

Technical rider of group «DrymbaDaDzyga»

Requirements to P.A.

1. P.A. (portals) - 10 Wt of nominal power on each member (but no less than 3 kVt of summary power for indoor and 8 kVt for outdoor). Portals should provide the level of sound pressure in the middle of the hole no less than 100dB SPL. Desirable is the system with operative access to crossover and graphic 1/3 octave equalizer (+/- 6dB control) on each channel. By the start of the tuning of the group equipment should be blew through.
2. Yamaha, QSC, PSS – amplifiers.
3. BSS – crossovers.
4. Yamaha Q 1027, Klark Teknik DN 27 – equalizers.

Mixer stand

1. Music stand with 24 channels and 6 channels (Mackie, Sound Craft). Availability of “insert”, «aux send» (4 – pre-fader, 2 – post-fader on channels) is compulsory, Direct out on channels and presence of sub-groups are welcomed.
2. Desirably is observance of order of the location of the channels indicated in Input Channel List – appendix 1.
3. Music stand should be disposed on equal distance from portals, sound pressure in place of sound producer should be 96+/- 6 dB. From the place of sound engineer all stage must be looked over.

Additional devices of treatment of sound

1. Devices of dynamic treatment are 2-channel (compressor/limiter/gate) – for 4-5 channels to wire for sound of the shock setting. Desirable is using of compressors munadbx. To eliminate the devices of domestic producers.
2. The compressor of limiters (DBX 160) with insert cables on vocal microphones.
3. Processors of effects HALL, DELAY – 2 sound processors, for example YAMAHA SPX-990 (900 or 1000) or Lexicon. Processors of effects DELAY should have TAP (footswitch top or the button on the panel).
4. No less than 2 DI-BOX.

Requirements to the monitor system

1. On the music stand – first 4 channels AUX with regulation «pre fader».
- 2.2. graphic equalizer for 2 lines (1/3 octave - Klark Teknik DN 27, BSS or DBX).
- 3.5 monitors – each 300 Vt (3 lines with 1 monitor and 1 line with min. 2 monitors).

Microphones

1. 1 vocal on the bars of type «crane».
2. 5-7 on wiring for sound of the shock setting.
3. 1 on the wind instrument (pipe) like pin or on the

bar of type «crane»

4. 1 for guitar combi on the bar of type «crane»

5. 1 on the stand of sound producer (+ bulb for illuminating from beneath).

Drums

1. Bass-drum

2. Snare-drum

3. Altos (ALT-L, ALT-R)

4. Bass-tom (floor)

5. High-hat stand

6. Pedal for bass-drum

7. 5 cymbals stands

8. Chair for a drummer

9. Carpet under the drums of the against sliding or other method of fixing

All plastics must be whole, all fastenings must work, a barrel and Bass-volume must have legs.

Combi

1. 1 for electric guitar no less than 100 Wt (Ampeg, Messa Boogie, Crate, Marshall, Fender,

Trace Elliot). If the size of the stage allows – taken off a microphone(Shure SM 57/Beta 57), if the stage isn't large - Di-box.

2. 1 for bass guitar no less than 300W - SWR, Ampeg, Trace Elliot, Fender.

Proofs under instruments

1.stands for guitar and bass-guitar.

2.stands – 1 th.

The presence of the electric system is needed by tension of 220Wt in the workplace of guitarist and bas-guitarist. Grounding of all communications and devices is necessary!

If a ground is opened – roof is needed

Other terms

1. The amount of cables of commutations and their sockets must fully correspond all required functions.

2. Power of sound strengthen apparatus and its acquisition must correspond the sizes of apartment and his acoustic features for providing of high-quality sound in a hall and on the stage.

3. All equipment, involved on a concert, including shallow accessory, must be corrected and preliminary tested.

4. The presence of technical personnel (1 man) is needed on the stage or in a direct of its closeness during adjusting the sound and during the concert.

ESPECIALLY

DESIREBLE IS OBSERVANCE OF TECHNICAL TERMS – any foregoing device or microphone can be replaced similar – not yielding by recommendations.

An inviting side gives artists upon termination of editing of sound strengthen apparatus time no less than 2 hours for conducting of sound check on the stage.

Appendix 1. *Input Channel List*

№	INSTRUMENT	SOURCE	MIC
1	Kick	Mic	AKG C 414/ AKG D 112/ Shure Beta 52/ Beta 98 D/S / EV RE 20
2	Snare	Mic	SM 57/ Beta 57
3	Hi-hat	Mic	SM 81/ AKG C 451
4	Alt 1	Mic	SM 56/ 98/ Sienheiser MD 421
5	Alt 2	Mic	SM 56/ 98/ Sienheiser MD 421
6	Floor Tom	Mic	E 604, SM 57
7	Overhead L	Mic	SM 81/ AKG C 451
8	Overhead R	Mic	SM 81/ AKG C 451
9	Bass	DI-BOX	
10	Guitar	Mic	SM 57 or DI-BOX
11	Trumpet	Mic	SM 57
12	Lead Vocal	Mic	Beta 58
13	Return Hall L	AUX 7	YAMAHA SPX 990
14	Return Hall R	AUX 7	YAMAHA SPX 990
15	Return Delay	AUX 8	YAMAHA SPX 990

AUX

Aux 1	Monitor Line 1	Klark Teknik DN 27/ BSS
Aux 2	Monitor Line 2	Klark Teknik DN 27/ BSS
Aux 3	Monitor Line 3	Klark Teknik DN 27/ BSS
Aux 4	Monitor Line 4	Klark Teknik DN 27/ BSS
Aux 5	Send In Hall	YAMAHA SPX 990
Aux 6	Send In Delay	YAMAHA SPX 990

