

## TECHNICAL RIDER - Tamara Obrovac transhistrria ensemble

*\* subject to change, adaptations are always possible when discussed earlier*

### ACCOMODATION

5 single bedrooms, hotel/or other accommodation 3\* minimum, with private facilities, preferably at walking distance from the venue

**TRANSPORTATION** if the band is coming by plane

all necessary local ground transportation from/to airport to venue/restaurant/hotel

1 mini-buss (or any equivalent transportation), 5 passengers and the private luggage and instruments; guitar, mandolin, accordion, double bass, (if not provided) cymbals.

**CATERING & MEALS** will be provided by the Promoter for each one of the performances:

- 1 full hot dinner for 5 people after the concert; 1 vegetarian, (preferably local cuisine), preferably steaks, fish etc. including beverages, high quality red wine (cabernet/shiraz etc.) beer, natural water.
- catering in the dressing-rooms ready for sound check and concert  
light snacks (sandwiches, chips, fruit, cheese, ham, fresh salads, etc), coca cola, beer, local red wine, cabernet /shiraz / or similar, and grappa or whiskey
- natural and non fizzy water, NOT cold for Tamara, (also on stage during the performance)
- 1 lockable dressing-room for sole use of 4 artists
- 1 lockable dressing-room with mirror and private facilities for Tamara Obrovac

**BACKLINE** if the band is coming by plane, or from distant location

**LINEUP:** voice/flute, acc. guitar/mandolin/back-vocal, accordion, double bass/back-vocal, drums

### DRUMS:

Any vintage (70's or older) with \*Remo ambassador white coated\* heads, preferably Gretch Vintage (50's, 60's or 70's) USA Custom, New Classic, Renown Maple, Catalina Jazz Club, or Ludwig, Slingerland, Rogers, or any new Yamaha set with \*Remo white coated heads\*.

Sizes: 18" or 20" bass drum, 14" snare drum, 12" tom, 14" or 16" floor tom.

Cymbals: Istanbul Agop, Bosphorus, Turkish, Dream or Zildjian K /Sizes: 20" ride, 16" crash, 14" hi hat

**\*Important:** All cymbals should be \*lightest jazz models\*, or just 4 light crash cymbals in sizes 20,16,14,14.

Hardware: 2 cymbal stands, light as possible, straight-no boom.

2 snare drum stands

hi hat stand- simple light model

bass drum pedal- light, simple

drum chair - a good one, with a seat that does not move when in use.

### DOUBLE BASS:

3/4 size acoustic double-bass from an excellent maker (David Gage Czech-ease road bass is fine) with adjustable bridge, (pick-up is optional, see OPTIONS 1 and 2)

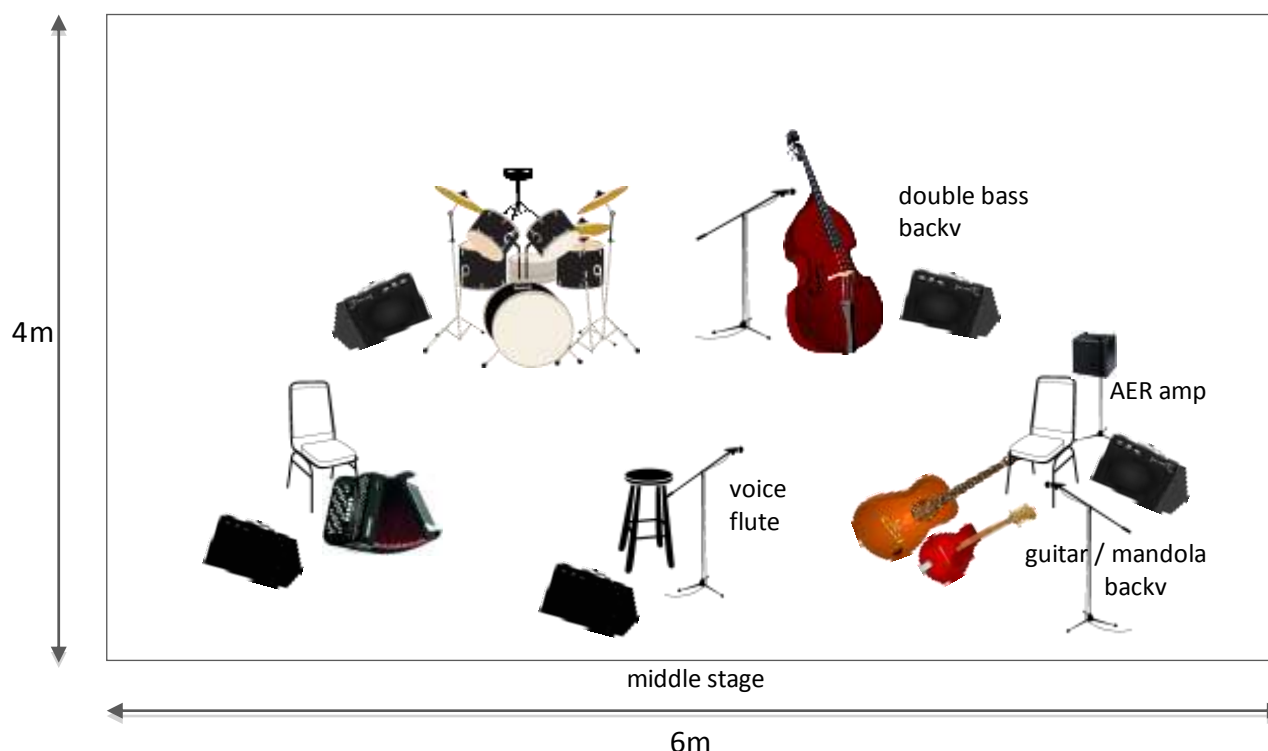
OPTION 1: (**REGULAR**) 1x XLR cable with phantom power, 1x monitor, bass amp and pick up are not necessary  
bassist brings his own DPA 4099B clip-on microphone

OPTION 2: (**ON REQUEST**) 1 bass amplifier 80 W or more - GALIEN-KRUEGER, preferably "MB" series-EBS, preferably "DROME", ACOUSTIC IMAGE, PHIL JONES, AMPEG or TRACE ELIOT / preferable cabinet configuration: 1x10 or 1x12 or 2x10 (**in the case of OPTION 2 please provide the same DPA 4099B clip microphone**)

### OTHER:

- 2 padded stools for the guitar and accordion player (no armrest), preferably black, orchestral chairs
- if accordion plays S. Zanchini: on stage: 1 case ca. 50/50 for own gear electr. source-x3/mic stand-lower part
- two high stools for double bass and lead vocal, no armrest (optional)
- 1 mic. stand (lower part) for AER guitar amplifier
- 4 black solid note stands with individual lights

## TAMARA OBROVAC transhistrria ensemble / stage plot:



## TAMARA OBROVAC transhistrria ensemble / INPUT LIST

Ch	INSTRUMENT	MIC .-D.I.- XLR	PH/48V	INSERTS	MIC.STAND-K&M
1	KICK- mic not inside please	AKG D112/Shure BETA 52			SHORT BOOM
2	SNARE	SENN. MD 421/Shure SM 57			SHORT BOOM
3	OH L	AKG C451/KM 184	48V		TRIPOD BOOM
4	OH R	AKG C451/KM 184	48V		TRIPOD BOOM
5	DOUBLE-BASS D.I.	D.I BSS AR133		COMP.	-
6	DOUBLE-BASS MIC	<b>DPA 4099 B clip-on</b> C 451/KM 140	48V		SHORT BOOM
7	GUITAR D.I.	XLR-own D.I. from AER amp			-
8	GUITAR microphone	AKG C414/C451/OKT.MK012	48V		SHORT BOOM
9	MANDOLINE D.I.	D.I. BSS AR133			
10	MANDOLINE MIC	AKG C 451 /Neumann KM18			TRIPOD BOOM
11*	ACCORDION LH- bandoneon ACCORDION LH- piano acc.	AKG C 451 / SENN. MD441 D.I BSS AR133	48V		TRIPOD BOOM
12*	ACCORDION RH- bandoneon ACCORDION RH- piano acc.	AKG C414 B/SENN.MD441/ D.I BSS AR133	48V		TRIPOD BOOM
13	L.VOX /FLUTE TAMARA*	Neumann KMS 105 own mic	48V		TRIPOD BOOM
<b>*NO ANNOUNCEMENTS ON THIS MIC PLEASE – NO VOICE TESTING except Tamara herself</b>					
14	SHOW ANOUNCEMENT MIC	Shure SM 58/87			
15	BAC VOX /DOUBLE BASS	Shure SM 58/87			TRIPOD BOOM
16	BACK VOX /GUITAR	Shure SM 58/87			TRIPOD BOOM
17	REV 1 L	LEXICON/ TC ELECTRONICS			
18	REV 1 R	LEXICON/ TC ELECTRONICS			
19	REV 2 L	LEXICON/ TC ELECTRONICS			
20	REV 2 R	LEXICON/ TC ELECTRONICS			

\* option 1: bandoneon (Fausto. Beccalossi): 2 mics

\* option 2: piano accordion(Simone Zanchini): 2 x D.I./case 50x50 for own gear/electr. source 3x/1 mic stand

**PA SYSTEM, SOUND SYSTEM, SOUND ENGINEERS etc. / according to the venue**

- **monitors :**  
five, 5 groups, separate mix (preferably on stage)
- **mixer :**  
top quality at least 16 channels, / 2x param.EQ per ch./6 aux  
(Soundcraft, Midas, Mackie, Yamaha, ALLEN & HEAT)
- **reverb :**  
Lexicon, PCM 70/90 ,LXP 15, MPX 1 (good reverb)
- **compressor / limiter:**  
top quality for vocal DBX, BSS, DRAWMER
- **power amps:**  
top quality professional brand ( power depending on the size of the venue)
- **31-band graphic E.Q.,** preferably Apex or Klark Teknik
- **speakers:**  
top quality professional brand, Martin, Meyer sound, KV 2 Audio, L-ACOUSTIC, d&b, or similar
- **stage lights:**  
warm lightning without strong colours, front and rear, with an independent electricity source
- **professional sound and light engineer** with experience in jazz concerts