

***Las Áñez***  
Live Sound Technical Rider

Artists on stage:

- Valentina Áñez: Voice, Keyboard and percussion
- Juanita Áñez: Voice, cuatro and percussion.

Front of House Specifications

*Las Áñez* needs a 3 way sound system, that includes subwoofers. The subwoofer must receive its signal through an independent bus or auxilar. This system should be able to deliver 110 dB SPL in FOH position and 96 dB SPL in the farthest position within the venue, with a frequency response as flat as possible from 20 to 20,000 Hz. For smaller venues, the system should be able to deliver at least 96 dB SPL.

- 16 channel digital mixing console, with at least 6 prefader aux sends for monitor mixes (in case the monitor mixes come out from FOH console). We suggest *Venue, Yamaha* or *Midas*.

In case there is not a digital mixing console in the venue, there must be a 16 channel analogue mixing console with 4-band semiparametric eq and a rack of external signal processors with the following equipment:

- 8 compressors, one for each active channel.
- 8 gates, one for each active channel.
- Stereo 31-band graphic equalizer inserted on the master.
- 1 Dual channel effects processor, which includes different presets for reverb and delay; with tap tempo.

Input List

Ch	Instrument	Microphone/DI	Stand	Processor
1	Looper	DI	Boom	Compressor
2	Looper	DI	Boom	Gate/Compressor
3	Voice Juanita (left)	SM58/Beta 58	Boom	Compressor
4	Voice Valentina (right)	SM 58/Beta 58	Boom	Compressor
5	Keyboard L	DI	-	Compressor
6	Keyboard R	DI	-	Compressor
7	Percussion Center	SM 57	Boom	Gate/Compressor
8	Percussion Left	SM 57	Boom	Gate/Compressor
9	Feet	RodeNTG2/ Shure SM 81	MiniBoom	Gate
10	Playback L (from FOH)	DI	-	-
11	Playback R (from FOH)	DI	-	-

## Monitor Specifications

In case there is an independent monitor mixing console, the specifications are the following:

- 16 channel digital mixing console, with at least 6 prefader aux sends.
- 4 2-way monitor wedges with independent mixes, capable of delivering 110 dB SPL with a frequency response as flat as possible from 20 to 20,000 Hz. The location and arrangement of the monitors are shown in the stage plot.
- 2 In Ears Monitor Systems (IEM), with independent mixes each.

In case there is not a digital mixing console in the venue, there must be a 16 channel analogue mixing console with 4-band semiparametric eq, 6 prefader aux sends and a rack of external signal processors with the following equipment:

- 8 compressors, one for each active channel.
- 8 gates, one for each active channel.
- 4 31-band graphic equalizers inserted on each of the monitor wedges.
- 1 Dual channel effects processor, which includes different presets for reverb and delay, with tap tempo.

## Support Staff

*Las Áñez* needs 2 people that operate well all the audio equipment and that are present from the soundcheck to the end of the show, to perform the duties of FOH assistant and stage manager.

In case the monitor mixes are made from an independent mixing console, *Las Áñez* would need another person to assist the monitor console position.

## Time Requirements

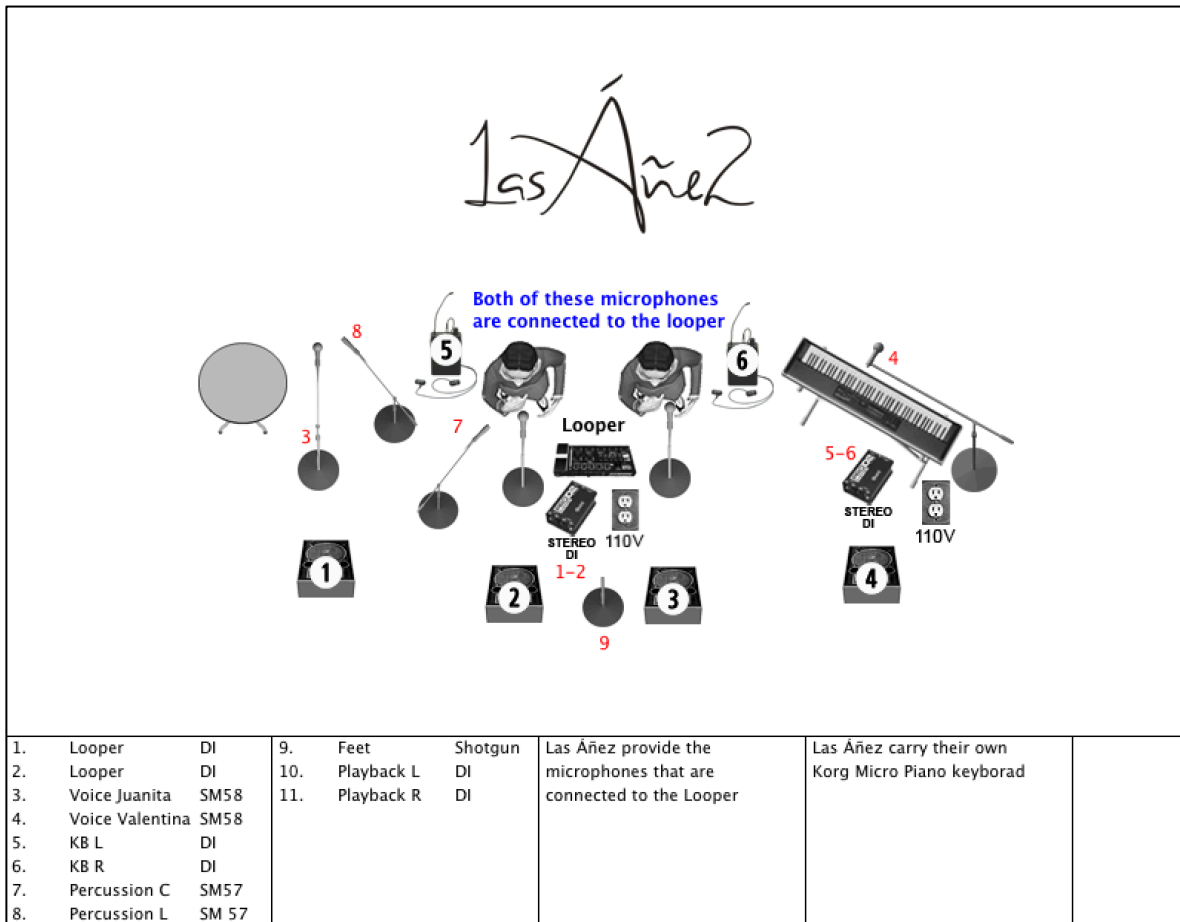
*Las Áñez* needs two (2) hours for sound check.

## Backline Requirements

- A small tall table set as shown in the stage plot.
- Keyboard stand (which should be set to play in standing position)
- 2 electrical outlets: one for the looper and one for the keyboard, which locations are shown in the stage plot.

The backline and the sound system must be fully functional and in excellent condition.

## Stage Plot



Do not hesitate to contact us if you have any doubt or suggestion about this technical rider. Thank you very much for all the assistance.

### **Live Sound Engineer**

César Lizarazo Saavedra

email: lizarazo.c@gmail.com

Mobile: (57) 3112191182 (Colombia)

### **Singer**

Juanita Áñez Rothmann

email: juagnez89@hotmail.com

Mobile: (57) 3173000405 (Colombia)