

# SUPERLOGICAL

## TECHNICAL RIDER

7-piece live band | 30 input channels | Monitoring according to stageplot | Indoor & Outdoor

End-customer version

### Production / Booking

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# 1. Scope and coordination

This technical rider forms part of the event agreement. It provides the promoter, venue and appointed technical supplier with a binding basis for planning. Equivalent systems are acceptable provided coverage, headroom, reliability and technical support can be demonstrated.

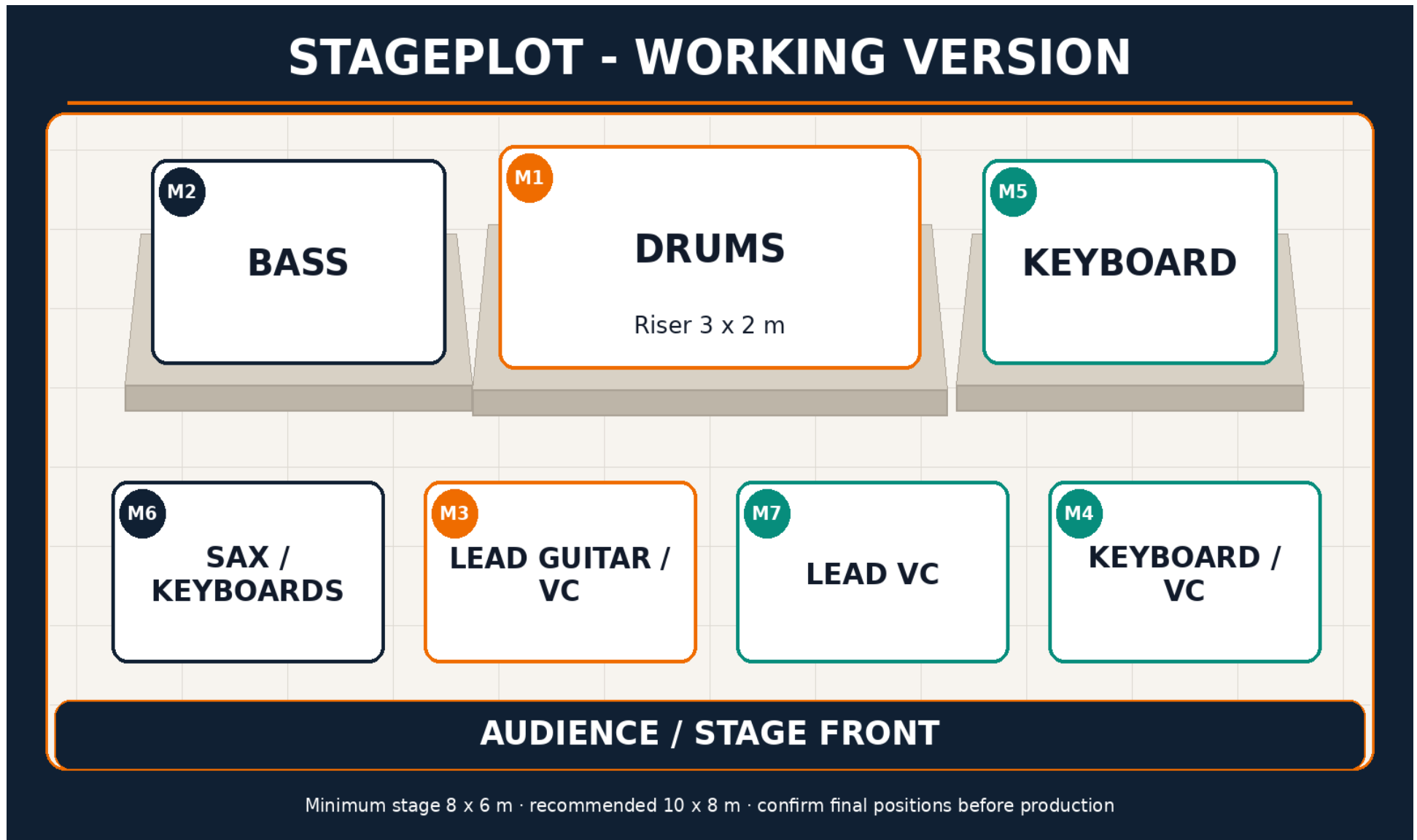
- Please clarify technical questions and proposed deviations in writing no later than 14 days before the event.
- The promoter shall appoint an authorised technical contact and provide the venue plan, stage dimensions, available house system, power connections, load-in route, doors and show times.
- The final input list and stageplot will be confirmed after alignment with the actual line-up. This version provides a reliable basis for planning.
- Local safety, sound-level and fire-safety regulations take precedence.

Core requirement: 30 stage inputs plus talkback/reserve, digital 32/16 stagebox, monitoring according to the stageplot, professional PA system, white front light and coloured stage lighting, and safe separate power distribution.

# 2. Technical overview

| Area         | Minimum requirement                                                                                                                  |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------|
| Line-up      | 7 musicians: drums, bass, 2 guitars, multiple keyboard/Leslie signals, sax/woodwinds, percussion, 5 vocal channels, stereo playback. |
| Stage inputs | 30 occupied channels, plus FOH talkback and at least 1 spare channel.                                                                |
| Monitoring   | Monitoring according to stageplot; number and type of monitor paths are agreed for each production.                                  |
| FOH          | Centrally in the audience area, not behind glass, under a balcony or at the side. Indoor at least 2.5 x 2 m; outdoor roofed 4 x 3 m. |
| Stage        | Minimum performance area 6.0 x 4.6 m; 8 x 6 m or larger recommended for medium and large productions.                                |
| Soundcheck   | 75 to 90 minutes after setup, line check and system alignment are fully completed.                                                   |

### 3. Stageplot



*Positions are shown from the musicians' perspective. The performance area must be clear of cases, PA racks, stairs and any backline not required.*

## 4. Audio and signal flow

### 4.1 Mixing console, stagebox and cabling

- Digital console with at least 32 physical stage inputs and 40 to 48 channels of processing. Suitable examples include Allen & Heath SQ/Avantis/dLive, Yamaha QL/DM7, Midas M32/HD96, DiGiCo or equivalent.
- Digital stagebox with at least 32 inputs / 16 outputs, digital multicore to FOH and a tested spare data line. Wi-Fi must not be used as the primary audio transport path.
- Complete microphone and DI package including stands, clips, subcores, XLR cables, spare microphones and at least two spare DI boxes.
- PA system designed for the room or site geometry, with even music and speech coverage and at least 6 dB of headroom without audible limiting or clipping.
- System design, alignment and sound-level measurement by qualified personnel. Documentation according to local requirements or DIN 15905-5.

### 4.2 Preliminary 30-channel input list

| Channel | Signal                        | Source / note            |
|---------|-------------------------------|--------------------------|
| 1       | Kick                          | Microphone               |
| 2       | Snare top                     | Microphone               |
| 3       | Snare bottom                  | Microphone               |
| 4       | Hi-hat                        | Microphone               |
| 5       | Tom 1                         | Microphone               |
| 6       | Tom 2                         | Microphone               |
| 7       | Tom 3                         | Microphone               |
| 8       | Overhead L                    | Condenser                |
| 9       | Overhead R                    | Condenser                |
| 10      | Drum sample / percussion      | DI / line                |
| 11      | Bass                          | DI                       |
| 12      | Guitar 1 / modeler            | DI / mic                 |
| 13      | Guitar 2 / modeler            | DI / mic                 |
| 14      | Acoustic guitar               | DI                       |
| 15-16   | Keyboard rig 1 L/R            | 2 x DI                   |
| 17-18   | Keyboard rig 2 L/R            | 2 x DI                   |
| 19-20   | Keyboard / Leslie / rig 3 L/R | 2 x DI / mic             |
| 21      | Saxophone                     | Clip / mic               |
| 22      | Additional woodwind           | Clip / mic               |
| 23      | Percussion                    | Mic / DI                 |
| 24      | Marcus lead vocal             | Wired; wireless optional |
| 25      | Ralph vocal                   | Wired                    |
| 26      | André vocal                   | Wired                    |
| 27      | Willem vocal                  | Wired                    |
| 28      | Roman vocal                   | Wired                    |
| 29      | Playback L                    | DI                       |
| 30      | Playback R                    | DI                       |

*Note: The final channel allocation will be confirmed before the event. Additional wireless systems may only be planned after prior frequency coordination.*

## 5. Monitoring, FOH and crew

### 5.1 Monitoring

| Mix                                                                                                                                                                                    | Position         | Requirement                                                                                   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|-----------------------------------------------------------------------------------------------|
| M1                                                                                                                                                                                     | Drums            | Drum mix according to stageplot; optional additional drumfill for larger productions.         |
| M2                                                                                                                                                                                     | Bass             | Dedicated monitor position for bass with rhythm section and vocals after soundcheck.          |
| M3                                                                                                                                                                                     | Lead guitar / VC | Dedicated monitor position for lead guitar and vocal parts after soundcheck.                  |
| M4                                                                                                                                                                                     | Keyboard / VC    | Dedicated monitor position for keyboard and vocal parts after soundcheck.                     |
| M5                                                                                                                                                                                     | Keyboard         | Dedicated monitor position for keyboard signals according to stageplot.                       |
| M6                                                                                                                                                                                     | Sax / keyboards  | Dedicated monitor position for saxophone, additional keyboard signals and vocals as required. |
| M7                                                                                                                                                                                     | Lead VC          | Dedicated lead-vocal monitor position with instruments as required.                           |
| The final number and configuration of monitor paths (wedges and/or in-ear monitoring) will be agreed before production according to the stageplot, venue and technical implementation. |                  |                                                                                               |

### 5.2 FOH and monitor position

- FOH centrally positioned within the audience area, with an unobstructed view and direct listening position.
- Indoor: at least 2.5 x 2 m. Outdoor: at least 4 x 3 m, roofed and protected from rain and side wind.
- For indoor events of around 500 capacity and above, and for outdoor events, a dedicated monitor engineer is recommended.
- FOH talkback to the stage and reliable communication between technical management, stage and lighting.

### 5.3 Technical show crew

| Production size     | Minimum technical crew                                                                                                                                              |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Indoor up to 150    | FOH sound engineer, lighting operator, 1 audio/stage technician; roles may be sensibly combined for small productions.                                              |
| Indoor up to 300    | FOH sound engineer, lighting operator, monitor/stage technician, 1 to 2 stagehands for setup and strike.                                                            |
| Indoor up to 500    | FOH, monitor/system, lighting, lighting/stage technician and 2 stagehands; riggers according to venue requirements.                                                 |
| Outdoor up to 500   | FOH, monitor, system/stage, lighting operator, lighting technician plus stage and setup crew.                                                                       |
| Outdoor up to 1,000 | Production management, FOH, monitor, system, stage/patch, lighting operator, lighting/dimmer technician and at least 4 stagehands; stage and rigging crew separate. |

## 6. Lighting, stage and power

### 6.1 Lighting

- White front light with good colour rendering, independently controllable and with minimal shadows for all seven musicians. CRI 90 or better is recommended.
- RGBW wash light from rear and sides, moving heads and blinders, strobes or LED bars appropriate to the event size.
- Professional lighting console with prepared looks for songs, announcements, encore and house-light transitions.
- Hazer only with approval from the venue, fire-safety officer and, where required, the fire service. Fire alarm operation and isolation must be clarified in advance.
- Outdoor: IP65 fixtures only, or fully weather-protected installation; all equipment with approved safety bonds and load-tested rigging.

### 6.2 Stage

- Level, dry, slip-resistant and preferably black performance surface; clear usable area without cases, PA racks, stairs or unrelated equipment.
- Minimum performance area 6.0 x 4.6 m; for productions from approximately 300 audience capacity, 8 x 5 m or 8 x 6 m is recommended.
- Drum riser at least 2.0 x 2.0 m, height 40 cm. Optional keyboard riser 3 x 2 m depending on stage height and sight lines.
- Open sides with guard rails, stairs with handrails and black flame-retardant skirting. Load capacity according to local regulations.
- Outdoor: valid structural documentation/logbook, ballast, wind monitoring, a wind action plan and written approval of roof, PA and rigging loads.

### 6.3 Power

- Audio, lighting and band backline on separate, professionally protected distribution systems. Catering, refrigeration and heaters must not use production power.
- CEE/Schuko distribution with 30 mA RCD/RCBO protection, protective earth, bonding/grounding and current inspection status. Connection by a qualified electrician.
- At least two clean 230 V Schuko outlets at each musician position. Keyboards, computers and playback equipment require non-dimmed circuits.
- Cable routes protected with professional cable ramps; audience, emergency and loading routes must remain clear. Safety and emergency lighting must not be connected to show power.

### 6.4 Guidelines by audience capacity

| Format              | Stage                               | Sound / coverage                                                                               | Power                                                           |
|---------------------|-------------------------------------|------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| Indoor up to 150    | 6 x 4 m min.; 7 x 5 m recommended   | Professional point-source system, 2 tops + 2 subs or equivalent; frontfills if required.       | 1 x CEE 32 A; 2 separate 32 A supplies preferred.               |
| Indoor up to 300    | 8 x 5 m min.; 8 x 6 m recommended   | High-performance 3-way/array solution, approx. 4 x 18-inch subs, 2 frontfills.                 | 2 x CEE 32 A, separate for audio and lighting.                  |
| Indoor up to 500    | 8 x 6 m min.; 10 x 6 m recommended  | Compact line array or constant-curvature system, 4 to 6 subs, 2 to 4 frontfills.               | 1 x CEE 63 A for lighting plus 1 x CEE 32 A for audio/backline. |
| Outdoor up to 500   | Roofed 8 x 6 m                      | Weatherproof system with reach reserve, 6 to 8 subs, at least 4 frontfills.                    | 80 kVA generator or equivalent separate venue supplies.         |
| Outdoor up to 1,000 | 10 x 7 m min.; 12 x 8 m recommended | Line array based on system simulation, 8 to 12 subs, front/outfills; delay system if required. | At least 125 kVA; separate audio/lighting supplies preferred.   |

## 7. Schedule, logistics and safety

### 7.1 Minimum timings

| Format              | Load-in before doors                                   | Soundcheck     | Note                                                                        |
|---------------------|--------------------------------------------------------|----------------|-----------------------------------------------------------------------------|
| Indoor up to 150    | at least 5 h                                           | 75-90 min      | Setup, line check and system alignment must be completed before soundcheck. |
| Indoor up to 300    | at least 6 h                                           | 75-90 min      | Allow sufficient time for monitor and lighting adjustments.                 |
| Indoor up to 500    | at least 7 h                                           | approx. 90 min | Allow for system technician and separate monitor operation.                 |
| Outdoor up to 500   | Technical setup approx. 8 h; stage may be previous day | approx. 90 min | Weather, structural and power approvals before load-in.                     |
| Outdoor up to 1,000 | Pre-rig on previous day recommended                    | 90-120 min     | Production management and complete crew required.                           |

### 7.2 Sample schedule

| Time        | Task                                                                    | Responsibility                  |
|-------------|-------------------------------------------------------------------------|---------------------------------|
| T - 8:00 h  | Access clear, stage and power handed over, rigging/structural approval. | Promoter + technical management |
| T - 7:30 h  | Audio/lighting load-in, PA and lighting setup, power inspection.        | Technical supplier              |
| T - 3:00 h  | Line check, system alignment, lighting focus.                           | FOH / system / lighting         |
| T - 2:00 h  | Band soundcheck, 75 to 120 minutes.                                     | Band + FOH + monitor            |
| T - 0:30 h  | Secure stage, hand over to audience, entrance music.                    | Stage + promoter                |
| End of show | Strike only after audience has cleared; ensure safe vehicle access.     | Promoter + technical crew       |

*T = planned show start. For longer travel distances or outdoor builds, a pre-rig on the previous day is often safer than an excessively long event day.*

### 7.3 Logistics and promoter responsibilities

- Load-bearing vehicle access and parking for vans or trucks immediately adjacent to the load-in route.
- Level, illuminated load-in route without stairs. Unavoidable stairs, long routes, lifts or access restrictions must be communicated in advance.
- An authorised contact person must be available throughout load-in, soundcheck, show and load-out.
- For outdoor events, weather monitoring, safe stop criteria and protection for stage, FOH, power and audience must be agreed in writing.

## 8. Approval and feedback

**Please send the technical feedback, including venue plan, stage dimensions, system list, power connections, crew size, load-in route and schedule, to [ray@superlogical.de](mailto:ray@superlogical.de) no later than 14 days before the event.**

Written confirmation of this rider or an agreed alternative constitutes acceptance of the technical requirements. Significant changes on the event day may cause delays or restrictions to the show.