

Maurizio Geri Swingtet AUDIO REQUIREMENTS

P.A.: a professional, high quality system, (EV series x array, xi, xlc, x-line; D&B; Meyer; Nexò; V-dosc, d-V-Dosc..) according to the room size; should be actively crossovered (3 or 4 ways) and powered by matched, high quality amps. Should be flown where possible; if not, stacked on risers out of stage. The system should be in Stereo configuration; an independent output to feed the subs should be provided where possible; balcony, frontfill and delayline speakers should be installed where necessary and precisely delayed.

F.O.H. MIXING DESK: high quality 16 inputs + stereo fx returns, 6 aux sends pre-post, 4 band eq fully parametric (or with semiparametric mid + 2 shelving), adjustable lo cut, VCA groups (Crest century VX, V12; Midas H.. ; Soundcraft five....). We prefer an analogic console; digital console only where monitors are driven by a separate mon desk. NO 01, 03, Behringer digital. F.O.H. position should be centrally located – if possible not under balcony – not behind a window! Provide a talkback mic to stage monitors.

F.O.H. OUTBOARDS: 1 high quality 31 band graphic eq; 3 fx units (Spx 990, PCM 70, 80, 90...); 6 channels high quality compression (Dbx, Bss, Drawmer...); 1 cd player. Line delays and separate equalizers where front fill, delays and balconies are installed.

MONITORING: high quality 24 inputs, 4 band eq fully parametric or semiparametrics mid + 2 shelving, adjustable lo cut. 2 channels of compression, 1 FX unit, 4 independent mixes available, 4 high quality 31 bands graphic eq inserted in outputs, 5 small sized, lo profile wedges, (5 on stage and 1 at monitor mixer position) with 12" woofer (or Nexò PS 10), powered by high quality matched amps.

Where a monitor mixer is provided, an experienced monitor engineer should be available during stage set up, sound check and show.

Where a monitor mix is not provided, f.o.h. desk must be capable of 4 equalized pre aux sends (monitors) and 4 post aux sends (fx)

MICROPHONES / D.I.: check input list; this is the main choice; equivalent mics are acceptable.

STAGE: minimum 8×6 (meters) available for the band. Must be safely reachable. No unnecessary objects should be on stage. We need 2 armless

chairs and a a stool with backrest for the accordionist player.

SOUND CHECK: At least 1 hour and 15.

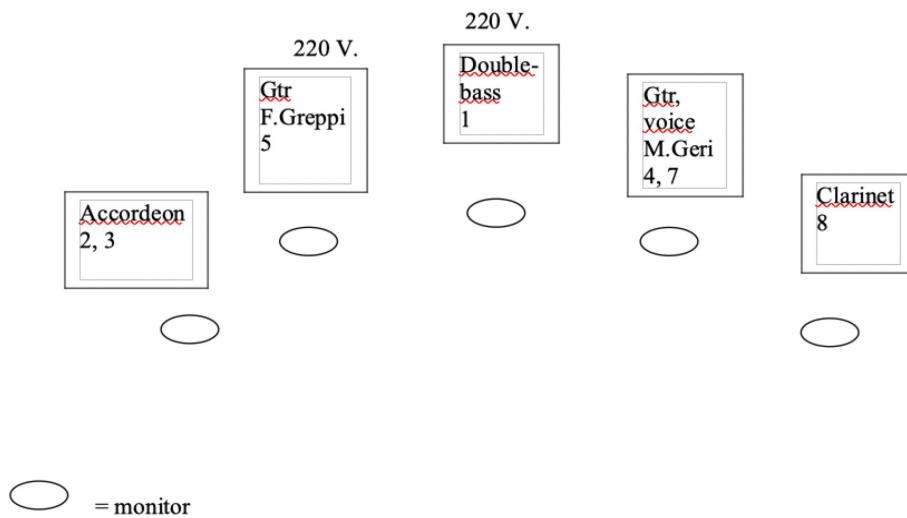
INPUT LIST:

| Ch.n. | input | Mic/d.i. | asta insert | Note |
|-------|----------------------------------|--------------------------|-------------|--------------|
| 1 | Doublebass | d.i. box attiva | | Power 220v. |
| 2 | Accordeon hi | Sennh. 421/SM58 | x | |
| 3 | Accordeon low | Clip MusicMan/AK G | | |
| 4 | Guitar “Dupont” M.Geri | d.i. box attiva | | |
| 5 | Guitar “Dupont” L.Giovacchini | xlr | | Power 220v. |
| 6 | Electric Guitar L.Giovacchini | SM57 | | Power 220 v. |
| 7 | <i>Clarinet</i> | <i>Sennh.421/SM58</i> | x | |
| 8 | Voice M. Geri | SM58 | x | |

STAGE PLAN:

STAGE PLAN

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More informations about this technical rider:

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