

YENGA

About The Rider

On the following pages you will find the **technical** requirements for the band YENGA. Please read carefully and hand this document to the person in charge. If you think that any modifications regarding the given details should be necessary, please contact us.

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TECHNICAL RIDER

Timetable

After setting up everything, the band needs at least 30 min. to soundcheck properly.

If not discussed differently, we will play a set around one hour.

After we have finished the concert, we like to have at least around 30 minutes to talk to people and sell merchandise. After that, we need 30 more minutes to pack our stuff.

Logistics

Contractor agrees to provide a parking place close to the location of event, so we can unload the gear. If this is not possible, we will need some helping hands to carry our equipment (because it is a lot!).

Something like a hand driven car for the heavy weight stuff would be handy.

Stage

minimal 4 x 3 m²; preferably 6 x 4 m²

If the event is open air, the stage needs to be roofed and wind + water resistant.

Electricity

We need flawless and fused two-pin grounded electric sockets (230V/16A) for every musician. All connections need to be checked by a specialist and need to satisfy the newest IN/VDE regulations.

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PA

We expect an appropriate and professional PA-system that is able to play an undistorted supersonic sounding of 100 dB – measured at the FOH place. This requires a state of the art system. The PA-system should be at least two way - preferably more - actively driven. Nexo, L-Acustics, Meyersound or similar quality products are welcome. It is expected that all enclosures will be phase checked and all internal components in good working order. Microphones, DI's etc... according to input list and stageplan.

Front of House

Contractor agrees to provide at no cost and free to use to artist:

- 12 or 16 channel mixing console (depending on size of the event) with full 4 band parametric EQ
- minimal 2 aux sends (preferably 4 aux sends)

The FOH-position should be in a central position towards the stage and must not be positioned on stage. There should be a Talkback to stage and an intercom system. Please no Behringer or similar brands.

Sound Engineer

If not discussed differently, the location has to manage a well qualified sound engineer who is present at all time. He has to set up the whole system, do the soundcheck and mix the whole show.

If we bring our own technician, we have to know the type of mixing console, or our technician brings his own. In this case, everything should be ready to plug in and play. The multicore should be at the FOH position, the PA system and microphones have to be set up and working.

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Monitors

The number of Monitors depends on the size of the stage.
Preferably at least 1 monitor per person; minimum 2 monitors at the front of the stage.

Channel List

Channel	Instrument	Mic	Insert
1	Kick, closed!	Beta 52, SKRM 100	Comp
2	Snare	Sm 57	Comp, Reverb
3	Tom	Md 421	Comp, Reverb
4	Floor tom	Md 421	Comp, Reverb
5	Overhead r	Condens	
6	Overhead l	Condens	
7	Bass	DI	Comp
8	Electric guitar 1	Sm 57	
9	Electric guitar 2	Sm 57	
10	Keys	DI	Reverb
11	Moog	DI	Reverb
12 + 13	Vibraphone	2x Condens	
14	Voc main	Beta 58	*1
15	Voc backings	Beta 58	Comp, Reverb

*1 Stella controls own vocal effect processor (TC-Helicon VoiceLive Touch)

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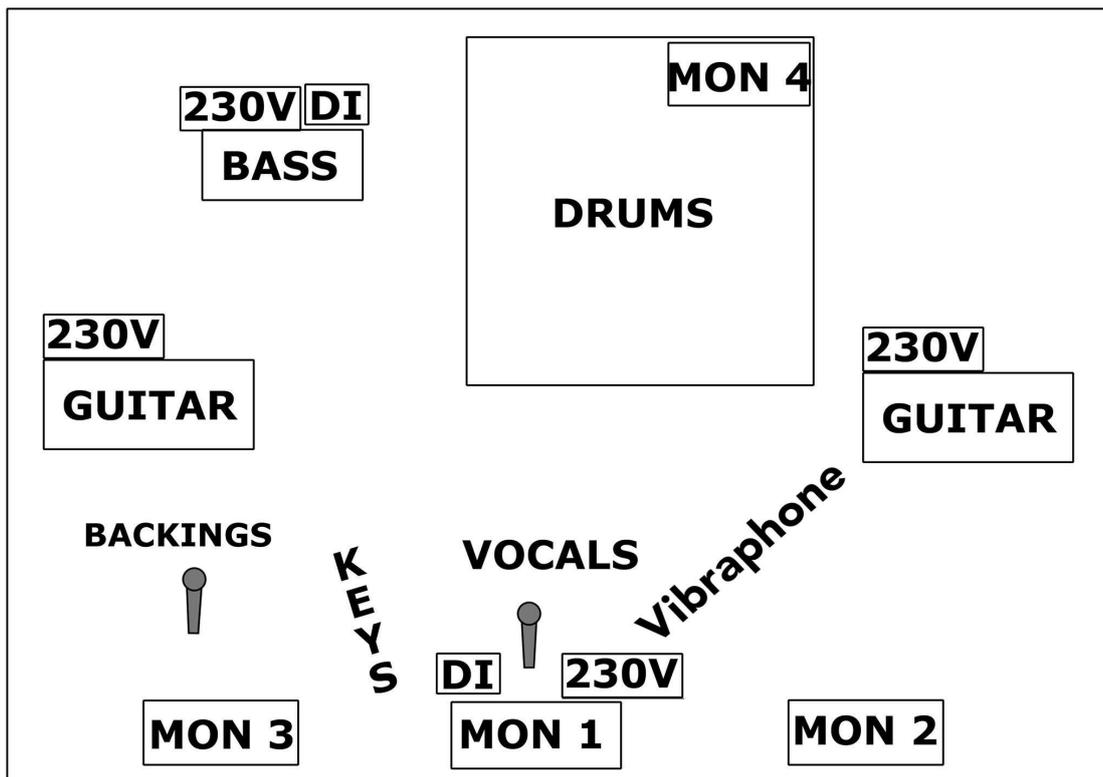
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Stageplan



Backline

We bring our own backline. This is important for our sound.

If this is logistically not possible, because there are more bands playing, we need the contact details of the other band(s) in time, to manage a common backline.

If the backline is organized by the contractor, we prefer the following set up:

Drums: 10"/14"/20" shell set, 3 cymbal stands,
1 hi-hat stand, carpet

Bass: 4x10" speaker cabinet, bass top minimum 300W (Ampeg)

Guitar: 1x12" speaker cabinet, open back 8ohm

Guitar: Tube combo minimum 30W, Vox AC 30, Fender Twin

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