

# SHATTER EFFECT

## Technical Specification

Version 2.3, July 2014

*Please disregard any previous versions*

### Touring Personnel

Rebecca Davis - Vocals, synth  
Robin Davis - Guitar, Vocals  
Edd Duffel - Guitar, Bass Guitar  
Ricky Hill - Drums

Richard Mitton - Tour Manager / FOH Engineer  
Adam Nicholls - Lighting Designer

For all initial enquires please contact Richard Mitton:

mittonaudio@googlemail.com  
+44 (0)7890 768866

Please get in touch as soon before a show as possible if any of the following cannot be supplied/ accommodated. We are happy to be flexible if needed, but advance notice of any changes is essential, particularly if certain channels need to be dropped as it may involve re-programming our synth and backing track parts.

Microphones/FX units listed are our first choice, if these are unavailable please ensure that any alternatives are of similar spec/quality. No Shure PG series or other budget brand microphones are acceptable.

All mic stands to be heavy duty (K&M/Beyer). Please ensure they are in working order and not held together with tape.

Digital mixing desks are preferred. If analogue please ensure that the required channels of outboard equipment are available, as per the input list.

All FX to be returned to full input channels, as per the input list.

PA system must be stereo, of high quality (D&B, Nexo, L'Acoustics and other established brands etc. No homemade boxes!) and with even coverage and sufficient undistorted volume (minimum 110dBA at the mix position) for the venue.

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### Input List

1	Kick In	Beta 91	Gate	+48V
2	Kick Out	D6	Gate	
3	Snare Top	Beta 57		
4	Snare Bottom	SM57		
5	Hi Hat	Any suitable condenser		+48V
6	Rack Tom	E604	Gate	
7	Floor Tom	E604	Gate	
8	OH L	Any suitable condenser		+48V
9	OH R	Any suitable condenser		+48V
10	Bass Guitar	DI	Comp	+48V
11	Bass Track	DI *	Comp	+48V
12	Synth Track	DI *		+48V
13	Pads Snare	DI *		+48V
14	Pads Bass	DI *		+48V
15	Guitar L	SM57 or E609		
16	Guitar R	SM57 or E609		
17	Synth	DI		+48V
18	Front Floor Tom L	E604	Gate	
19	Front Floor Tom C	E604	Gate	
20	Vox L	SM58	Comp	
21	Vox C	SM58	Comp	
22	Vox Synth	SM58	Comp	
23	FX - Reverb	Desk FX / SPX990		
24	FX - Tap Delay	Desk FX / D2		

- DI's marked with \* are our own.
- For smaller venues/limited inputs we can drop kick in, snare bottom, drum overheads and both front floor tom mics. This enables us to fit on a 16 channel multicore.

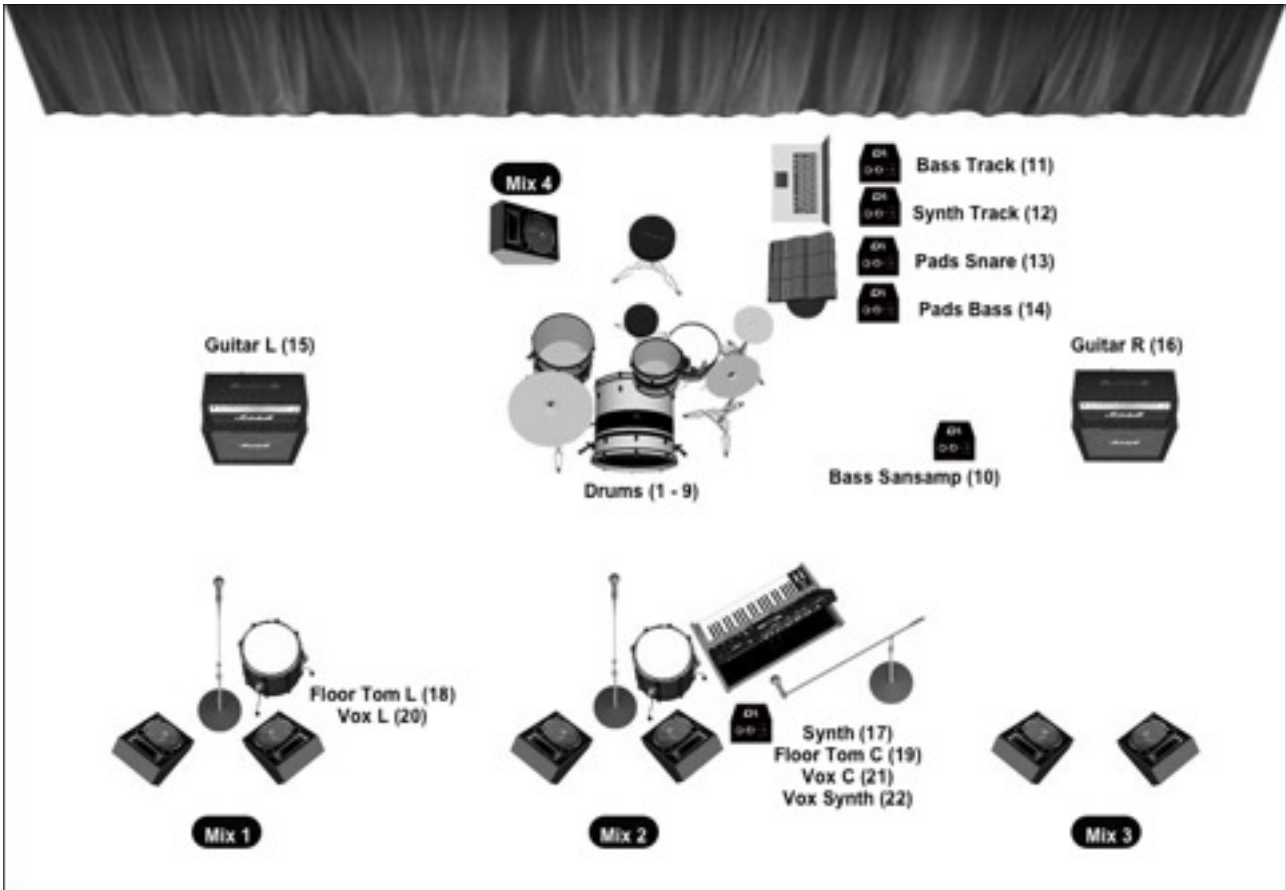
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### Stage Plot



### Monitor Mixes

- We require a minimum of 4 monitor mixes, each with a 31 band graphic EQ or 5 band parametric EQ.
- Please ensure all wedges are in full working order, no horns blown etc. All wedges must be from an established manufacturer, no homemade boxes. All wedges are to be uncompressed with no limiting and capable of sufficient, undistorted volume for the venue size.
- If a separate monitor desk is used we will require a competent, english speaking engineer to be available from load in until our show ends.

### Monitor Engineer Notes

- The drum wedge needs to be LOUD. Ricky needs to hear the “pads snare” at the same level as his acoustic snare drum.

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- It is also very important that every band member can clearly hear the synth and bass track parts
- Mix 2 needs *a lot* of centre vocal and keys vocal. Bex can switch back and forth between the Vox C and Vox Synth mics several times during a single song. It is therefore vital that both mics are EQ'd the same and level matched (both in FOH and the wedge mixes)

Rough mix guides (listed in importance/volume level):

Mix 1 (stage right) - Vox L, Synth/Bass tracks, small amount of Guitar R,

Mix 2 (centre) - Vox C & synth vox, synth, some synth/bass track

Mix 3 (stage left) - Bass guitar, synth/bass tracks, some Guitar L, some vox C and vox synth

Mix 4 (drums) - Kick, snare, both e-pads, tracks bass/synth, synth, both guitars and some vocals. Pretty much a "some of everything" mix, but with the main emphasis on the drum and backing track parts.