

# Tech Rider for Tyva Kyzy

**Tyva Kyzy** is a five piece, all women, musical group from the country of Tuva. Each of the musicians sings and plays a(n) instrument(s).. Two of the performers speak a limited amount of English. They all speak Tuvan and Russian. The performers are all seated when performing. All instruments are acoustic.

## **Tech Requirements**

We require:

- A stereo or monaural, high-fidelity sound system capable of delivering 100dBA consistently through the audience area. Naturalness rather than sheer volume is the goal here.
- 10-11 Microphone inputs.
- 3 band EQ (per input, minimum)
- Switchable/sweepable highpass (low cut) filters per input.
- One prefader monitor mix, two or three monitor speakers, with 1/3-octave equalization. The monitor mix should be post-eq, however we can work with a pre-eq monitor mix. 12-inch 2-way monitors are sufficient.
- Five dynamic vocal microphones, on boom stands. Shure SM58, Shure Beta 58, Beyers M88, or equivalent. Condenser microphones are ok provided that their frequency response is not too shaped.
- Five condenser instrument microphones on boom stands, preferably short ones (like Atlas DMS-10). Neumann KM84, KM184, AKG C460, AKG C480, Shure KSM-141, SM81. Substitution is ok, however please choose something that has a relatively flat frequency response (minimize the presence peak). Smooth off-axis response will be a benefit for the monitors.
- One wireless lavalier. Could also be an area mike on a stand downstage center. Nadezda (#3) blesses the auditorium, the group, and the audience prior to beginning. This is the only time this mike is used.
- There are no DI sources.
- FX are not needed.
- Five chairs
- Two small tables.

## **Monitor Mix**

The overall goal for the monitors is naturalness and musicality rather than sheer volume. The acoustic instruments are not very loud, but they are needed in the monitors. If your monitors sound good without EQ, that is a good start. Be prepared to take out the first 2 or 3 ring points. A sweepable 12-dB/octave (or steeper) highpass filter is preferable to dumping the first 2-3 sliders on the graphic EQ.

The overall mix is a general blend of all sources, slightly favoring the vocals. The instrument mix is again a general blend, but favoring slightly the #1 and #5 instruments. The #1 and #5 musicians sing only occasionally.

The musicians appreciate a natural sounding monitor system.

## **House Mix**

The front of house system needs to be natural sounding and musical.

Once you get a general blend, the group more or less mixes themselves. That's not to say that you shouldn't stay on top of whoever has the lead vocal or whoever is soloing. Generally the vocals are just slightly over the instruments. The dulcimer at #1 and the stringed instrument at #5 are the lead instruments. Subgrouping voices and instruments helps.

The vocals are like nothing you've ever heard. First there's traditional singing. Then there's the throat singing. The result is a range of timbres that makes it difficult to EQ. Go for warmth rather than brightness. Be natural sounding. There is vocal harmony, and it is mixed like any other harmony.

Revised: 1/26/2007

The musicians switch instruments frequently, so any attempt to EQ specifically for a particular instrument is likely to be thwarted.

A compressor on the #3 vocal mike may be helpful in controlling surprise peaks. It is probably better used as a limiter (8:1 ratio, high threshold setting, fast release).

## Mike Placement

The singers work the microphones to control their blend. Generally they are further away from the microphone than you might be comfortable with (6") and they'll move in when needed.

The Chadagan (dulcimer) is miked from above.

The Igil (cello like) is miked from the front, down about the level of the bridge, maybe 12" off.

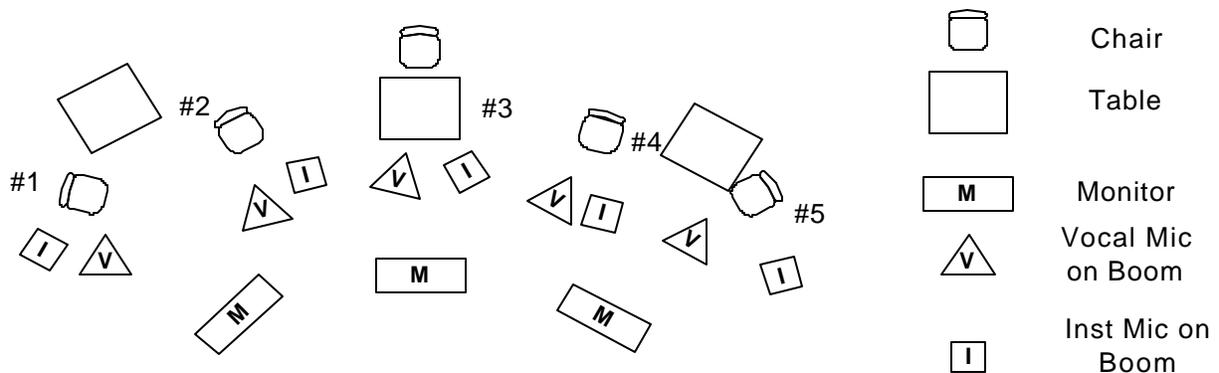
The Chanzy (banjo like) is miked like the Igil.

The Byzaanchy (other bowed instrument) is miked from behind, but off-axis of the box to avoid its resonance. It can also be successfully miked from the front, much like any other stringed instrument. This probably works better than miking from behind because Choduraa (#4) plays other stringed instruments that must be miked from the front.

Nadezda (#3) also plays a large drum. It doesn't need its own mike, whatever instrument mike is nearby will pick it up just fine.

The group will help you place mikes to get the best sound.

## Stage Map



### Personnel:

#1 Shoraana @  
 #2 Aylangma #  
 #3 Nadezda @  
 #4 Choduraa (leader) #  
 #5 Mayaa @  
 # Throat Singer  
 @ Singer, normal voice

### Instruments

#1, – Chadagan: Dulcimer-like  
 #2, #4, #5 – Igil: two-stringed, bowed, and fretless. Played somewhat like a cello  
 #3 – Percussion, khomus (mouth harp), Duugur  
 #2, #4 – Chanzy/Doshpuluur: Like a banjo and fretless,  
 #4 -- Byzaanchy – Bowed and fretless. The bow is intertwined with the two-pairs of strings,  
 #4 -- Flute

The lavalier mike (or area mike) used at the beginning of the show is not shown on the stage map. It may or may not be needed depending on the size and acoustics of the hall; This is a best case scenario rider made for large venues, smaller venues may not require all equipment listed but please check with us if there are any questions.

See the group's brochure for additional information:

<http://www.scs-intl.com/trader/images/TyvaKzyBrochure.pdf>

<http://www.tyvakyzy.com>

<http://www.tuvatrader.com>

Manager, Devan Miller, Cell Phone: 360-477-5445 Email: [info@tuvatrader.com](mailto:info@tuvatrader.com)

Revised: 1/26/2007