

Martin Audio at Liquicity 2024



Last summer, Dutch drum 'n' bass fans were served up a major treat when the four-day Liquicity Festival again took place at the Geestmerambacht Park in the north of the Netherlands. The programme featured a vast roster of international DJ and live dance acts. The consolidated, multi-stage event - whose roots date back to 2013 - attracts daily attendances of up to 20,000. Returning for their second year, Martin Audio rental partner DSL equipped no fewer than seven stages with premium systems over the four days.

Stated DSL Director, Gert-Jan Gomes, "At Liquicity 2023, where we supplied all feature areas with Martin Audio PA, we were able to keep the audience immersed in high quality sound, while at the same time restrict off-site noise to a level within the permit. As a result of this achievement, we were asked to return for the 2024 edition." In descending order, the main stage was named Galaxy, followed by Solar, Lunar, Nebula and Temple. "The setup was similar to last year, except the Nebula stage was five times bigger than the last edition," explained Gomes.

Martin Audio's Major Stage Boost at Liquicity four-day Dance Fest

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Their hardest task was during the daytime programme when they had to adhere to strict offsite noise regulations. "This was not easy because in terms of measurement, the wide spectrum of Drum & Bass has a differential between dBA and dBC [weighting scales] that can easily reach up to 20dB. But being able to make use of Martin Audio's WP series provided the ability to project maximum sound to the audience within the field area while keeping off-site noise firmly in control. "On top of that, the use of a cardioid sub array provided the rear rejection we needed in the lower frequencies to deliver maximum impact on the audience."

Thus on the main Galaxy stage they featured two 10-box hangs of the flagship WPL as the main PA, with 24 SXH218 in a cardioid sub array. Two delay hangs were set with six-box WPC and four SXH218, six TORUS T1215 provided frontfill and six Blackline X12 delivered surround sound. On stage, six Martin Audio LE1500 wedges were available for reference monitoring, underpinned by a pair of Blackline X118.



Solar stage featured two six-box WPL hangs as main PA with 28 WS218X in a castellated sub array. Delays comprised two six-box WPCs on a Layer platform; frontfills consisted of four W8LMVDQ and outfills a pair of four-box MLA Mini with MSX subs. For stage monitors a pair of Martin Audio LE1200, four LE1500 and a pair

of Blackline X118 subs were provided.

“For the Lunar stage we used the older W8C series, and here we experienced some difficulties,” explained Gert-Jan Gomes, taking up the story. “The permit required us to use a cardioid setup for the subs whereas the promoter thought it was cool to have the audience wrapped around the DJ booth. Therefore we had to make use of the older W8CS to deliver some low end at the back of the booth - which managed to maintain the tonal balance beautifully, with respect to the levels stated in the permit.”

Meanwhile, Nebula featured two stacks of six W8LM, with six SX218 cardioid subs, Blackline X12+ as outfills, and a pair of Blackline X12+ as monitors. Temple used four Martin Audio FlexPoint FP12 each side, with four SX218 subs and a pair of LE100 for reference monitoring. Four X12 were mounted in the Spiegel Tent, and ancillary areas such as the Food area saw another eight FP12 being deployed, with further Martin Audio Blackline+ sound reinforcement for the campsite, entrance, Yoga space and workshops areas.

For the smaller areas DSL were supported by fellow Martin Audio partner Stairway Productions, who provided additional speakers. Throughout the event, DSL worked with Westerveld Advies, who were responsible for all off-site noise monitoring. Due to constantly changing wind directions, it was necessary to have frequent communication in order to respond quickly, adjusting levels where necessary to avoid noise pollution.

In conclusion, Gert-Jan Gomes confirmed, “We received many compliments from DJ’s and visitors afterwards, on the even coverage and tonal balance of all the stages. As the echoes of yet another sensational edition fades away, attendees are already aching to experience the next chapter of Liquicity!” Stated promoter Mark van der Schoot (who also performed in his stage name, DJ Maduk), “As an organisation Liquicity benefits from the best possible experience for the public - and that’s high sound levels with a well-balanced sound across the entire audience. With these sound systems we are able to achieve that. “It is important for DJs that their performance reaches the audience so that they can enjoy it optimally. And we have received many compliments from DJs and visitors about the sound.”

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