

# Technical Rider - Trondheim Jazz Orchestra feat. John Scofield

## 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](mailto:martin@mnj.no)

FOH Sound: Tor Breivik, mob: +47 924 44 144, Email: [tor@avonlyd.no](mailto:tor@avonlyd.no)

## **Backline**

13x music stand w/light, and power outlets as shown on the stageplot.

### SCOFIELD

Needs Two (2) Fender deluxe reverb amps '65 model - one and a spare in case first is not good.  
Prefers to have a bar stool on stage in the event of some sitting.

### ROB WARING

Vibraphone: Musser M55 w/working motor.

Marimba: 5-octaves concert marimba (preferably Yamaha, Adams or Marimba One)

### HEIDA KARINE JOHANNESDOTTIR

X-key stand or a small table for pedalboard and a padded chair without arm rests.

### STIAN CARSTENSEN

Fender Bassmann combo amp, Leslie760 w/ preamp w/jack inputs (preferably 2 inputs).  
Padded chair without armrests.

### OLE MORTEN VÅGAN (DOUBLE BASS)

1 bass amplifier for double bass (AER, Gallien Kruger, Acoustic Image, Polytone). Preferably combo, if not – 4x10 or 1x15 cabinet + head. + a double tier keyboard X-stand.

### HÅKON MJÅSET JOHANSEN (DRUMS) preferably vintage Gretsch, Ludwig, Slingerland, Rogers or Hayman:

18" x 14 bd

12" x8 tom-tom

14" x14 floortom

16"x16 floortom

14"x 6,5 sd

All drums MUST have Remo Coated Ambassador heads on both sides.

4 x cymbalstands (1 with boom)

1 x hihat stand

2x snarestands

1 x bd pedal (vintage Camco with single chain is preferred)

1 x drum throne (must be high adjustable)

1 x drum rug (2x2 meters)

All stands must be in good working condition!!

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**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.

## PA Sound System:

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, d&b).

**Monitors:** 10 wedges on 8 programs. If monitor mix, a local professional English speaking sound-wiz should be hired.

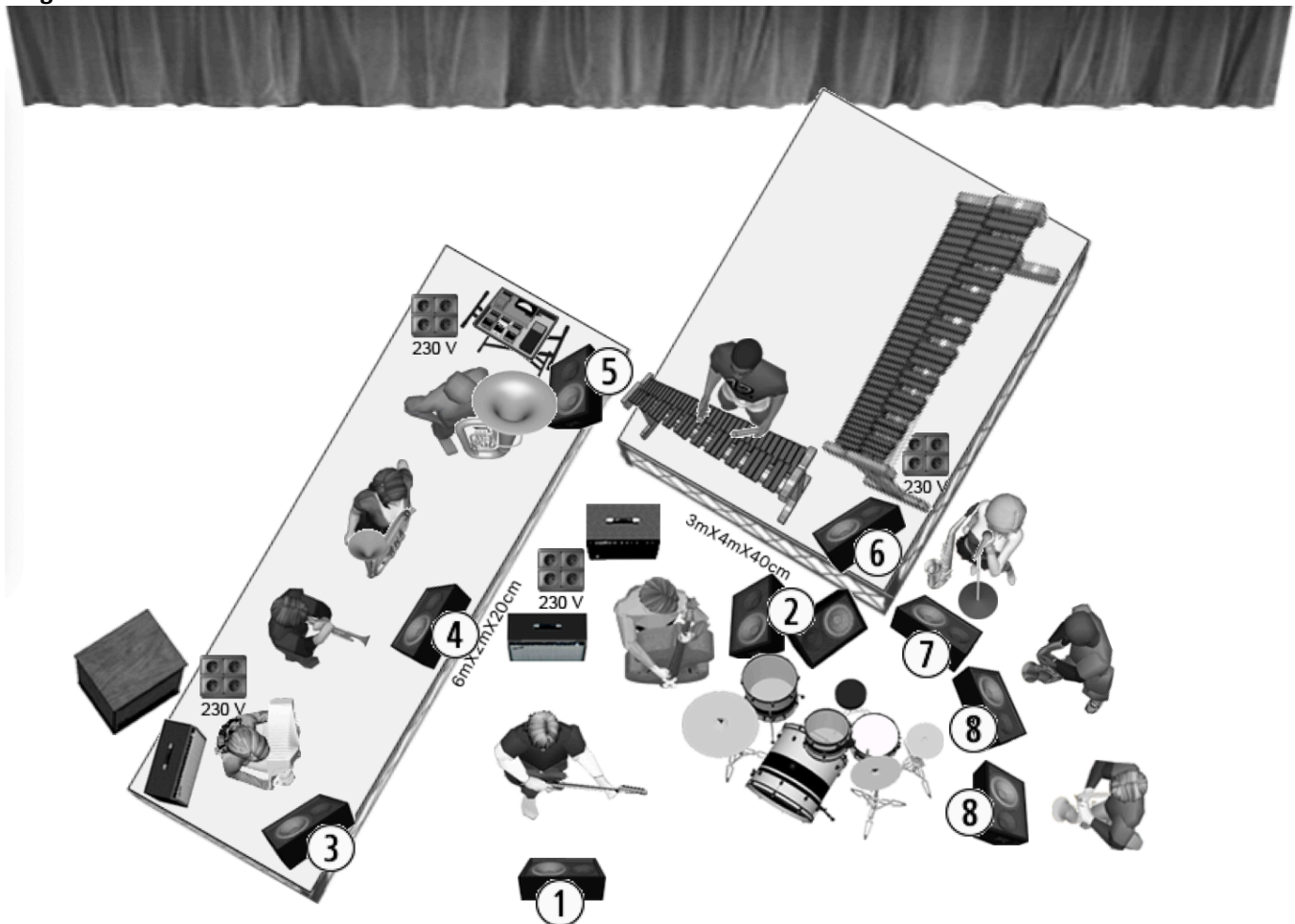
The **FOH** must be located in the most useful position in front of the stage, with almost equal distance to left and right side of the PA-system. We need a well-illuminated high quality mixing console with sufficient numbers of channels according to the input list + 4x stereo FX Returns(full channel) 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 a full parametric or 30-band graphic EQ in line. We prefer a digital console, and iPad control over Wi-Fi for walk around venue is awesome.

Preferred brands/models are: Yamaha PM/CL/QL, Midas Pro Serie. UNACCEPTABLE – Peavey, Mackie, PreSonus.

One quality reverb. Pref: Lex 300/480, Bricasti M7, tc Rev4000.

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.

## Stage Plot



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## Input list

CH	INPUT	Mic	Stand	Note
1	BD	B52	Small boom stand	
2	BD SS	DPA2011C	Table stand	
3	SN	ATM450	Small boom stand	
4	RackTom	e604	clip	
5	FLTom	e604	clip	
6	FLTom	e604	clip	
7	OH1 L	AKG414	Tall boom stand	
8	OH1 R	AKG414	Tall boom stand	
9	Bass line	XLR	-	
10	Bass mic	DPA2011C	-	
11	Guitar	e906	Small boom stand	
12	Guitar	AT4081	Small boom stand	
13	Banjo	AT4033a	Small boom stand	
14	Flute/Voice	RE420	Tall boom stand	
15	amp	e906	Small boom stand	
16	Leslie top	Beta56a	Small boom stand	
17	Leslie top	Beta56a	Small boom stand	
18	Leslie bottom	n/d468	Small boom stand	
19	Trumpet	DPA4011	Tall boom stand	
20	Horn	KM184	Small boom stand	
21	Tuba	DPA4011	Tall boom stand	Heida
22	Tuba electronics	Active Di	-	Heida
23	Vibb Hi sub	SM57	Small boom stand	Rob
24	Vibb Lo sub	SM57	Small boom stand	Rob
25	Vibb Hi top	DPA 2011	Tall boom stand	Rob
26	Vibb Lo top	DPA 2011	Tall boom stand	Rob
27	Marimba Hi top	AKG414	Tall boom stand	Rob
28	Marimba Center top	AKG414	Tall boom stand	Rob
29	Marimba Lo top	AKG414	Tall boom stand	Rob
30	Vocal	D:facto	Tall boom stand	Sissel
31	Alto Saxophone	TLM103	Tall boom stand	Sissel
32	Clar + Sax	U87	Tall boom stand	Texas
33	Bass Clarinet	DPA2011	Small boom stand	Texas
34	Bary Saxophone	U87	Tall boom stand	Eirik
35	Bass Clarinet	DPA2011	Small boom stand	Eirik
36	Talk SR	Beta58	Tall boom stand	Scofield
37	Talk SL	Beta58	Tall boom stand	Eirik
38				
39				
40	TalkBack	SM58 m/bryter	-	
41	Public	cond.	Tall boom stand	SR
42	Public	cond.	Tall boom stand	SL
43	Rev L	Lex/tc/Bricasti	-	FOH
44	Rev R	Lex/tc/Bricasti	-	FOH
45	Mac 1	Dante/madi	-	FOH
46	Mac 2	Dante/madi	-	FOH
47	Mac 3	Dante/madi	-	FOH
48	Mac 4	Dante/madi	-	FOH

## Microphones/stands:

Inputlist is all together 46 channels.

We need 18 tall mic boom stands, and 14 short mic boom stands.

## Lighting Requirements

We need a professional light system adequate to venue size. With enough moving heads to cover a large band.

TJO is not travelling 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.