

# DIAMONDROCKS!

## The Legendary Tribute Concert

### Technical Rider - Sound

#### **General**

The below list is a guideline for the types of equipment that are expected for our performance. Substitutions will be accepted as long as they are cleared well in advance of the show. For any questions, comments, substitutions, etc., please contact Blade Agency. Please have all equipment set, wired, patched, etc., in good working order prior to the band's arrival for sound check.

#### **FOH Console**

Front of House mixing console needs to be a professional console with a minimum of 48 mono inputs. Preferred consoles are Midas Heritage, Yamaha PM-4000, Soundcraft Series V. ABSOLUTELY NO Mackie, Peavey or other "semi-pro" gear!!!

#### **FOH Speakers**

Front of House speaker system should be a 3 or 4 way system capable of adequately covering the room with even, high-quality sound. If at all possible, the systems should be flown. With ground-supported sub-woofers and appropriate front-fill. Whenever possible, the system should include main left and right arrays, center cluster (if necessary), and an appropriate number of delays to achieve well-balanced sound throughout the venue. Sub-woofers should be fed from an Auxiliary Send from the FOH console. Preferred choices of speakers are Meyer Self-Powered Series, L'Acoustics / V-DOSC, EAW, EV. ABSOLUTELY NO "semi-pro" speaker systems!!!

#### **FOH Processing Gates and Compressors**

Front of House processing will include a minimum of ten (10) Compressors and seven (7) Gates. Preferred choices are BSS, DBX, Summit. All processors must be able to be inserted into individual channels of the console as detailed on the Input List. These totals are above and beyond any "system" Compression.

#### **Equalizers**

The system shall have one (1) high-quality EQ for each speaker cluster (prefer parametric) as well as separate EQ for the mono sub-woofer send. Preferred EQs are Meyer CP-10, BSS, Klark-Teknik (DN-410, DN-360).

#### **Effects**

System shall have at least two (2) digital multi-effects units. Preferred effects are Yamaha SPX1000, SPX990, SPX900, REV5, Lexicon PCM-70, PCM-90, 300M. If possible, one (1) digital delay should also be provided. Preferred delay is Roland SDE-3000 or above. Effects units should be driven in mono from an Auxiliary Send from the console and returned to input strips in stereo.

#### **Monitor Console**

Monitor console shall be a professional unit with a minimum of 40 mono inputs capable of providing at least 10 mixes. Preferred choices are Midas Heritage, Yamaha PM-4000M, Soundcraft.

### **Monitor Speakers**

Sound system provider shall provide a minimum of 10 wedge monitors plus one (1) drum monitor with sub-woofer plus monitor engineer cue wedge. Monitor speakers shall be a professional two-way system comprised of a 15" and horn or 12" and horn. Preferred monitors are Meyer UM-1. Drum monitor shall additionally include a sub-woofer. Donn uses a Shure wireless in-ear monitor system which we carry with us. Please provide a cable from the monitor console Auxiliary Send ¼" TRS for in-ear system.

### **Monitor Processing**

Monitor rig shall include one (1) 31-Band Graphic Equalizer for each monitor send. Preferred choices are Klark-Teknik, BSS, TC Electronic Digital Graphic (1128) with Remote Controller.

### **Monitor Effects**

One (1) High-quality digital reverb, Yamaha SPX series or equivalent.

### **Splitter**

Splitter will be located in a convenient location on stage with clear and easy access. Direct output of splitter should feed FOH console and Isolated output should feed monitor console. Additional splitter islands may be located on stage where convenient. Suggested locations include Drum Riser, Percussion Riser, etc.

### **Microphones\***

Microphones required include:

(6) Shure Beta 58 or SM58

(1) Shure SM91 or Beta 91

(3) Shure SM57 or Beta 57

(7) Shure SM81 or AKG 451

(4) Shure SM98 or Beta 98

(3) Sennheiser 421

(7) Direct Box, prefer Active, Passive OK \*Microphone substitutions are acceptable as long as they are direct equivalents to what is requested.

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## Input List

Channel	Instrument	Mic	Stand	Insert	VCA
1	Kick	Shure SM91	N/A	Compressor 1	1
2	Snare	Shure SM57	Short w/ Boom		1
3	Hat	Shure SM81	Short w/ Boom		1
4	R1	Shure SM98	Clamp	Gate 1	1
5	R2	Shure SM98	Clamp	Gate 2	1
6	FI	Shure SM98	Clamp	Gate 3	1
7	Electro-Drums	DI	N/A		1
8	Electro-Drums	DI	N/A		1
9	OH L	Shure SM81	Tall w/ Boom		1
10	OH R	Shure SM81	Tall w/ Boom		1
11	Conga 1	Shure Beta 56	Clamp	Gate 4	2
12	Conga 2	Shure Beta 56	Clamp	Gate 5	2
13	Foot	Shure SM81	Short w/ Boom	Gate 6	2
14	Chimes	Shure SM81	Short w/ Boom		2
15	Tambourine	Shure SM81	Short w/ Boom	Gate 7	2
16	Triangle	Shure SM81	Short w/ Boom		2
17	Toys OH	Shure SM81	Tall w/ Boom		2
18	Bass	DI	N/A	Compressor 2	3
19	Guitar 1 Electric	Shure SM57	Short w/ Boom		4
20	Guitar 1 Acoustic	DI	N/A		4
21	Guitar 2 Electric	Shure SM57	Short w/ Boom		4
22	Guitar 2 Acoustic	DI	N/A		4
23	Donn Guitar	Shure SM81	Short w/ Boom		4
24					
25	Key 1 L	DI	N/A		5
26	Key 1 R	DI	N/A		5
27	Key 2 L	DI	N/A		5
28	Key 2 R	DI	N/A		5
29	Trombone	Sennheiser 421	Tall w/ Boom	Compressor 3	6
30	Trumpet	Sennheiser 421	Tall w/ Boom	Compressor 4	6
31	Sax	Sennheiser 421	Tall w/ Boom	Compressor 5	6
32	Donn Vox	Shure Beta 58	Straight	Compressor 6	7
33	BG Vox 1	Shure Beta 58	Tall w/ Boom	Compressor 7	7
34	BG Vox 2	Shure Beta 58	Tall w/ Boom	Compressor 8	7

35	BG Vox 3	Shure Beta 58	Tall w/ Boom	Compressor 9	7
36	BG Vox 4	Shure Beta 58	Tall w/ Boom	Compressor 10	7
37					8
38	Vox Reverb L				8
39	Vox Reverb R				8
40	Delay L				8
41	Delay R				8
42	Drum Reverb L				1
42	Drum Reverb R				1