

Channels list, 5 musicians on stage.

<b>N° Instr.</b>	<b>mic.</b>	<b>s. size</b>	<b>eff ins.</b>
1) Roland Jazz Chorus	SM57		
2) Vox AC-15	SM57		
3) Faris' Weissenborn	DI		
4) Ampeg bass amp	SM27		
05) Guitarist voice	SM58	Large	
06) Sidiki's voice	SM58		
07) Faris main voice	KMS105	Large	Distressor
08) Faris voice Weiss	KMS105	Large	Distressor
09) Stompbox	DI		
10) Calebasse	D6 or SM91		Expander Gate
11) Talking drum	SM 57		
12) Conga 1	e604	Large	Expander Gate
13) Conga 2	e604	Large	Expander Gate
14) Diembe B	SM91	Large	Expander Gate
15) Djembe H	C3000B	Large	Expander Gate
16) HiHat	C-451	Large	Expander Gate
17) OH left	C-414	Large	
18) OH right	C-414	Large	
19) N'goni	DI		
20) Arp Omni	DI		
21) SC Pro One	DI		
22) Prophet 600	DI		
23) Moog	DI		
24) Roland JX 3P	DI		

Important Note: for the lead voice we need a condenser microphone for live vocals as the Neumann KMS 105 or the Sennheiser E865

**NO SM58 !!!!**

**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. 110 dB at peak levels. System must be totally free of hum and noise.

At smaller venues, there shall be a minimum of two mid/high range and two sub.basses on each side! Preferred systems: EAW , Meyer Sound MSL 3/4 650R , D&B or Turbosound Flodlight. We do not accept Renkus Heinz, Community or ElectroVoice Deltamax as house system! The band's sound-engineer shall have total access to the system.

**MIXING CONSOLE FOH:**

A 24 channel input mixing desk, with at least two bands sweepable parametric eq. on each channel. Channels must also include high pass filter, 48 V phantom power and insert options. Console must have a minimum of 8 aux sends, 5 pre fader. VCA and mute groups are preferred.

The FOH position is to be in center of the hall 2/3 from the stage front.

Preferred console: Yamaha PM 4000 / 3500, Midas all series , Amek or Soundcraft Europa / Vienna. If digital preferred are: Avid sc48 or DiGiCo sd 8. One engineer with experience of the Mixing Console shall be with it for soundcheck and gig.

**FX RACK FOH:**

1 X Lexicon 480 L ( alternative 1 x Lexicon 300 or 1 x Lexicon PCM 91 / 70.)

6 X Drawner Noise Gates

1 X 31 bands stereo 1/3 octave graphic EQ. (Klark Teknik DN 360)

2 X Empirical Labs Distressor (or similar compressor for 2 vocal channels)

1 X Stereo delay/multieffect like TC M300 or similar (only if there's no such effect on the mixing console)

If using front fill , delay or balcony system, eq's of the same standard is needed.

**MONITORMIX:**

Monitor mix is made from stage mixer (preferred) or from FOH mixing console.

We need 8 identical wedges (6 aux sends). Wedges should be 12"/15" and HF, two way active.

If there is not separated desk for monitoring every aux/monitor line must be equalized.

a) 6 x 31 bands mono 1/3 octave graphic EQ (Klark Teknik, Bss, Dbx preferred)

or

b) 3 x 31 bands stereo 1/3 octave graphic EQ with independent frequency faders on both L/R stereo lines (Klark Teknik, Bss, Dbx preferred)

Monitors mix as follows:

AUX1	Guitar	1 Wedge
AUX 2	Percussions	1 Wedge
AUX 3	Faris	2 Wedges
AUX 4	Faris Weissenborn	1 Wedge
AUX 5	Bass	1 Wedge
AUX 6	Synths	2 Wedges

### **BACKLINE:**

**1 x Vox AC15 amplifier** with stand to keep it pointed 45° to the ceiling  
**1 x Roland Jazz Chorus amplifier** with stand to keep it pointed 45° to the ceiling  
**1 x Ampeg bass head and cabinet**  
**1 x Armless chair 37 cm (15") high max**

**2 x Congas**  
1 x Drum chair

**1 x Seq. Circuits Pro One (or Arp Odyssey, Arp Pro Soloist)**  
**1 x Seq Circuits Prophet 600 (or Prophet 5, Ob-8, Matrix 12, or the new OB-6)**  
**1 x Moog Little Phatty (or Subphatty or Minimoog)**  
**1 x Arp Omni (or another seventies strings machine: Arp Solina, Crumar, etc)**  
2 x double keyboard stands  
1 x high stool (like pub stool)

2 x acoustic guitar stands  
3 x electric guitar stands  
5 x towels

*Note: as vintage synths set may prove difficult to get  
and digital synths like Nord of every kind, Roland virtual machines etc.. are not acceptable for this  
show and would ruin it*

***it is also possible to do the concert with just an Hammond (B or C) with Leslie Cabinet  
(do not need the bass pedals)***

All backline has to be present at load in time!

**LIGHTS:**

A professional light system, suitable for the venue with assorted color gels,6 motorized.

For lights details please refer to lights sheet.

If using any smoke on stage, this has to be agreed with the band sound engineer.

**TRANSFORMERS:**

All the equipment we are using, is operating at 220 V / 50 cycles. If the voltage is diverging from this, we need transformers that can give us 220 V stabilized AC power. We need 1 drops of 220 outlets on mixer position.

Total power consumption on all positions will not exceed 10 ampere (220 V)

**RISERS:**

No risers needed

**STAGEHANDS:**

There are to be present 2 stage hands to assist the bands crew, at Load in and after the performance.

**MISC:**

The complete system must be up and running upon arrival of artists crew/soundengineer for load in. Artist will need at least two hour soundcheck, without being disturbed or interrupted in any way. One engineer familiar with the system, is to be present at all time, from load-in, during soundcheck and performance.

Any difficulty, whatsoever, meeting these specifications must be sorted out with **the artist** production company or sound engineer. Any changes of the specifications is only to be made on soundengineer's authority.

**CONTACT:**

All changes must be discussed with the sound engineer and then adjusted accordingly.

All inquiries regarding the production shall be addressed to:

**Giovanni Amighetti** - phone +39 338 6044517 e-mail: [g.am@arvmusic.org](mailto:g.am@arvmusic.org)

This technical rider is a part of the contract for Faris Amine performance, and is to be signed and returned with the contract for the performance.

Date: \_\_\_\_\_

Promoter signature: \_\_\_\_\_