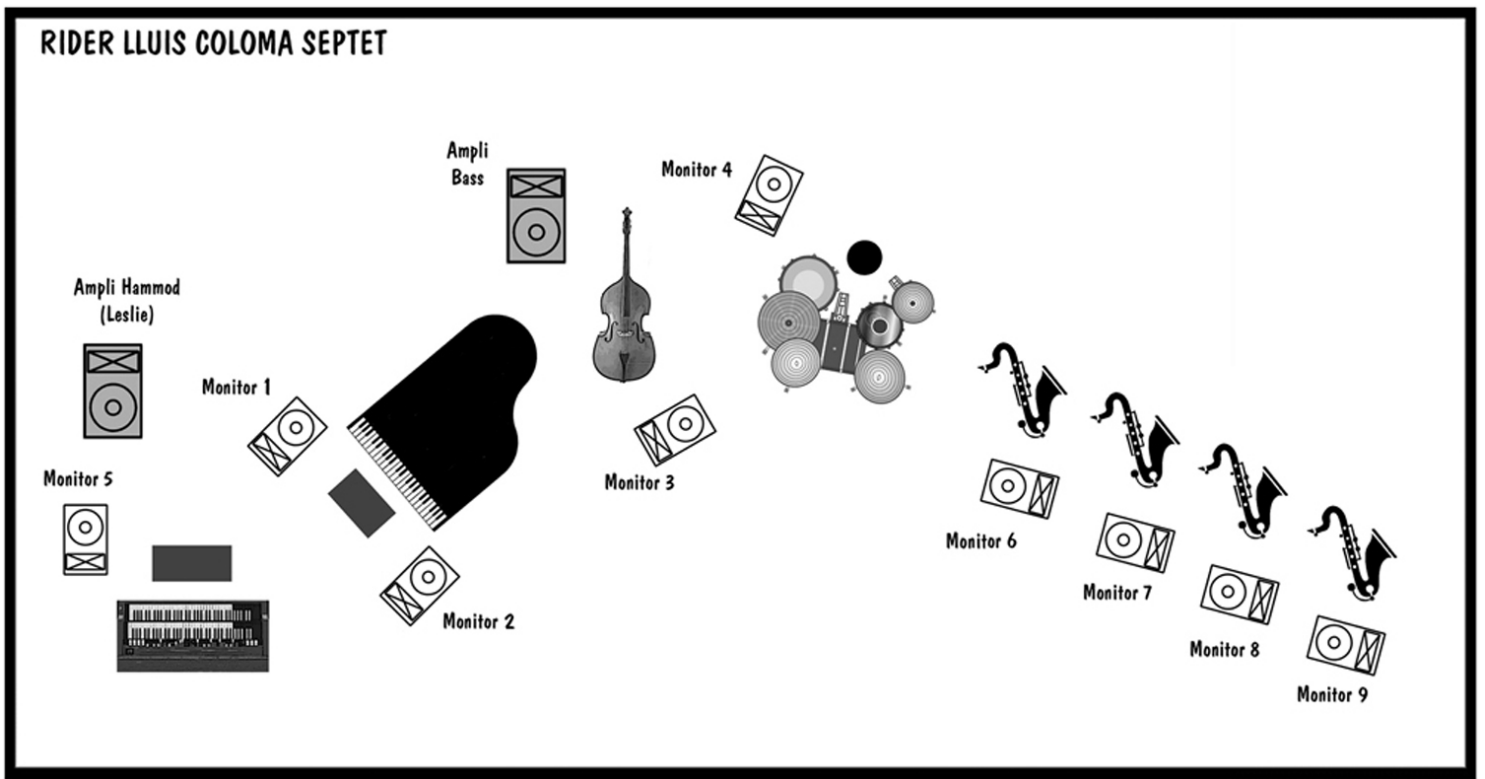


RIDER LLUIS COLOMA SEPTET



INSTRUMENTS

PIANO

Acoustic grand piano or acoustic upright piano with an adjustable piano stool.

HAMMOND ORGAN

Model B3, C3 or A100 (Electromagnetic)

Pedaliar 25 keys

Leslie Speaker 122 or 760

Stool

if this should not be able you will provide a drawbar keyboard with hammond sound as models:

Hammond XK3, XB2 or XB1

KORG CX3

DOUBLE BASS

Upright bass $\frac{3}{4}$ with a pick up. If it is possible an ebony's fingerboard and adjustable bridge.

Amplifier: Gallien Krueger 150 W or Trace Elliot 100 W

DRUM SET

Bass drum 20'' ó 16''

Tom

Floor Tom

3 cymbal stands

Hit-hat stand

Snare stand

Snare

Foot pedal.

Adjustable Stool.

LIGHTS

Minimum two ambients.

The piano will be always provided by the promoter. Double bass, drum set and Hammond organ will be provided by the promoter depending on the contract.

For technical amplification requirements see next page.

LLUÍS COLOMA SEPTET - SOUND RIDER

SYSTEM REQUERIMENTS:

PROFESSIONAL, STEREO, PROCESSED, 3 OR 4 WAY SYSTEM:

Sound balance for audience must be proportional to hall capacity, calculating a MINIMUM of 8W R.M.S. per audience member for indoor venues, with corresponding crossover/processor to make frequency changes as convenient. For outdoor venues a MINIMUM of 7W R.M.S. per audience member is required. Suggested systems by the artists, in order of preference are: MEYER, MARTIN or L ACUSTICS

Set up.

Subs must be Dual 18" Minimum of 4.

System set up should be well balanced with one sub per mid/hi cabinet. (Mains)

Stereo Mains and any additional fill needed to cover the entire audience area, including Front fill, Delays, etc.

Mains, Subs, Fills and Delays must have separate EQ and Time Alignment capabilities.

It is preferable to have the system run off the Matrix. (Left, Right, Sub, Fill, Delay, etc.) Please do not run the subs off an Aux.

The PA should be flown wherever possible with subs on the floor (not on the Stage.)

Channels and mixes (FOH and Monitors) should be shared as little as possible or not at all. If shared, settings including Trim, EQ, Mix assignment, insert/dynamics settings, and routing may not be changed from rehearsal set up.

Mixing Desk 32/40 channel, 8 group, 8 aux, 8 matrixes including VCA's and mute groups MIDAS EDITAGE XL3 or XL4 ; YAMAHA PM 4000 or PM 3000 or SOUNDCRAFT.

RACK F.O.H.- 1 Graphic Equalizer Stereo KLARK TEKNIK AN 360
12 DBX Compressors (166, 1066, etc.)
2 REVERB LEXICON PCM 70
1 YAMAHA SPX 900 o SPX 1000
1 CD Player

MONITOR SYSTEM (MIX DESK M.N.H.)

Monitors (MIX DESK MNH.) YAMAHA 4000, MIDAS 250 or SOUNDCRAFT SM 20

RACK M.O.W.- 3 Graphic Equalizer KLARK TEKNIK AN 360
1 YAMAHA SPX 900 o SPX 1000
2 DBX Compressors

4 monitors MEYER UM1, NEXO PS15, CLAIR BROTHERS AM12, MARTIN LE 400 or similar.

CHANNEL LIST

CHANNEL	INSTRUMENT	MICROPHONES	DINAMICS
1	BASS DRUM	AKG D-112	COMPRESSOR
2	SNARE	SHURE SM-57	COMPRESSOR
3	HIT HAT	AKG CK-91	
4	TOM	SNHS 421	COMPRESSOR
5	GOLIATH	SNHS 421	COMPRESSOR
6	O/H L	AKG 414	
7	O/H R	AKG 414	
8	C/BASS MIC	SNHS 421	COMPRESSOR
9	C/BASS LINE	D.I BOX	COMPRESSOR
10	PIANO L	NEWMAN 140	COMPRESSOR
11	PIANO R	NEWMAN 140	COMPRESSOR
12	PIANO C	SHURE SM 57	COMPRESSOR
13	HAMMOND L	D.I BOX	
14	HAMMOND R	D.I BOX	
15	SAX 1	SHURE SM 58	COMPRESSOR
16	SAX 2	SHURE SM 58	COMPRESSOR
17	SAX 3	SHURE SM 58	COMPRESSOR
18	SAX 4	SHURE SM 58	COMPRESSOR
19	VOX	SHURE SM 58	