

Tradish

Irish music and beyond

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TECHNICAL RIDER

PA SYSTEM:

A high quality PA-system is required. The system must be of a 3 or 4 way active system, including high quality crossovers and amps.

The system must be capable of delivering a clean and undistorted sound, with a uniform coverage of the venue, including balconies or similar seating.

It must have an effective frequency response from 25 Hz to 20 kHz at sound levels reaching approx. 100 dB A .

System must be totally free of hum and noise.

MIXING CONSOLE FOH:

A 16 channel input mixing desk. Channels must also include high pass filter, 48 V phantom power and insert options.

Console must have a good quality digital reverb.

The FOH position is to be in the centre of the hall 2/3 from the stage front and not underneath balconies.

MONITORS:

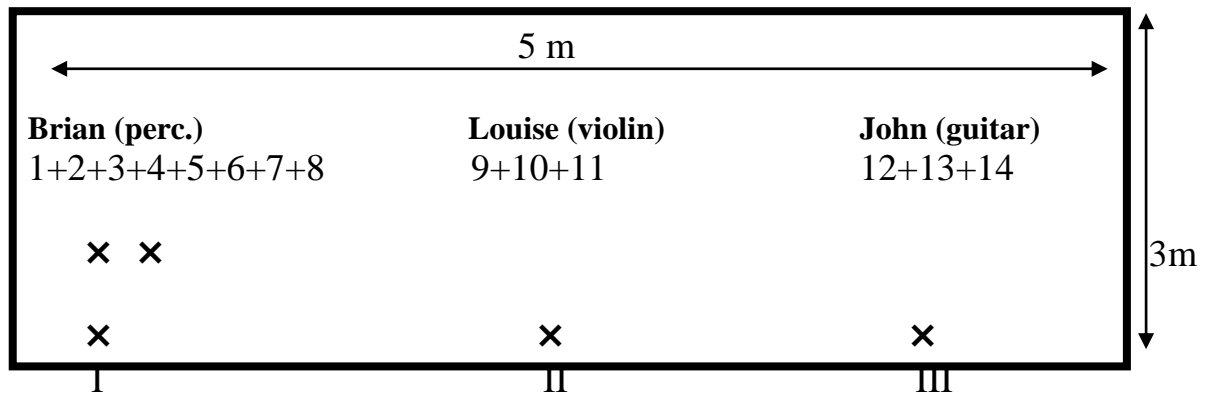
3 identical wedges. preferably 15" and HF.

SEND 1	Bodhrán, perc., vocals	1 Wedge (NO drum fill)
SEND 2	Violin, vocals	1 Wedge
SEND 3	Vocals, guitar	1 Wedge

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Stageplan



No.	Instrument	Microphone	Stand
1	Bass drum	Own built-in microphone	
2	Bodhrán	Brian's own clip-on microphone (needs phantom power)	
3	Percussion overhead left	AKG C 430 Overhead Microphone or similar	High/boom
4	Percussion overhead right	AKG C 430 Overhead Microphone or similar	High/boom
5	Djembe	Brian's own clip-on microphone	
6	Mandolin	DI-box	
7	Brian's stepping	Shure Beta 91 condenser boundary microphone	
8	Brian vocals	Telefunken M80 / Shure Beta 58A	High/boom
9	Louise vocals	Neumann KMS 105 / Telefunken M80 / Shure Beta 58A	High/boom
10	Fiddle	DI-box (own DPA clip-on microphone)	
11	Viola	DI-box (own DPA clip-on microphone)	
12	John vocals	Telefunken M80 / Shure Beta 58A	High/boom
13	Guitar	DI-box (own pickup)	
14	Bouzouki	DI-box (own pickup)	

Other equipment needed:

x = 5 microphone-stands (5 high/boom)

I-III = Monitors

3 monitor-sends

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Notes for soundman

The percussion should be sound-checked in the following order:

Bodhran

Boost the top (i.e. above 4 kHz)
Reduce frequencies around 500 Hz
“Dry” (i.e. almost no reverb)

Bass drum

Boost the sub (i.e. below 100 Hz).
Reduce frequencies around 500 Hz
Not too much “kick”
The volume should be slightly less than the bodhran

Djembe

2 Overhead microphones

The 2 overheads should not be panned out too far as the right overhead must also take sound from the “scruti box”

Stepping microphone (Shure beta 91)

Take out the bass (i.e. below 100 Hz)
The volume should “match” the bodhran volume