



1. Sound

1.1. FOH

It should be a professional system, stereo and fazed capable of delivering high sound power, appropriate to the size of venue. You will need a system that can spread from 110dB uniformly in all points.

Ex: Meyer Sound, Synco, Nexo, Turbosound (Flash / Floodlight), Martin Audio or E.V. (Array Series only).

Mixing

1.2. Console

We prefer digital consoles (*Digidesign Venue, Soundcraft Vi6, Vi4, Yamaha PM 5D, M7, CL, Digico D5, DI*)

You must have a minimum of 32 channels with 8 subgroups, four bands parametric EQ, a minimum of six items and chances of integration in the channels, subs and general.

The technician (sound and light) area must be placed directly in front of the stage, at a distance between 15 and 20 meters away. This area should never be at a height of more than 10cm in order to allow the audience to see the show, even if behind.

1.3. Drive System

For each source of PA:

Graphic equalizer - *KlarkTeknik DN BSS 360 or 960*

Spectrum Analyzer - *BSS FDS 926*

Amplification enabling the system before a good headroom saturation - *Crown, QSC, Carver, Crest, etc.*

Signal

1.4. Process

Two effects units:

Lexicon PCM70, 80; TC M2000, 3000.

1 Yamaha Digital Delay TC 5000 or 2290.

2 Quad Compressor BSS DPR 404 or similar (Please note: the option De-Esser has to be available).

Quad Gate 2 BSS DPR 504 or similar (Please note: Depending Frequency-Gating).

1 CD player.

1.5. Sistem Intercom

2 Points: Front, Table Monitors (ASL).

1.6. A Micro with TalkBack stereo transmission.



2. Stage

2.1. Monitors

We normally do it from de Foh console, we need 4 Monitors (*Martin audio Le700 or similar*) and side fill with Top and Sub.

Mix 1 - 2 monitores left behind stage linked;

Mix 2 - 2 monitors right behind stage linked;

Mix 3 - Side fill left;

Mix 4 - Side fill right;

3. Record / Broadcast

Any type of recording / broadcasting this show will have to be previously authorized by the artist and / or its management in written form

Notes:

- 1) This list refers to the show of be-dom and should be fully respected so that both the band and the public enjoy the maximum of the concert.
- 2) It should now be clear that the control equipment sound / light is the sole responsibility of the local technical team / organization, and it should be ready to operate before the arrival of technicians and band.
- 3) At least one local professional technician must be present during rehearsals and performance to address any problems with the equipment.

FOH Engineer

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Please contact Ivo in case of any doubt or incapacity of complying with this tech rider

