

# **Set The Point – technical rider**

## **2019**

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This document contains the technical minimum necessary to provide performers and sound engineer to perform a concert at the appropriate artistic and technical level. It is part of a contract between the band and the client.

### **FRONT SYSTEM**

The equipment must be earthed, free of noise and brum, which prevent the performance at the proper level. The system must be of a reputable brand and the power adequate to the public space / audience / room. Left and Right side of the system must sound in the same way. We do not accept: DIY speakers, non-stage equipment.

In the case of line array system with subbasses, we need to set them in a cardioid system to eliminate the effect of low frequencies to the stage. The appliance must be installed, connected and checked prior to arrival of the unit technician. **STP THE BAND REQUIRES VOLTAGE NOT LOWER THAN 220V.**

### **FOH**

The place for the mixing console must be located in the central axis of the stage at about half the length of the audience , protected against access by third parties and against bad weather conditions.

We work exclusively on digital consoles. The preferred consoles are Behringer X32, Midas M32, Yamaha (Cl or Ql series).

### **MONITOR SYSTEM**

The team **DOES NOT** have a monitor engineer. Please provide an experienced engingeer who will work on mixing the signals for the band.

Please provide 4 independent monitor tracks. We prefer IEM monitor systems.

### **CABLES (microphones, speakers, power supply etc.)**

Cables must be 100% efficient, properly bonded. The cables should be checked before the team's arrival. All cables should be arranged in such a way that they do not interfere with the musicians or threaten their safety (tripping, etc.).

## **POWER SUPPLY**

The power supply of the loudspeaker system (speakers, mixer) and the equipment of the musicians must be from a single power source. The company providing the sound system and the power supply takes full responsibility for the safety of the band and its techniques during rehearsals and concerts.

## **NOTES**

After finishing the artist's rehearsal, there is no possibility of unplugging any cables used for proper connection of instruments and monitoring systems. During rehearsals and concerts it is compulsory to have an experienced technical team responsible for the sound system.

**Changes are allowed - after they have been accepted by the team. In case of any doubts or additional information, please contact us.**

**In case of not meeting the requirements set out in this document, the band reserves the right to cancel the concert.**

**Set The Point is:**

**Vocals/ Rhythm Guitar / E-acoustic Guitar/Stage piano**

**Bass**

**Lead Guitar**

**Drums/Backing tracks**

**Karol Kidawa**

**Maciej Kidawa**

**Konrad Liszczyk**

**Mikołaj Tomzik**

**The band's sound engineer:**

**Damian Kamiński**

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	Źródło	Mikrofon	Statyw
1	Kick	Shure Beta 52A, AKG D112 mk2, Audix D6	Small stand
2	Snare	Shure PGA57, Sennheiser E904	Clip
3	Tom 1	Sennheiser E904, Shure PGA56, AKG D40	Clip
4	Tom 2	Sennheiser E904, Shure PGA56, AKG D40	Clip
5	Floor Tom 1	Sennheiser E904, Shure PGA56, AKG D40	Clip
6	Floor Tom 2	Sennheiser E904, Shure PGA56, AKG D40	Clip
7	Hi-hat	Shure SM57, Shure sm81	Medium stand
8	OH L	Rode M3, Shure PGA81, AKG C430	High stand
9	OH R	Rode M3, Shure PGA81, AKG C430	High stand
10	Bass	Active Di-box	-
11	Lead Guitar	Sennheiser E906, Shure SM57	Medium stand
12	Rhythm Guitar	Sennheiser E906, Shure SM57	Medium stand
13	E-acoustic guitar	Active Di-box	-
14	Stage Piano L	Active Di-box	-
15	Stage Piano R	Active Di-box	-
16	Vocal Karol	Sennheiser SKM D1, AKG HT45	High stand
17	Backing track L	Active Di-box (played by a drummer)	-
18	Backing track R	Active Di-box (played by a drummer)	-
19	Click	-	-

Set The Point - Stage Plan 2019

