

Technical Rider - Trondheim Jazz Orchestra feat. Atomic

General information:

In case of problems meeting this specification, please do not hesitate to contact the artist through your contacts. We ask local promoters or sound engineers not to make changes in this spec, on behalf of the artist, without confirming with artist or representative. Brands and types of sound equipment is meant as quality guidance, and not as absolute requirements if not stated specifically. Local system engineer must be available for the artists engineer at all times from get-in to end of concert.

Tour Manager: Martin Taxt, mob: +47 977 53049, Email: martin@mnj.no
FOH Sound: Tor Breivik, mob: +47 924 44 144, Email: tor@avonlyd.no

Backline

HÅVARD WIIK

A good Grand Piano:

Min. 6 foot version and of high quality (pref. Steinway) tuned the same day as the concert.
Adjustable "soft" piano stool. The piano tuner must be available if needed.

INGEBRIGT HÅKER FLATEN (Double bass)

Ingebrigt will bring his own bass, does need:
a good microphone (prefered: RE20) and low mic stand
small bass amp combo; acoustic image or similiar.

OLA KVERNBERG (violin)

Fender Twin Vintage '65 reissue + AER Compact 60 + tall microphone stand w/long legs

LENE GRENAGER (cello)

VOX AC-30 combo amplifier

HANS HULBÆKMO (drums)

preferably vintage Gretsch, Ludwig, Slingerland, Rogers or Hayman

18" bass drum

12" tom on snare stand or mounted on bass drum

14" floor tom with legs

14" snare with snare stand

3x cymbal stands

1x HH-stand

1x bass drum pedal

1x drum chair

1x drum rug

All stands must be in good working condition!

Kyrre Laastad (drums/vibraphone)

Vintage drumset: 20" BD, 12" rack tom, 14" floor tom w/legs, 14" snare. Complete with rack tom mount, hi-hat and 3x cymbal stands + kick pedal. Adjustable drum chair, and drum rug.

1x good working vibraphon with graded keys and working motor.

12 x music stands

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Sound System:

Sound equipment must be of high standard and free from audible noise. Sound system must be rigged and tested for functionality before artist arrives for setup and sound check.

High quality 3- or 4-way active PA-system. The systems must cover all audience areas with uniform and undistorted sound. It is VERY important that the system is free of hum and noise due to very dynamic music with some very silent parts. Front- and delay-fills where needed to uphold coverage. (pref: VUE Audiotechnik, L'acoustics, d&b, or similar).

Monitors:

12 wedges, 3 of them on a stand, 8 programs. If monitor mix, a local professional English-speaking sound-wiz should be hired;-)

FOH:

The FOH must be located in the most useful position in front of the stage, with almost equal distance to left and right side of the PA-system. We need a well illuminated high quality mixing console with sufficient numbers of channels according to the input list + 4x stereo FX Returns(full channel) and talkback mic @ FOH. DCA/VCA sub groups, and on every input channel: phase-reverse, individual phantom power, (16) auxillary sends, variable low-cut, 4 bands parametric EQ. Every amp feeding output must have an full parametric or 30- band graphic EQ in line. We prefer a digital console, and iPad control over WiFi for walk around venue is awesome

Preferred brands/models are: Yamaha CL/QL, Midas (Pro Series, XL3/H1000), Soundcraft (Vi6, Series Five/MH4/). **UNACCEPTABLE** – Peavey, Mackie, A&H GL-series.

Outboard: One quality reverb. Pref: Lex 300/480, Bricasti M7, tc Rev4000. If analog console: 8x comps, 12x 30-band EQ.

If possible, we would like to record the show to multi track. At least a stereo feed from mix bus. We bring laptop and external HD.

Microphones/stands:

Inputlist will be ready after pre.prod. Approx 48 ip channels, mostly condenser microphones of high quality + FX returns.

We need 20 tall mic boom stands, and 20 short mic boom stands.

Lighting Requirements

We need a professional light system adequate to venue size. TJO is not traveling with a lighting engineer, so your local LD will have to design lighting for the performance. The rig should be prepared as much as possible before the arrival of the artist. If there are no individual lights on each music stand, the light system must provide enough for the musicians to see their music. The lighting system power needs to be separate from audio power.