

SOUND RIDER

MICHAŁ SZPAK WITH BAND

VERSION 2018

This document is an integral part of the contract agreement and it consists of minimum technical sound aspects, allowing musicians and sound engineers to conduct a concert at the right artistic and technical level.

During the time of sound check there could be no other shows and stage events (this makes difficult to carry out the sound check).

We ask you for reading this technical rider carefully to avoid misunderstanding during cooperation.

You should CONTACT US EVERY TIME and provide information about place of the concert (space dimensions, expecting audience size) and technical conditions.

At least 2 weeks before the concert you should send us an email consist of the proposed list of sound equipment detailing the town and date of the concert - for acceptance.

CONTACTS IN TECHNICAL ASPECTS

TECHNICAL TEAM MANAGER	Bogdan Sopel	+48 509310995	info@visual-studio.pl
FOH ENGINEER	Marek Miller	+48 608700499	marek_miller@tlen.pl

**No contact means complete acceptance of the sound rider!!!
We are tolerant and agree on derogations previously arranged, but in case of encountering very difficult technical conditions the concert may not take place!!!**

1. STAGE

- the roof construction of the stage must be stable, roofed (roof tarpaulins cannot have holes!), built according to the art of stage construction, protected from weather conditions (strong rain, strong wind, storm, etc.) through extraction and ballasts loaded (installed properly with a good head ☺),
- the rear and side windows of the stage must be shielded from three sides in view of weather protection (rain, wind, snow, etc.),
- stable floor of the stage with a minimum dimension of 8m X 10m, built according to the art of stage construction, secured on the sides and back with protective barriers,
- the floor of the stage must have at least one safe, stable, marked and lit entrance (stairs) - **necessarily on the same side as the monitor system,**
- **MONITOR SYSTEM WITH ACCESSORIES CAN NOT FIND INSIDE THE STAGE WINDOW,**
- **please provide two stable platforms on the stage of dimensions 2m x 3m x 0.5m (width x depth x height), covered with black material, set at the rear of the stage at left and right at an angle close to each other, symmetrically centered (if our backline must be removed from the scene, the platforms must be mobile and be on wheels equipped with efficient brakes - they so-called rippers, so that they can slide to the sides of the stage or under a specially prepared canopy at the side of the stage. THERE IS NO WAY TO DISMANTLE THE BACKLINE IN ANOTHER WAY!!!).**

2. POWER

- power must be stable and should be 230V at full load, especially during the concert. Power of sound must be taken from the independent source of power (different than light, gastronomy, itp.) and should be good separated.
- power which is using for the band must be taken from the same power source of sound system, and the voltage fluctuations of the stage power must not exceed 5% at 230 V,
- all power system must be exactly and completely grounded, and there should be zero potential between the ground and the neutral conductor,

3. FRONT SPEAKER SYSTEM

- sound system should be adapted for place of the concert and make sound straightly for all the whole audience,
- we prefer big sound systems (in the right amount – minimum 8 modules of speakers per side), powering from dedicated amplifiers to the sound system: L'Acoustics (K, Kudo, dV-DOSC, Kara); d&b (Y, V, J, Q); Adamson (S10, Y10); JBL (VTX, Vertec 4888); Outline (GTO, C12); Coda Audio (LA12, LA2225); Meyer Sound (MILO, MICA); Martin Audio (MLA); Electro-Voice (XLc127DVX); etc., controlled with speaker processor placed in the FOH or from the DSP processing in amplifiers - **at outdoor concerts is excluded the use of small sound systems based on transducers smaller than 10 inches!!!,**
- the bass speakers a well-known manufacturer (preferably the same company as the mid-high system), in the right amount relative to the mid-high system and public space, powering from dedicated amplifiers and work in END-FIRED L-R configuration, controlled from different output of FOH console,
- we do not accept sound systems made on your own, counterfeit, "chinese", controlled from DBX DriveRack PA processor, and as well as connecting devices from different manufacturers,
- sound system must be able to make clear and untranslated sound on the 110 dBA level at the FOH and it cannot be covered by any grids or advertising banners (unless they have an attestation about sound transmission - attestation for inspection!),
- the sound system must be free of hum and unnecessary noises, absolutely grounded, timed and the bass speakers must be in good phase and polarity with mid-hi speakers,
- the sound system should be installed, activated, checked and tuned before the band arrival and the sound check – **LEFT AND RIGHT SPEAKERS MUST PLAY JUST THE SAME!!!**

- if the scene is very wide, you should use the frontfill speakers; if the place of concert is very big (length over 80m), you should use additional delay lines - the same as main speaker system, timed together with main sound system,
- sound system must be installed (hanged by dedicated flying system and protected by steel safety ropes - the whole set of hanging and protecting must have a valid safety certificate for inspection at the concert venue) on the side projections (wings) or separate Layher design with a height matched to the concert area (minimum height 8m) - **we do not accept hanged sound system under roof of the stage inside the scene window!!!**

4. FRONT OF HOUSE (FOH) CONSOLE AND PERIPHERY

- FOH position located in the half length of audience on the platform not higher than 0,3m, secure against access by unauthorized people and influence of weather conditions, however with the option of unveiling back and sides partitions in case of good weather conditions,
- in the case of the concert in a room or club FOH console cannot be located on the side of the stage, under the balcony, on balcony or in the recess,
- the FOH console must be in **good condition**, digital: Yamaha QL/CL + Rio 3224, PM5D RH; Digidesign D-Show, Profile - **NOT SC48!!!**; AVID S6L; DiGiCo SD series - **NOT SD11!!!**; Soundcraft Vi x000 series; Midas Pro series, Allen&Heath dLive series; SSL Live L series, and should be able to mix 24 input channels and 4 effects processors – **where possible the FOH system should work in a redundant connection!**
- we ask for the possibility of connection to the FOH console a microphone (prepared connection XLR female) and own player (prepared mini jack 3.5 mm connection),

5. MONITOR SYSTEM

- we bring monitor system with us (own monitor console and own IEM - In Ear Monitor systems). We ask you only for preparing a place **OUTSIDE THE SCENE WINDOW, UNDER THE ROOF**. We need two cases or tables for our devices and **24 CHANNELS ANALOGUE SPLITTER IN GOOD CONDITION** to split stage input signals between monitor console and stagerack of FOH console. You must give us also **4 WEDGES IN GOOD CONDITION** working in one mix, places in front of stage – they will be used by a vocalist (ONLY: d&b MAX; L'Acoustics X15 HiQ, 12 XT 112P; Turbosound TFM 420; or similar - powering from dedicated amplifiers!. **Sorry but we don't play on JBL SRX712M wedges!!!**) and one set of wireless IEM system available to the monitor guy (Shure PSM900/Sennheiser EW300 G3).
- **Due to the use by us wireless IEM systems at the time of sound check and concert, all others unused wireless transmitters must be switched off in order to do not disturb operation of our devices!!!**

6. GENERAL CONDITIONS - ORGANIZATION OF WORK

- all conduits used during the concert (microphone, power, loudspeaker, multi-pair) and devices (splitters, microphone stands) must be 100% efficient,
- we ask you for one competent person who knows well the installed sound system and FOH console, and at least two competent scene technicians,
- microphones, microphone stands, splitters, scene transfers, consoles and periphery devices cannot be used by other performers during concerts (please provide separate equipment and inputs in consoles),
- we reserve the possibility of changes the musicians location on stage and pick up signals, depending on the situation on stage and the concert place,
- band FOH engineer or band manager decides about volume level during the concert,
- we are asking for free access drive by our car to the stage, parking spaces for our cars and sharing platform (trap) long enough when the stage is very high,
- when the concert hall is located on the floor and the building does not have a lift (bringing in only stairs), the organizer provides at least 2 persons to help with bringing our backline before the soundcheck and lifting it after the concert!!!

- **THE TIME SET FOR BACKLENDING AND SOUNDCHECK IS 2 HOURS. IN ADDITION, IF OUR BACKLINE IS OFF THE STAGE ON THE RIPPERS, THEN, AFTER RECONNECT WE NEED ABOUT 20 MINUTES BEFORE THE CONCERT TO CHECK THE CORRECTNESS OF ITS OPERATION!!!**

7. INPUT LIST

IN	INSTRUMENT	MICROPHONE / OTHER	COMMENTS
1	BASE DRUM	Shure Beta 52A; Electro-Voice 868	Mid mic stand
2	SNARE 1 TOP	Shure SM 57	Mid mic stand
3	SNARE 1 BOOTOM	Shure SM 57; Sennheiser e904	Mid mic stand/Clip
4	SNARE 2 TOP	Shure SM 57	Mid mic stand
5	HI HAT	Shure SM81	Mid mic stand
6	TOM 1	Shure Beta 56A; Electro-Voice ND44, Sennheiser e904	Clips
7	TOM 2	Shure Beta 56A; Electro-Voice ND44, Sennheiser e904	Clips
8	FLOOR TOM 1	Shure Beta 56A; Electro-Voice ND44, Sennheiser e904	Clips
9	FLOOR TOM 2	Shure Beta 56A; Electro-Voice ND44, Sennheiser e904	Clips
10	OVER HEAD L	AKG C414, Audio-Technica AT 2035 or higher model (only big membrane microphone!!!)	High mic stand
11	OVER HEAD R	AKG C414, Audio-Technica AT 2035 or higher model (only big membrane microphone!!!)	High mic stand
12	BAS	XLR	-
13-14	GUITAR	2 x XLR	-
15	SPARE VOCAL	Shure ULX, ULXD+SM58/Beta58/Beta87/KSM9; Sennheiser EW500 + E835/E845/E865	High mic stand; mic handle
16	VOCAL MICHAŁ	Own wireless microphone	Own mic stand
17-18	KEYBOARDS	2 x XLR	-
19-20	LOOP 1	2 x XLR	-
21-22	LOOP 2	2 x XLR	-
23	CLICK	XLR	-
24	SPARE!!!	SPARE!!!	SPARE!!!
25-26	PLAYER FOH	Mini Jack stereo 3.5mm	FOH
27	MICROPHONE FOH	Shure SM 58 with swich	FOH
ST1-ST4	EFX RETURN	STEREO RETURNS OF EFX	FOH

8. STAGE PLAN

