

Technical requirements

HAYDAMAKY

Updated 06/08/2019 (5 pages)

Please read carefully prior to signing contract.

Please distribute a copy of this rider to all staff involved in the technical set up.

GENERAL

- To make concert «Haydamaky» possible it's necessary to follow out ALL the items of this document. Otherwise band reserves the right to:
 - Cancel the concert without return of payment
 - Hang up the doors opening and keep technical check till all technical defects of the system will be recovered, or out-of-service or inapplicable (to items of this document) equipment will be replaced
- The performance space must be technically prepared and available exclusively to Artist for a technical check
- All technical set-ups must be completed before Artist arrives on site. Sufficient personnel shall be present to assist in the technical check and, if needed, make adjustments. These personnel must remain present on the premises until the technical rehearsal has been completed
- If you have any question or problem according to any item of this document - please contact us!!!

SOUND

Sound engineer:

Maksym Taran +380 637 195 565, e-mail: makstaran07@gmail.com

- We need **2 (two) hours** of pure time for sound check
- The sound engineers and technician will arrive 1 hour before the beginning of Sound Check with the band. All components of sound system must be installed, plugged and checked before their arriving.
- Presence of sound operator plus minimum 1 stage man during whole sound check is obligatory.

SOUND EQUIPMENT:

- **Main Stereo PA:**

1. d&b audiotechnik, Meyer Sound, L-Acoustics, Adamson, EAW
2. Active division on 3-4 lines: Sub, Low, Mid, Hi
3. Power and configuration of the system has to be coordinated with band's sound engineer. But system can't be less 5000 Watt/RMS even in the smallest venue.
Pointer: sound pressure 105 dB in the acoustic center of venue
4. If you don't use fabric (standard) presets, system processor has to be unlocked and available for changing all preferences.
5. In the venue more than 1000 people capacity the usage of line array is obvious. Calculating of power – 1000 Wt./RMS for 100 people!

- **FrontFill:**

1. Acoustic of small sizes and low power for amplification first rows in a big venue, open air and in venues with wide stage
2. Two-four low-profile cabinets, minimum 300 Wt. each.

FOH:

FOH location should be exactly in the center of action of sound components, in front of the stage. To count the right FOH location, please use the rule of isosceles triangle. No any exceptions – FOH can't be behind or sideways of the stage, behind the screen, in acoustic hole. Sound engineer should have possibility to see the whole stage.

FOH Limiters/Compressors

1. It's impossible to use artificial limiters in system. Possible to use only fabric presets of limitation of level
2. Customer and equipment supplier promise to provide full and unobstructed access for sound engineer to all parts of sound system.

FOH MIXING CONSOLE (Only digital):

- YAMAHA CL5, RIVAGE PM10
- Soundcraft Vi series
- MIDAS PRO series (no PRO1 please)
- DIGICO SD series (no sd11 please)
- AVID S6L or Venue Profile System

- Consoles YAMAHA LS9, Behringer X32, Presonus and similar – NO please

BACKLINE:

- **Drums**
 - DW Collectors (preferred) or Tama (Starclassic), Yamaha (Maple Custom), Pearl, Ludwig
 - Bass Drum 22", Tom 13" (12"), Floor Tom 16", Snare 14" x 6,5"
 - Complete set of Cymbals Stands (Min. 4 cymbals stand + snare stand + hi-hat stand)
 - One (1) Kick drum **double pedal** DW 9000 or Tama Iron Cobra
 - One (1) Drum throne
 - One (1) Drum carpet 3m x 2m
 - One (1) 220v power supply
 - One (1) **DRUM RISER** 3m x 2m x 0,7m!!!
 - DRUM SHILD IS REQUIRED!!!
- **Electric GUITAR (Dual combo stack wish guitar amplifier is required)**
 - Orange Dual Dark 100w (preferred) + PPC412 4 x 12" Dual speaker cabinet + **footswitch!!!**
 - Mesa/Boogie Dual Rectifier 100w + Mesa/Boogie Rectifier Standard 4 x 12" Dual speaker cabinet + footswitch
 - Engl Fireball 100 + 4 x 12" Dual speaker cabinet + footswitch
 - One (1) 220v power supply
- **Acoustic GUITAR**
 - One (1) Active di-box
- **BASS**
 - Gallien-Krueger 1001RB bass amplifier (preferred) + Gallien-Krueger 410RBH, 4 x 10" + Gallien-Krueger 115RBH, 1 x 15" bass speaker cabinet
 - Hartke LH1000 bass amplifier + Hartke HyDrive 410, 4 x 10" + HyDrive 115, 1 x 15" bass cabinet
 - One (1) Active di-box
 - One (1) 220v power supply

Three (3) Heavy duty guitar stands
One (1) Bar stool for guitar player

WIRELESS MICROPHONES:

We need four (4) Wireless systems, transmitters/receivers SHURE UR4+ (UR2 / BETA58A)
(3 for performance + 1 spare)

MONITORING:

- Ten (10) Wedge 15" (d&b audiotechnik, Meyer Sound, L-Acoustics, Adamson, EAW)
- One (1) **Wireless monitor (in-ear) with earphones:**
 - Sennheiser SR2000 / SR3000 (preferred) or EW300 IEM G3 series
 - SHURE PSM 900 / 1000
- One (1) Small mixer (six channels) + small rack (0,6m x 0,6 m x 0,5m) for drum player

All radio systems are obviously switched with active combiners with usage of outside antennas

We need 10 fresh AA batteries for wireless systems for each show!!!

INPUT LIST /Patch List

| Input | Instrument name | Signal | Stands, Sources | Note |
|-------|-------------------|---------------------------------|-----------------|--------------------------------------|
| 1. | Kick out | Shure Beta 52A | Short boom | |
| 2. | Kick in | Shure Beta 91A | | +48v |
| 3. | Snare top | Shure SM 57 | Short boom | |
| 4. | Snare bottom | Shure SM 57 | Short boom | |
| 5. | Hi Hat | Shure SM 81 | Short boom | +48v |
| 6. | Tom | Sennheiser E 904 | Clip on | |
| 7. | Floor Tom | Sennheiser E 904 | Clip on | |
| 8. | Overhead L | AKG 414/Shure SM 81 | Tall boom | +48v |
| 9. | Overhead R | AKG 414/Shure SM 81 | Tall boom | +48v |
| 10. | Ride | Shure SM 81 | Short boom | +48v |
| 11. | Bass | BSS AR133 or Klark DN100 | Active DI | +48v |
| 12. | Electric guitar L | Sennheiser E 906 | Short boom | |
| 13. | Electric guitar R | Sennheiser E 906 | Short boom | |
| 14. | Acoustic guitar | BSS AR133 or Klark DN100 | Active DI | +48v |
| 15. | Trombone | DPA 4099T | Clip on | +48v (XLR is needed) |
| 16. | Trumpet | DPA 4099T (our) | Clip on (our) | +48v (XLR is needed) |
| 17. | Vocal (Trombone) | Shure UR2/Beta 58A | Tall boom | Receivers located near the stage box |
| 18. | Vocal (Trumpet) | Shure UR2/Beta 58A | Tall boom | Receivers located near the stage box |
| 19. | Lead Vocal | Shure UR2/Beta 58A | Tall boom | Receivers located near the stage box |
| 20. | Spare | Shure UR2/Beta 58A | | Receivers located near the stage box |
| 21. | Playback L | BSS AR133 or Klark DN100 | Active DI | Located near the FOH |
| 22. | Playback R | BSS AR133 or Klark DN100 | Active DI | Located near the FOH |
| 23. | Talk Back mic | Handheld mic with on/off switch | | Located near the FOH |

OUTPUT/Patch List

| Output Buses | Name | Quantity | Note |
|--------------|------------------|-------------------|---|
| 1. | Mix 1 (Lead Voc) | 2 Wedges | |
| 2. | Mix 2 (Trombone) | 2 Wedges | |
| 3. | Mix 3 (Trumpet) | 2 Wedges | |
| 4. | Mix 4 (Guitar) | 2 Wedges | |
| 5. | Mix 5 (Bass) | 2 Wedges | |
| 6. | Mix 6 (Drums) | XLR near drums | |
| 7. | Mix 7 (Lead Voc) | 1 Wireless In-ear | Transmitters located near the stage box |

Stage Plan

