



Technical Rider

of

Tri O'Marío

In the picture, from left to right:

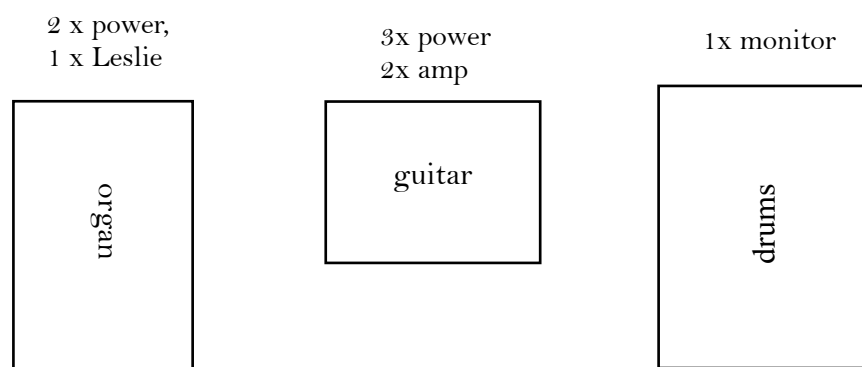
Bertram Liebmann, org
Joao Lucas Moreira, git
Theo Wolf, dr

General information:

Should there be any problems fulfilling any of the points, please contact the band (see section 5 for contact details) so that suitable solutions can be found. Changes are generally possible, but always require prior agreement with the band.

Thank you!

1. Stage plan:



Should the desired setup not be possible due to space constraints, we are flexible in the positioning of the instruments..

2. Mixing engineer:

Since we are traveling without our own sound engineer, we need a competent live sound engineer who will be on site both during the soundcheck and throughout the entire concert.

2.1 Stage powering:

- 1 x organ
- 1 x organ-Leslie/Amp
- 1 x guitar-amp
- 1 x pedal-board
- 1 x bass-amp (octave-pedal through guitar)
- 1 x for monitoring (drums).

2.2 Monitoring:

Depending on the size of the event and the PA system's position, one monitor will be required. The need for a monitor for the drummer will be discussed with us beforehand. If required, it will be provided by the event organizer.

2.3 PA:

We need a local, professional PA speaker system. The system must be capable of delivering a clear, full-range sound without audible distortion.

In a small room with suitable acoustics, we are also happy to play acoustically or simply amplified through our amps!

2.4 Microphones, cables and tripods:

Cables from the DI box to the PA system will be provided. Also will be provide a PA and lighting technician as well as the DI boxes. The band will bring their own jack and XLR cables from the instrument to the amp, DI box, or stage box. Microphone stands will be required as follows:

- 1 x tripod for talking-microphone
- 1 x small tripod with boom arm for guitar amp microphone
- 2 x overhead drums
- 2 x (smaller) tripod for kick and snare drum microphone.

3. Microphones and input-list:

Depending on the size of the event, the microphone setup may vary. Ideally, the following channel assignment is suggested:

	instrument	suggestion	remark
1	kick	AKG D112	microphone is required
2	snare (<i>optional</i>)	Shure SM 57	microphone is required
3	overhead L	Neumann KM184	microphone is required
4	overhead R	Neumann KM184	microphone is required
5	guitar-amp	Sennheiser MD421 od. 906	microphone is required
6	organ Leslie/Amp	Sennheiser MD421	microphone is required
7	organ (alternative)	DI-Box	DI-box is required
8	talking microphone	Shure SM 58 Beta (schaltbar)	microphone is required

The microphones listed are suggestions of common models. Using similar models is perfectly fine – we trust the sound engineer's expertise in this matter. If no or too few microphones are available, the band needs to be consulted.

4. Backline:

The following backline would be needed:

- git.-amp: - Fender Twin Reverb or similar
- bass-amp: - Eich amplification or similar
- organ-amp: - Leslie speaker - model 760 (200 Watts) from Electro Music
- monitoring: - fullrangebox (2x)
- drums: - foot-pedal and HiHat-machine
 - 2 x cymbal stands
 - snaredrum stand
 - snare 14" (coated batter head)
 - tom 12" (coated batter head)
 - stand Tom 16" (coated batter head)
 - base 18"
 - drumseat and carpet (ca. 2x2 m)
 - cymbal will be brought by our drummer
 - Drums from Gretsch Renown/Broadcaster, Tama SLP, Yamaha Maple Custom, Sonor Liter or HiLite (please let us know in advance!), Canopus or similar are welcome.

This represents an **ideal scenario**. Similar setups are of course acceptable, but require prior consultation and communication with the band. If the backline differs, we would appreciate a detailed description of the models and instruments to properly assess the situation. If no backline is available, the band can provide one.

5. Contact:

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Please provide us with your technician's mobile number at least one week before the event for possible coordination.

We look forward to performing a concert for you and to a friendly and productive collaboration!

Best regards,
The Tri O'Marío.