

U.S.O. Project - Unidentified Sound Object

Technical rider



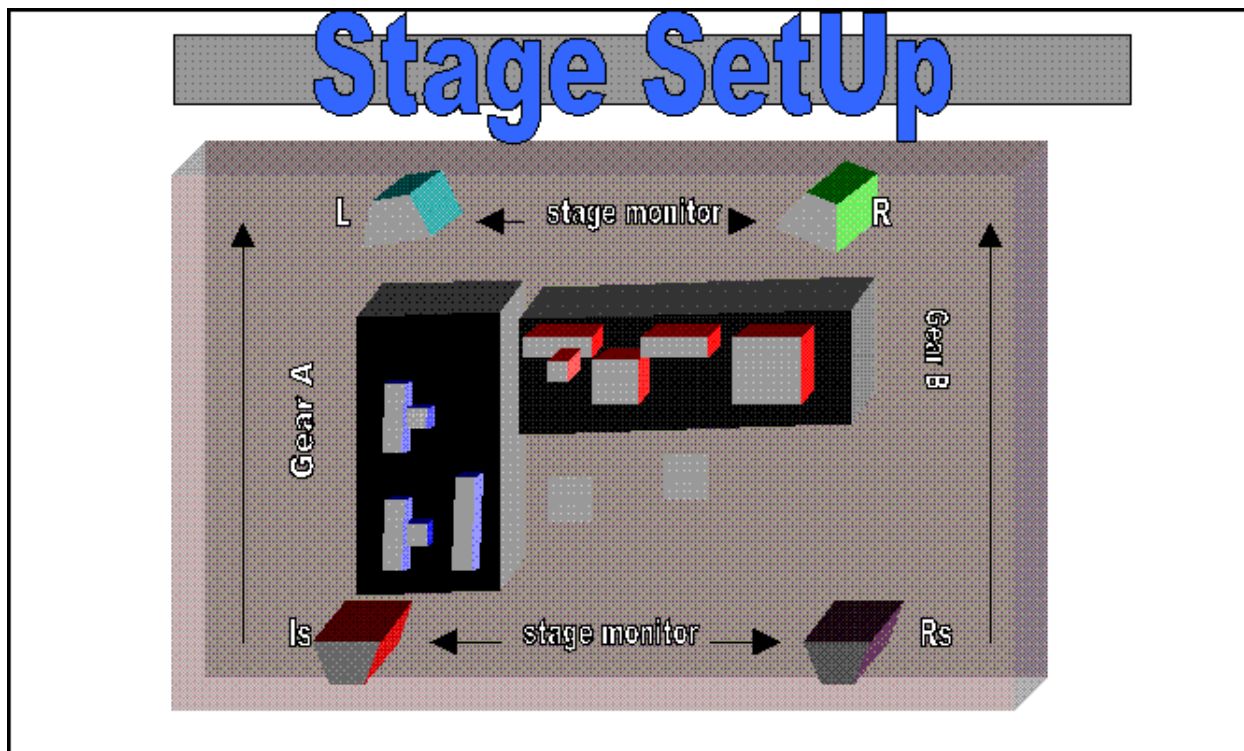
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Cockpit/control/mixing station workspace

*Two performers operate listed equipment from a dedicated space facing the audience on a table/desk to comfortably arrange all machinery.
All audio cables to P.A. components start from this place.*

System configuration (stereo/quad)



Sound Equipment touring with U.S.O.

- nr. **1 HP laptop WinXP**, driving a Ableton Live with a MOTU Ultralite;
- nr. **1 Jazz Mutant Lemur** multi-touchscreen control surface;
- nr. **1 Apple MacBook**, driving Cycling74 Max/MSP with a M-Audio Firewire 410.
- nr. **1 Cello**.

MIDI, USB, Firewire, Ethernet and power cables are provided by the artists.

The various signal sources have balanced signals with TRS and XLR outputs, but be prepared for the need of all kinds of adaptors, DI-boxes and voltage converter.

Stage monitors requirements

- nr. 2 industry standard wedges, stereo monitoring (L, R)
- nr. 1 mixing desk:
 - 8 to 16 input channels (mic/line) with 4 band parametric EQ (similar to [Mackie 1642-VLZ3](#))
 - 4 to 8 Direct outs, 2 to 4 stereo Group/Bus outputs (to FOH console)
 - 2 to 4 AUX sends (to be used as monitor sends and stage routing)
- nr. 1 microphone pole

FOH requirements

- a stereo playback system (left, right)
- 2 to 4 x Top speaker cabinets - 1 to 2 cabinets per corner of venue
- 1 to 2 x subwoofer cabinets - placed with front speakers

Sub-bass spectrum is bass-managed from both stereo output into any X-over in the PA-system: it is not a discrete .1 (LFE) channel.



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