



Technical Rider 2017

Check if the rider is up to date on site <http://www.dikanda.com> in the bookmark „for organizers”

This document is an attachment to the agreement

Rider contains the necessary technical minimum requirements enabling the band and sound engineer to perform the concert at the appropriate artistic and technical level.

Technical requirements

The band comes with its own FOH sound engineer, even though it is required the presence of a technician who is familiar with the PA system. Each element of the system must be absolutely efficient! The system should be installed, launched and tested before the arrival of the band. The band need 2 hours for the sound check. We request a chair without armrests for guitarist!

PA System

Dikanda plays folk music, but we are a loud playing band. We request a reputable company system to cover the entire audience area (preferred: L-acoustics, d&b, EAW, Meyer Sound, Nexo). PA System must have subbases! Even in small spaces (small clubs) we use microphones for each instrument from the below "Input list". On the wide stage it is necessary to use front-fill. For large PA systems we request to use aux fed subs.

Monitor System

On big stages, or open air concerts preferred monitor desk. We need 7 separate mixes. 4 identical wedges, on 4 independent monitor ways (preferred: d&b max, Meyer Sound MJF-212, l'acoustics 115XT), and three monitor way – 5, 6, 7 - XLR to IEM for trumpeter, bassist and drummer (their own IEM mikers). 31-band graphic equalizers inserted in each wedges track. In case of using a monitor desk all signals from the "Input list" must be connected to it. We ask for digital monitor desk with newest firmware and connected a wifi router. Musicians using IEM can set monitors themselves from their ipads.

FOH Mixing Console

We prefer digital desks! If the monitors are done from the FOH console we ask for a newest firmware and connected a wifi router. FOH desk must have a minimum of 24 input channels. If there are no monitor consoles, FOH desk must have 9 aux sends. 7 for the monitors, and two for the effects (reverb and mono delay). The best mix position would be on the center line of the stage, at the ground level or 30 cm stack, preferably not under any balcony.

Sound Engineer Contact:

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DIKANDA - INPUT LIST

CH	INSTRUMENT	MIC / LINE	INSERT	STAND / CLIP / CHAIR	+48V
1	CAJON	SHURE BETA 91			X
2	DARABUKA	SHURE SM 57	COMPRESSOR	SMALL STAND	
3	MACEDO	SHURE SM 57 long cable		SMALL STAND	
4	WAVEDRUM	XLR	COMPRESSOR		
5	DUM DUM	SHURE SM 57 long cable		SMALL STAND	
6	JEW'S HARP	BETA 52 -> xlr-xlr cable -> preamp/fx (own) -> DI		NORMAL STAND	
7	OH	SHURE SM 81		NORMAL STAND	X
8	SAZ	ATM 350	COMPRESSOR	10cm gaffer tape	X
9	BAS	XLR	COMPRESSOR		
10	ELECTRIC GUITAR	DI	COMPRESSOR	CHAIR WITHOUT ARMRESTS	
11	GUITAR FX L	DI	COMPRESSOR		
12	GUITAR FX R	DI	COMPRESSOR		
13	ACOUSTIC GUITAR	XLR	COMPRESSOR		
14	TRUMPET	XLR	COMPRESSOR		X
15	VIOLIN LINE	XLR	COMPRESSOR		
16	VIOLIN MIC	XLR			
17	ACCORDION LEFT HAND	XLR – long cable			X
18	ACCORDION RIGHT HAND	XLR – long cable			X
19	VOC1	SHURE SM 58	COMPRESSOR	NORMAL STAND WITH CLIP	
20	VOC2	XLR	COMPRESSOR	NORMAL STAND / NO CLIP	X
21	VOC3	XLR	COMPRESSOR	NORMAL STAND / NO CLIP	X
22	VOC4	SHURE SM 58	COMPRESSOR	NORMAL STAND WITH CLIP	
23	REVERB RET L				
24	REVERB RET R				
25	DLY RET MONO				
26	TB	SHURE SM 58			

DIKANDA

Stage Plan

