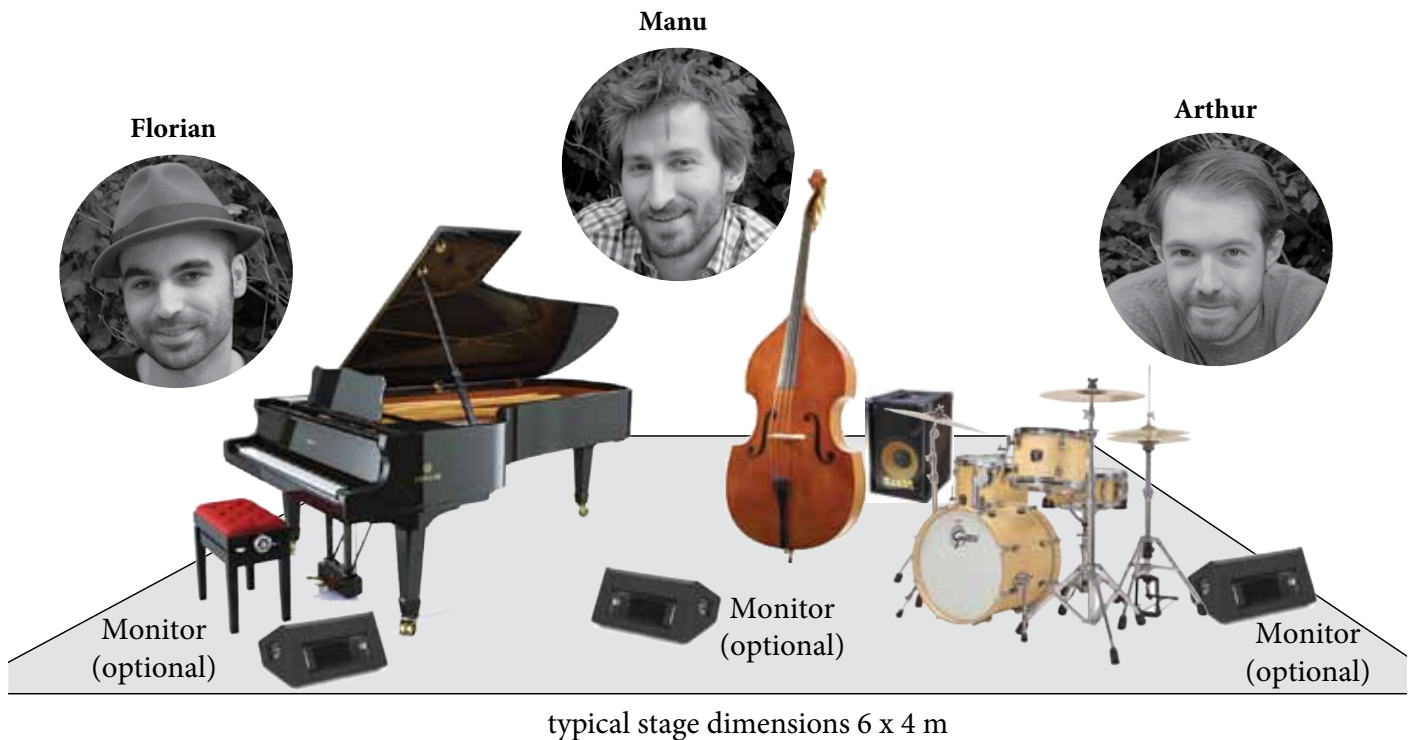


# Florian Favre Trio - technical rider



## Contacts

- ▶ **general** Florian / [florian.favre@hotmail.com](mailto:florian.favre@hotmail.com) / +41 (0)79 836 49 57
- ▶ **technical** Manu / [ehagmann@manusound.net](mailto:ehagmann@manusound.net) / +41 (0)76 223 52 14
- ▶ **drums** Arthur / [arthurhnatek@gmail.com](mailto:arthurhnatek@gmail.com) / +41 (0)76 340 10 18

## Backline

The venue should provide an acoustic piano with bench. In case of a choice, Florian would prefer a grand piano, type Yamaha (C7, C6, C3), Bösendorfer (from Imperial 290 to Model 200) or Steinway D.

Manu may use the venue's bass amp (or an active monitor as bass amp) if it matches his spec, if not he will bring his own bass amp. He will bring his own instrument and provide the necessary transducers and mics. See below for details.

Alex may also play the venue's drum kit if it matches his spec, if not he will bring his own drum kit. See below for details.

### Drum kit

Spec: "Jazz" type drum kit equipped with white coated skins, with the following elements: 1 bass drum 18" / 1 floor tom 14" / 1 rack tom 12" / 1 snare drum 14" / 3 cymbal stands / 1 snare stand / 1 hi-hat pedal / 1 bass drum pedal. He will bring his cymbals.

A carpet (min, 2x2m) should be provided by the venue.

If one or more of those elements are not possible to provide, then please inform us as soon as possible.

### Bass amplifier

Spec: Manu uses his own pickup system and pre-amp and prefers to go directly to the "power amp in" input or the "effects loop return" input of the venue's amplifier to bypass any possible further pre-amp stage. The venue's amplifier could be either a regular bass amp or a good active monitor. In all cases, the speaker should be min 12 inch, with a minimal power of 150W RMS.

# Sound reinforcement

- ▶ **P.A.** - if needed, a P.A. system may be used, but only for sound reinforcement and not for amplification. If a P.A. is used, then the person who sets up and operates the system should be familiar with the musical aesthetic of the group, the P.A. system itself and the acoustics of the room.
- ▶ **Stage monitoring** - if needed, from 1 to 3 stage monitors may be used. See table below for details.

Venue type	P.A.	Stage monitoring
small room (<50 people)	no reinforcement	no monitors / bass amp only
medium room (50-200 people)	pno & bass, possibly dms	2 monitors (pno & dms) + bass amp
large room (>200 people) / open air	all instruments	3 monitors + bass amp

## General sound esthetics

- ▶ **sound** - the music of the trio needs low level sound volumes, warm and natural sounds
- ▶ **dynamics** - the musicians play using a large dynamic range, which they control themselves on stage. Please do not try to balance or control the dynamics using the P.A. during the performance and do not use any aggressive compressors or gates !
- ▶ **reverb** - if the room is very dry, a slight reverb may be used on the piano and on the drums if necessary, this should only be to give a little more space to the sound.

## Piano

For medium and large rooms, the piano should go through the P.A.

Usually, two good quality, well-placed condenser microphones are sufficient. Additionally, a proximity dynamic mic or transducer may be used if more power or compactness is required.

## Acoustic bass

Manu will bring his own instrument, already equipped with clip microphone (DPA) and pickup (Ehrlund).

- ▶ For medium and large rooms, the mic signal is used for the P.A. in order to reproduce the natural sound character of the instrument. Manu will usually bring a curtain to isolate the from the direct sound of the drums.
- ▶ The pickup signal shall be used used for monitoring (amp) and may also be used to contribute towards a more powerful and compact sound in the P.A. for medium and large rooms. In this case the important thing is to find the right mix of the two signals in order to maintain a “natural” but powerful and clear sound.

## Drums

Diffusion through the P.A. is optional depending on the size and the acoustics of the room.

If needed, a very simple mic setup should be used (overheads and bass drum, with snare if necessary) to get the most natural and organic sound.

## Typical patch list

	instrument	mic / transducer type	preferred model	48V	processor
1	pno mic1	condenser - cardioid	Neumann km184 / Schoeps mk5	on	evt. reverb
2	pno mic2	condenser - cardioid	Neumann km184 / Schoeps mk5	on	evt. reverb
3	pno mic3/PU	dynamic - cardioid	SM58 / Schertler (optional)	off	
4	bass mic	condenser - hypercardioid	DPA 4099B (provided)	on	
5	bass PU	contact transducer	Ehrlund + preamp (provided)	on	
6	OH L	condenser - cardioid	KM 184, AKG 451	evt.	evt. reverb
7	OH R	condenser - cardioid	KM 184, AKG 451	evt.	evt. reverb
8	bass drum	dynamic - cardioid	Beyer M88, Sennheiser 441	off	evt. comp
9	speech	dynamic - cardioid	SM58	off	evt. reverb