dakhdaughters@gmail.com, +38-067-235-94-06

**Technical requirements**
**DAKH DAUGHTERS BAND**
**Updated 01/02/2015 (9 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 «DAKH DAUGHTERS BAND» 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 (sound, light, video)
- 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!!!

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Technical rider
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## LOCAL CREW

- 1 - sound operator
- 1 - stage hand
- 1 - light operator
- 1 – video operator

## STAGE and STAGE CONSTRUCTIONS

- **Minimal size of a stage -** 4,5 m deep and 6 m wide
- Riser in the middle of the stage – approx. 2m x 2m x 0,6 m (for keyboards)
- 5 chairs without rests (including one drum chair)
- PA should not be placed on the stage or behind the stage. PA has to be out of proscenium opening, but not behind the musicians. If PA is located on the floor, first rows of audience should be not closer than three meters from the system. This requirement is applicable even for very small venues
- Decorations and stage ornamental should not block sound system (PA especially). Also it is prohibited to decorate, tape or timber cables and stage equipment, which is necessary for musicians
- Subwoofers can't be under the stage

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## SOUND

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**Sound engineer – Roman Falkov +38 (068) 473-24-60, e-mail: falkov@riashow.biz**

- Dakh Daughters Band needs **3 (three) hours** of pure time for sound check
- The sound engineer 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. L-Acoustics, D&B, Adamson, Electro-Voice, Meyer Sound, JBL
  2. Active division on 3-4 lines: Sub, Mid, Low, 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.

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**FOH MIXING CONSOLE (Only digital):**

- Soundcraft Vi series (Vi1, Vi2, Vi3000, Vi4, Vi6)
- Studer Vista series (Vista1, Vista5 SR)
- AVID Venue Profile System
- AVID D-Show System
- MIDAS (PRO3, PRO6, PRO9, PROX, XL9)
- DiGiCo (SD5, SD7, SD8, SD10)
- Console YAMAHA M7CL ES is possible only during TV show, festival or similar

**MONITORING**

- **Floor wedges:**
  - L-Acoustics XT115 Hi-Q
  - D&B M4 / M2
  - Meyer Sound MJF212A / MJF210
  - JBL VRX 915M
- **Wireless monitors (in-ear):**
  - Sennheiser SR2000 / SR3000
  - SHURE PSM 900

All radio systems are obviously switched with active splitters-combiners with usage of outside antennas. It's actual as for wireless microphones as for in-ears.

**1 line**: Two floor-standing wedges
**2 line:** One floor-standing wedge
**3 line**: One floor-standing wedge
**4 line:** One floor-standing wedge
**5 line:** One floor-standing wedge
**6 line:** Wireless in-ear
**7 line:** Wireless in-ear
**8 line:** Wireless in-ear
**9 and 10 lines**: Side fills (actual only if stage is wider than 8 meters), preferable: L-Acoustics ARCS+ dv SUB, Meyer sound UPA/USW

**BACKLINE**

- Keyboards: Roland RD – 150, Kurzweil SP2X, Kurzweil SP88X, Korg SP – 250, Kawai CN3
- X-bracing keyboards stand
- Double Bass L **with pickup**
- Double Bass R **with pickup** (switched with D.I. in Bass Combo)
- Bass Combo: **Driver-12" speaker**: SWR California Blonde, Gallien-Krueger MB150s112, Eden Nemesis NC112P
- Kick 22" with pedal: Pearl, Ludwig, Tama, Yamaha
- Snare drum with stand
- Conga drum
- 1 Guitar stand
- 1 Cello stand
- Accordion: Weltmeister, Horch, Hohner, Bugari Armando

**SOUND EQUIPMENT (Microphones, Stands, Sources)**

- 7 Wireless headsets (Sennheiser HSP4 /DPA d:fine FID F00-2)
- 3 Wireless in-ear monitors
- 8 Active D.I.
- 3 Shure Beta 98A (clip-on) – Snare, Floor tom, Conga
- 3 Shure Beta 98HC (clip-on) – Darbuka, Didgeridoo R, Didgeridoo L
- 1 Shure SM 57 (tall stand) – Percussion
- 1 Shure Beta 52 (short stand) - Kick

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## INPUT LIST /Patch List

| Input | Instrument name | Signal | Stands, Sources | Note |
|---|---|---|---|---|
| 1. | VOX 1 (SOLYA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 2. | VOX 2 (RUSYA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 3. | VOX 3 (TANYA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 4. | VOX 4 (BIDA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 5. | VOX 5 (ZO) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 6. | VOX 6 (ANYA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 7. | VOX 7 (NINA) | Sennheiser HSP4 / DPA d:fine FID F00-2 | Wireless Headset | Receivers located near the STAGEBOX |
| 8. | Kick | Shure Beta 52 | Short boom | |
| 9. | Snare | Shure Beta 98A | Clip-on | + 48v |
| 10. | Floor Tom | Shure Beta 98A | Clip-on | + 48v |
| 11. | Conga | Shure Beta 98A | Clip-on | + 48v |
| 12. | Double Bass L | BSS ar133 / Klark DN100 | Active D.I. | + 48v |
| 13. | Double Bass R | BSS ar133 / Klark DN100 | Active D.I. | + 48v, Bass Combo |
| 14. | Cello L | BSS ar133 / Klark DN100 | Active D.I. | + 48v |
| 15. | Cello R | BSS ar133 / Klark DN100 | Active D.I. | + 48v |
| 16. | Violin | BSS ar133 / Klark DN100 | Active D.I. | + 48v |
| 17. | Guit Acoustic | BSS ar133 / Klark DN100 | Active D.I. | + 48v |
| 18. | ACC (Accordion) | OUR | XLR | + 48v |
| 19. | KEY L | BSS ar133 or | Active D.I. | + 48v |
| 20. | KEY R | Klark DN100 | Active D.I. | + 48v |
| 21. | Percussion | Shure SM 57 | Tall boom | Located near the guitar |
| 22. | Darbuka | Shure Beta 98HC | Clip-on | + 48v |
| 23. | Didgeridoo L | Shure Beta 98HC | Clip-on | + 48v |
| 24. | Didgeridoo R | Shure Beta 98HC | Clip-on | + 48v |
| 25. | Spare | XLR | | Located near the STAGEBOX |
| 26. | Play Back 1 | Sound Interface | | Located near the FOH console |
| 27. | Play Back 2 | Sound Interface | | Located near the FOH console |
| 28. | Talk Back mic | Handheld mic with on/off switch | | Located near the FOH console |

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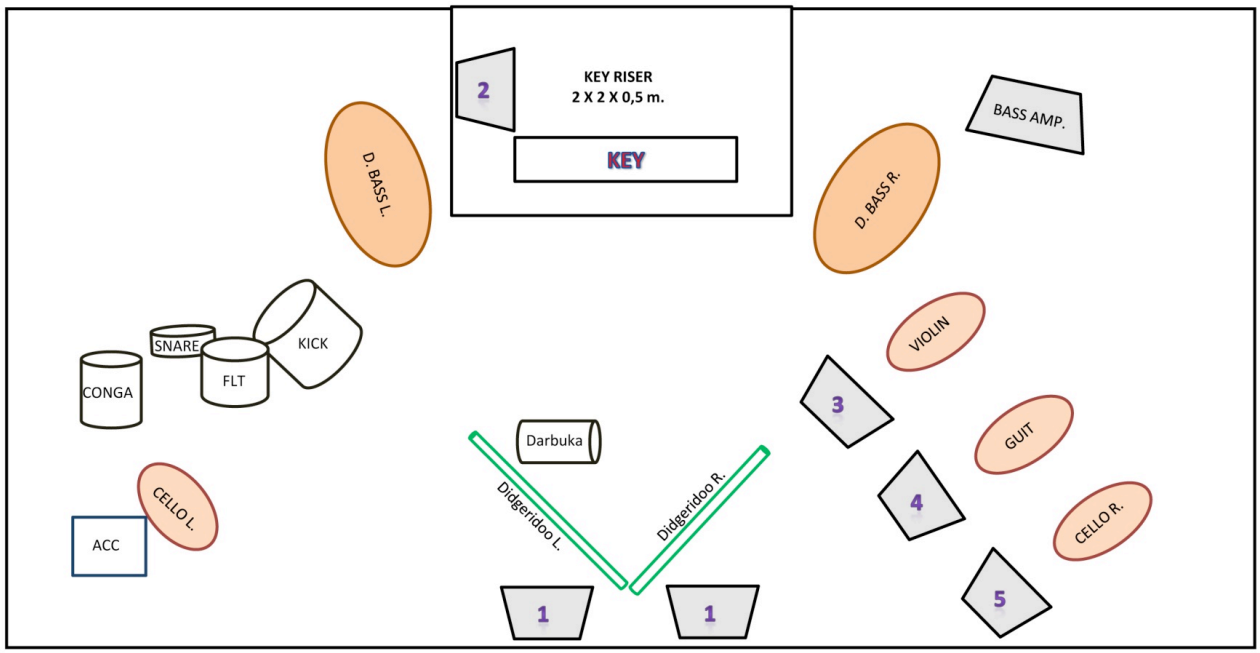
## OUTPUT/Patch List

| Output Buses | Name | | |
|---|---|---|---|
| 1. | M1 Center | 2 wedges | 31-Band graphic + 4-band full parametric EQ |
| 1. | M2 Key | 1 wedge | 31-Band graphic + 4-band full parametric EQ |
| 1. | M3 Zo | 1 wedge | 31-Band graphic + 4-band full parametric EQ |
| 1. | M4 Anya | 1 wedge | 31-Band graphic + 4-band full parametric EQ |
| 2. | M5 Nina | 1 wedge | 31-Band graphic + 4-band full parametric EQ |
| 3. | M6 Solya | 1 wireless In-ear | Transmitters located near the STAGEBOX |
| 4. | M7 Rusya | 1 wireless In-ear | Transmitters located near the STAGEBOX |
| 5. | M8 Tanya | 1 wireless In-ear | Transmitters located near the STAGEBOX |
| 6. | Side fill L | Top + Sub, 1000 Watt | 31-Band graphic + 4-band full parametric EQ |
| 7. | Side fill R | Top + Sub, 1000 Watt | 31-Band graphic + 4-band full parametric EQ |
| 8. | Line out to sound interface | XLR | Located near the FOH console |
| 9. | Line out to sound interface | XLR | Located near the FOH console |
| 10. | Main Stereo L | | 31-Band graphic + 4-band full parametric EQ |
| 11. | Main Stereo R | | 31-Band graphic + 4-band full parametric EQ |
| 12. | Front fill | 2 - 4 low profile wedges | 31-Band graphic + 4-band full parametric EQ |

## STAGE PLOT



## LIGHT

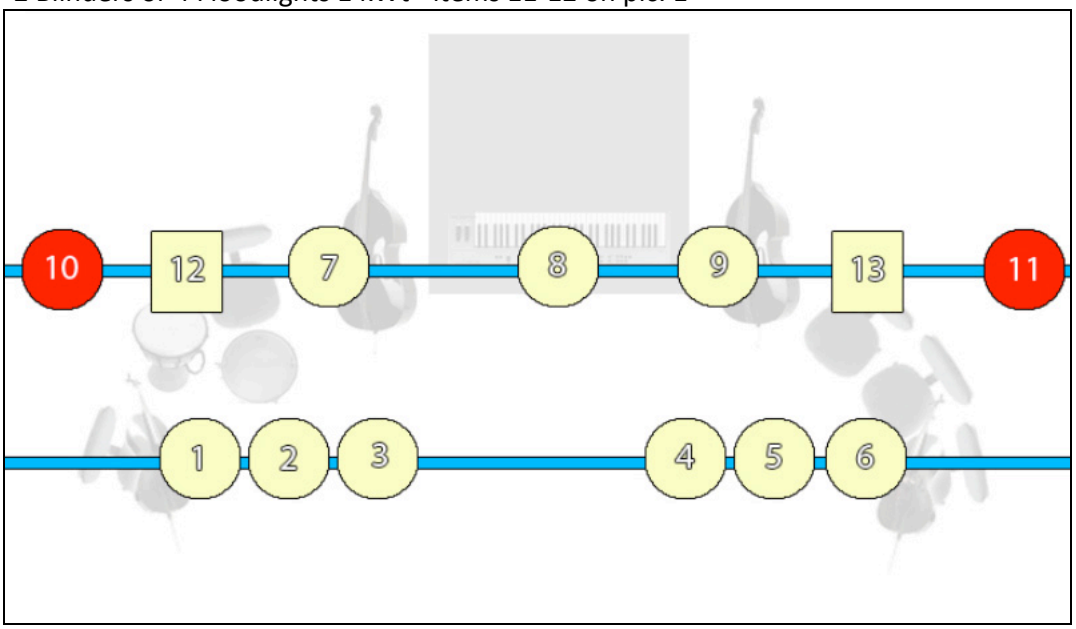
**Light designer - Mariia Volkova, +38-095 522-41-03 Email - svetfreia@gmail.com**

All paragraphs of the light rider – number and the type of spots, certain positon etc. – could be changed depending on the venue after discussing with Dakh Daughters light designer. Some changes in standing on floor spots position could be caused by changing the position of musicians on the certain venue during the rehearsal.

### 1. THEATRE-TYPE VENUE

#### 1.1. Above stage hanging (H 5-10 m)

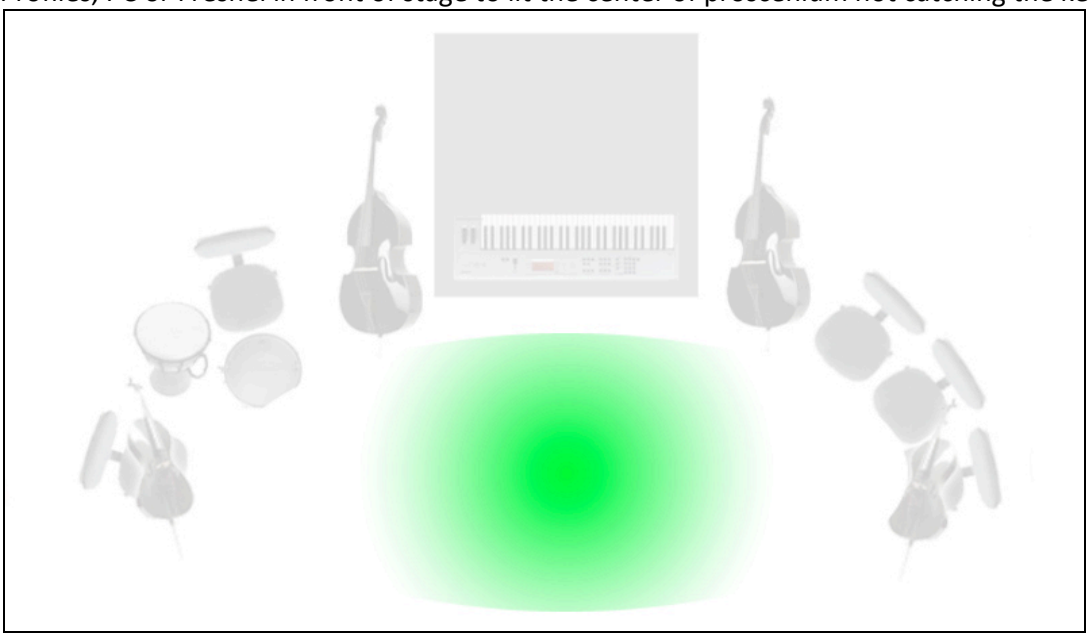
- 9 Profiles or PC 1 kWt – items 1-9 on pic. 1
- 2 PC or Fresnels1 kWt wih red filter (Lee 27 or similar) – items 10-11 on pic. 1
- 2 Blinders or 4 Floodlights 1 kWt - items 11-12 on pic. 1




Picture 1. Above stage hanging (h 5-10 m)

#### 1.2. In front of stage hanging (h 5-10 m)

2 Profiles, PC or Fresnel in front of stage to lit the center of proscenium not catching the keys



Picture 2. In front of stage hanging should lit the area

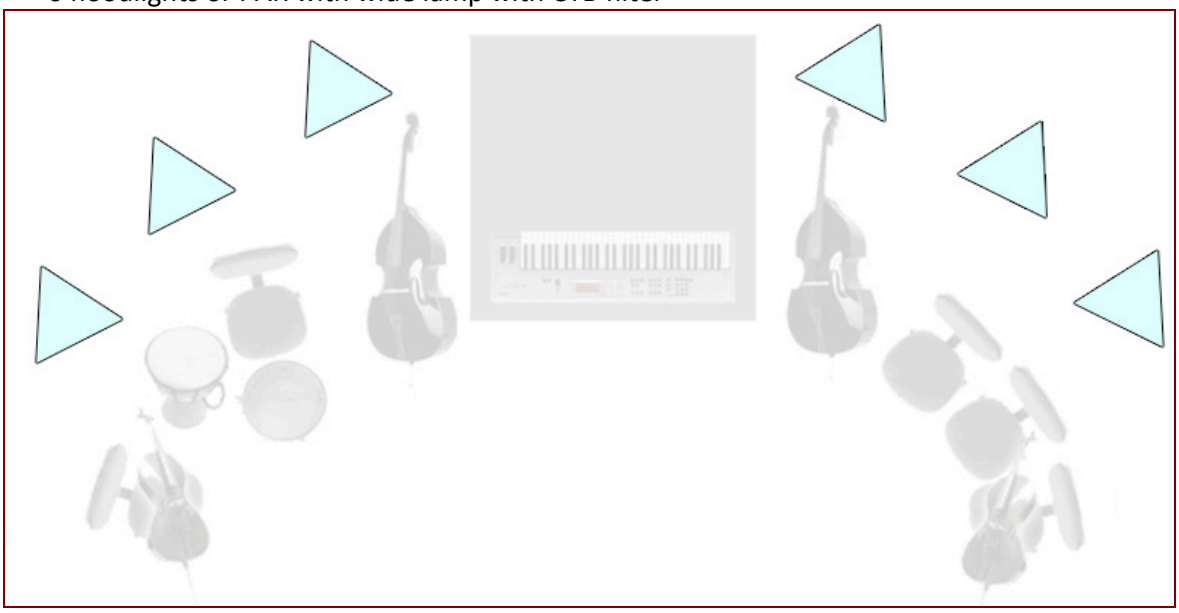
**1.3. On stage – standing on tripods (H 2-3 m)**

10 Profiles or PC 1 kWt – items 14-22 on pic.
with 4 red filter (Lee 27 or similar) and 2 blue filters (Lee 117 or similar)

Picture 3. On stage – standing on tripods (H 2-3 m)

**1.4. On stage – standing on floor stands (H less than 0.5 m)**

6 LED PARs or spot with colochanger or
6 floodlights or PAR with wide lamp with CTB filter



Picture 4. On stage – standing on floor stands (H less than 0.5 m)

**1.5. Smoke machines**

2 DMX smoke-machines, guiding from the lighting console. If necessary – with extra fans.

**1.6. Dimmer channels**

Min 19 dimmer channels, optimal - 32

**1.7. Light console**

Lighting console should guide all spots and smoke-machines, should have possibility to have direct access to each spot and to write programs.

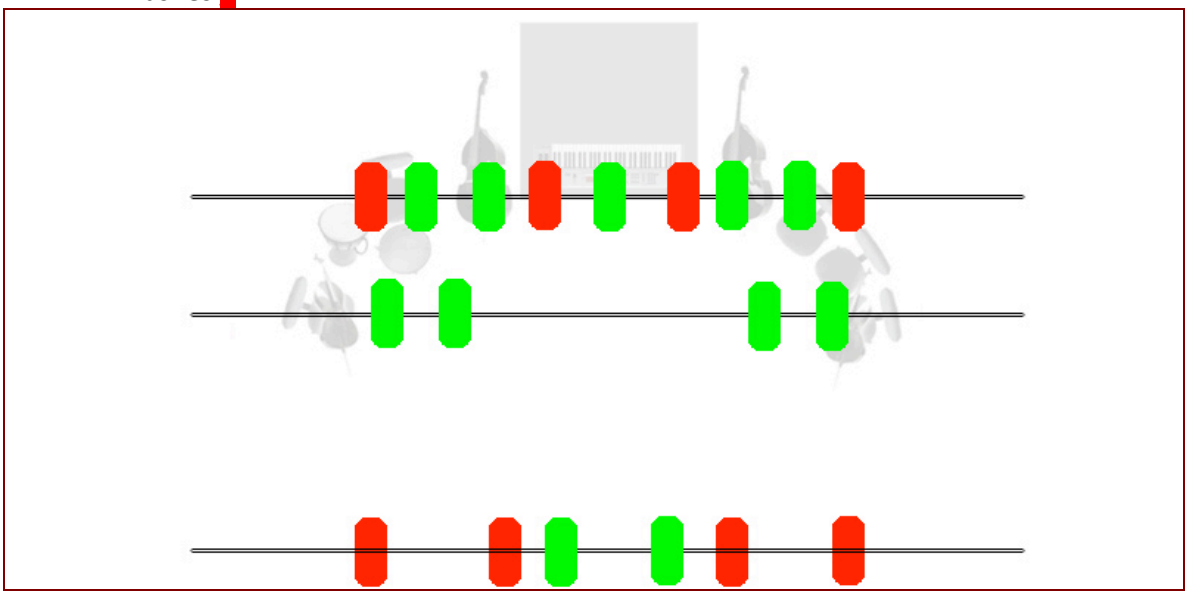
## 2. CONCERT-TYPE VENUE

**1.8. Above stage hanging (h 5-10 m)**

- 9 Spots (moving head)
- 4 Washes

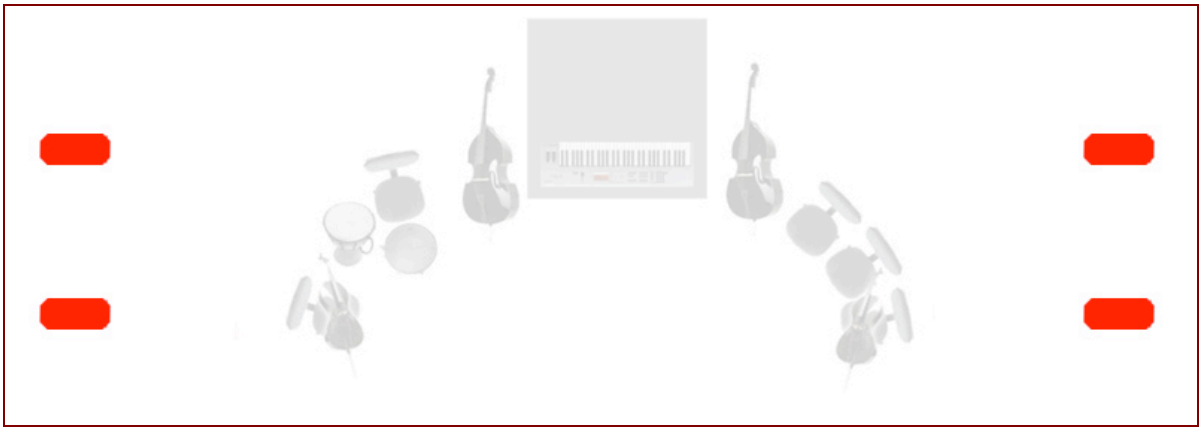
**1.9. In front of stage hanging (h 5-10 m)**

- 2 Spots
- 4 Washes



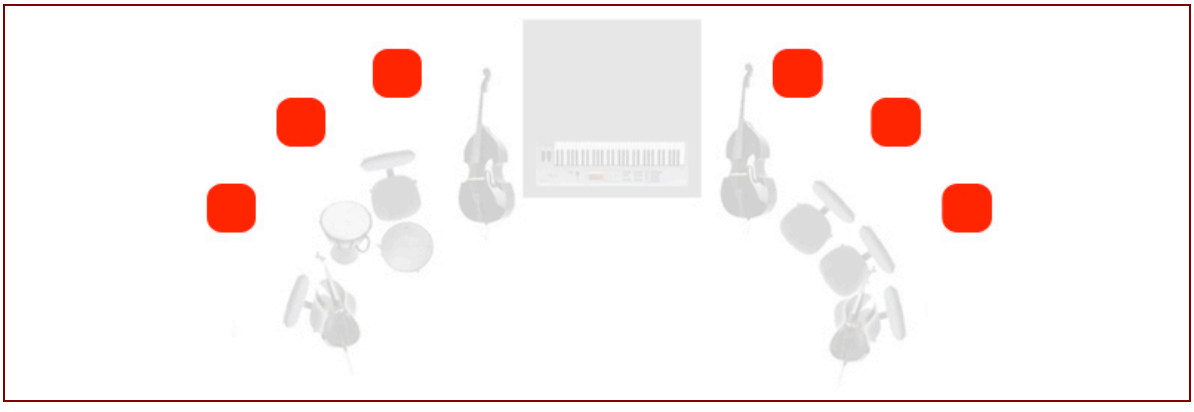
**1.10. On stage – hanging on H 2-3 m at the sides or standing on scaffoldings or stands**

4 Washes



**1.11. On stage – standing on floor (H less than 0.5 m)**

6 LED PARs or small LED Washes



### 1.12. Smoke machines

2 DMX smoke-machines, guiding from the lighting console. If necessary – with extra fans.

### 1.13. Light console

Lighting console should guide all spots and smoke-machines, should have possibility to have direct access to each spot and to write programs. Preferably Flyingpig HOG system consoles, otherwise the presence of skilled person to help with the console is obligatory.

## VIDEO

**VJ – group TenPoint – Oleksii Tyshchenko - +38-098-866-03-12; Email - atyschenko@gmail.com**

- Usually we use rear combined with front projection setup:
  Vertical rear projection screen (5x4 meters, could be 3x5) standing on the floor behind the band. First projector (rear projection behind the screen, wide angle, installed vertically if possible) 4000 - 5000 lumen.
  Rear projection is also needed for shadow theatre during the show.
  Front prjection covering the back of the stage, istalled on one of the balconies, up to 10000 lumen.
  All projectors are connected via VGA to matrox triplehead connected to my laptop.
  Reference: https://www.youtube.com/watch?v=NSUdX9MBUhA
- Alternative setup (in case the rear projection is not possible)

Vertical screen hanging behind the band. Front projection covering the vertical screen and back of the stage, installed on one of the balconies, up to 10000 lumen.

1. Projection surface - screen of front or back projection, wide – from 6 m, height – from 3 m. It's located on the height 2,5 m from the stage till the floor (in case the height of venue is less that 4 m). There are possible variants – luminodiode screen or projection net.
2. Projector – from 10000 lumen, resolution is not less 1024x768 px (in case of nets the power is discussed additionally according to venue)
3. Connection - vga, dvi, hdmi
4. Working place for VJ (in the area of screen visibility) – table 1,5 m (wide), power 220v for two devices.

## DRESSING ROOMS

- 1 or 2 secure dressing rooms with lockable doors and keys near the stage (big enough for 10 people)
- chairs – min. 7
- power 220V (socket)
- iron + irondesk
- enough light for make up
- 7 make-up tables
- clothes rack (for costumes)
- 1 mirror of a man's height!!!
- 7 middle cotton towels
- tissues for make-up removing
- wet towel wipes
- WC and shower near the dressing rooms (separate from audience)
- General catering: tea, coffee, milk, sugar, a selection of fruit juices, fruits, avocado, cheese, a selection of vegetarian and non-vegetarian sandwiches for 12 people