

**Dear promoter / local support team,**

We're really looking forward to our gig with you! Hopefully all will run smoothly and this technical rider is an overview of our requirements to help with that on the day!

If there are any problems or questions regarding our this rider please contact us as soon as possible. Note that this rider is part of the contract, and must be signed off on or discussed with us well in advance of the gig.

Generally, all technical parts and equipment should be in line with local health and safety regulations, ensuring best safety for all involved.

In the following pages you'll find a detailed specification of our P.A. system needs. In some cases (house concerts & small venues) we can make some major adjustments given the time to do so.

Our concerts and festival gigs require a sufficiently dimensioned and professional P.A. system. Although Réalta is a "traditional" band, our dynamic sound requires a P.A. system that is capable of producing very low frequencies with clarity and plenty of headroom.

Most of the time we travel without our own engineer, so we'll need the right personnel there to give us a hand. Dermie Mulholland is also a sound engineer by trade, so if he can help let him know! If we are travelling with an engineer, we'll have their details forwarded to you in good time to liaise about the desk, system, equipment etc.

We'd be over the moon if everything was ready to go on our arrival, and if this isn't possible prior notice is always welcomed! If we could have 5 clean towels and some bottled water on stage at our time of arrival that would be much appreciated. Dermie also has a touch of OCD so a clean and tidy stage would be brilliant!

If you need anything clarified or need to make any changes, please get in touch well in advance of the gig.

Go raibh míle maith agat! Thanks a million!

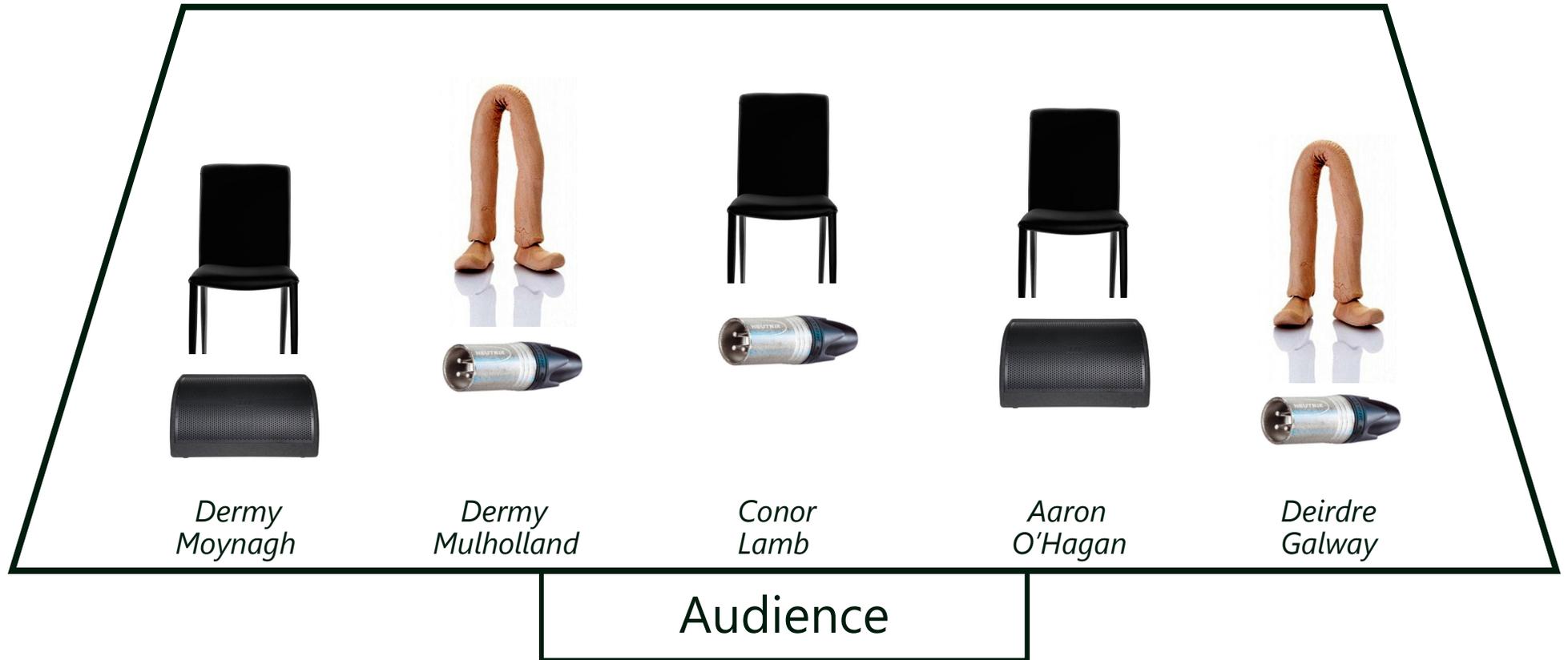
**Réalta**

Read, understood and accepted on behalf of the local promoter - Name: \_\_\_\_\_ Date: \_\_\_\_\_



# Réalta

## Technical Specifications



### **On Stage**

Adequate soundcheck time required

3 chairs with **no arm rests**

5 separate monitor mixes (3 XLRM connection for wired IEM pack - packs supplied - power sockets essential)

# Channel List

Dermy	1	Bodhrán	Shure SM57	Small boom stand
Moynagh	2	Tambourine	Shure SM57	Small boom stand
	3	Cymbals	Neumann KM184	Tall boom stand
Dermy	4	Double Bass	XLR (+48v)	Power socket required - DI box provided
Mulholland	5	Banjo	XLR (+48v)	DI box provided
	6	Bouzouki	XLR (+48v)	DI box provided
	7	Vocal	XLR	Tall boom stand - Sennheiser e945 provided
Conor	8	Uilleann Pipes Chanter	XLR (+48v)	Small boom stand - Neumann KM184 provided
Lamb	9	Uilleann Pipes Drones / Regulators	Shure SM57	Small boom stand
	10	Tin Whistles / Vocal	Shure SM58	Tall boom stand
Aaron	11	Uilleann Pipes Chanter	XLR (+48v)	Small boom stand - Neumann KM184 provided
O'Hagan	12	Uilleann Pipes Drones / Regulators	Shure SM57	Small boom stand
	13	Tin Whistles / Vocal	Shure SM58	Tall boom stand
Deirdre	14	Guitar	XLR (+48v)	Power socket required - DI box provided
Galway	15	Vocal	Shure SM58	Tall boom stand

- **Small boom** stands are **essential** for the uilleann pipes and tambourine
- Please provide a **professional standard** 3/4 size double bass with French style bow
- Where possible, **low heat lighting** should be used, as uilleann pipe reeds are **extremely sensitive** to changes in temperature and humidity
- Please provide **1 double** cymbal stand, if not possible, **2** professional standard cymbal stands
- Please ensure similar alternatives for **mics and DIs** are available in case of fault on **all channels**

Please contact Dermy Mulholland if there are **any queries** regarding sound. Thanks!  
[dermybanjo@gmail.com](mailto:dermybanjo@gmail.com) / 00447544844267

# P.A. Requirements

## Speaker System

Very high quality stereo speaker system. Minimum 4kW for consistent frequency response between 30Hz & 18KHz. (d&b audiotechnik, L-Acoustics, Meyer Sound). System to be capable of producing 100dB (A weighted) with at least 10db of headroom at FOH mix position without distortion.

The system should be designed and configured to cover all areas of the venue that will be occupied by the audience during the show. This includes banked seating beside stage, balconies, the pit, etc...

The system should be checked thoroughly in advance to have correct polarity/phase relationships throughout, correct time alignment settings and that all individual components are functioning correctly. The entire system (FOH and Monitors) should be correctly tuned before soundcheck to ensure maximum gain before feedback and intelligibility across all areas.

## FOH

Minimum 24/2 channel mixing desk, with a minimum of 6 auxiliary sends switchable between pre and post.  
2 tested and functional consoles PSU's must be available (1 as spare).

Channels should have two swept mid controls plus high and low frequency controls, phase switch, high and low pass filters, +48v phantom power and minimum 100mm faders.

FOH position should be positioned on the same level as the audience, at the back of the room and in the centre with respect to the main PA speakers. Not under a balcony or in a control room.

Very high quality 31-band 1/3 octave graphic EQs inserted over main outputs and accessible to engineer. (dbx, ART, KLARK TEKNIK)  
No Behringer outboard please.

3 x high quality multi effects units (tc electronic M1/M3000/5000, Lexicon PCM 80/90, Yamaha SPX990)

1 x high quality digital delay with tap function (tc electronic 2290/D2)

10 x high quality compressors (Drawmer, dbx, BSS)

Most high quality digital desks (DiGiCo, Midas, Allen & Heath, Soundcraft etc.) will have suitable 'outboard' (graphic EQs, compressors, gates, reverb units etc.) available built in, if not, or if using an analogue mixer, the high quality alternatives above should be made available.

## Monitors

5 separate mixes (2 to good quality (minimum 12") monitors free from hums and buzzes and 3 to XLRM connection for supplied IEM packs) with adequate amplification and very high quality 31-band 1/3 octave graphic EQ on every monitor mix. Monitors from FOH is acceptable, although the graphic EQs for the monitor mixes must be located at FOH.

1 dedicated digital stereo reverb unit and at least 5 dedicated compressors.

Please have a talkback mic set up for engineer to talk with the band from FOH and a general vocal mix set in monitors before soundcheck.

## Stage Hands

Please ensure that the in-house lighting engineer, stage hand and sound engineer are on hand to set up equipment, and for soundcheck and performance, in case of any problem with the equipment or system.