VANYN
Band technical rider
SZIGET festival. 14.08.2018

First of all, thank you for your interest in booking a show for VANYN. Below is a list of our technical requirements. You are strongly requested to send an e-mail with all the questions, which you have, and technical offer structured in table with specification of all positions provided by you (to e-mail account: zzpot@mail.ru) after reading the rider. If you have any queries, please contact us:

zzpot@mail.ru	**+7 (916) 453-17-24**	**Igor** – live engineer
Muza@vanyn.com	**+7 (929) 986-42-13**	**Dana** – general manager

Number of necessary equipment and channels of mixing console could be decreased, depending on the show's structure.

Band stage setup is:
- Drum set / Playback   [Misha]
- Bass Guitar   [Kirill]
- Acoustic / Electro Guitar / Backing Vocals   [Vova]
- Keys   [Egor]
- Vocal   [Andrey]

Band guitarist will switch between acoustic and electro guitar during the performance.

1. BACKLINE
If the venue is unable to provide any of the equipment above, please contact us by email (zzpot@mail.ru) or mentioned phone numbers so we can coordinate other arrangements. Please refer to attached **Stage Plot** (pg. 6) to determine where each item must be placed on the stage. All connection types, DIs, microphones and necessary microphone stand listed in **Input List** (pg. 5).

1.   DRUMS
One (1) Kick Drum
One (1) Rack Tom with appropriate fixation/stand
One (1) Floor Tom with appropriate fixation/stand
Three (3) Cymbal Boom Stands
One (1) High Hat Cymbal Stand with Hi-Hat Clutch
One (1) Drum Throne
One (1) Snare Drum Stand
One (1) Kick Drum Pedal

Band can supply its own snare drum and cymbal set, but next positions will be appreciated:
One (1) 14" Snare Drum
One (1) 13"-14" Hi-Hat
One (1) 20" Ride
Two (2) 16" and 18" Crashes

ALSO (to split PC click between drummer and keyboardist)
One (1) 2ch Active DI
One (1) 25' XLR-XLR Cable

Approx. 2.5x2m (8'x6') drum riser is totally welcome. We assume that floor covering is a non-slip surface suitable for drums.

2.   BASS GUITAR
One (1) Bass Amp Head at least 200W
One (1) Matched Bass Cabinet with 4x10" or 8x10" or 4x12" Speakers
OR
One (1) Bass Combo with 4x10" Speakers

ALSO
One (1) ¼" – ¼" Connection Instrument Cable (at least 25' Length)
One (1) Guitar Floor Stand

Preferable:
Ampeg SVT450HU + Ampeg SVT410HLF
Ashdown
Hughes & Kettner

3.   ACOUSTIC GUITAR
One (1) ¼" – ¼" Connection Instrument Cable (at least 25' Length)
One (1) ¼" – ¼" Connection Instrument Cable (6' Length)
One (1) Acoustic Guitar Floor Stand

4.   ELECTRIC GUITAR
One (1) Guitar Amp (Valve-based or transistor) at least 50W
One (1) Compatible Guitar Cabinet 2x12 or 4x12
OR
One (1) Guitar Combo 50-60W (valve or transistor) with Return input

ALSO
One (1) ¼" – ¼" Connection Instrument Cable (at least 25' Length)
One (1) ¼" – ¼" Connection Instrument Cable (6' Length)
One (1) Guitar Floor Stand

Preferable:
Fender Hot Rod Deluxe

5.   KEYS
Two (2) ¼" – ¼" Connection Instrument Cable (at least 10' Length)
One (1) Sturdy Cross-Brace Stand (such as Quik Lok)
One (1) Sturdy Cross-Brace Stand or Small Table for laptop with soundcard

6.   VOCAL
>   One (1) Microphone Stand, preferably with circular-shaped basement

7.   EXTRA
>   Roll of Gaffer Tape or other appropriate stage tape
>   Two (2) Batteries 9V

2. STAGE

Approx. 2.5x2m drum riser is totally welcome.
Stage should be really strong and protected from any wet. It will be 5 actively moving musicians on the stage with lots of equipment, so insecure stage could cause the serious consequences (group's property damage which will cause the stop or even cancellation the concert).
We urge you to pay attention to orderliness onstage.
Please notice! Taking the stage rig down can be started only after the group took away their equipment.

3. FRONT-OF-HOUSE SYSTEM

A fully functional, 24-channel input and at least 10-channel output digital console is required, free of buzzes, hum, excessive noise, crackles, clicks and pops. The console must feature 4-band fully parametric EQ, continually variable HPF, adjustable compressor and gate on every input channel.
Sound reinforcement must be of a suitable size and quantity to deliver clean, undistorted, full-range sound at a volume of 96dBA to every seat / viewing area in the venue.

PA placement behind the downstage edge is NOT ACCEPTABLE.

5. MONITOR SYSTEM

Monitor engineer working on separate console for monitor mixes is highly desirable.

Otherwise, FOH console must be able to provide at least 6 independent monitor bus with corresponding outputs. 4-band fully parametrical EQ and compressor required on every bus.

Please supply three (3) wedge monitors with max SPL 127db@1m at least.

For sake of wired IEM, we also need two (2) small 3-ch input (at least 1 in stereo, 1 in mono) analog mixer with phones output near the drummer and the keyboardist, fed with corresponding monitor lines (keyboard player's line should be stereo). **ALSO,** one (1) 2ch DI will be needed near the drummer to split PC between mentioned two mixers.

This setup peruses an idea of splitting channels of musical signal and PC click and fasten soundcheck by not bothering mon engineer with additional work with click channel.

Additional one (1) IEM system like Sennheiser ew 300 for lead singer would be perfect.

Please refer to attached **Stage Plot** to determine where each item must be placed on the stage.

Monitor List

Artist	VANYN
Venue	Various Europe / UK
Date	Summer 2018
FOH & Monitors	Igor Baydikov (+7 916 453-17-24; zzpot@mail.ru)

Mix	Description	Type
1	Vocal	Wedge
2	Acoustic/El Guitar	Wedge
3	Bass Guitar	Wedge
4	Keys L	Stereo IEM L
5	Keys R	Stereo IEM R
6	Drums	IEM
7	Vocal IEM	Stereo IEM L
8	Vocal IEM	Stereo IEM R
9		
10		
11		
12		
13		
14		
15		
16		

Input List

Artist	VANYN
Venue	Various Europe / UK
Date	Summer 2018
FOH & Monitors	Igor Baydikov (+7 916 453-17-24; zzpot@mail.ru)

Ch.	Description	Mic/DI (in order of preference)	Stand	
1	Kick In	beta91a		
2	Kick Out	beta52a, e602/902, D112, D6	Small Boom	
3	Snare Top	beta56a, sm57, sm7, md421	Rim Mount Clip	
4	Snare Bottom	sm57	Rim Mount Clip	
5	Hi-Hat	km84, c451b, analogue	Tall Boom	
6	Overhead L	km84, c451b, analogue	Tall Boom	
7	Overhead R	km84, c451b, analogue	Tall Boom	
8	Rack Tom	e904, e604, md421, analogue	Rim Mount Clip	
9	Floor Tom	e904, e604, md421, D6, analogue	Rim Mount Clip	
10	Bass Guitar	XLR bal amp out / Active DI (0db)		
11	Acoustic Guitar	Active DI (0db)		
12	EL. Guitar	sm57, e609, e906		
13	Keys L	DI (-20db)		
14	Keys R	DI (-20db)		
15	Playback L	DI (-20db)		
16	Playback R	DI (-20db)		
17	Vocal	audix om7, e945, sm58, beta58a	Tall Straight	
18	Backing Vocal	audix om7, sm58, beta58a	Tall Boom	
	Total	Beta91a – 1pc Kick mic – 1pc Snare mics – 2pcs Tom mics – 2pcs Small diaphragm cond mics – 3pcs Guitar mic – 1pc Vocal mics – 2pcs DI – 8 ch (at least two of it is 1ch DI-box, at least one is 2ch for splitting PC click)	At least 4 tall booms 1-2 small booms 3-4 rim clips	

All DI-Box should be working flawlessly. DI-Box Radial J48 is preferable and Behringer and SM Pro Audio are extremely unwelcome. All commutation should be in good order and be irresponsive to the moving of microphones and instruments. All microphone and keys stands should be in good order also.

Stage Plot

MIX 6 (IEM)

220V
★ Ch. 15-16

★ Ch. 1-9

DRUM RISER

220V

Bass
Amp

★ Ch. 10
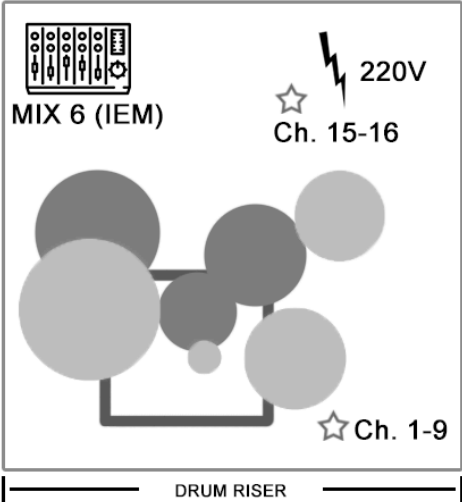
LEGEND

MIX 2	Wedge monitor + Mix№
☆ Ch. 14	DI/Mic + Ch №
220V	220V Power Plug

Guit
Amp

220V
★ Ch. 11-12

MIX 2   ★ Ch. 18

220V   MIX 4-5 (IEM)

★ Ch. 13-14

Keys

★ Ch. 17

MIX 1

MIX 3