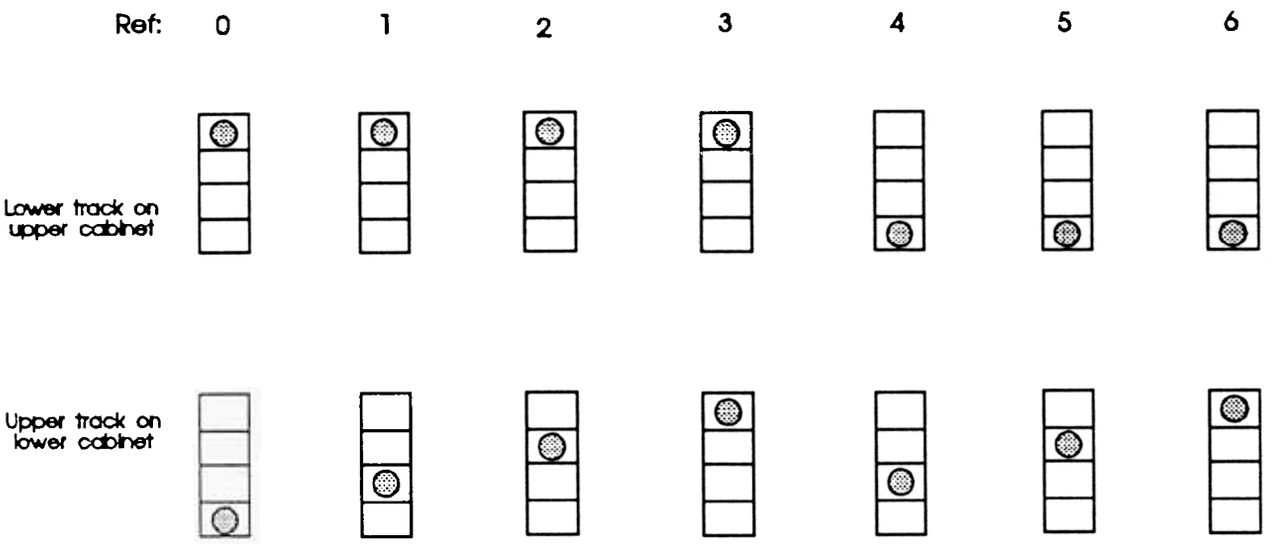
Flying systems must only be assembled by trained and experienced crew, working in association with professional riggers.

All flying frames and fittings must be manufactured and tested to approved standards.

Only safety-approved, load-rated hardware may be used.

Flying hardware must be checked regularly and any suspect items discarded. The integrity of flying equipment is essential for public safety, and compromises in this area are not acceptable.

F2 Rack Cabinet Aeroquip Settings



With SHORT chain: (7 links)

Angle:	1.8	5	8.4	11.4	14.7	18	21.6
Spacing:	.75"	2"	3.5"	4.75"	6"	7.5"	9"
Usage:	LX,C			L	L	LX	X

With LONG chain: (12 links)

Angle:	16.8	20.4	24	27	30.8	34	37.7
Spacing:	7"	8.5"	10"	11.25"	12.75"	14"	15.5"
Usage:	L	X	-	C	C	C	

"L" = between two Long throw cabinets

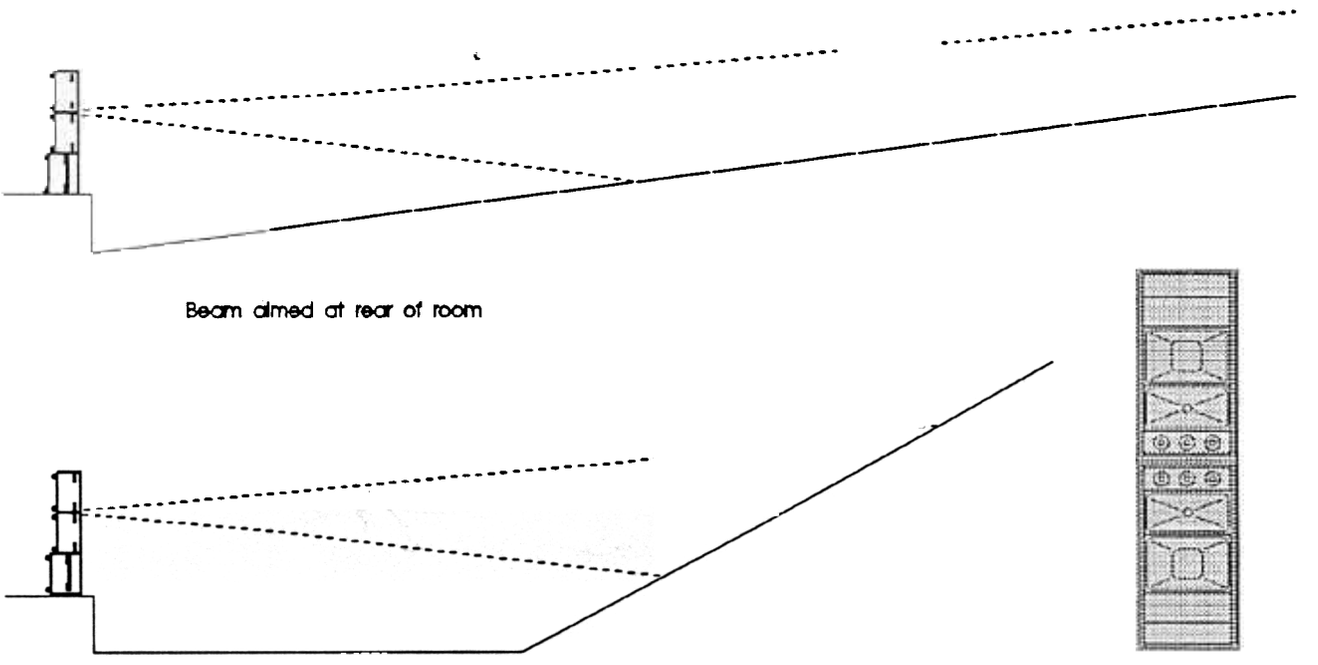
"X" = between Long throw and Combination cabinets

"C" = between two Combination cabinets

ADVANCED STACKING

Medium throw using coupled F2R-MHT

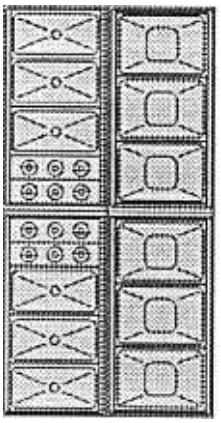
A coupled pair of "Combination" cabinets, with the upper cabinet inverted, will provide greater projection than a single cabinet due to narrower vertical dispersion. This can be considered as a "medium throw" system, and is a very useful technique for obtaining even dispersion from front to back of a medium-sized venue. However, users should beware that an unpleasant hot spot can result if they are aimed directly at a nearby audience which would be better served by a short throw system. Like long throw cabinets, they should be positioned sufficiently high, and carefully aimed so that the centre of the beam covers the most distant area. Experience will show when Combination cabinets should be inverted for extra projection and when they are best used singly.



"Medium throw" stacking

Extra-long throw using coupled F2R-3H2T instead of F2R-2H3V

The preferred method of obtaining extra-long throw coverage (more than 200 feet or 60 metres) at very high frequencies is with correctly coupled pairs of F2R-2H3V "High" cabinets. However, acceptable results may often be obtained by coupling pairs of F2R-3H2T "Top" racks with the upper cabinet inverted to place the F2T modules close together. The projection above 8kHz will not be as good as that provided by F2V modules which were specifically designed for such use, and this can be compensated for if desired with suitable delayed systems.



Alternative Extra Long-throw stack using F2T instead of F2V

Arena Systems

Several variations are possible to the Arena system described in the F2 Users' Guide, depending upon the size and shape of the venue and the style of music and consequent sound levels required. In many venues, single Top (3H2T) and Mid (3M) cabinets may be substituted for the Extra-long throw pairs in the offstage section of the main cluster, thereby allowing use of identical 2-wide flying frames throughout the system. Four successful versions of the Arena cluster are shown in the diagrams.

Centre fill, central delay, and side seating clusters.

When a production is being mixed in stereo then, where circumstances permit, these should receive a mono sum signal from the FOH desk matrix. This is obviously preferable for any audience areas which are only within range of a single loudspeaker cluster.

System testing

After plugging up a system it is normal practice to check all amplifiers and speakers with pink noise from the FOH desk. The usual method is to send noise on all bands as soon as the FOH desk and crossovers have been powered up. In a large system the flown clusters are rigged first, then hoisted clear to allow work to continue in the areas beneath them. This often occurs before the FOH control point is operational.

Due to the time and trouble involved in flying a cluster in to correct any wiring problems, users are strongly advised to check these BEFORE they are flown out, and a portable pink noise generator should be carried for this purpose.

OUTDOOR SYSTEMS

The successful implementation of a large outdoor sound system requires specialised experience and a good understanding of the behaviour of sound at festival sites and in large stadia.

The long-throw capabilities of the F2 allow remarkably even coverage of very large audiences whilst minimising any requirement for supplementary delayed systems. This can result in significant savings, especially when it is realised that each delay system normally requires a supporting structure, generator power supply and security personnel, in addition to the extra sound equipment involved.

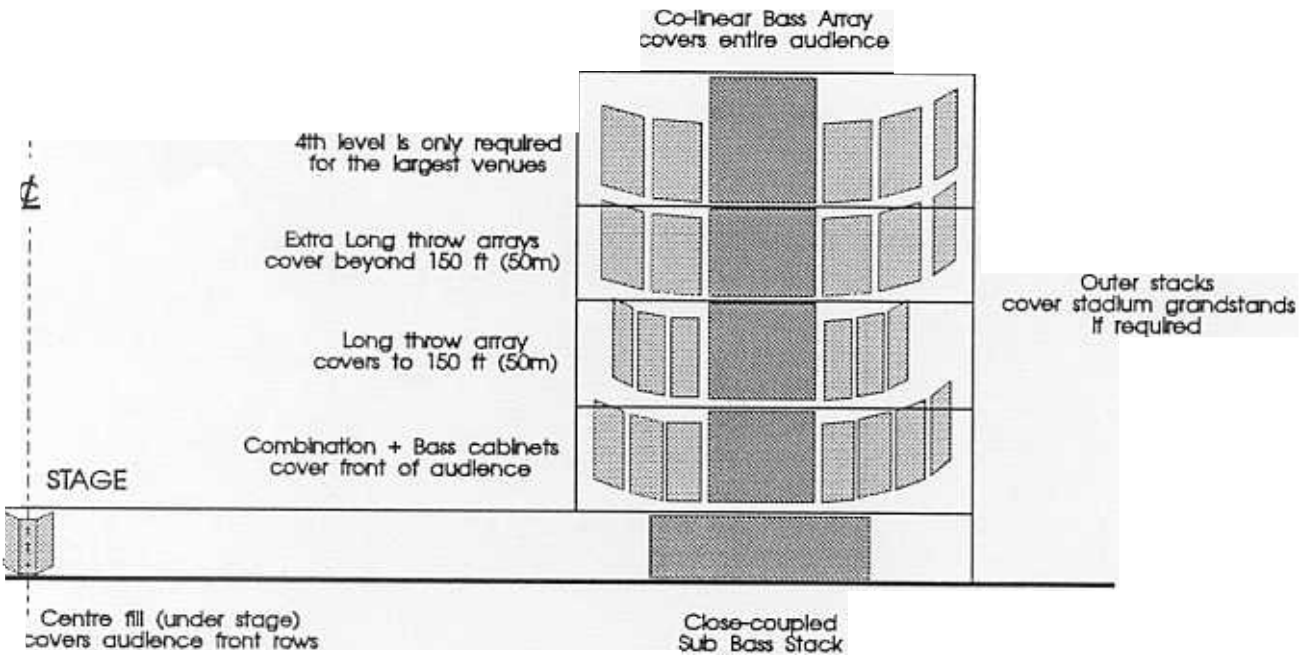
These benefits are achieved by stacking the main system on three or four levels of decking in the form of a high, narrow, coherent array.

The F2B cabinets effectively form a single vertical co-linear array (or "line source") which has wide horizontal dispersion and narrow vertical dispersion. The furthest sections of the audience receive the most intense coverage, which progressively lessens towards the front of the audience. This compensates for the reduction in sound level with increasing distance, and ensures that sound levels experienced close to the loudspeakers are not excessive.

The F2R cabinets are arranged to produce similar results, with Combination cabinets covering the front audience and progressively longer throw arrays providing more distant coverage from higher up the stack. In a large stadium, the offstage sections of the array are aimed for specific coverage of nearby grandstand areas.

All except the short throw cabinets must be angled downwards, 4"x 2" wood blocks normally being used for this purpose. This is necessary to compensate for the refraction of sound upwards by air temperature gradients (the acoustic mirage effect) and to confine the sound within the concert site.

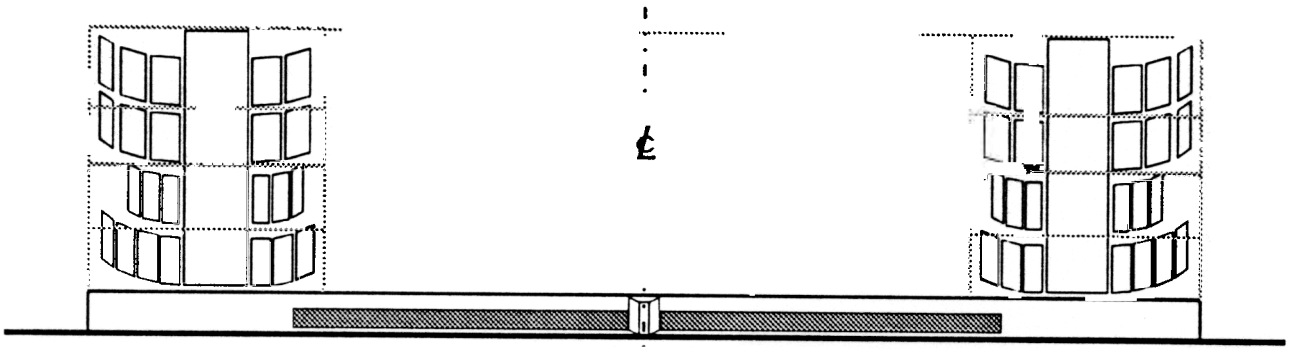
A small delayed system, as indicated in the F2 Users Guide, should be provided on the rear of the FOH control tower. Additional field delays will only be required for exceptionally large festival sites.



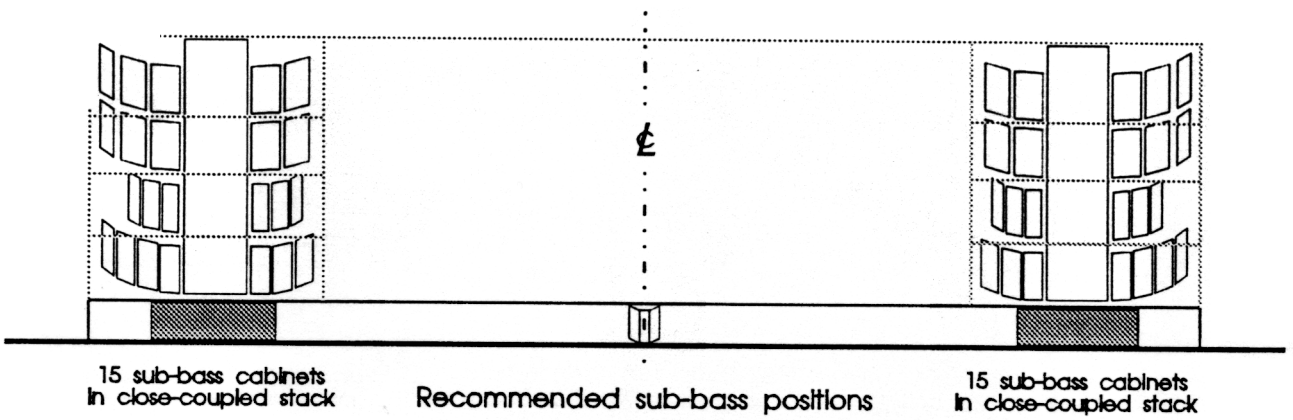
Large outdoor system principles

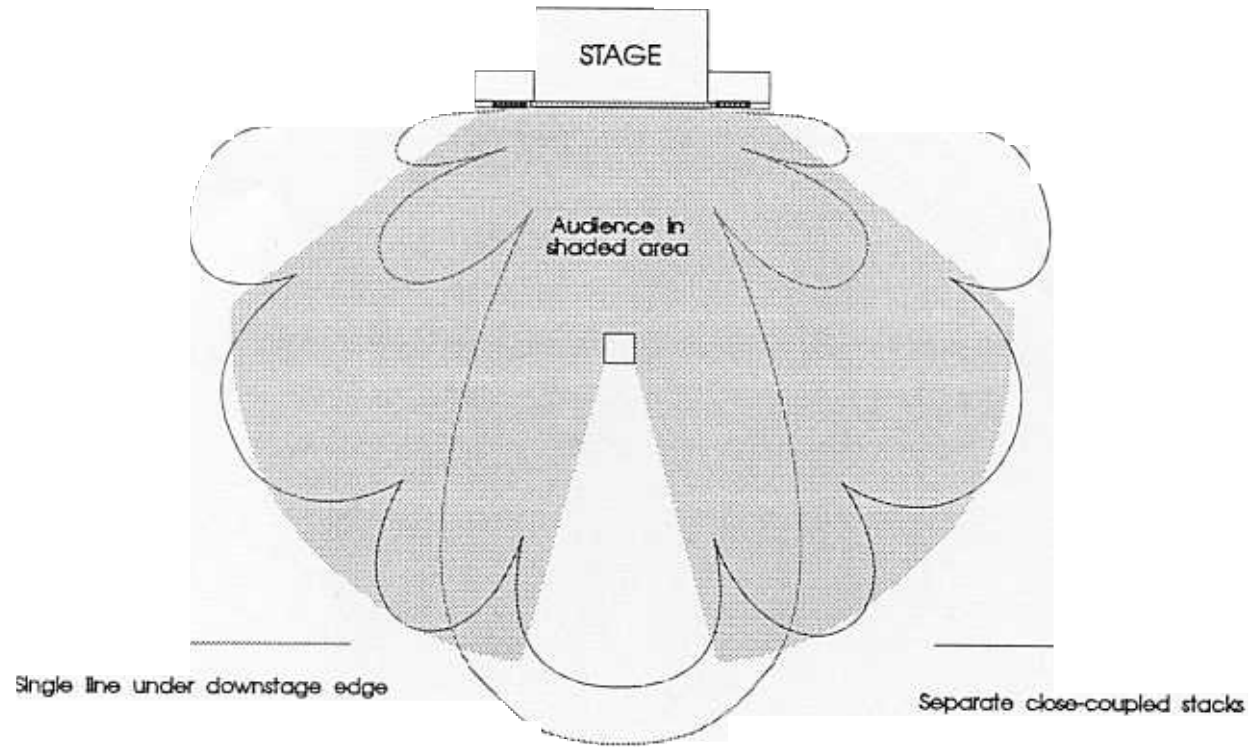
Sub-bass at outdoor venues

As explained in the F2 Users' guide, a very wide sub-bass stack should not be used. This would behave as a horizontal co-linear array, projecting sound down the centre of the site with little coverage towards the sides; the opposite effect to that created by the vertical array of bass speakers. Better results will be achieved with a smaller stack each side, filling the gap between the ground and the first level of decking for the main system.



Incorrect stacking technique - row of 30 sub-bass cabinets under stage





Sub-bass dispersion patterns at large festival site

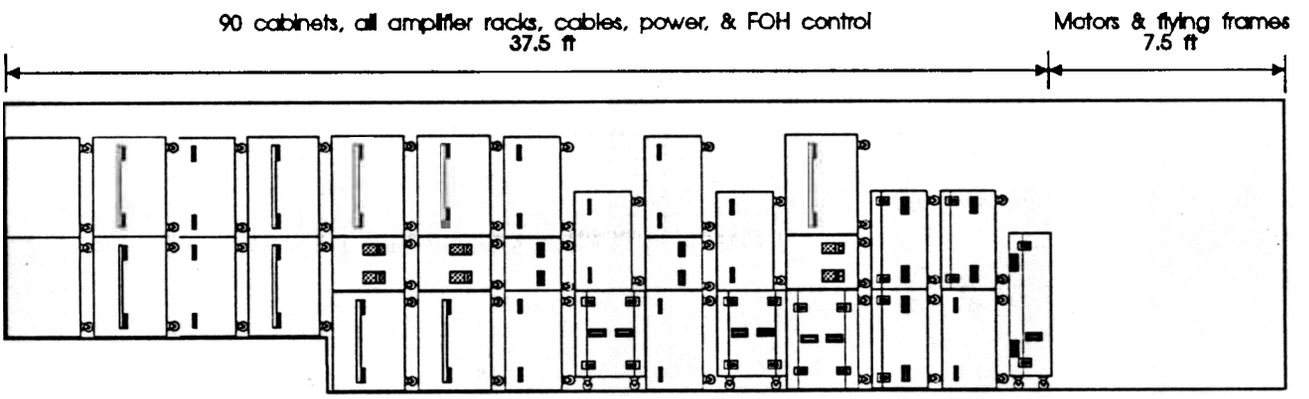
ERGONOMIC TRUCK PACKS

The following notes may help to maximise crew productivity and ease of handling when loading a trailer with F2.

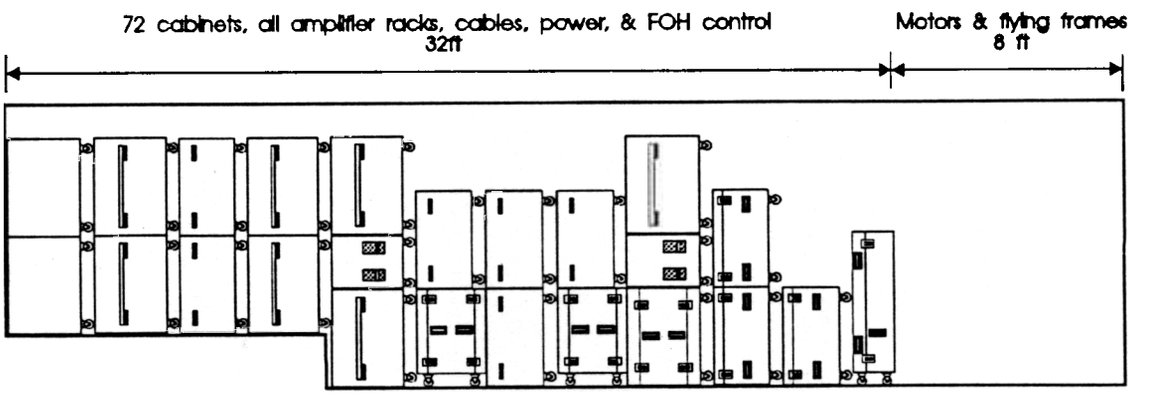
F2B/FSX cabinets: F2B cabinets should form the bottom rows whilst any FSX, which are lighter, should be reserved for the middle or top rows.

F2R cabinets: any Top (3H2T) cabinets, which are the heaviest, should be reserved for the bottom rows. Combination (MHT) cabinets, which are the lightest, are best selected for the top rows. They should always be inverted, to optimise the weight distribution for ease of handling.

Truck packing will be greatly simplified if the amplifier racks and cable trunks have been made to the dimensions recommended (see "System Integration"). Amplifier racks will normally be heavier than F2 cabinets and will remain on their wheels. Therefore they will be packed on the bottom rows, and positioned in the pack so that they cannot shift.



Large arena system packed in 45 ft trailer



Small arena system packed in 40 ft trailer

System Power, Sensitivity and Truck Pack Efficiency

The quoted power of a loudspeaker system is not, in itself, very meaningful. Because of its very high efficiency, an F2 System will outperform some competitive systems of several times its power. F2 users are therefore strongly advised to avoid an unqualifed statement of system power in a competitive quotation for a job.

Whilst small hire companies often quote on system power, reputable suppliers to major tours will normally base a quotation on the size of the venues to be covered. However, an unscrupulous bidder might be quoting on the basis of providing "more power" than a competitor, even though the higher powered system produces less sound. Similarly, an unscrupulous manufacturer may try to sell a system to hire companies on the basis of "more power per foot of truckspace" even though an equivalent from their competitors actually requires only half as many loudspeakers and amplifiers to do the same job.

The sensitivity figure quoted by a manufacturer is an indication of how much sound OUTPUT can be obtained from a given loudspeaker. When comparing competitive systems it is important to realise that 3dB more sensitivity means "half as much power to produce the same amount of sound", whilst 6dB more sensitivity means "produces the same sound level at twice the distance".

In general, horn loaded loudspeakers are more efficient than direct radiators, requiring less power from the amplifiers (or a smaller number of speakers) to generate the same acoustic output. Many loudspeaker systems use direct radiating drivers for the low and mid frequencies, which may be perfectly adequate for short throw applications. Furthermore, a system in which units may be arrayed for narrow beam projection will produce higher sound levels at a distance, compared with a "one box" loudspeaker or a fixed format "two box" system which cannot take advantage of directional gain.

The following comparison may be of interest:

Box "A" is a horn-loaded bass cabinet with a sensitivity of 107dB and a maximum programme power of 1000 Watts. Ten cabinets (10kW) stack in 3 feet of trailer space.

Box "B" is a short horn/bandpass bass cabinet with a sensitivity of 102dB and a maximum programme power rating of 1200 Watts. Twelve cabinets (14.4kW) stack in 3 feet of trailer space.

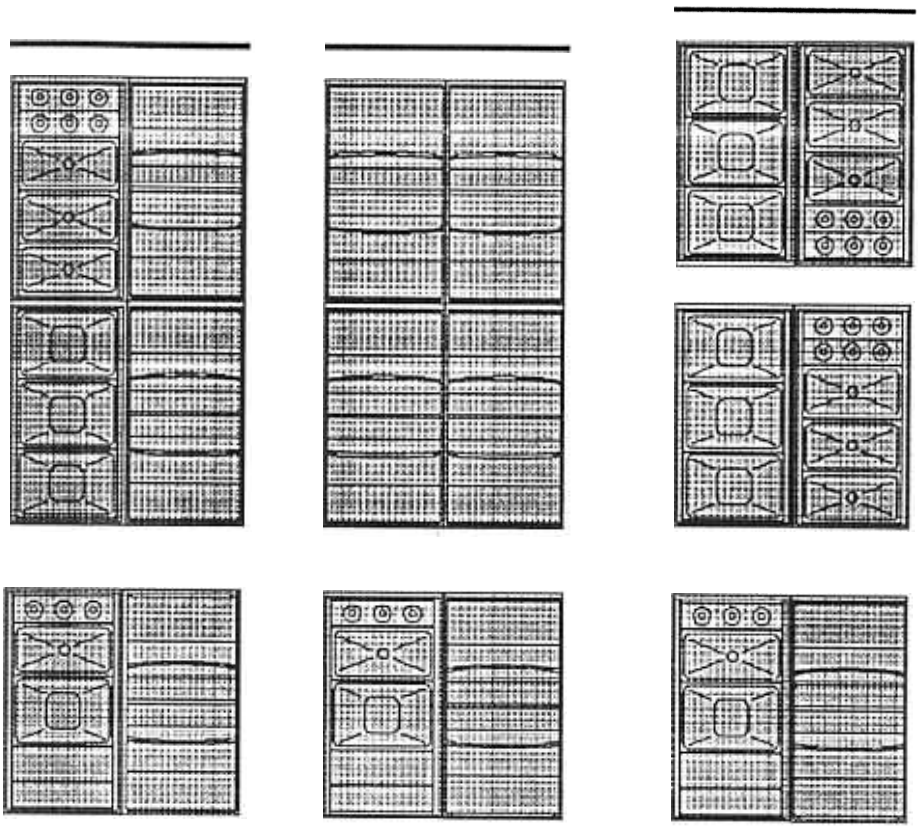
Box "C" is a ported bass cabinet with a sensitivity of 102dB and a programme power rating of 1600 Watts. Nine cabinets (14.4kW) stack in 3 feet of trailer space.

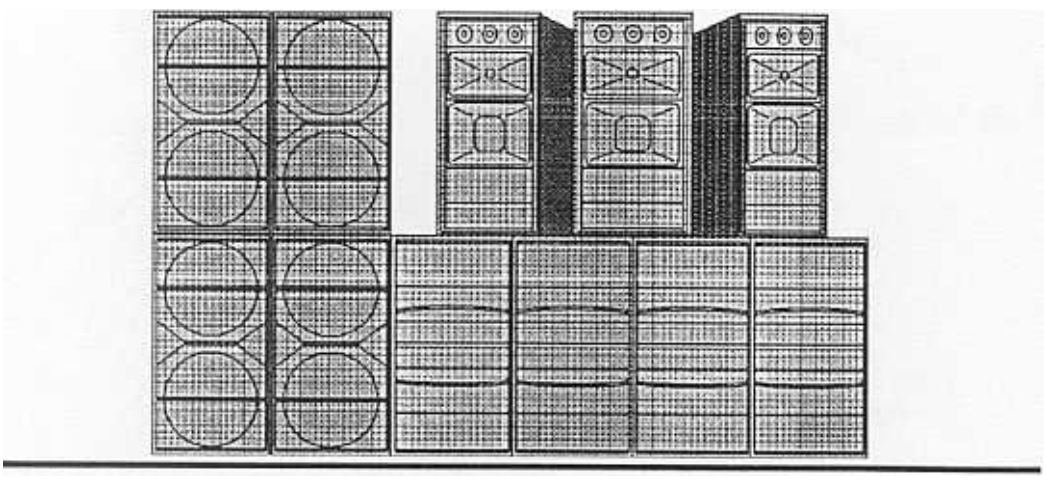
To produce the same acoustic OUTPUT as the 10kW of box "A" requires 31.6kW of box "B" or box "C". This means that 26 of box "B", or 20 of box "C", are required to do the same job as 10 of box "A".

Put in another way, TWO full trailers of box "B" or "C" are required to produce the same acoustic output as ONE trailer full of box "A".

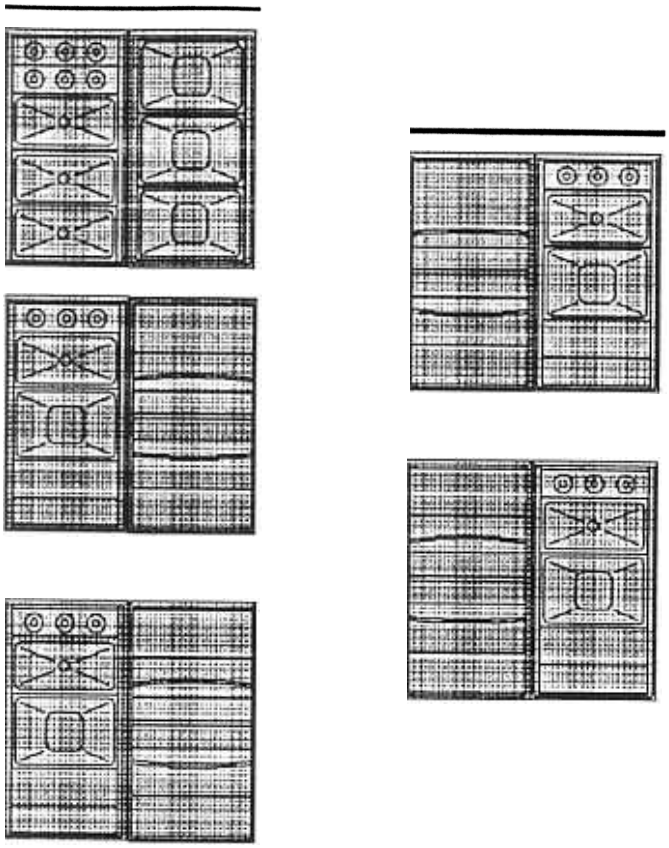
Despite this, a hire compacy with box "C" regularly quotes for work on the basis that they get three times as much power in the same truck space as their competitor with box "A". Their clients remain blissfully unaware that an equivalent using box "A" would require one third of the power, and only half the truck space.

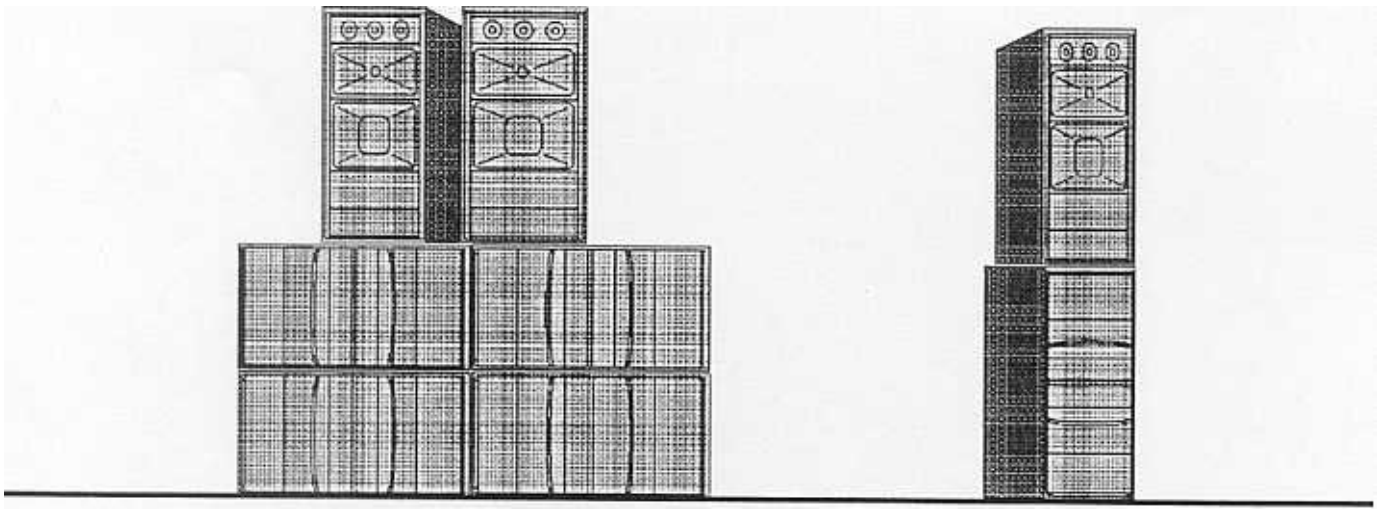
Box "A" above is the F2B. The other shall remain nameless.



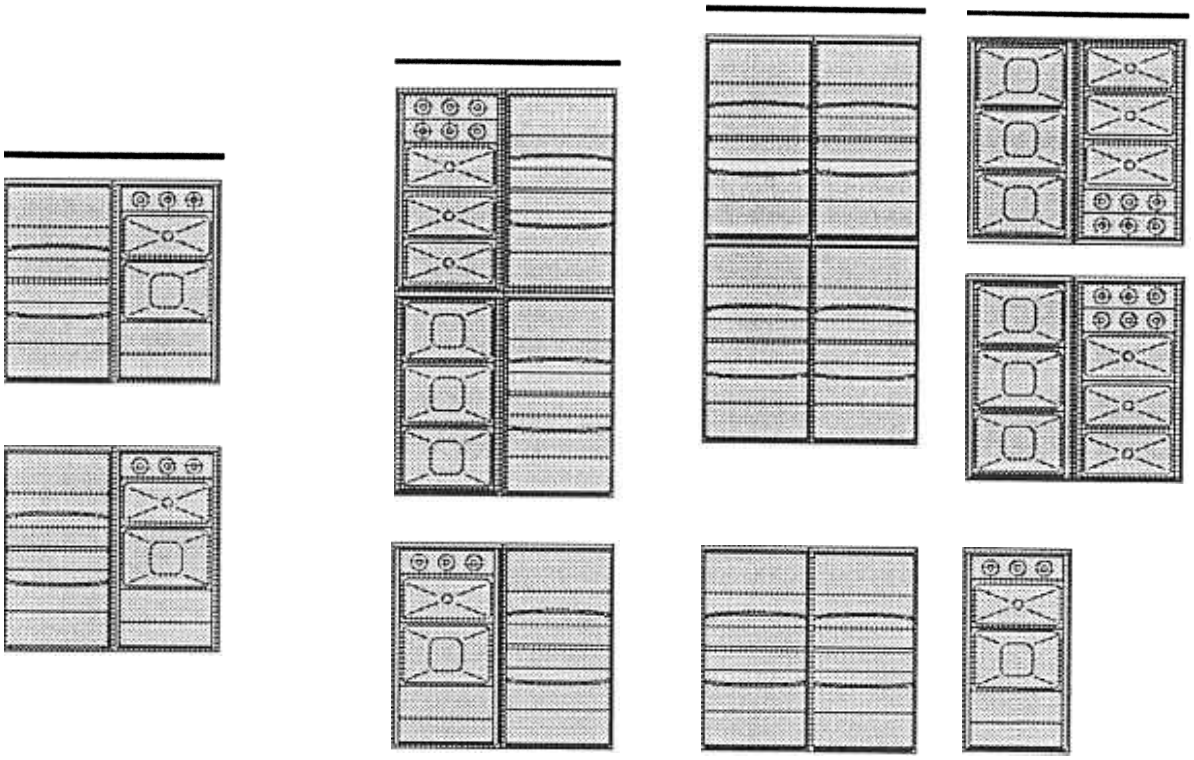


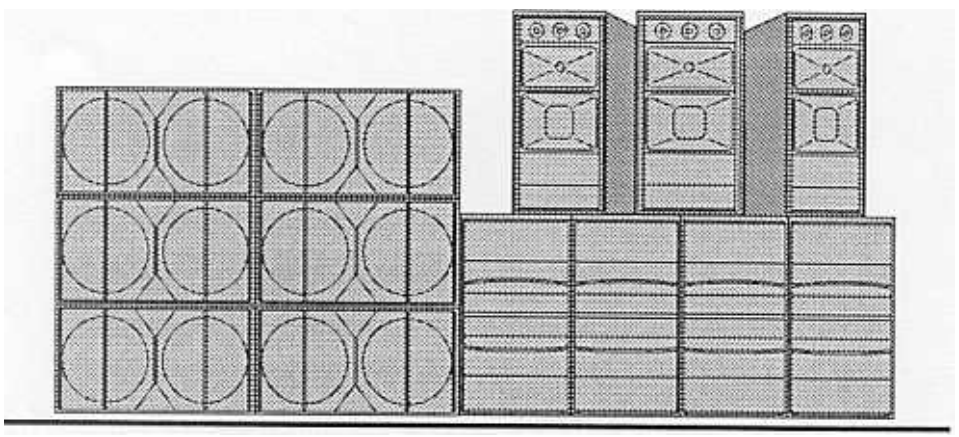
F2 System for Rock Show In large Conference Venue,3 - 5000 capacity
(Stage Right Shown)



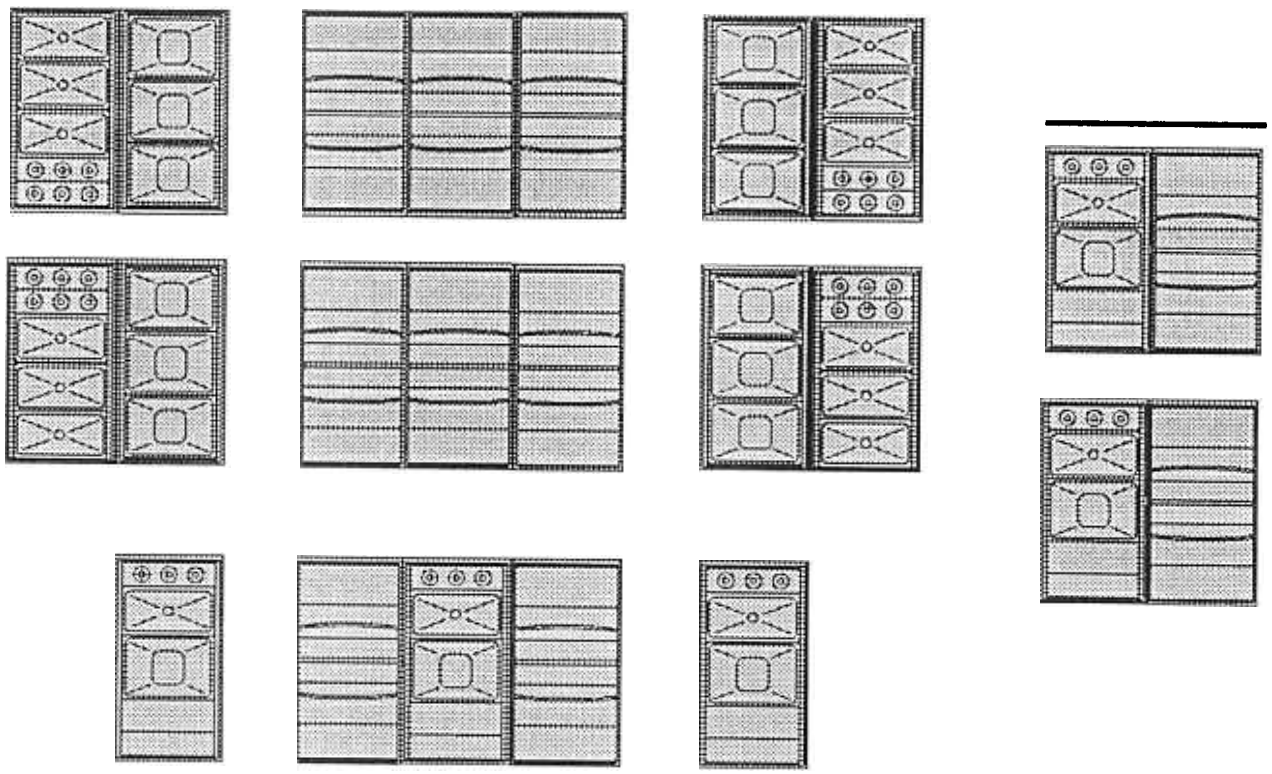


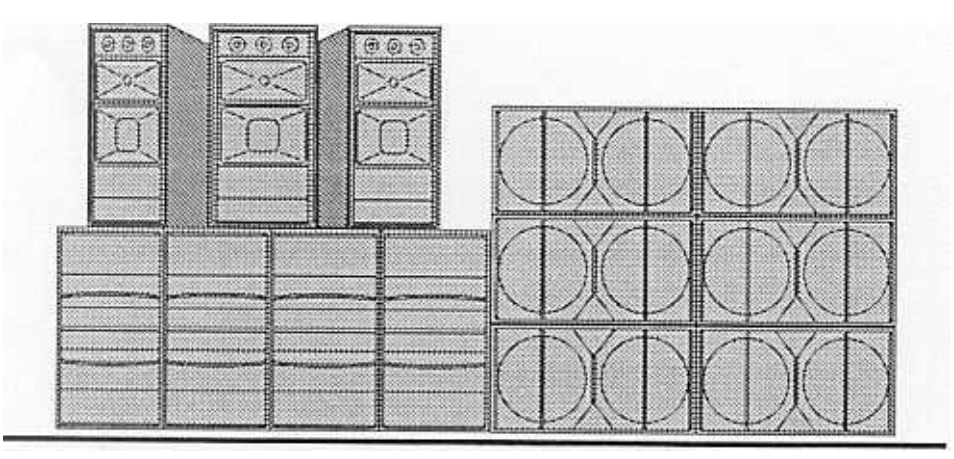
F2 System for Rock Show In small Conference Venue, 2 - 4000 capacity
(Stage Left Shown)



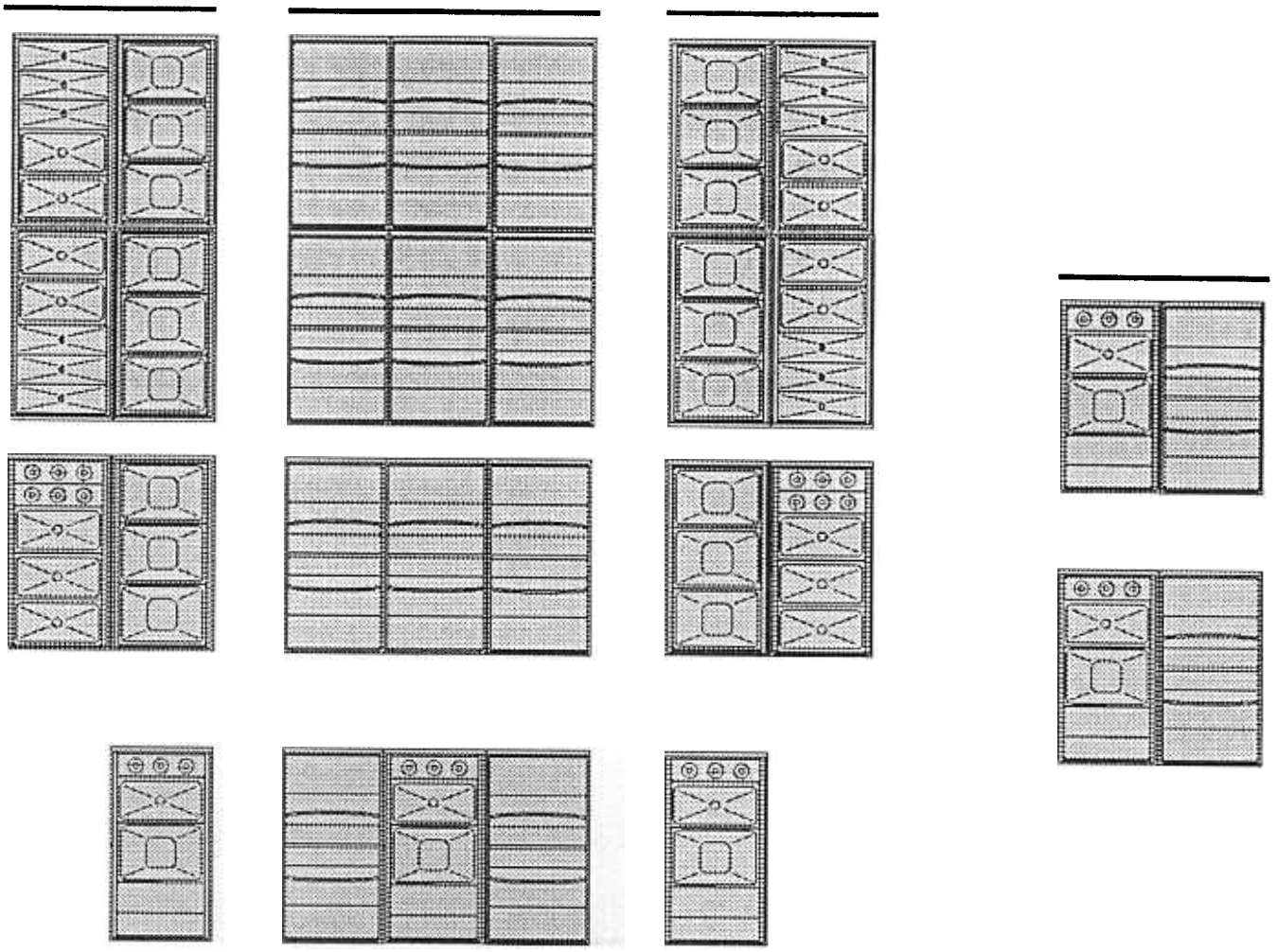


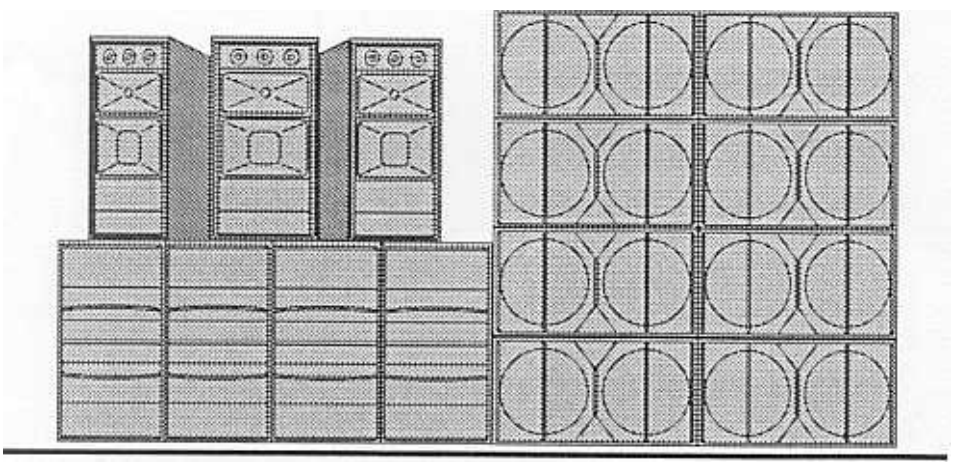
System for Typical Arena Venue, 5 10000 capacity
(Stage Right Shown)



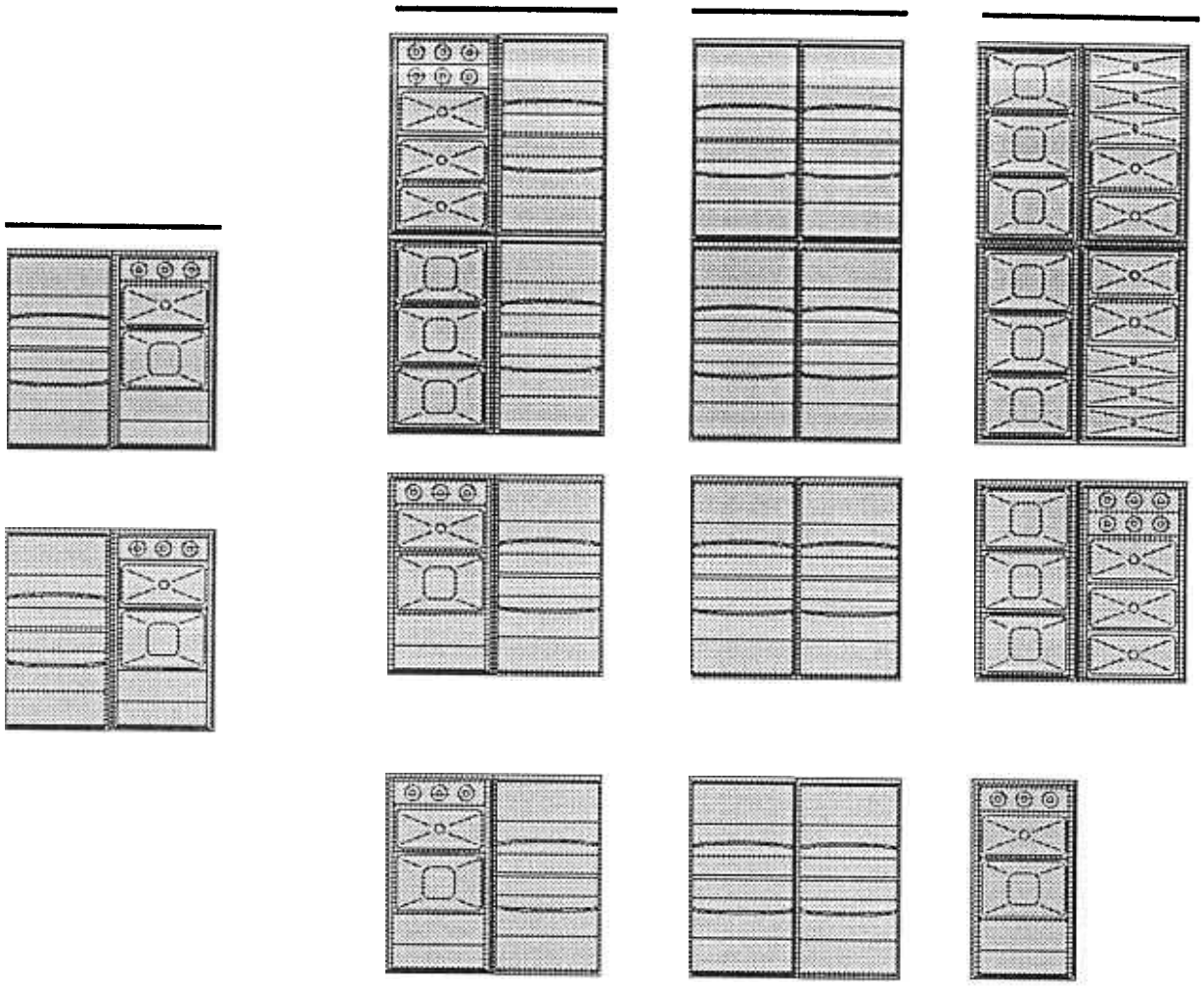


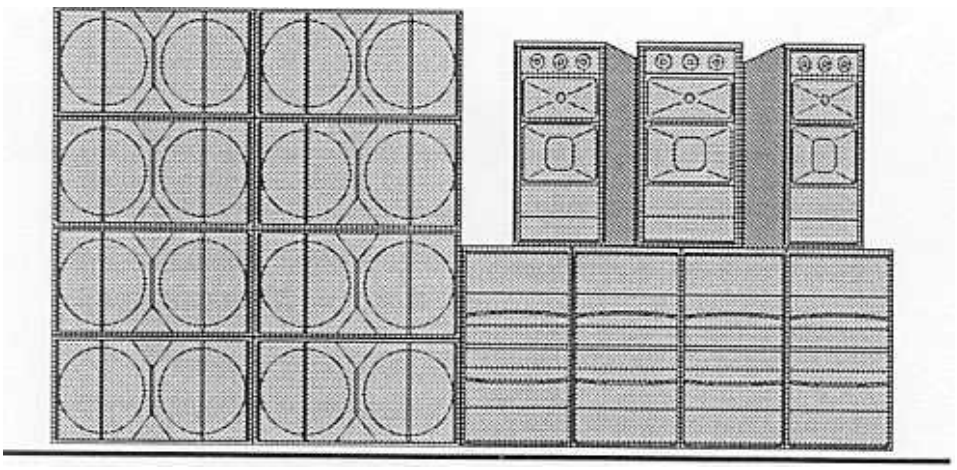
F2 System for Typical Arena Venue, 5 - 8000 capacity
(Stage Left Shown)



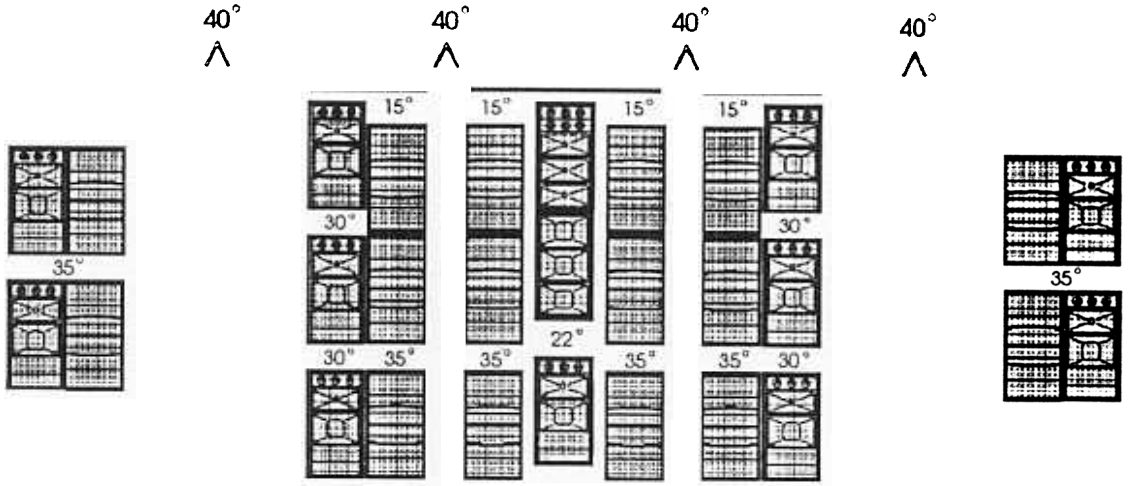


F2 System for Typical Arena Venue, 8 - 15000 capacity
(Stage Left Shown)



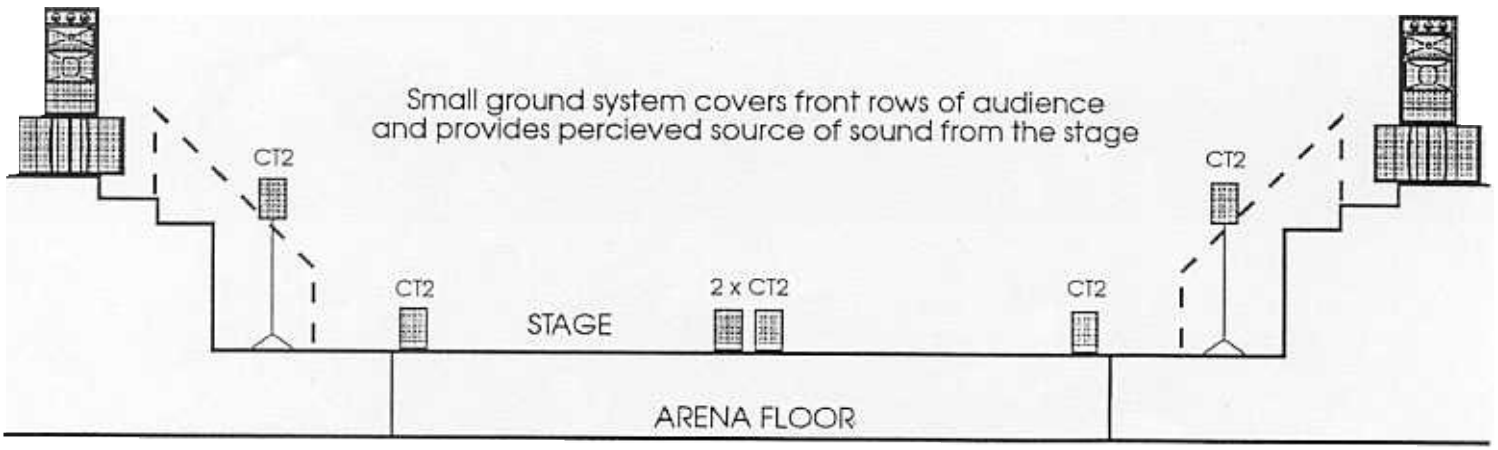


F2 System for Typical Arena Venue, 8 - 15000 capacity
(Stage Right Shown)

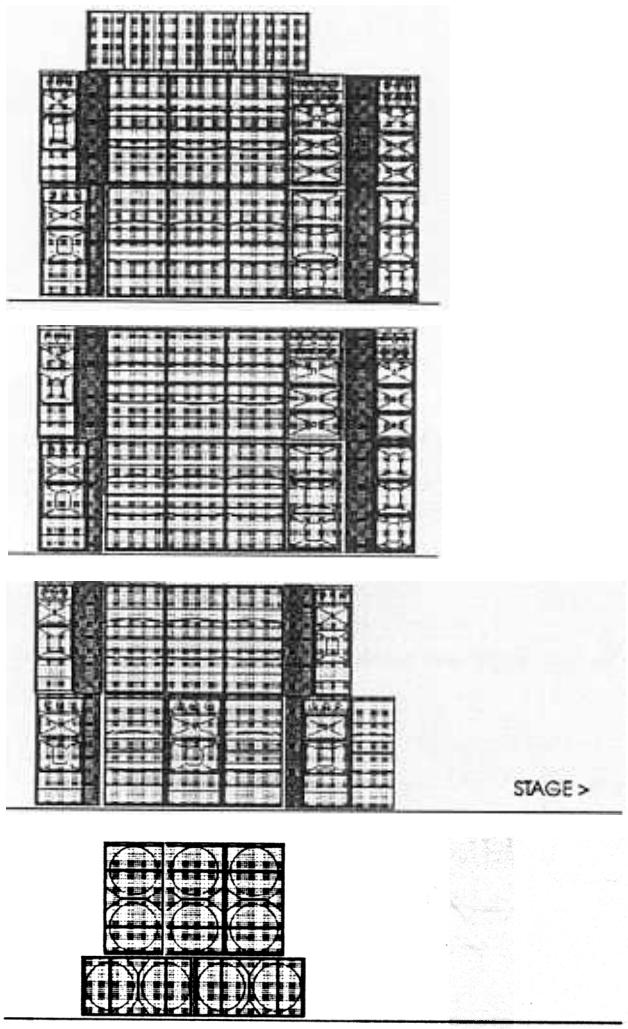


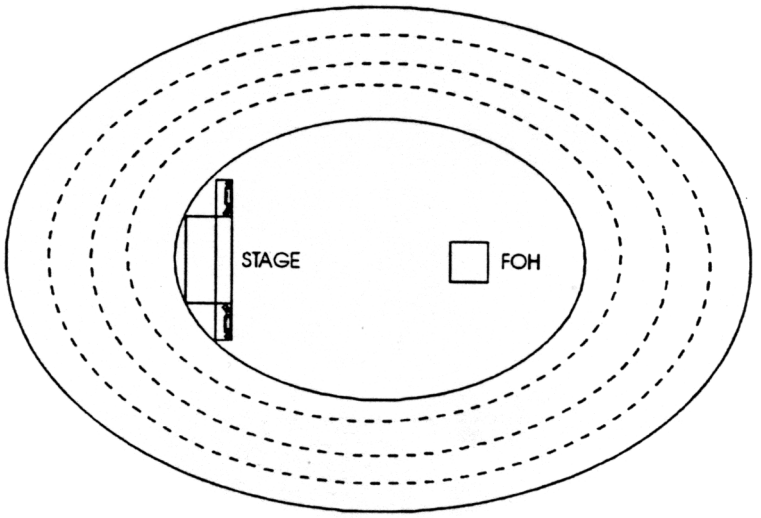
Centre cluster
provides even coverage
of most of audience

Side clusters
ensure complete coverage
to end of balcony

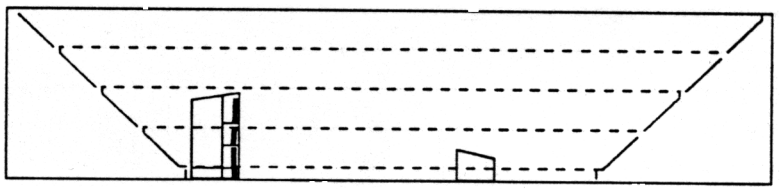


F2 System for Royal Albert Hall



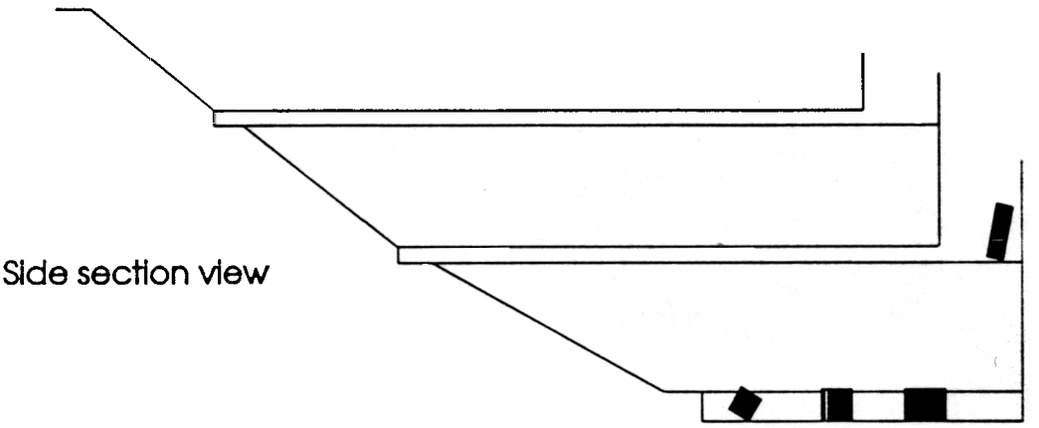


Plan view

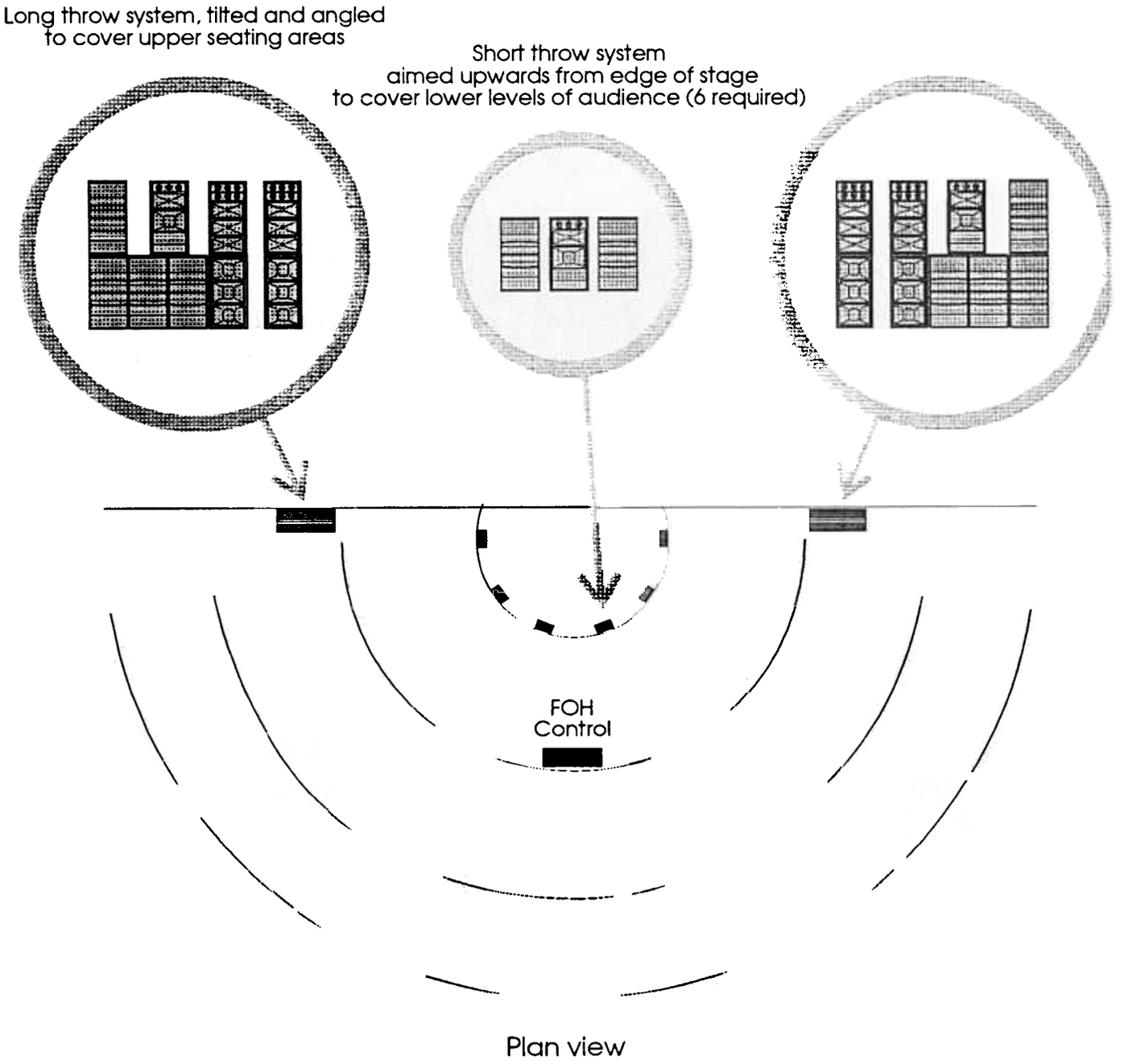


Sectional view

F2 system in Arènes de Nîmes
(Stage Right shown)



Side section view



Plan view

F2 System used for MOR act at Efes Amphitheatre, Turkey