

# TECHNICAL RIDER – CLELYA ABRAHAM

## CONTACT

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## GENERAL

The band must have exclusive access to a fully operational stage (set, backline, sound & lights already installed and cabled) for **at least 2 hours** before doors, following this schedule:

- **0 h 30 – Technical set-up**
- **0 h 45 – Musicians' set-up**
- **0 h 45 – Sound-check**

Backline must be pre-installed according to our specifications.

No audience may be present during sound-check.

If technical or material issues beyond our control occur, sound-check may need to be extended.

Depending on the venue, please provide ideally:

- **1 to 2 sound technicians** (front-of-house and, if possible, monitors)
  - **1 lighting technician**
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## PA & FRONT-OF-HOUSE

We prefer 4-way active systems with subwoofers, time- and phase-aligned before our arrival (D&B, Adamson, L-Acoustics, Meyer). Coverage must be even throughout the whole audience area and allow a comfortable SPL of **102 dB(A) Leq** at FOH without distortion. The system processor must be accessible at FOH, as well as a sound-level meter.

FOH console should be centred, at an appropriate distance from the stage, not in a booth or elevated. Our first choice is **Yamaha CL5**. Any other desk must offer at least **48 input channels, 24 Aux/Groups and 8 Matrices**. Also provide:

- Wi-Fi access + iPad
  - **8 ins / 6 outs** from the desk (FX send/return)
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## MONITORING

Active coaxial 2-way wedges (15" preferred, 12" minimum) from D&B, L-Acoustics, Adamson or Meyer. We need **5 wedges / 5 mixes** (PFL wedge not included).

We can run monitors from the FOH console, but a dedicated monitor desk with a sound engineer is always welcomed.

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## BACKLINE TO BE SUPPLIED

### DRUMS – *Yamaha Maple Custom (or Gretsch)*

- Bass drum 20" or 22" (resonant head with hole; batter head Evans PS3 or equivalent) – **NO 24"**
- Rack tom 12" (coated head)
- Floor tom 16" (coated head)
- Snare 14 × 5" (coated head)
- 1 bass-drum pedal, 1 snare stand, 1 hi-hat stand, 3 cymbal stands, 1 drum throne, 1 Moongel set, 1 power strip

### DOUBLE BASS

- $\frac{3}{4}$  German-style double bass (e.g. "Rubner") with adjustable bridge
- Fishman "Full-Circle" pickup (**NO David Gage**)
- French bow
- Bass amp head (in order of preference): Ampeg SVT-CL or SVT-4 PRO (*not* SVT-VR) / Eden WT800 / Aguilar DB 751 / Gallien-Krueger 700 RB\ If none of these are available, contact us first.\ **NOT ACCEPTED:** Ampeg SVT-3 PRO, Ampeg PF, Hartke, Markbass
- 4 × 10" cabinet on 40 cm riser (Ampeg or Aguilar)
- DPA 4099 mic

### GUITAR

- Guitar amp: **Fender Deluxe or HotRod or Roland Jazz-Chorus**\ **NOT ACCEPTED:** Fender Twin Reverb
- 1 guitar stand

### PIANO

- Grand piano (Steinway, Yamaha C6 or Fazioli) — upright acceptable if no grand available\ Tuned to 440 Hz once before sound-check and once before the show
- Piano bench
- Power strip

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## OUTPUT PATCH (monitor sends)

01–02	2 × 15"	coaxial wedges
03	1 × 15"	coaxial wedge
04	1 × 15"	coaxial wedge
05	1 × 15"	coaxial wedge

PIANO	stereo		GTR	mono		DBASS	mono		DRUMS	mono
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## STAGE PLAN / INPUT PATCH

#	Source	Mic	Stand	Notes
1	Kick beater	Shure Beta 91A	—	—
2	Kick out	Audix D6 / Shure Beta 52	Small	
3	Snare top	Shure SM57	Small	
4	Snare bottom	Sennheiser e904	—	
5	Floor tom 16"	Audix D2 / e904	—	
6	Rack tom 12"	Audix D4 / e904	—	
7	OH R	AKG C414	Tall	
8	OH L	AKG C414	Tall	
9	Hi-hat	Shure SM57	Small	
10	Mono kit	V-Beat	Clamp	
11	Drum BV	Shure Beta 56	Tall	
12	Double-bass DI	—	XLR	Line
13	Double-bass mic	DPA 4099	—	
14	Guitar amp	Shure SM57	Small	
15	—	—	—	
16	—	—	—	
17	Piano low mic	Audix SCX25 / Neumann MCM114 / Schoeps CMC6Mk4 / DPA 4099	2 clamps	
18	Piano high mic	Same as 17	Tall	With stereo bar
19	Piano pickup low	Yamahiko + DI <i>or</i> C-Ducer	—	
20	Piano pickup high	Yamahiko + DI <i>or</i> C-Ducer	—	
21	Piano sub	Helpinstill Bass	—	
22	Piano SM57 under	Shure SM57	Small	
23	Lead vocal	Shure SM58 <i>or</i> DPA D-facto / Audix OM7	Tall	
24	Guest / speech	Shure SM58 wireless	Tall	

Items in **blue** on the original French document are provided by the band.