TECHNICAL RIDER for IGNEA (Kiev, Ukraine)

1   GENERAL PRINCIPLES

All proposals for changes in this technical rider must be discussed in advance, no later than one week before the scheduled event. In case of any breach of this technical rider after it's approval by both sides (the venue and the band director), the band director reserves the right to cancel performance without further infringement of the band's rights, including financial rights.

For reasons of economy, the band travels without FOH and monitoring engineers and with the minimum set of equipment. Therefore, please provide us with experienced and English-speaking FOH, and Monitor engineer, if there is a separate MON mixer at the venue.

The band consists of five musicians.

During the sound check (or line check), as well as during the band's performance, no one should remain on stage, except for the band, technical personnel and security personnel.

Required time for the sound check is 60 minutes. Required time for the line check must be no less than 15 minutes.

ALL questions about sound settings (both FOH and monitoring) must be directly addressed to the keyboard player. He will either answer them immediately or act as the intermediary between the engineer and band members.

Please make sure no other bands' banners (except for the festival headliner) are remaining on stage and visible during our performance.

Duration of our performance is negotiable, without any breaks.

2   PA, FOH AND MONITORING

While the PA, mixing desk and outboard gear selection are up to the venue and technical personnel, the following conditions are absolutely required for our performance:

- At least two monitor lines: wedges alone or combined with side-fills, depending on the venue size;
- Singer doesn't require monitoring;
- At least 7 channels of compressing (see Input List);
- At least 2, better 3, FX-processors (see Input List);

3   BACKLINE

Singer:

- One vocal mic (Shure SM58 or alike);

- One straight mic stand

Guitarist:

- Hi-gain guitar amp head, min. 100W, for example: Peavey 5150/6505, Marshall JCM900/ JCM2000;
- Full stack or half stack, 4x12 cabinets;
- One electrical socket (Schuko type, 220V);
- One guitar stand.

Bassist:

- Bass amp of suitable power output, used only for amplification;
- One electrical socket (Schuko type, 220V);
- One guitar stand.

Keyboards player:

- One X-shaped keyboard stand;
- One stable and sturdy stand for playbacks computer (bar stool, road case etc.);
- One boomed mic stand;
- One vocal mic (Shure SM58 or alike);
- Two electrical sockets (Schuko type, 220V);
- One two-channel DI-box for playbacks and keyboards.

Drums:

- Kick (best 22"), snare (best 14"), one rack tom, one floor tom (12"-16" would be perfect);
- All drum heads tuned and in good condition;
- 5 cymbal stands: hi-hat, left crash, right crash+splash, ride+bell, china;
- Adjustable drummer chair in good condition.
- One electrical socket (Schuko type, 220V).

4   FOH MIX REQUIREMENTS

Important! All questions about the sound settings (both FOH and monitoring) must be directly addressed to the keyboards player. He will either answer them immediately or act as the intermediary between the engineer and band members.

General concept is five piece power/symphonic/folk metal band; one low-tuned high gain guitar playing both riffs and solos; heavily distorted down-tuned bass; both clean and growl vocals from main singer; growl backing vocals from keyboards player; heavy keybpards/orchestrations/FX tracks with occasional pre-recorded and processed backing vocals.

Vocals:

1. Compression
Singer's wedge will be muted, as he uses in-ears. So, you are free to compress him a bit more then usual. The settings are up to you, but 6:1 ratio, 10 ms attack, 200 ms release and around 10 db gain reduction worked great on many gigs!
2. Delay
Using a good bit of delay on vocals is absolutely crucial. Please always keep it on during the songs and turn it off only in pauses between the songs. 550-700 ms is perfect (you may tap it or not, depending on the songs' tempo).
3. Reverb
Reverb is up to the engineer's taste. In most cases, good delay is enough.

Playback + Keys:

1. L+R stereo pair for keyboards, playbacks, FX, orchestrations and backing vocals.
2. The band's performance begins with intro. It is **absolutely important** to keep the playback ON from the very beginning of the band's set, otherwise the intro will be spoiled.
3. You can just keep the playback levels untouched during the whole set, since they are pre-processed and their volume is already automated.
4. There are parts without keyboards, so please don't worry if no signal is coming from the playback channels on these songs.

Bass:

Bass is heavily distorted and low-tuned. Almost whole show will be played using one sound, so no attention to bass fader is needed during the whole setlist.

Drums:

1. Adding a bit of reverb to the snare will be great.
2. Regarding everything else, we trust your taste, please see the Input List and Backline for all the info.

5   MONITOR REQUIREMENTS

We need 2 monitor mixes: M1 and M2. Below you will find the approximate monitor mixes that may be slightly corrected during the sound/line check. M1 is for Keyboardist + Guitarist side, M2 is for Bassist side of the stage.

Left monitor line ("M1"): 2 or more mono wedges for guitarist and keyboards player.

40% guitar
50% kick
50% snare
50% toms
50% hi-hat
50% bass
30% vocals
60% playbacks + keyboards

Right monitor line ("M2"): 2 or more mono wedges for the bassist

60% guitar
50% kick
50% snare
50% toms
50% hi-hat
0% bass
30% vocals
60% playbacks + keyboards

Singer and drummer monitoring

Singer and drummer use their own in-ear monitoring systems, mix is created in playback machine, so there is no need for separate mix for them. However, depending on the stage's size and configuration, drummer may require:
15% vocal
15% bass
30% guitar

6   INPUT LIST

IN	USE FOR	MIC/DI*	FX	MON
1	Kick	Shure Beta52/Audix D6	gate+comp	M1, M2
2	Snare Top	Shure SM57/Audix i5	gate+comp, reverb	M1, M2
3	Snare Bottom	Shure SM57/Audix i5	gate+comp	M1, M2
4	Rack Tom	Audix D2	gate+comp	M1, M2
5	Floor Tom	Audix D4	gate+comp	M1, M2
6	Hi-Hat	Shure SM81/similar condenser		M1, M2
7	Ride	Shure SM81/similar condenser		
8	Overhead L	Shure SM81/similar condenser		
9	Overhead R	Shure SM81/similar condenser		
10	Bass DI	DI		M1
11	Guitar	Shure SM57/Audix i5		M1, M2
12	Playback L	DI		M1, M2
13	Playback R	DI		M1, M2
14	Main Vocals	Shure SM58	comp, delay, reverb	M1, M2
15	Backing Vocals	Shure SM58	comp	M1, M2
* Preferrable, mic choice is up to the Engineer				

7   CONTACT

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