

14.05.2022

JOE LOVANO TRIO TAPESTRY

Teatro Olimpico

PIANO

One (1) optimally prepared and conditioned nine foot (9') CONCERT GRAND PIANO (Steinway, Yamaha or Bosendorfer only) tuned to A440 pitch prior to sound check and thereafter as necessary. THESE TUNINGS ARE ESSENTIAL TO THE PERFORMANCE. The quality and condition of the piano must meet Artist's standards as verified by the Artist. Piano tuner should be present at sound check.

DRUMS

One (1) 5.5" x 14" diameter snare
One (1) 8 x 12" diameter mounted tom
One (1) 14" x 14" diameter floor tom with legs
One (1) 14" x 18" diameter bass drum no pillows inside
Cymbals: (sabian, bosporus, istanbul, spizzichino)
One (1) 18" or 20" ride
Two (2) 18" or 16" crash
One (1) pair 14 hi hats

Hardware:

One (1) snare stand
One (1) heavy duty drum seat
Three (3) cymbal stands
One (1) hi hat stand
One (1) bass drum pedal

MOST IMPORTANT-DRUMHEADS!

All drumheads must be "remo ambassador-white coated" no holes in the bass drum head. (ambassador = the thickness. white coated = the finish that allows brushes to be heard.

SOUND SYSTEM

A sound check is mandatory. A house electrician and engineer must be available throughout the entire sound check and performance; Sound system must be operable at least three (3) hours prior to doors opening and available for sound check.

ARTIST must have sound check as late as possible prior to opening of venue to audience. If there are other bands on the show, then ARTIST is to have the last sound check.

A concert sound system of sufficient size, sophistication and quality to deliver to all members of the audience (including sound reinforcement to balcony if any) an amplified blend of ARTIST'S music (including all instruments) free of distortion, feedback, and extraneous noises to the satisfaction of the ARTIST or the ARTIST'S representative. Said sound system must consist of the following:

HOUSE CONSOLE

1. The house console should have a clear view of the stage and be placed as close to the center of the audience as possible, approximately 2/3 of the distance from the stage to the back of the

house and never in a booth or under balcony). When the concert is outdoor, the console shall NOT be near a noisy area like bars, kitchens or street areas.

2. Console must be professional and have a minimum of thirty-two (32) Input, 8 Sub-master with channel and sub-master inserts, VCAs, 4 band FULLY parametric EQ (with Q) for each channel, 48 volt phantom power and a minimum of 6 aux sends. Preferences: Console must be Midas, Yamaha, Soundcraft or equal or superior quality. Digital console are welcome if they meet high standards (Midas, Yamaha (no LS 9), Digico, Soundcraft, Innovason)

PROCESSING

1. Two (2) independent reverberation units T.C Electronics M 6000-M 5000-M 4000, Lexicon 960, 480, PCM 91, 90, 70...
2. Four (4) professional channel compression (DBX 160 or quality tube compressors) to be inserted on drum channel as per channels list, (No DBX 166 or Beringer),
3. One (1) talk back mic to stage
4. One (1) CD player
5. Drive rack, as said previously-active crossovers, or drive units pertaining to PA. one (1) stereo 1/3 octave EQ, must be Klark Teknik, TC electronic, XTA, Apex, BSS or of comparable quality. All delay stacks will have their own 1/3 octave EQ, located at the mixer and will be sent from the desk through matrix. All master outputs must have the possibility to be delayed

COMMUNICATIONS

Headset or handheld communication system with stations at FOH & Monitor desks.

MICROPHONES

See stage plot and patch list attached

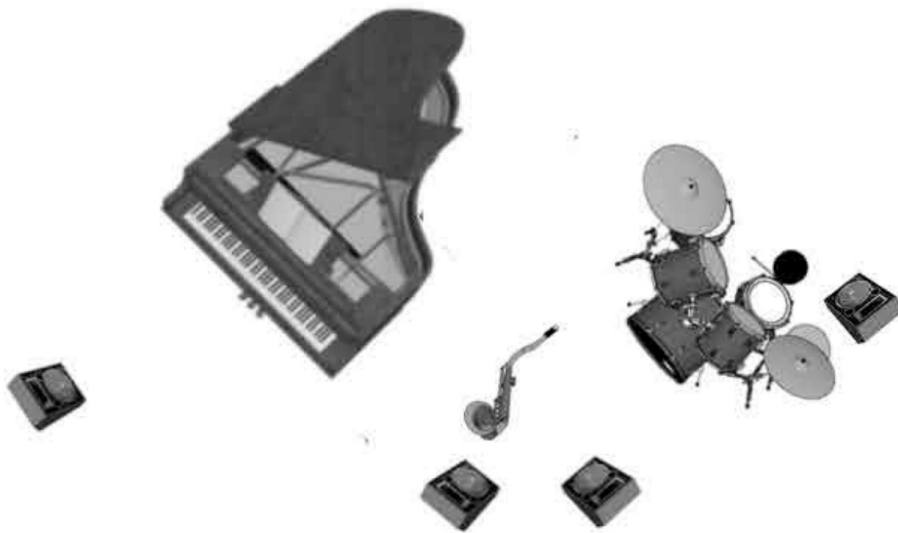
MONITOR CONSOLE

1. A minimum of 12 channels with three (3) separate mixes
2. Each channel shall have sweepable EQ. Each mix should have 1/3 octave EQ

MONITOR SPEAKERS

Four (4) identical high quality amplified monitor wedges with 1x 15" or 1 x 12" speaker and 1x 2" compression driver. Preferred brands include Clair Brothers, L-Acoustic, D&B, EAW, Meyer, and Martin. One (1) more similar amplified monitor will be needed for the engineer when a monitor console is used.

Whenever monitor is made from FOH, it is convenient to split the channel 9, 11, 12 and 13 to allow separate mixes for house and monitors.



| Joe Lovano Trio Tapestry Input List | | |
|-------------------------------------|-------------|--|
| 1 | BD | One (1) AKG D112 mic or equivalent for kick |
| 2 | SD | One (1) SM57 for the snare |
| 3 | OH L | One (1) AKG CK 1, C451 mic |
| 4 | OH R | One (1) AKG CK 1, C451 mic |
| 5 | Toms | Three (3) Beta 98S (w/gooseneck) mics for the toms. |
| 7 | Piano Left | AKG 414 or similar |
| 8 | Piano Right | AKG 414 or similar |
| 9 | Piano Hole | AKG 535 (or SM57) |
| 10 | Saxophone | One (1) Sennheiser MD441, MD421 or Re20 *sax mic is a backup. Joe provides his own mic |
| 12 | Talk mic | SM 57 |