



# Technical Specification Rider

## Full Technical Specifications for Medium to Large Venues

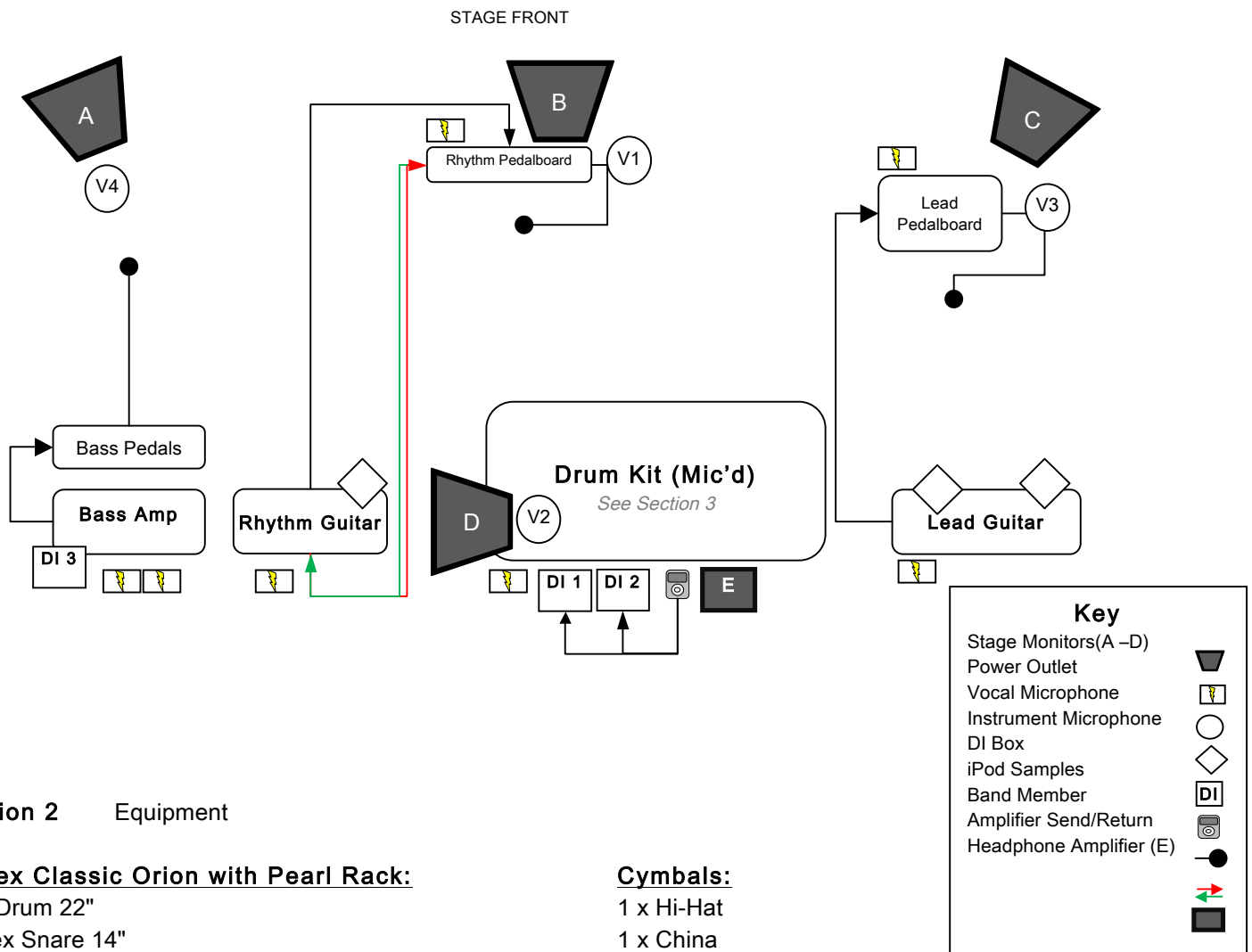
(24 or 32 input / 8 output desks)

### Band Members

Si 'pSicho' Consiglio  
Ben 'BenJah' Ryan  
Ben 'TBone' Houghton  
Dan Parr

Lead Vocals & Rhythm Guitar  
Bass Guitar  
Lead Guitars  
Drums & Backing Vocals

### Section 1 Stage Layout



### Section 2 Equipment

#### Mapex Classic Orion with Pearl Rack:

Kick Drum 22"  
Mapex Snare 14"  
Pearl Firecracker Snare 10"  
8" TOM  
10" TOM  
12" TOM  
14" FLOOR  
16" FLOOR

#### Cymbals:

1 x Hi-Hat  
1 x China  
4 x Crashes  
1 x Ride  
1 x Bell  
1 x Splash

**Bass Guitar**

Head - Ampeg B5R  
 Cab - Warwick WCA411 (4x10)  
 Pedal board - Yes

**Rhythm Guitar**

Head - Mesa Boogie Dual Rectifier  
 Cab - Marshall 1960a Lead  
 Pedal board – Yes

**Lead Guitar**

Head 1 - Marshall JVM 205H (Clean)  
 Head 2 – Mesa Boogie Dual Rectifier  
 Cab - Marshall 1960a Lead  
 Pedal board - Yes

**Guitars**

Ibanez SR500  
 Warwick Standard Corvette

**Guitars**

PRS TREMONTI  
 Rufus Radian Custom

**Guitars**

ESP MH1000  
 ESP EC401

**Section 3** Microphone Setup / Guidance

NB. Please see Section 5 for sample patching list.

**3a. Drums**

In a full set up, the band has all drums mic'd. However, please adjust according to size of rig / size of venue / availability of microphones etc.

Full drum microphone setup is as follows:

Channel	Instrument	Location	Preferred Microphone
01	Kick Inside	(Approx 3" from beater)	Audix D2 / Shure Beta 92 / AKG D112
02	Kick Out	Just inside sound hole	Shure Beta 92 / AKG D112
03	Snare Top	Directed towards centre of snare	Shure SM57 / Audix /
04	Piccolo Snare	Directed towards centre of snare	Shure / Audix / Clip Mic
05	Hats	On top of the hihats - directed away from snare.	Samson C2 / Rode NT5 (pencil condenser)
06	High Tom 1	Directed more towards the rim of the tom	Shure / Audix
07	High Tom 2	Directed more towards the rim of the tom	Shure / Audix
08	High Tom 3	Directed more towards the rim of the tom	Shure / Audix
09	Floor Tom 1	Directed more towards the centre of the tom	Shure / Audix
10	Floor Tom 2	Directed more towards the centre of the tom	Shure / Audix
11	OHL	Drummer perspective. Directed over snare.	Rode NT5 / Samson C2
12	OHR	Drummer perspective. Directed towards ride cymbal	Rode NT5 / Samson C2

*\*For smaller venues, or for venues with low ceilings, please omit overhead and hi-hat microphones.*

Please add compression to both kick drum microphones and the snare drum (if possible).

You may find that Dan really hits hard on the cymbals and there is a lot of high end naturally within any venue, so overheads will provide only a small boost.

A drum mat is provided.

**3b. Bass**

The bass head has an inbuilt balanced DI out to take straight into the system.

If you would prefer to use a microphone in your setup, please use AKG D112 / Shure Beta92 or similar.

You can use both and blend. The tone should be full and powerful, but also have some mid-tones in order to be able to make out a few bass runs within songs.

If possible, please add compression to the bass with the basic settings of:

4:1 ratio, -20db threshold, Quick attack, Quick Release.

Adjust these settings according to the room, mix, etc.

*Please be aware of the use of fuzz distortion pedals that can cause a change in volume. The compressor should help to limit any sudden increase in volume.*

### **3c. Rhythm Guitar**

The rhythm guitar cab requires only 1 speaker to be mic'd.

The top left speaker in the stack to the right of the centre of the speaker cone.

Preferred microphones: Shure SM57 / Sennheiser E606 / Sennheiser E609

### **3d. Lead Guitar**

If possible, lead guitar should have two microphones. One placed on the top right cone, one on the bottom left cone. Both microphones should be off the centre of the cone to avoid the tone being overly sharp.

These microphones can then be blended to taste / to suit the requirements of the venue.

Preferred microphones: Shure SM57 & Sennheiser E606 Combo.

Suggested blend: 40% SM57 – 60% E606.

### **3e. Samples**

Samples are run through a Mac via Mainstage which requires two XLR's from the desk into our rack mounted DI (Behringer Ultra-DI Pro DI4000). There is no click to the desk, just sample in stereo.

Two channels are required for this and the Mac will be situated behind the drums.

Please try and keep the sample EQ quite flat, however a boost around 2 – 4khz may be needed in some situations.

### **3f. Vocals**

A Shure SM58 is suggested for vocals, although a Beta58 or equivalent is also recommended for both lead and backing vocals.

A small amount of hall reverb helps to blend into the mix.

If possible, a tap tempo quarter-note delay can be quite effective in certain songs where the vocal is held after the instruments finish.

Dan's vocal needs to be just underneath the level of Si's vocal, as the harmonies need to emphasise and not overtake the lead vocal.

Vocal 3 & Vocal 4 are for "gang-chant" parts and for audience communication throughout the set. Effects are not vital. These can be set and left on throughout the set.

## 4. Monitor Mixes

Monitors will always be tweaked on the day, but each mix should include the following.

### A. Bass Monitor.

- Lead Vocal (V1)
- Lead Guitar
- Rhythm Guitar (Si)
- Samples
- Bass
- Samples
- Rhythm Guitar
- A small amount of bass.

### B. Main Vocal / Rhythm Guitar Monitor

- Lead Vocal (V1)
- Rhythm Guitar
- Samples

### C. Lead Guitar Monitor

- Lead Vocal (V1)
- Lead Guitar (1 of the two mics)

### D. Drum Wedge Monitor

- Lead Vocal (V1)
- Backing Vocal (V2)
- Samples
- Rhythm Guitar

### E. Drum In-Ears (When Applicable)

- Click track
- Samples
- Lead Vocal & Guitars

## 5. Sample Patch List (Full)

### Inputs

Input Number	Instrument
1	Kick Inside
2	Kick Outside
3	Snare Top
4	Piccolo Snare
5	Hi-Hats
6	Tom1
7	Tom2
8	Tom3
9	Floor1
10	Floor2
11	Overhead L (FOH L)
12	Overhead R (FOH R)
13	Bass DI / Microphone
14	Lead Guitar Microphone 1
15	Lead Guitar Microphone 2
16	Rhythm Guitar Microphone 1
17	Samples (L) DI
18	Click (R) DI
19	Vocal 1 (Si)
20	Vocal 2 (Dan)
21	Vocal 3 (T-Bone)
22	Vocal 4 (BenJah)

### Returns

Output	Mix
A (1)	Bass Monitor Wedge
B (2)	Rhythm Guitar Monitor Wedge
C (3)	Lead Guitar Monitor Wedge
D (4)	Drum Monitor Wedge
E (5+6)	Stereo Headphone Mix (Drums) (WHEN APPLICABLE)