

# KALANDRA

## TECHNICAL RIDER

### Sound technician:

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*This technical rider is an integrated part of the contract to which it is attached. It is written in order to make resulting performance as successful and problem free for both the artist and event manager(s). Any changes to technical rider must be negotiated and approved by the artist representative before being implemented. A failure to deliver on this rider will make the contract, to which it is attached, void. The artist will in this case not be obligated to perform. The artist will still be entitled to the full sum of the pre-agreed fee.*

**NB! This rider consists of five pages. Make sure you received all of them.**

### GENERAL REQUIREMENTS:

It is assumed that the band is provided with an experienced sound technician. Whom is familiar with the venue's technical equipment and is present at get-in. The technician must also be available during the entire show.

All of the technical equipment provided by the venue must be rigged and tested well ahead of the band's arrival. It is important that the sound system is free of noise/hum. There must be adequate amounts of necessary cables, adapters, multicables, duct tape etc...

### Sound system

The promoter will supply a sound system which is fitting to the size of the venue. The system should be able to deliver 120db's of clean undistorted throughout the entire concert locale. The system needs to be of good quality and should be of these following brands: L'Acoustic, Meyer Sound, Adamson, Coda, Nexo.

### Monitor system.

Band will provide their own wireless systems for in-ear monitoring.

2x Shure PSM900  
1x Sennheiser EW 300 IEM G3 E  
1x Stage Mixer (Yamaha MG06)

*For monitoring details see page **no.4***

## **Mixer**

Mixer **must** be placed in the audience area, where the majority of the crowd will be staying. This is in order for the technician to have the same listening experience as the audience.

If we are not bringing our own mixer there is need for a digital mixer of high quality, with a minimum of 20 channels. Most digital consoles will be accepted, so long as the artist is informed ahead of time.

Preferred mixers: Midas Pro, Yamaha CL/QL, Soundcraft VI, AVID VENUE.

If the venue is only able to provide an analog mixer the make and mark must be specified and approved by the band and/or the bands technician.

Each channel on a potential analog mixer needs; a phase switch, adjustable high-pass filter, phantom-power, 4-band Parametric EQ, pan and mute switch.

## **Backline**

The backline providers will be agreed upon between the venue and the artist well before the performance date. In case the responsibility falls to the venue the following backline must be provided.

### **Full Drum-kit: (Cymbals and snare is provided by the band)**

1x Kick

3x Toms

3x Cymbal stands

1x Hi-hat stand

1x Snare stand

2x Electric Guitar Amplifier: Fender Twin, Supersonic, Deluxe Reverb etc...

3x Microphone Stands, High quality.

3x Guitar stands

2X Vocal Microphones: Shure KSM9, Shure SM58 / Sennheiser e945

2x Amplifier Microphones: Shure SM57 / Sennheiser e609

11x Mono DI boxes. Or 9mono & 1stereo

## Input List

Channel	Instrument	Input	FX
<b>Ch.1</b>	Lead Vocals L	DI / Mic	No FX
<b>Ch.2</b>	Lead Vocals R	DI / Mic	
<b>Ch.3</b>	Backing Vocal	Mic	No FX
<b>Ch.4</b>	Acoustic Guitar	DI	No FX
<b>Ch.5</b>	Electric Guitar 1	Mic	No FX
<b>Ch.6</b>	Electric Guitar 2	Mic	No FX
<b>Ch.7</b>	B.Track – Backing Vox	DI	No FX
<b>Ch.8</b>	B.Track – Bass Synth	DI	No FX
<b>Ch.9</b>	B.Track – Synth	DI	No FX
<b>Ch.10</b>	B.Track – Ambience	DI	No FX
<b>Ch.11</b>	B.Track – Strings	DI	No FX
<b>Ch.12</b>	B.Track – Percussion	DI	No FX
<b>Ch.13</b>	Drum Pad	DI	No FX
<b>Ch.14</b>	Clicktrack	DI	No FX
<b>Ch.15</b>	Kick	Mic	No FX
<b>Ch.16</b>	Snare (Over)	Mic	FX Reverb
<b>Ch.17</b>	Snare (Under)	Mic	No FX
<b>Ch.18</b>	Hi-Hat	Mic	No FX
<b>Ch.19</b>	Tom 1 (Rack)	Mic	FX Reverb
<b>Ch.20</b>	Tom 2 (Floor)	Mic	FX Reverb
<b>Ch.21</b>	Tom 3 (Floor)	Mic	FX Reverb
<b>Ch.22</b>	Overhead L	Mic	No FX
<b>Ch.23</b>	Overhead R	Mic	No FX

# Monitor Input List

Monitor List: Shure PSM900 Shure PSM900 Sennheiser EW 300 G3 Stage Mixer (IEM)

Channel / Instrument	Katrine – Singer	Florian – Guitar L	Jogeir – Guitar R	Drummer
Ch.1/2 - Vocals	4	2	3	3
Ch.3 - Backing Vocal	2	0	4	1
Ch.4 - Acoustic Guitar	3	4	3	3
Ch.5 - Electric Guitar 1 (L)	2	4	3	3
Ch.6 - Electric Guitar 2 (R)	3	3	4	3
Ch.7 - B.Track Backing Vox	3	2	2	2
Ch.8 - B.Track Bass	2	2	2	2
Ch.9 - B.Track Synth	3	3	3	2
Ch.10 - B.Track Ambience	2	2	2	2
Ch.11 - B.Track Strings	2	3	2	1
Ch.12 - B.Track Percussion	2	2	2	3
Ch.13 - Drum Pad	3	2	2	4
Ch.14 - Click Track	4	4	4	4
Ch.15 - Kick	3	3	3	3
Ch.16/17 - Snare	2	2	2	4
Ch.18 - Hi-hats	2	2	2	3
Ch.19 - Tom1 (Rack)	2	2	2	3
Ch.20 - Tom2 (Floor)	2	2	2	3
Ch.21 - Tom3 (Floor)	2	2	2	3
Ch.22 - Overhead	2	2	2	2
Ch.23 - Overhead	2	2	2	2

## Priority Scheme:

4 – A lot

3 – Plenty

2 – Some

<p>CH. 1 - LEAD VOCALS L          CH. 2 - LEAD VOCALS R          CH. 3 - BACKING VOCALS          CH. 4 - ACOUSTIC GUITAR          CH. 5 - ELECTRIC GUITAR 1          CH. 6 - ELECTRIC GUITAR 2          CH. 7 - <b>B.TRACK</b> BV'S</p>	<p>CH. 8 - <b>B.TRACK</b> BASS SYNTH          CH. 9 - <b>B.TRACK</b> SYNTH          CH. 10 - <b>B.TRACK</b> AMBIENCE          CH. 11 - <b>B.TRACK</b> STRINGS          CH. 12 - <b>B.TRACK</b> PERC.          CH. 13 - DRUM PAD          CH. 14 - CLICKTRACK</p>	<p>CH. 15 - KICK          CH. 16 - SNARE (COVER)          CH. 17 - SNARE (UNDER)          CH. 18 - HI-HAT          CH. 19 - TOM1 (TRACK)          CH. 20 - TOM2 (FLORR)          CH. 21 - TOM3 (FLORR)</p>	<p>CH. 22 - OVERHEAD L          CH. 23 - OVERHEAD R          -----          MONITORS          -----          THE BAND WILL PROVIDE 3 SETS OF WIRELESS          IEM'S AND 1 STAGE MIXER.  <b>1 STEREO MIX, 3 MONO MIXES</b></p>	<p><b>BACKLINE:</b>          5PIECE D.KIT W/STANDS          3X MICROPHONE STANDS          3X GUITAR STANDS          2X VOCAL MICROPHONES          2X GUITAR AMP (FENDER)</p>
     	     	    		