

# Sound Technical Rider

## Yellow Umbrella

### 2017 Tour

Problems with this rider? We can find a solution!

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#### **P.A. Specs:**

P.A. must be of professional quality, minimum 3 ways active plus subs such as: d&b, MEYER SOUND, MARTIN, L. ACOUSTICS, STUDDT, EAW, ADAMSON. We prefer flown systems with bottom box at a minimum of 3 meters height from floor level. Stacked P.A. **will not** be put on stage but on sound wings 1-2m away from the stage. The P.A. **must** be able to provide 105dBa of clear and undistorted sound throughout the whole venue or festival location.

#### **F.O.H.:**

The FOH should be located in the middle of the audience, on the floor (avoid risers except for festival configurations), please choose the best listening position (try not to put it near a wall or under/on a balcony).

- 1 professional mixing desk with 4 band full parametric EQ 32/8/2 minimum with **groups and VCA's** (Midas H 3000, Yamaha PM 3500, Soundcraft FIVE...)

**We prefer to work analog, but we accept Yamaha CL Series, PM5D, M7CL, Digidesign Venue, Digico SD series, Soundcraft Vi series.  
PLEASE NO LS9 / 01V / 02R / TASCAM, BEHRINGER ETC...**

- 1 x 31 bands graphic EQ type KLARK DN 360, BSS... for each mixer's send
- 1 x reverb unit type Lexicon PCM 91/70
- 1 x multi-FX type SPX 990 / TC M2000
- 1 delay type ROLAND SDE 2500 / TC D-Two with direct access to tap tempo and feedback
- **FX returns must be plugged to mic channels.**

**WE WILL BRING 1 FX UNIT, WHICH NEEDS ONE AUX SEND, RETURN IS MONO / XLR**

#### **INSERTS:**

You must provide :

- 5 x Gates type Drawmer / Klark Technik / BSS
- 2 x Stereo Gate / Comp type Drawmer DL 241
- 4 x Compressors type DBX 160

#### **WIRELESS SYSTEMS:**

We are using 4 wireless systems during (1x Microphone / 3x In Ear Transmitters).

Operating frequencies are:

734.000 MHz / 863.200 MHz / 863.600 MHz / 864.200 MHz

Please make sure your wireless systems, if any, are operating on different frequencies.

## **MONITORS:**

**NEW:** We use an own In-Ear Monitoring system with 4 wireless channels to provide excellent monitor sound to the musicians of the 1st stage row and to reduce the noise on stage. It contains IEM-Mixer and splitter for the channels 13-22 and 25. Outputs to FOH of these channels are at the IEM-Rack (11xXLRm).

We will need one Aux Send to the stage as IEM-feed (XLRf). If monitors are run from FOH, please provide the necessary cables and have it ready and working upon our arrival.

The monitor desk should be located stage right, **on the stage**. As we come with no monitor engineer, please provide a fully qualified person available from the beginning of the soundcheck until the end of the show.

- 1 professional monitor mixing desk with 4band full parametric EQs
- We need 4 Aux Sends (3 ways to wedges + 1 In Ear Feed) plus sidefills when necessary.
- 31 bands EQ type KLARK DN 360, BSS OPALE inserted on each monitor way.
- 4 identical wedges (3 on stage and 1 listen wedge for mixer) type MARTIN LE400, d&b M4, NEXO PS 15, with accurate power amps
- 2 x Side Fills type 2 x PS 15 + SUB, SX18 + SUB...when stage's width above 10 meters

## **STAGE:**

We have 7 musicians with instruments and backline on stage, so the minimum stage size should be 6m x 4m. If the stage height is above 1m, a drum riser is essential, size 3m x 2m.

## **BACKDROP:**

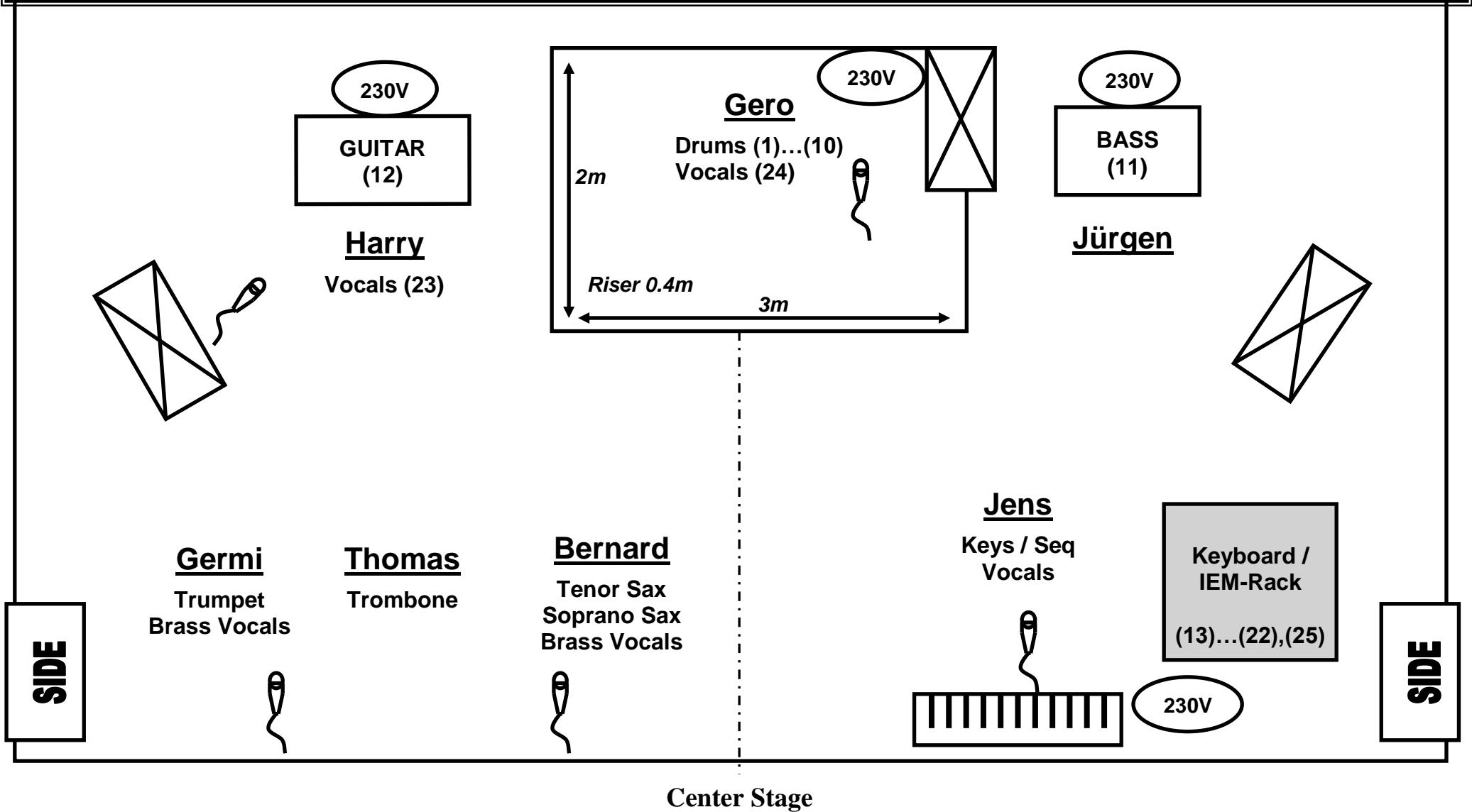
Our backdrop is 3m x 3m. Please provide one qualified person and a fast rigging solution to put up the backdrop behind the stage before the show.

# Stage Plot

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Contact: [joergstocker@hotmail.com](mailto:joergstocker@hotmail.com) GSM: +49 171 1936955



# Input List

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	Input	Micro	+48V	Inserts	Monitors input
1	Kick	B52, PR48, DTP640, D6		Gate	x
2	Kick Cond.	Beta91a, DTP640	X	Gate	
3	Snare Top	MD421, B57, SM57, i-5		Comp	x
4	Snare Rimshot	XLR		Comp	x
5	Hi-Hat	AKG 535, Beta181	X		x
6	Rack Tom	e604, SM57		Gate	
7	Floor Tom	e604, SM57		Gate	
8	Timbale	SM57			
9	OH L	KM184, Beta181	X		
10	OH R	KM184, Beta181	X		
11	Bass	XLR	X	Comp	x
12	Guitar	MD421, e906			x
13	Keys L	XLR			x
14	Keys R	XLR			x
15	Sequence L	XLR			x
16	Sequence R	XLR			x
17	Trumpet	XLR	X	Stereo Comp on Group 3/4	x
18	Trombone	XLR	X		x
19	Sax Tenor	XLR	X		x
20	Sax Soprano	XLR	X		x
21	Vocal Brass 1	B58, SM58		Comp	x
22	Vocal Brass 2	B58, SM58		Comp	x
23	Vocal Guit	B58, SM58		Comp	x
24	Vocal Drums	SM58		Comp	x
25	Vocal Keys	XLR		Comp	x
26	Echo Return	Line In on Mic channel			
27	Talk Back Mic	SM58...			
28					

# Monitor-Mix

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**10 means up all the way, but in general we prefer rather a good than a loud sound on stage. Thanks!**

Channel	In Ear Feed	Guitar	Drums	Bass	Sidefills
1 Kick	5	4	8	4	6
2 Kick Cond	-	-	-	-	3
3 Snare Top	4	-	-	-	3
4 Snare Rimshot	5	-	-	-	6
5 Hi-Hat	-	-	-	-	-
6 Rack Tom	-	-	-	-	-
7 Floor Tom	-	-	-	-	-
8 Timbale	-	-	-	-	-
9 OH	-	-	-	-	-
10 OH	-	-	-	-	-
11 Bass	-	-	3	-	-
12 Guitar	3	4	4	2	3
13 Keys L	-	2	2	3	4
14 Keys R	-	2	2	3	4
15 Sequence L	-	7	5	7	6
16 Sequence R	-	7	5	7	6
17 Trumpet	-	-	-	-	2
18 Trombone	-	-	-	-	2
19 Sax Tenor	-	-	-	-	2
20 Sax Soprano	-	-	-	-	2
21 Vocal Brass 1	-	6	5	-	-
22 Vocal Brass 2	-	6	5	-	-
23 Vocal Guit	-	8	6	-	-
24 Vocal Drums	-	-	7	-	-
25 Vocal Keys	6	5	3	2	4