

Hyphen Dash

TECH RIDER v01.7.

This rider is under development.

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P.A. System

Preferably Meyer Sound, d&b audiotechnik, L-acoustics, Electro-Voice, EAW.

The sound reinforcement system must provide uniform coverage of all visual areas, the low-frequency part (subwoofers) must be configured in such a way as to ensure maximum low-frequency suppression on the stage.

The main speakers should be placed so that the stage does not fall into the zone of their direct radiation.

The sound pressure level at the FOH console (in the center of the hall) is at least 96 dBA (on a music signal or pink noise with a crest factor of 12dB) at +4dBu or -18 dBFS on the console indicator.

(Frequency response - flat or decline from 100 Hz - 1 dB / oct), and its elements are in phase with each other. (frequency response unevenness is not more than +/- 3db. from 120Hz to 8kHz).

The configuration of the HA is negotiated with the sound engineer of the team

Mixing console

The mixing console should be located as close to the center of the audience as possible. The remote control location behind the stage or on the side of the stage is strictly unacceptable.

1. Digital console (at least 32in ch/16bus) - please do not offer a rack-mounted console with only tablet control.

The model MUST BE DISCUSSED with the sound engineer of the team at least 14 days before the concert.

Please note that there may be significantly more console channels and buses in operation than in the in/out list.

The mixing console must have local lighting.

Monitor setup

10 aux buses are used for monitoring.

1) To monitor: drummer, guitarist (also a bassist), keyboardist, you need: 3 pcs. wired headphone preamps Fischer Amps 00100 or similar, with the possibility of a balanced connection of 2 channels (we use stereo monitoring). mic mount stands next to each musician.

Sufficient power supplies are required for monitor preamps if the mains do not power them.

Please note that this cannot be a single multi-channel device.

2) 2 wireless in-ear systems. (Shure psm900/1000, Sennheiser G2 or higher, for vocalist and horn player.)

you also need 3 monitor (in-ear) headphones (as a spare).

It is undesirable to use wireless in-ears for the entire team - only if you are guaranteed to be able to provide high-quality RF management.

It is also possible to use compact mixing consoles as preamplifiers for headphones (check them in advance for functional compliance with the tasks and the availability of appropriate TRS-XLR switching adapters).

In this case, you will need stands for these remotes to a height of at least 60cm

Drum kit

Preferred: Yamaha custom (except Tour),
it is also possible to use pro series Gretsch DW, Tama not lower than Star Classic.

1. Rubberized mat at least 1.5 * 1.5 m.
2. Kick Drum - 22"x20"; 22"x18"; 20"x18" (clear) aquarium
3. Floor tom - 16"x16" **on legs**
4. Tom - 14"
5. Snare drum 14" (at least 5.5" deep)

Drum hardware

Preferred Yamaha

1. Stand for snare drum (high) 1 pcs.
2. 4 boom stands for cymbals
3. Hi-hat stand + cymbal lock
4. Bass drum pedal.
5. A chair for a drummer. Screw (not hydraulic) must be able to rise 64cm
Seat preferably velour (non-slip) (not leather)

Near drummer 6 DI for PL.Back & CLICK & TRIGGER

Microphone sm58 with button

Guitar / Bass Equipment.

Guitar tube combo - preferably Fender DeluxReverb (in some situations this item is excluded) in agreement with the sound engineer.

Sound is picked up by microphone + DI

Bass guitar works into DI

Stands for guitars/bass 3pcs.

Keyboard instruments

- 1) Sturdy two-tier keyboard stand
!!! the second tier should be able to be adjusted in height, in relation to the lower tier. the angle of inclination of the upper tier should also be regulated
!!!
- 2) Drum chair
- 3) 1 electric guitar stand
- 5) 4 DI for keyboard instruments.
- 6) 1 active DI for add. GUI&FX

VOC

SM58; beta58

Other

MICROPHONES and DI_box: see input list

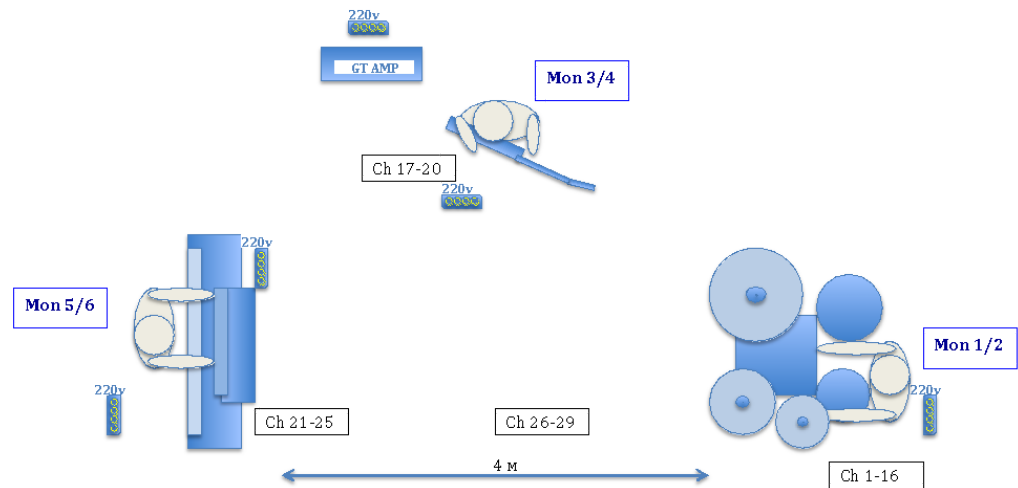
13 microphone stands (4 standard and 9 small)

Signal and power switching kit, including a set of unbalanced (instrumental) cables - (minimum 10 pcs),
and a set of balanced TRS-XLR adapters (at least 10 pieces in both directions),
network ate. 220v connection for all musicians (see Stageplot)

Nº chenn	Source	Mic & DI	Position	Stand
01	Kick in	Shure b91; Beyer tg70	DR	
02	kick out	Shure b52; Audix D6	DR	small
03	Kick TRGG	Di	DR	
04	Sn TRGG	Di	DR	
05	Sn T	Shure sm57; beyer 201	DR	small or clamp
06	sn bt	Shure sm57	DR	
07	Sn II	Shure sm57	DR	small or clamp
08	Fl.tom	e904; md421	DR	Clamp or mid
09	HH	Neumann km150; dpa4099	DR	small or clamp
10	Cymbals 1	Neumann km150; dpa4099	DR	norm
11	Cymbals 2	Neumann km150; dpa4099	DR	norm
12	OH L	AKG_414	DR	
13	OH R	AKG_414	DR	
14	PL.Back	Di	DR	
15	PL.Back	Di	DR	
16	CLICK	Di	DR	
17	BASS I	Di Redial active	GT&BASS	
18	BASS II	Di Redial active	GT&BASS	

19	GT	Di Redial active	GT&BASS	
20	GT	sm57	GT&BASS	small or cabGrab
21	KEY NRD L	Di	KEY	
22	KEY NRD R	Di	KEY	
23	KEY KRG L	Di	KEY	
24	KEY KRG L	Di	KEY	
25	Sampl&Guit&FX	Di active	KEY	
26	so	TRP	ATM350; DPA4099	Center st
27	loi	Sax	ATM350; DPA4099	Center st
28	st	Voc	Shure sm58	norm
29	s	Voc	Shure sm58	norm
30	Speak_DR	sm58 with button	DR	
	TalkBack	sm58 with button	foh	

1/2	DR	wired	
3/4	GUIT	wired	
5/6	KEY	wired	
7/8	SOLO 1	Wireless (RF)	
9/10	SOLO 2	Wireless (RF)	



audience