

Rudy Fantin Jazz Trio

technical rider

STAGE AND DRESSING ROOMS

The stage must be flat, smooth and stable, with a min size of 8 x 6.

1 dressing rooms, clean and well lit, heated or air conditioned according to the weather.

The dressing room will be under guard by venue crew or capable of being locked, particularly when Artist is performing. Have to be ready at our arriving time.

BACKLINE

The band provide with personal instrument in according with the promoter.

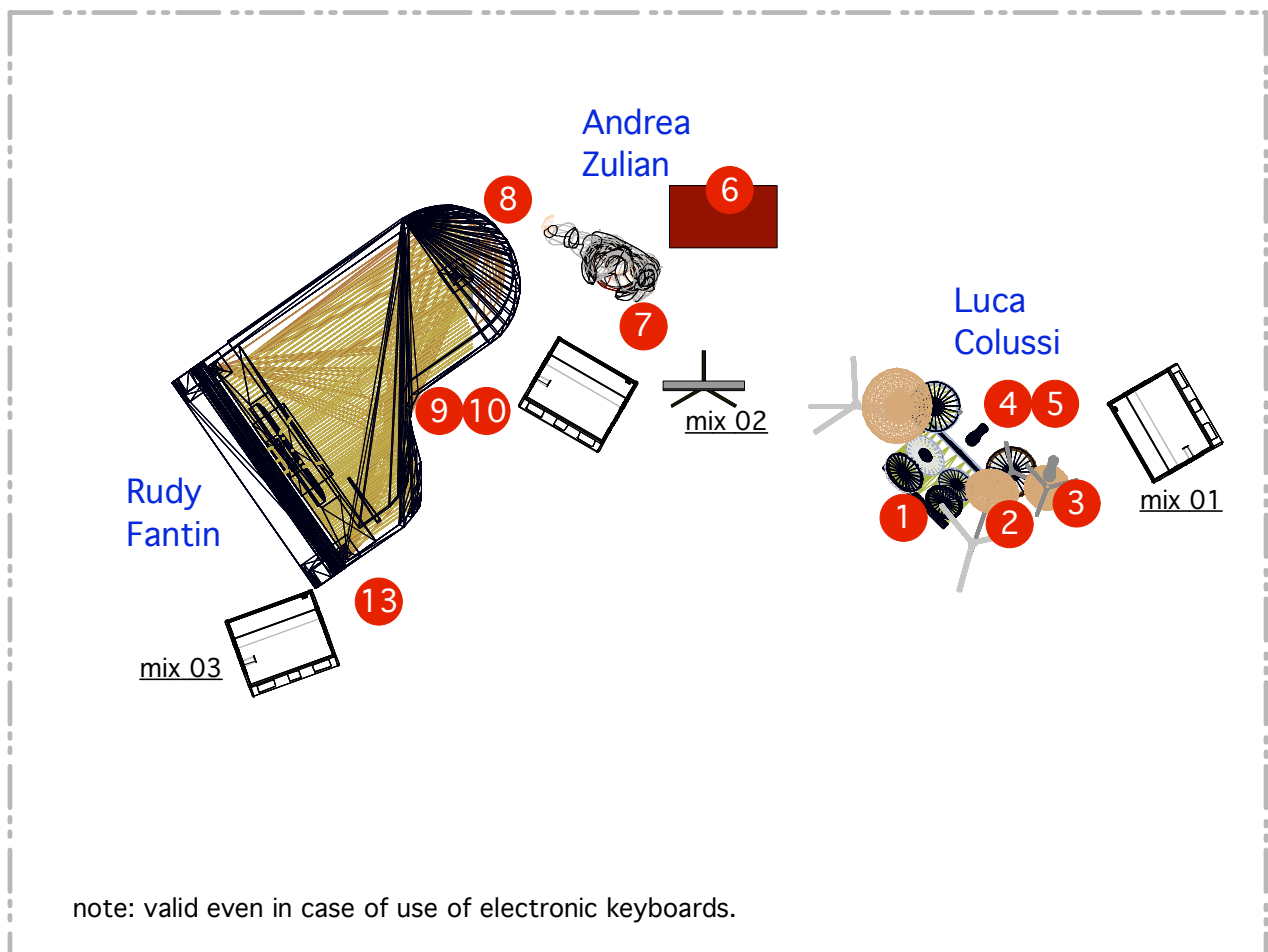
A grand piano is required, in according with the promoter, tuned at 440 Hz, a piano bench.

In case of needs, can be substitute with keyboard like Clavinova.

The BACKLINE situation MUST to be check for every single concert IN ADVANCE.

3 music stands with light.

STAGE PLOT



AUDIO

According to the attached channel list and the stage plot, we need a first class active PA system capable of providing clear, undistorted, evenly distributed sound throughout the audience area, with a frequency range 35Hz–18kHz, 3 way speakers, SPL available in FOH position of 100 dB and + 10 dB of headroom. (preference d&B, second choice Meyer).

No limiter or compressors on the PA. Hang up whenever is it possible

Delay lines in long venues, (same brand of the PA).

Delay device on the PA, Crossover, PA Manager device should be managed from FOH.

Centerfill in the center of downstage.

FOH

Minimum 24 ch, at least 2 band full parametric, sweepable highpass filters, VCA. 6 Aux (4 PRE FADER).

If digital mixer is used, we need the presence of an assistant with a good knowledge of the mixer.

Even with digital desk we need at least one good reverb unit (like PCM 90, M3000,...)

Outboard as in the channel list.

Graphical equalizer on channel of PA. (Klark, XTA, ...).

1 stereo MATRIX output for recording PRE graphic EQ.

1 stereo pair channel for the laptop (unbalanced jack outputs)

Mixing desk must be set up in a good listening position, in any case not under balconies, close to the back of the hall, in the middle of the hall preferred, not inside of any kind of boxes or on vans, well lit and talkback to stage.

Mixing monitor desk: stage Left.

STAGE

Monitors can be feed from FOH desk, but a monitor mix is preferred.

Monitor mixer 24 ch, at least 2 full parametric band, 4 submix minimum.

4 monitor bi-amplified (preference d&B MAX 12) on 4 different power amplifier lines (included cue monitor) with in insert 3 channel of graphical equalizer (XTA, Klark....)

The musicians need a clear, undistorted sound without hums, buzz or any noise.

Microphones stands, cables and all the equipment are needed.

CHANNEL LIST

	intrument	mic	insert
1	kick	M88	
2	snare	AKG 535 - on short stand	dbx 1066
3	hh	AKG 535	
4	OH L	VP88 shure - stereo mic	
5	OH R		
6	d.bass DI	DI	dbx 1066
7	d.bass MIC	Shopes MK4	
8	piano contact	AKG 411	dbx 160
9	Piano L	DPA 4023	
10	Piano R	DPA 4023	
11	Key L	DI	
12	Key R	DI	
13	Announce	SM58	
14	Rev DI	Lexicon PCM series	
15	Rev DI	Lexicon PCM series	
16	Rev Piano	TC M3000	
17	Rev Piano	TC M3000	
18	CD		
19	CD		

Notes:

production arrive: 2h before the Doors Open Time (DOT)

soundcheck: 1h before the DOT

show: at least 30min after DOT

The production will travel with sound engineer. Professionally qualified technical local staff is required for load-in and soundcheck, all through performance, and load out.

All the technical setup (stage, audio, lights and dressing rooms) by local crew, must to be ready and working at our arriving time; otherwise we are in right to delay the Door Open Time, for allow to ending the soundcheck.

Power supply will be in according with European safety rules with ground connection.

We prefer a separated power for audio equipment. Maximum neutral-ground voltage under 1 V. The musical programme requires maximum clean, undistorted and low noise PA, without hums, buzzs, etc...

No audio or video recording or transmitting/broadcasting will be allowed without prior consent of the Production and Artist.

In case of other gig on the same stage and generally everything concerning about technical and organization problems, the provider must to be informed days before our sound engineer for discuss about. We can't share channels and outboard channels with other artists.

FOH engineer
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