



Technical Rider

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1. Accessibility & parking facilities

Because, in addition to the instruments, the orchestra also transports the percussion and, if necessary, racks for tripods, music stands and sound equipment, it must be possible to park a vehicle and trailer combination at a maximum distance of 30 metres from the stage, protected against damage.

2. space requirements, local situation

The stage size should be designed for an orchestra of 55 people (including percussion). As a guideline, the stage size should be approximately 80m² (width 10m, depth 8m).

Before the orchestra arrives (approx. 1.5 hours before the start of the performance), one chair per person should already be placed next to (or on) the stage (the positioning will be done by the orchestra).

3. required power connection on stage

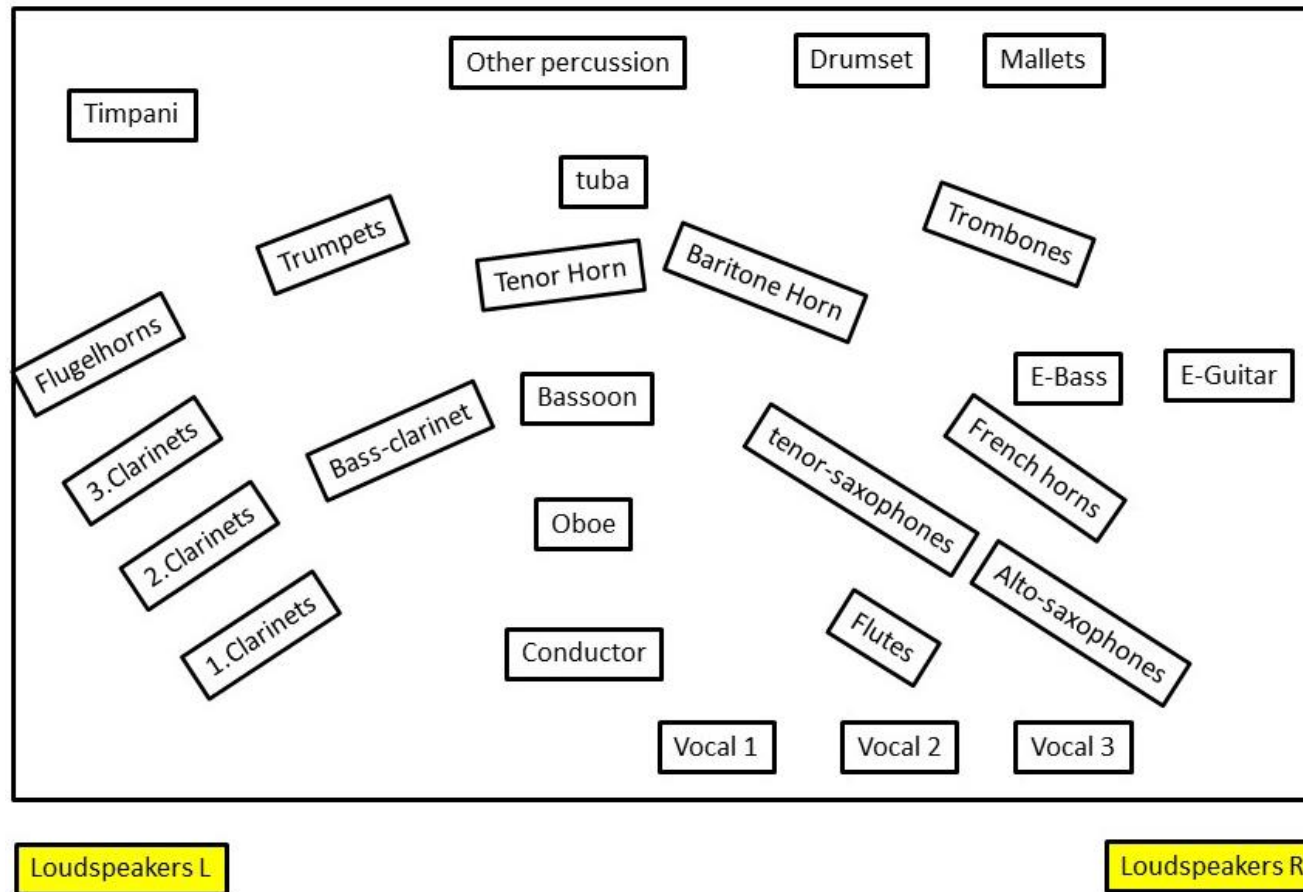
On the left (from the listener's point of view) behind the trumpet register and on the right behind the french horn register there should be at least two power connectors Type F 230V 50Hz for e.g. electric bass, electric guitar, marimba or the sound system (mixing console, sound system - if provided by TMK).

The MCB fuse (all sockets together) should be fitted with a C13 or C16 circuit breaker and no other devices should be connected to this circuit.

4. requirements if TMK provides the sound system

Two active loudspeakers are set up by TMK to the left and right of the stage. At the set-up position, the organiser must ensure that the stands do not obstruct people's paths (escape routes) and that the stand cannot be accidentally knocked over/damaged. The stand with loudspeaker has a diameter of approximately 1.5 metres.

The speaker positions are shown in yellow in the following sketch:



5. requirements if using organiser's sound system, stage microphones and mixing console from orchestra

5.1 connection to the external sound system

The Main L and Main R outputs are provided as XLR connections from the orchestra's mixing console (left behind the trumpet register).

If a delay line is installed, a separate mono control via XLR connection (Delay L/R) is desirable.

5.2 operation/control of the external sound system

The sound engineer of the orchestra should always be instructed on the external provided sound system before the start of the performance and, if possible, an initial joint set-up should be carried out. If a passive system is set up, the sound engineer must be instructed on how to tune the soundsystem itself (apart from L/R, e.g. if there are several speakers).

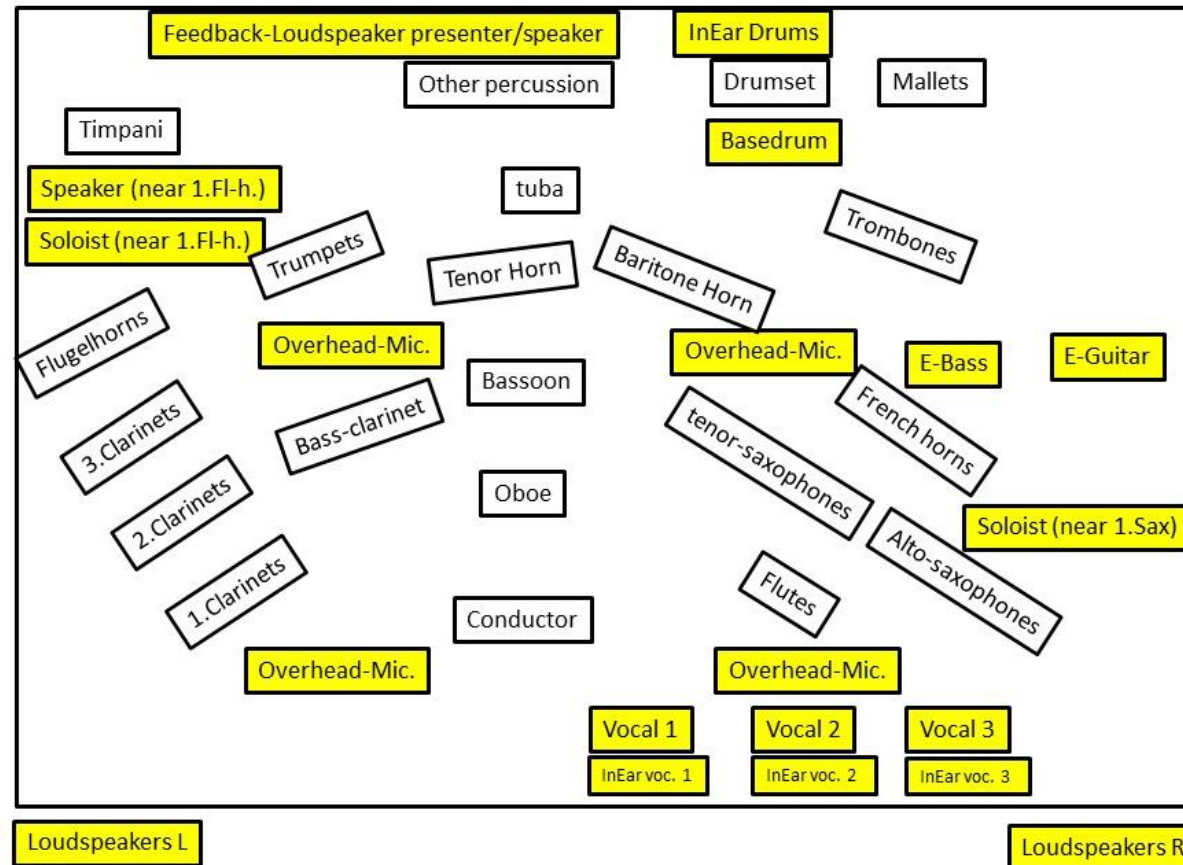
It must also be possible to make adjustments during the performance, preferably via remote access (Android tablet or smartphone). Coordination before the performance is desirable so that the sound engineer of the orchestra is also informed in advance.

6. requirements if using a complete sound system provided by the organiser (also stage microphones and sound engineer provided by the organiser)

The sound engineer must be present for the entire duration of the performance (unless explicitly agreed otherwise).

6.1 positioning on the stage

All yellow fields represent a microphone or InEar position (according to minimum specification, see next chapter for description)



6.2 microphone setup

Generally, microphones can be used at the discretion of the sound engineer depending on the circumstances (environment, size, event).

A minimum requirement of the orchestra is listed below:

4x large-diaphragm microphones (Clarinets/Flutes+ Saxophones/Trumpets+ Flugelhorn+ Tuba/French Horn+ tenor horn+ baritone horn+trombones+Tuba)

4x AKG C214 or comparable

1x basedrum- microphone (Basedrum is too small in relation and should therefore be slightly amplified)

1x AKG D112 or comparable

1x presenter/speaker:

1x Shure SM58S (switchable) or comparable - if possible in radio version

Attention: only use transmitters/receivers in the protected frequency range!

2x Soloists (flugelhorn and saxophone):

2x Shure SM57 or comparable, no clip microphones - if the sound engineer cannot mute: switchable, only used for solo.

3x vocal microphone:

3x Shure Beta 87A or comparable

1x pickup microphone for electric guitar:

1x Sennheiser E906 or comparable for picking up sound from the guitar amplifier provided by TMK.

1x DI-Box E-Bass:

1x Palmer PAN01 or comparable. Cable from the DI box to the electric bass and from the DI box to the bass amplifier (so that the bassist can hear himself) is supplied by the orchestra (including the bass amplifier itself).

4x InEar for vocals and drums:

The singer/drummer uses headphones with a 3.5 mm jack plug. The in-ear system can either be wired or wireless (if wireless: only use transmitters/receivers in the protected frequency range!) and must have an integrated limiter (hearing protection) and a volume control - e.g. LD Systems HPA1 or comparable.

feedback-loudspeaker presenter/speaker:

If the sound system is set up so that the musicians cannot hear the speaker, a monitor box (only the speaker signal, to avoid feedback) should be installed in a suitable position (at the back of the percussion, facing forwards).

7. Contact for further questions

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