

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:

small bass amp combo; GK MB150 or Acoustic Image or similar.

OLA KVERNBERG (violin)

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

LENE GRENAGER (cello) adjustable concert chair without arm rests

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.

A good working vibraphone with graded keys and working motor! A box/crate to put the SpaceEcho onto.

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 quality).

Monitors:

6 wedges + 2 on stands, 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), Soundcraft (Vi-Series).

UNACCEPTABLE – Peavey, Mackie, A&H QU, Avid S3L.

Outboard: One quality reverb. Pref: Lex 300/PCM96, Bricasti M7, tc Rev4000. If analog console: 8x comps, 10x 30-band EQ, 2x stereo BSS 901 DynEQ.

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:

Approx 38 ip channels, mostly condenser microphones of high quality + FX returns. See inputlist attached to stage plot. We need 14 tall mic boom stands, and 8 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.

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Trondheim Jazzorkester ATOMIC

<p>1. PNO Lo - AT5045 2. PNO Hi - AT5045 3. PNO mon - B58 4. Bass line - XLR 5. Bass Mic - DPA4099B 6. Vibb Hi - SM57 7. Vibb Lo - SM57 8. Vibb pickup - Di</p>	<p>9. Sax/Clar Per -AKG414 10. Bass Cla - XLR/we bring 11. Sax Signe -AKG414 12. Sax Fredrik - TLM103 13. Trumpet - MD421 14. Horn - TLM103 15. Trombone - MD421 16. BD1 - B52</p>	<p>17. SN 1 - ATM450 18. RT 1 - e604 19. FLT 1 - e604 20. OHL - DPA2011C 21. OH R - DPA2011C 22. SpaceDrums - Di+SM58 23. BD2 - D12VR 24. SN2 - ATM450</p>	<p>25. RT2 - e604 26. FLT 2 - e604 27. OHL - KM184 28. OH R - KM184 29. Violin Amp Twin - e906 30. Violin amp Cube - SM57 31. VLN mic - DPA4099V 32. Bz VLN - DPA4099V</p>	<p>33. Cello - Schertler 34. Cello mic - DPA4099C 35. Talk Fredrik - Beta58 36. Talkback 37. Public - Cond. 38. Public - Cond.</p>
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