











# SOUND

## Technical Rider

### ● IMPORTANT POINTS OF CONSIDERATION

Please intimate at the earliest ANY changes to the technical rider. □ the band needs at least 4 hours for soundcheck and rehearsal. Please note, this does not include setup/patch time. If your sound is not in 100% working order, then we will need extra time to sort out your problems. It would be best if the entire setup is line checked working 100% before the band and crew are called for a soundcheck. □ Please avoid all Behringer/Mackie products. □ There must be at all times at least two (2) **English speaking** technical staff members from the sound vendor to assist the sound engineers, one (1) system engineer and four (4) stage hands with an independent communication system to and fro. □ The FOH console enclosure must be in the middle of the venue, where the maximum crowd will be for adequate reference. The 2 speaker stacks and sound console must form an equilateral triangle. Please consult prior to placement. This enclosure should not be at a height greater than 2 feet from ground level. □ Please ensure rain water coverage at FOH position and monitor world. Please also keep at least 8 large umbrellas handy in case of a soundcheck taking place during the day. In case of impending rain, kindly make sure the ENTIRE stage has 100% waterproofing. **Safety first.** □ There should be adequate security around the FOH console area with free access to the stage. The stage absolutely must have 100% security. □ There should be NO master compression or hard limiting on the PA. Please communicate with the engineer(s) in case of any level worries. We respect your equipment and would take utmost care of it, but please do not impose any hard limiting. The crossover/speaker management system/network management system needs to be unlocked and placed at the console. The FOH engineer must have FULL access to your system. □ The monitor console needs to be at extreme stage left (when viewed from FOH) and should be covered from the audience. It should, additionally, have an unhindered view of the stage to maintain adequate communication with the artists, should be at stage level and masked off from the crowd. □ Kindly place all wireless racks next to the monitor console for easy access and to keep a check on levels. □ Plenty (enough for 3 refills) of fresh batteries must be kept for all wireless body packs and microphones. □ Please follow clean cable management – the stage needs to be uncluttered.

- **Main PA:**

- ✓ Flying Full Range Line Array System (preferred systems mentioned below) in an LR + centre fill + sub configuration in cardioid mode. The subs should be ideally placed in stacks of 3/4 (depending on recommended manufacturer cardioid configs) along the front line, spaced out and steered as per manufacturer recommendation for a uniform and focussed sound.
- ✓ Recommended setup (2000-5000 pax): 12 tops on either side (total 24), 24 subs + front fills OR as per venue/stage size.
- ✓ Required SPL at mix position: 115db A weighted
- ✓ Preferred systems (in order of preference, with factory paired subs):
- ✓ L'Acoustics K1/K2/ VDOSC / Kara□• D&B J/V Series□• JBL VTX VT25/VT20 systems□• Meyer sound Leo-M/MILO/Leopard/MICA
- ✓ If you have a different system, kindly get in touch with our FOH engineer for confirmation. If you have problems sourcing the system, kindly let us know and we will help you find a vendor for the same. Please note: NO OTHER SYSTEM IS ACCEPTABLE UNLESS WE HAVE APPROVED IT AT LEAST 2 WEEKS PRIOR TO THE CONCERT! The FOH engineer will have final say on equipment placement. This is non negotiable.
- ✓ The sound system should have it's own dedicated generator(s) with earthing and stable power output. Said generator(s) will not be shared with the lighting rig or anything else for that matter.
- ✓ Kindly have a laptop with network (preferably wireless) access to the crossover/ amplifiers placed at FOH and a system engineer who is familiar with the system to assist our FOH engineer. All delays (LR/Sub/C. fill) should be running from within the network manager and needs to be measured and configured by the supplier prior to soundcheck.

- **Monitor World:**

- ✓ Monitor console: Soundcraft Vi7000/Vi3000/ Allen Heath DLive S7000 ONLY with latest firmwares preinstalled and Dante option card installed.
- ✓ Number of wedges: 8(stage) + 2 drum sub + 1(CUE).
- ✓ Wedge models: L'Acoustics 1215XT, D&B M4, Martin LE1500, Meyer MJF212. All wedges (stage + CUE) should be of the same identical model, recently serviced and in working order. Kindly carry spares in case of inconsistencies/functionality issues/last minute changes to the lineup. The drum subs should be single 18", placed behind the drum kit.
- ✓ 1 active wedge placed at monitor console (any make) for COMM line patched to the monitor console (ref. output list for output patch)
- ✓ Side Fills: 2 x Full range Stereo PA (suitable for small clubs, tops + subs) with active crossover (Front & Rear stereo pairs)
- ✓ Wireless IEM manufacturer: Sennheiser ew300 G3 series (with AC-3 4

channel/AC3000 8 channel wireless aggregators and passive directional antennae). This is NON NEGOTIABLE.

- ✓ Wireless IEM transmitter Nos: 18. IEM rack should be placed right next to monitor console (Set to -21db sensitivity and configured as stereo)
- ✓ Wireless IEM belt packs: 18 (+6db gain boost, Limiters off and Stereo)
- AC3 Combiners/Signal Boosters with Long Range Antennae: 5 nos.
- Earpieces (Shure 425/535 ONLY with replacement buds) required: 8
- Active splitter: 48 channels
- ✓ Microphone with switch for talkback (patched to main splitter)

- **FOH:**

- ✓ FOH Desk: YAMAHA PM7/AVID S6L/ latest firmware and Waves V9 preinstalled (we carry licence) WAVES SERVER REQUIRED
- ✓
- ✓ Microphone with switch for talkback to stage/monitor console (patched to FOH talkback)

- **Wireless Microphones:**

- ✓ For Artist: Sennheiser 5000 series with Neumann 204 or Sennheiser 500 head and long range antennae. The wireless microphone rack should be placed next to the monitor console.
- ✓ For Backing vocalists: Shure UR4D systems ONLY with Beta 58 heads and active antennae (6 nos. minimum).
- ✓ For Flute: 1 x Shure Beta 54 UHF-R Headset microphone (left side ONLY) or comparable DPA headset microphone. (cardoid / supercardoid ONLY. No OMNI or announcement variety headset microphones please!)
- ✓ For MC: Any make wireless microphones x 2

All wireless microphones should be in a different wireless band/range than the IEM systems. (consult input list for exact nos.). Wireless microphone rack should be placed next to the monitor console.



- **Backline**

- ✓ All DI boxes(as per input list)should be BSS AR133 or Radial J48 or equivalent high quality DI boxes ONLY. No boss/behringer/LA Audio etc please! □
- ✓ 1x double layered K&M Spyderkeyboardstand □
- ✓ 3x single layered X-type keyboard stands □
- ✓ 1x table for laptop/interface □
- ✓ 2x flat surfaces to mount a laptop on an X-type keyboard stand □
- ✓ 4x sturdy electric guitar stands □
- ✓ 1x Yamaha Motif XF6 □
- ✓ 1x Keyboard Amp KC550 □
- ✓ 2x Marshall JCM8002203/ JCM900 head with 4x12 Marshall 1960A straight cabinet loaded with celestial V30s (primary) : please carry backup heads □
- ✓ 1 X Bass Guitar Amplifier – Ampeg SVT head with 8x10 cabinet (no 4x10s please!) □
- ✓ 1 x 16” crash with stand
- ✓ 1 x table for Tabla□
- ✓ 10 x notation stands
- ✓ 1 X High end drumkit. Preferred manufacturer/model: Mapex Saturn/ Pearl Reference Series/ Tama Star Classic. Shell sizes: 1 X 22”/20” kick drum, 1 x 14x5.5” Snare,1 X 10” Rack Tom, 1 X 12” Rack Tom, 1 X 16” Floor Tom. Hardware: 6 X Cymbal Boom Stands, 1 X Hi-Hat Stand, 1 X Snare Stand, 1 X High Quality Drum Throne, 1 X Small Fan. Cymbals - 14” Hi Hat, 2x18” Crash, 1x20/22” Ride, 1x16” Crash, 1x China (ONLY High end Sabian/Zildjian/Paiste/Meinl cymbals please). There needs to be carpeting under the entire drumkit, which should be stuck or nailed to the floor to prevent slippage. All the drum heads/skins need to be in new condition. Preferred heads: Evans EMAD on kick drum, G2/G3 on toms, Power Center Reverse Dot on Snare. If new heads are not available, please ensure the heads are no more than 2 performances old. Please use Remo heads ONLY if they're Emperor coated, Made in USA!
- ✓ Acrylic Drum Shield/Cover
- ✓ 1 x Teleprompter - 42” minimum with laptop and display cables (THE SHOW WILL NOT HAPPEN WITHOUT IT)
- ✓ Risers: 3 risers, 12x10 ft., arrayed L-R (Percussions, Drums, Keyboards)

● **Splitter/Master Input List:**

*Ch. No. - Instrument - Microphone - Stand*

1. Kick In-ShureBeta91-no stand (DRUMS) □
2. Kick Out- AudixD6-Short stand (DRUMS) □
3. Snare Top- Beta 98DS/SM57-ClipOn / Short stand(DRUMS) □
4. Snare Bottom-SM57-Shortstand(DRUMS) □
5. HiHat-914/614/SM81/Beta98DS- Short / Medium stand (DRUMS) □
6. Tom 1 - e604/Beta 98 DS - clip (DRUMS) □
7. Tom 2 - e604/Beta 98 DS - clip (DRUMS) □
8. Floor Tom1-e604/Beta98DS-clip(DRUMS) □
9. OverheadL-914/614/SM81-TallBoom(DRUMS) □
10. Overhead R - 914/614/SM 81 - Tall Boom (DRUMS) □
11. SPDSX L - BSS AR133/Radial J48 - DI (DRUMS) □
12. SPDSX R - BSS AR133/Radial J48 - DI (DRUMS) □
13. Bass Guitar DI - BSS AR133/Radial J48 - DI (BASS) □
14. Bass Mic - Sennheiser MD421 - Medium Stand (DRUMS) □
15. Guitar L 1 - BSS AR133/Radial J48 - DI (GTR 1) □
16. Guitar L 2 - BSS AR133/Radial J48 - DI (GTR 1) □
17. Guitar R 1 - Sennheiser MD421 - Medium Stand (GTR 2) □
18. Guitar R 2 - Sennheiser MD421 - Medium Stand (GTR 2) □
19. Keys 1 L - BSS AR133/Radial J48 - DI (KEYS 1) □

20. Keys 1 R - BSS AR133/Radial J48 - DI (KEYS 1) □
21. Sampler L - BSS AR133/Radial J48 - DI (KEYS 1) □
22. Sampler R - BSS AR133/Radial J48 - DI (KEYS 1) □
23. Keys 2 L - BSS AR133/Radial J48 - DI (KEYS 2) □
24. Keys 2 R - BSS AR133/Radial J48 - DI (KEYS 2) □
25. Laptop L - BSS AR133/Radial J48 - DI (DRUMS) □
26. Laptop R - BSS AR133/Radial J48 - DI (DRUMS) □
27. Click - BSS AR133/Radial J48 - DI + EP cable (DRUMS) □
28. Tennor - Shure / AKG clipon Mic (Tennor) □
29. Alto - -Shure/ AKG clipon Mic □
30. Sm 58 - SM58 with switch (MON)Trumpet /clarinet/venova/melodica □
31. Cordless 1 - Sennheiser 5200 series with Neumann 204 OR  
Sennheiser 500 head - Straight Stand (Artist) (FRONT) □
32. BV1 - Radio Beta 58 - Tall Boom (FRONT) □
33. BV2 - Radio Beta 58 - Tall Boom (FRONT) □
34. BV5 – SHURE 58 WITH SWITCH- Tall Boom - (BASS) □
35. Dholak Chati – SM57 – Short Boom □
36. Dholak Baya – SM58 – Short Boom □
37. Hi Percs – 614/ SM 81 – Tall Boom □
38. MON TB - SM 58 □
39. CD Player/ LaptopL- DI with 1/8”Stereo EP Cable □
40. CD Player/ LaptopR- DI with 1/8”Stereo EP Cable □

41. AV L - DI with 1/8" Stereo EP Cable
42. AV R - DI with 1/8" Stereo EP Cable
43. Talkback - SM58 with switch

● **FOH Direct Outputs:**

1. PA L (Matrix 1 - Master L)
2. PA R (Matrix 2- Master R)
3. Centre Fill L (Matrix3)
4. Centre Fill R (Matrix4)
5. Subs (Matrix 5 - Sub send only)
6. Aux 1 - patch direct to monitor console Ch. 47
7. Aux 2 - patch direct to monitor console Ch. 48
8. Aux 8 - FOH active shout wedge (at FOH position)

● **MON Direct Inputs:**

47: Aux 1 from FOH

48: Aux 2 from FOH  Ch.

45/46: Audience/Ambience mics - any condenser pair

- **MON Direct Outputs: (ALL AUXES ARE STEREO UNLESS SPECIFICALLY MENTIONED)**

<i>Aux</i>	<i>Details</i>	<i>Output Patch</i>	
1	Artist IEM	1-2	
2	Guitar 1 IEM	3-4	
3	Bass IEM	5-6	
4	Drum IEM	7-8	
5	Drum Wedges	9-10	Subs
6	Keys 1 IEM	11-12	
7	Keys 2 IEM (opt.)	13-14	
8	Flute IEM	15-16	
9	Guitar2 IEM	17-18	
10	Backing Vox 1 IEM	19-20	
11	Backing Vox 2 IEM	21-22	
12	Dholak	23-24	
13	Spare	25-26	
14	Side Fills	27-28	Subs
15	Front Wedges	29-30	
16	Cue IEM	31-32	Stereo
17	Cue Wedge	33	Solo 1
18	COMM Active Wedge/Speaker	34	Solo 2
19	FX 1	35-36	
20	FX 2	37-38	

# ● STAGE LAYOUT

