

**LIVE-Rider
2019****Technical rider 2019****From Extensive Music GENERAL:**

The sound system to be used for ARASH concert must be of the highest quality proequipment, and be able to produce a high fidelity sound in stereo without any kind of distortion, hum, buzz, or loss of definition and dynamics. Ground loops will not be tolerated. The sound system must be able to cover all actual audience area with the completely sound spectra with a sound of 105 dBa continuously (LAeq) and 115 dBa Peak SPL at F.O.H. Please, respond on this rider with a complete specification of all sound equipment that will be provided. The Artist travels with a FOH engineer.

PA:

System should be an active three/four-way hi-pro sound system with all necessary infills, downfills, and delays, to cover the actual audience area. We prefer Line Array systems.

L'acoustic, D&B, Clair Brothers, Nexo or JBL.

Subwoofers must be in cardioid or end-fire array. No subs under the stage in order to not have too much sub on stage (in front of the stage is ok). Distributed to produce an even sound across the whole audience area. As few magnitude dips and peaks as possible. Make sure there is enough SPL from the subwoofers (some parts of the music are very sub heavy). Subwoofers must be in phase with the main PA at FOH.

Wireless:

3 x wireless Shure UHF-R microphone systems with B58 capsule Or 3 x Sennheiser G3 systems (and above) with e935 capsules. Must have directional antennas and distribution.

F.O.H. console

Min. 56 ch inputs (including FX returns and internal split-channels) / 26 aux-sends / 2 subgroups / 8 Matrixes / 8 VCA-groups.

Each input with 4-band sweepable parametric EQ, sweepable hi-pass filter.

Insert, (VCA), input /output metering.

Choice of consoles: 1st choice: **Avid Profile/D-Show**

2nd choice:

3rd choice: **Midas Pro6**

MONITOR CONSOLE:

If you deliver our 1st choice console it is possible to mix monitors from FOH.

For the ease of use and capable of mixing multiple stereo in-ears with multiple FX engines we prefer a digital mixing console such as such as: Yamaha CL5, Avid Profile . A console which the local monitor engineer is comfortable and fast at working with. Minimum 40 ch inputs, 6 stereo FX returns and 24 mix-busses (6 effect sends, 7 stereo IEM, 1 stereo sidefill, 1 mono for drum fill and 1 mono for vocal wedges).



For the in-ear mixes **we need** 6 FX: 1 x Stereo Reverb only for Arash vocal mic, 1 x Delay only for Arash vocal mic, 1 x Stereo Reverb only for Emelie vocal mic, 1 x Stereo Reverb for all the backing vocals, 1 x Stereo Reverb for the drums (snare and toms) and 1 x Stereo Reverb for the percussion.

MONITOR SPEAKERS:

6 In-ear Shure PSM1000, Sennheiser G3/2000. 6 x E3/E5 headphones with foam sleeves

Must have a directional antenna and distribution.

1. 1 drum fill 2x18" + 2x12" + 2" 3-way bi-amped Meyer MSL3, NEXO, D&B or equal. 4 wedges (2 systems) 15"+ 2" 2-way bi-amped (cue-wedge included) NO PASSIVE !
2. 2 sidefills 4x18" 4x12" 2x2" 3-way bi-amped Meyer MSL3, NEXO Alpha or equal.

X-TRAS:

The console should be placed in order to achieve clear sightlines across the stage, and the distance between faders and floor (working height) is not to be less than: 1m. (In US: 40" height)

The cue-wedge is to be located on the floor next to engineer.

The console and racks should be equipped with proper working light.

Intercom should be placed at FOH, so that others can operate it, without interfering with Engineer.

RISERS:

2 pieces of 2 x 2meters, 0,6 meters height for keys & drums. See stage plot. All risers must have a black drop around it.

STAGE:

The stage should have black drops behind the stage.

LOCAL CREW:

ARASH need crew that is used to the local equipment;

1 (one) monitor engineer which is comfortable to mix in-ears to mix monitors for Arash (if not mixed from FOH).

1 (one) Mic technician to rig all mics and to do all patching.

1 (one) FOH/PA-System engineer to support Arash's Sound engineer 1 (one) light engineer.

1 (one) Soundengineer that speak English 1 (one) Backline tech to set up backline and assist all musicians.

Above local crew need to be at the venue from soundcheck to after the show has ended.

Ch	Inst.	Mic.	Extra	INS	Stands
1	Kick	Beta 52		Gate-1	Shoort + boom
2	Snare 1	SM57			Shoort + boom
3	Snare Bottom 1	Beta 57A			Shoort + boom
4	Snare 2	SM57			Shoort + boom
5	Hat	Calrec			Shoort + boom
6	Rack Tom	Senn. 604		Gate-2	Clamp
7	Floor Tom	Senn. 604		Gate-3	Clamp
8	OH - L	Calrec			Long + boom
9	OH - R	Calrec			Long + boom
10	Laptop	Active DI			
11	Laptop	Active DI			
12	Keyboard - L	Active DI			
13	Keyboard - R	Active DI			
14	Keyboard - L	Active DI			
15	Keyboard - R	Active DI			
16	Bass	Active DI		Comp-1	
17	Bass	D 112		Comp-2	
18	Ac Guitar	Active DI		Comp-3	
19	El Guitar	SM57			Shoort + boom
20	Voc - <i>Guitar</i>	Beta 58		Comp-3	Long + boom
21	Voc - <i>Keyboard</i>	Beta 58		Comp-4	Long + boom
22	Lead Voc - <i>Arash</i>	Wireless Beta 58 A		Comp-5	Long
23	Voc - <i>Emelie</i>	Wireless Beta 58 A		Comp-6	Long
24	Voc - Spare	Wireless Beta 58 A		Comp-7	At floor
25	Reverb 1 RTN	TC M3000, M2000	Foh		



26	Reverb 1 RTN	TC M3000, M2000	Foh		
27	Reverb 2 RTN	TC M3000, M2000	Foh		
28	Reverb 2 RTN	TC M3000, M2000	Foh		
29	Delay RTN	TC 2290	Foh		
30	Delay RTN	TC 2290	Foh		
31	CD - L		Foh		
32	CD - R		Foh		

WE DON'T WANNA SEE: Art, Behringer etc.

Drums			Backline	
1	(one)	Bassdrum	22"	Yamaha Absolute Maple Custom
1	(one)	Rack Tom, mount	10"	Yamaha Absolute Maple Custom
1	(one)	Rack Tom, mount	12"	Yamaha Absolute Maple Custom
1	(one)	Floor tom, on 3 legs	16"	Yamaha Absolute Maple Custom
2	(two)	Snare drum	14" x 6 /"	Yamaha Absolute Maple Custom
1	(one)	Piccolo snare	14" x 4"	Yamaha Absolute Maple Custom
2	(two)	Snare Stands		Yamaha Absolute Maple Custom
1	(one)	Hi-Hat Stand	Maximal length	Yamaha Absolute Maple Custom
5	(five)	Cymbal stands. w. boom		Yamaha Absolute Maple Custom
1	(one)	Drum throne	Mint condition	Yamaha or Tama
2	(two)	Kick Pedal		Yamaha
1	(one)	Pair Hi hat Cymbals	14"	Zildjian A New Beat
1	(one)	Cymbal	17"	Zildjian A-Custom Crash
1	(one)	Cymbal	18"	Zildjian K Dark Crash Thin
1	(one)	Cymbal	19"	Zildjian K Dark Crash Thin
1	(one)	Cymbal	21"	Zildjian A Sweet Ride
1	(one)	Cymbal	14" or 15"	Zildjian Oriental China or K China



1	(one)	Drum carpet 2 x 2 meter		

Heads

Bassdrum: New Coated Remo Powerstroke 3.

All snares: New Remo Coated Emperor or Ambassador

All toms: New Remo Emperor or Ambassador (coated or clear)

Guitar		
1 (one)	Fender Deluxe Reverb	
1 (one)	Guitar stands (el guitar)	Dixon, QuikLock or similar
1 (one)	Guitar stands (ac guitar)	Dixon, QuikLock or similar
Bass 1		
(one)	Bass amp	Ampeg SVT - Classic Head
1 (one)	Bass cabinet	Ampeg SVT - 810E Cabinet
1 (one)	Bass stands	Dixon, QuikLock or similar

Keyboard		
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1 (one) Roland (Fantom G or X-series or RD800)

Yamaha (Motif XF 6 or 7 or 8) or Korg (Kronos 73 or 88)

1 (one) Ultimate keyboard stand with dual tier.

Other1.1 (one) Backline technician, **Qualified**, all day (from get in to load out).2.2 (two) Transformers. 120V 60 Hz to 240V 50 Hz to Scandinavian plug. **(Only in America)**3.3 (two) Extensions cords that will fit the transformers with scand plugs. **(Only in America)** (

4.4 4 (four) Adapters to Scandinavian plugs!

4 (four) 9-volt batteries

8 (eight) 1,5V batteries

Light + video system

EQUIPMENT TO BE SUPPLIED BY LOCAL LIGHTING COMPANY:

Equipment that need to be there:

1x MA2 Light desk or MA 1 Fullsize **(important!!)**6x Moving head Wash VL 3000, VL3500, Mac 700, or similar
(Minimum 700w and no crap chinese copies)17x Moving head Beam CP Supersharpy, Robe Pointe or
similar (no crap Chinese copies)18x Moving Head LED GLP, 120 RZ, Mac Aura or similar
- (No Chinese crap)

- 15x Martin Atomic 3000, Full power, 4 ch mode. Facing the audience.
- 12x 2-lite, Mole Fay single patch
- 2x Smoke machine F 100 with AF1 Fan or similar with DMX,
- 3x Hazer MDG or similar with DMX, 2x on stage and 1x on FOH.
- 1x Light engineer

- Head set communication between Lightcontrol and Followspots. ()
- CMY front or sidewash

All houselights and other lights in the venue must be turned off during the show.

Backdrop in black. Behind LED screen.

Production will (maybe) bring a backdrop that size is: 6m (w) x 5m (h)

(In US: (w) 26,5ft x (h) 20ft), which shall be hanging in front of the local supplied black cloth.

Please mail the stage and light specifications as soon as possible!!!

LED / Video system:

1 LED screen rear stage (as a backdrop). At least 4 x 3 meters. (Bigger if it's a big venue)

1 Responsible video technician.

1 Video mixer

Drop the cable to the screen/screens at the **keyboard position** (see stageplot).

Our output is:

HDMI or VGA (We will connect our Macbook to your videosystem.)

1 Video splitter (One HDMI or VGA to two outputs HDMI or VGA depending of what video screen/projector you use).

**THIS IS VERY VERY IMPORTANT THAT THE CABLE TO THE LED SCREEN IS
DROPPED ON STAGE (AT KEYBOARD POSITION)!**

NO SCREEN OR CABLE = NO SHOW!

JUST MAKE SURE THERE IS A HDMI CABLE TO THE SCREEN LOCATED AT THE DRUMS!

