



# SEDATIV

## TECHNICAL RIDER Locally Supplied Production 2020

### PRODUCTION BRIEF

**SEDATIV** IS A PROFESSIONAL LIVE MUSIC GROUP WHO PERFORM IN FRONT OF PAYING AUDIENCES. THEREFORE, THEY & THEIR PRODUCTION TEAM EXPECT THE EVENT TO BE SET-UP TO THE HIGHEST PROFESSIONAL STANDARD FROM START TO FINISH.

PLEASE FOLLOW THIS RIDER AND WE CAN MAKE THIS HAPPEN. IF YOU CANNOT MEET THESE REQUIREMENTS YOU MUST INFORM **SEDATIV** PRODUCTION WELL IN ADVANCE OF SHOW DAY, FAILURE TO DO SO COULD JEOPARDISE THE SHOW, RESPONSIBILITY FOR THIS DOES NOT LIE WITH **SEDATIV** OR THEIR PRODUCTION TEAM.

PLEASE INFORM **SEDATIV** PRODUCTION OF ANY DB LIMITS OR OTHER SOUND RESTRICTIONS AT YOUR VENUE OR FESTIVAL PRIOR TO THE EVENT.

AT ALL FESTIVALS AND MULTIPLE BAND EVENTS WHERE CHANGEOVERS ARE LIMITED, A FLIP-FLOP SYSTEM OF TWO SOUND CONSOLES AT FOH & AT MONITORS, IS IMPERATIVE.

WE REQUIRE A MINIMUM OF 2 HOURS BACKLINE SET-UP PRIOR TO LINE CHECK & PERFORMANCE (& SOUND-CHECK, WHEN AVAILABLE).

WHENEVER POSSIBLE WE WOULD LIKE TO LOAD IN, SET UP, FOCUS, POP THE KETTLE ON AND PROGRAM LIGHTS THE NIGHT BEFORE SHOW DAY.

THE PA MUST BE ABLE TO ACCOMMODATE THE FULL RANGE OF ACOUSTIC FREQUENCIES **SEDATIV** USE, WITH PARTICULAR EMPHASIS ON BASS, PLEASE SUPPLY MORE THAN ENOUGH SUB SO THEY DON'T HAVE TO BE PUSHED TO DISTORTION LEVEL. WE RUN A FAIRLY QUIET STAGE SO IN-FILLS ARE ESSENTIAL.

IF THERE ARE LIMITERS BEING USED ON THE PA AMPS, PLEASE INFORM US OF THIS AND READ JUST THEM ACCORDINGLY PRIOR TO SOUND-CHECK & STAGE TIME. THE SPEAKER SYSTEM MUST BE MORE THAN CAPABLE OF DELIVERING FULL RANGE AUDIO (20HZ – 20KHZ) AT 120 DBA AT THE FOH POSITION. THIS ISN'T BECAUSE WE ARE DEAF BUT BECAUSE WE DON'T WANT TO DAMAGE A PA THAT'S ONLY ABLE TO PRODUCE 92DBA, WHILST TRYING TO GET 100 DBA. **HEADROOM IS VITAL!!!**



THE PA WILL BE RUN AS L&R + SUB WITH THE NECESSARY IN/OUT FILLS AND DELAY STACKS. WE RUN A QUIET STAGE SO THE INFILLS MUST BE FULLY CAPABLE OF REPRODUCING A FULL MIX FOR THE CRAZY FANS GOING WILD AT THE FRONT. THIS INCLUDES FREQUENCIES THAT ONLY DOGS CAN HEAR.

IF THE CHOSEN VENUE IS CONSTRUCTED OF MARBLE, GLASS, OR ANY OTHER HIGHLY REFLECTIVE SURFACES LET'S NOT STICK A MASSIVE PA IN THERE. SMALL POINT SOURCE PA WITH MULTIPLE DELAYS THROUGHOUT THE ROOM WOULD BE GREAT.

### **FOH REQUIREMENTS:**

NOTES FROM THE FOH ENGINEER: Sever Staicu | +40 726 47 57 44 | [sever.staicu@gmail.com](mailto:sever.staicu@gmail.com)

CONSISTENT, INTELLIGIBLE AND UNIFORMLY BALANCED FULL RANGE AUDIO IS INHERENTLY MORE IMPORTANT THAN ACHIEVING A RIDICULOUSLY HIGH DECIBEL COUNT.

IT IS ESSENTIAL THAT THE SOUND SYSTEM MEETS THE FOLLOWING STANDARDS: IF ANY PART OF THIS CANNOT BE MET, THIS NEEDS TO BE MADE CLEAR TO OUR PRODUCTION AND MANAGEMENT WELL IN ADVANCE OF THE PRODUCTION DATE.

THE SOUND SYSTEM ITSELF MUST BE PROFESSIONAL, WELL MAINTAINED, POWERED FROM A DEDICATED AUDIO ONLY SUPPLY AND SUITED TO THE VENUE.

THERE NEEDS TO BE EQUAL COVERAGE WITH MINIMAL TONAL AND DECIBEL DISCREPANCY THROUGHOUT **ALL** LISTENING AREAS. A TOLERANCE OF; +/- 9db FROM THE PIT TO BACK OF VENUE WILL BE TOLERATED.

SPATIALISATION AND THE IMPROVEMENT OF LIVE SOUND REINFORCEMENT IS IMPORTANT TO US. ANY SETUP THAT INCREASES THE AUDIENCE PERCEPTION OF SPATIALISATION IS HIGHLY ENCOURAGED. WE ARE OPEN TO MODERN SOUND SYSTEM DESIGNS THAT INCORPORATE THIS FOR LARGER AUDIENCE AREAS. E.g., **d&b Soundscape** and **L'accoustics L-ISA**.

THE SOUND SYSTEM MUST BE DESIGNED AND SPECED TO GIVE MINIMAL ON-STAGE PROJECTION / REFLECTIONS.

THE FOH POSITION MUST BE IN THE CENTRE OF THE SOUND IMAGING AND WITHIN 6db OF THE AUDIENCE FRONT ROW.

THE SOUND SYSTEM WILL BE CAPABLE OF PRODUCING UP TO 120dba AT FOH. THIS IS NOT THE VOLUME THE SHOW WILL BE MIXED AT, IT'S SIMPLY TO INSURE THERE IS AMPLE HEADROOM FOR SHOW DYNAMICS AND TO GUARD AGAINST EXCESS THD AND POTENTIAL EQUIPMENT DAMAGE CAUSED BY TRYING TO GET AN AVERAGE LEVEL OF 100dba OUT OF SOMETHING ONLY CAPABLE OF REACHING 98dba

TEHNICAL CONTACT: **Sever STAICU** (Sound Engineer), email: [tehnic@sedativ.ro](mailto:tehnic@sedativ.ro) | mobile: +40 726 475 744

TOUR & PRODUCTION MANAGER: **Mircea TĂTUC**, email: | mobile: +40 722 613 863

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FOR EVENTS WITH STRICT NOISE AND ENVIRONMENTAL RESTRICTIONS, SOUND BARRIERS, SPEAKER DIRECTIVITY AND ACOUSTIC ABSORPTION MUST BE PRIORITISED TO INCREASE THE AUDIO QUALITY IN THE AUDIENCE AREAS. SIMPLY TURNING DOWN THE SUBS AND CREATING AN UNBALANCED SYSTEM IS NOT AN ACCEPTABLE SOLUTION. IF YOU NEED HELP CREATING A WORKABLE SOLUTION PLEASE ASK.

**PLEASE SEND SYSTEM DESIGNS WITH COVERAGE AND SPL PLOT TO OUR FOH ENGINEER PRIOR TO THE EVENT - sever.staicu@gmail.com**

## **SOUND SYSTEMS**

ALL SIZED ACCORDING TO ADEQUATE AUDIENCE COVERAGE. Please send system designs with coverage and spl plot to us prior to the event.

**d&b AUDIOTECHNIK - SL / J / V WITH MATCHED SUBS, FILLS & DELAYS**

**L'ACOUSTICS - K1 / VDOSC / K2 / ARCS2 WITH MATCHED SUBS, FILLS AND DELAYS**

**JBL - VTX A (only A) WITH MATCHED SUBS, FILLS AND DELAYS**

**MARTIN AUDIO - MLA / MLA COMPACT WITH MATCHED SUBS, FILLS AND DELAYS.**

**MEYER SOUND - LEO / LEOPARD WITH MATCHED SUBS, FILLS AND DELAYS**

## **FOH CONTROL**

PLEASE READ CAREFULLY THIS IS NOT A STANDARD SETUP

WE HAVE A HEAVY ELECTRONIC ELEMENT TO THE LIVE SETUP. THIS INCLUDES SONG SPECIFIC DESTRUCTIVE AUDIO EFFECTS AND STAGE CONTROLLED AUTOMATION AT FOH. WE ALSO RUN LTC TO LIGHTING AND VIDEO CONTROL VIA THE FOH CONTROL.

TO RUN THE AUTOMATION FROM STAGE TO FOH WE USE **MIDI & SMPTE**.

**SMPTE** IS RUN VIA XLR AND CAN BE CONNECTED INTO THE AUDIO PATCH TO BE RECEIVED AND DISTRIBUTED TO THE LIGHTING & VIDEO CONTROL VIA THE FOH AUDIO CONSOLE.

**MIDI** IS RUN OVER XLR, HOWEVER UNLIKE SMPTE THIS CANNOT BE DIGITISED AT ANY STAGE OF TRANSMISSION AS IT IS ALSO POWERED. IT MUST STAY AS A SEPARATE COPPER TIE LINE FROM STAGE TO FOH.



THE MIDI XLR IS CONNECTED TO OUR OWN HARDWARE BOTH ON STAGE AT PLAYBACK WORLD AND AT FOH WHERE **WE NEED DESK SPACE FOR 2 (TWO) SHOW LAPTOPS.**

THE SHOW LAPTOPS ARE CONNECTED TO THE FOH CONSOLE VIA **MADI** EITHER AS BNC OR OPTICAL SC DUPLEX CONNECTIONS.

THE MADI FEEDS ARE USED AS INSERT EFFECTS ON 4 OF OUR INPUTS AND RUN AT 96khz. THE RETURN FEEDS ARE DUPLICATED AND SENT TO OUTPUT CHANNELS 1-4 OF THE FOH STAGEBOX. THESE OUTPUT CHANNELS ARE THEN CONNECTED TO THE PATCH SPLIT SYSTEM TO BE PICKED UP BY THE MONITOR CONSOLE AND BROADCAST FEED.

### **CONSOLES**

**FOH: ALLEN&HEATH dLive S7000** (or dLive S5000) SOUND CONSOLE

**MON: ALLEN&HEATH DLIVE S7000** (or dLive S5000) SOUND CONSOLE

**STAGE: ALLEN&HEATH dLive DM-48** MIXRACK W/ gigaACE CARD INSTALED

**IT IS MANDATORY THAT ALL THE GEAR SHOULD HAVE LATEST FIRMWARE INSTALED!!!**

Thanks :)

### **OUTBOARD**

1 x WAVES BCL (ONLY IF THERE IS A STRICT NOISE LIMIT)

### **SHOUT SYSTEM / COMS**

### **SYSTEM CONTROL**

IDEALLY THERE WILL BE A LAKE SYSTEM ALONGSIDE THE SPECIFIC SOUND SYSTEM MANUFACTURERS CONTROL THIS MUST BE ACCESSIBLE FOR ANY TUNING CHANGES DURING THE DAY.

THE SOUND WILL BE SETUP AND TUNED PRIOR TO OUR ARRIVAL WITH TIME MADE AVAILABLE FOR ANY CHANGES DEEMED NECESSARY. THERE WILL BE A COMPETENT SOBER ENGLISH SPEAKING VENUE AND SYSTEM TECH ON HAND FOR THE DURATION OF THE DAY.

IF THERE IS A STRICT NOISE LIMIT TO ADHERE TO WE MUST HAVE A DB METER AT FOH VISIBLE TO THE MIXING POSITION.

### **COMMS SHOUT SPEAKER**

SHOULD BE INDEPENDENT SYS. PLEASE PROVIDE A SHOUT SPEAKER AT FOH FOR OUR SOLE USE.

PLEASE POSITION THE FOH DESK IN FRONT OF THE STAGE, BETWEEN THE SPEAKERS BUT BEHIND THE AUDIENCE. SURPRISED? BELIEVE ME, THIS SOMETIMES DOESN'T HAPPEN!

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WHERE A STRICT SOUND LEVEL LIMIT IS IN PLACE, WE REQUEST A “WAVES BCL” or “WAVES L2” BE INSERTED OVER THE MASTER MIX BUS.

PLEASE ALSO SUPPLY ADJUSTABLE STOOL, ANGLE-POISE LAMP, PUNCH & JUDY TENT AND A STRAIGHT-JACKET.

### **LIGHTING**

WHEN **SEDATIV** ARE NOT TOURING THEIR OWN LIGHTING RIG PLEASE SUPPLY THE FOLLOWING KIT

#### **LIGHTING KIT LIST**

1 X GRAND MA2 LITE DESK  
72 x SCEPTRON 10 1000 (ROUND)  
5 X FLARES  
6 X MAC VIPER PROFILES  
8 X IMPRESSION X4 BAR 20  
4 X ATOMOSPHERES WITH FANS 2 UPSTAGE L&R 2 DOWNSTAGE L&R  
1 X SEDAN CHAIR,  
1 X PAIR OF SULTANS SLIPPERS  
1 X LARGE BAG OF GUMMI BEARS  
PLEASE SUPPLY ARTNET, DMX & CAT-5 FROM FOH TO STAGE.

### **VIDEO**

PLEASE SUPPLY A LARGE HIGH-DEFINITION LED SCREEN UPSTAGE OF THE PERFORMANCE AREA, SCREEN SIZE MUST BE AT LEAST 40' X 20' OR AS STAGE SIZE DICTATES. CONTENT WILL NEED TO BE RUN VIA RESOLUME

**SEDATIV** PRODUCTION WILL PROVIDE VIDEO CONTENT WELL IN ADVANCE OF THE SHOW DAY.

### **STAGE REQUIREMENTS**

#### **POWER:**

BACKLINE POWER; 4 x 13 AMP 240V PLUS EARTH SINGLE PHASE SUPPLY POWER OUTLETS POSITIONED AS INDICATED ON THE ATTACHED STAGE PLAN.

***NB. Where local house power is not 240v, please supply the necessary power transformers.***

WHEN FULL POWER IS DRAWN, VOLTAGE MUST VARY BY NO MORE THAN FIVE (5) PERCENT.

**THE STAGE MUST BE OF HIGH-QUALITY CONSTRUCTION. IF THE STAGE IS DEEMED UNSAFE FOR USE, THE PRODUCTION OR TOUR MANAGER WILL HAVE THE RIGHT TO CANCEL THE PERFORMANCE.**



THE MINIMUM PERFORMANCE AREA, EXCLUDING PA WINGS, MONITOR AREA OR DIMMER WORLD, MUST BE NO LESS THAN:

10M X 8M X 1M, CLEARANCE 7M (30' W X 25' D X 3'H MINIMUM CLEARANCE OF 20')

MONITOR WING SHOULD BE AT LEAST 3M X 3M AT STAGE LEFT & INCLUDE 1 CORBY TROUSER PRESS.

THE PERFORMANCE, CHANGEOVER AREA STAGE WINGS, WHEREVER POSSIBLE, MUST BE CLEAR OF EMPTY PA, LIGHTING & METAL CASES.

DIMMERS & PA POWER SHOULD BE LOCATED OFF STAGE.

WASTE BINS AND BROOMS MUST BE PROVIDED AT STAGE LEFT & RIGHT WINGS.

THE FRONT EDGE OF THE STAGE MUST BE CLEAR OF ANY OBSTRUCTIONS AND ALL CABLING MUST BE SECURED & TIDY SO AS NOT TO CAUSE A TRIP HAZARD TO THE ARTIST.

WHEN WE REQUIRE ROLLING RISERS (DIMENSIONS ARE GIVEN ON THE ATTACHED STAGE-PLAN) FOR FESTIVALS ALL RISERS REQUIRE LOCKABLE WHEELS AND MUST BE OF THE HIGHEST QUALITY LITE-STRUCTURE ALLOY TYPE.

**SEDATIV** BACKLINE EQUIPMENT IS NOT TO BE USED BY ANY OTHER BAND.

ACCESS TO THE STAGE MUST BE KEPT CLEAR DURING **SEDATIV**'S PERFORMANCE.

THERE MUST BE NO WHISTLING OR PARROTS ON STAGE.

THE NUMBER OF GUESTS VIEWING AT SIDE OF STAGE IS AT THE DISCRETION OF THE ARTIST'S PRODUCTION/TOUR/STAGE MANAGER.

AUDIENCE BARRIER AT STAGE & AROUND FOH MUST ALWAYS BE MOJO TYPE.

SECURITY MUST BE REGISTERED WITH RELEVANT LOCAL AUTHORITY GUIDELINES.

### **STAGE-HANDS / LOCAL CREW**

FOR LOADING AND UN-LOADING OF THE ARTIST'S EQUIPMENT PLEASE PROVIDE LOCAL CREW AS FOLLOWS:

LOAD-IN 4 STAGEHANDS

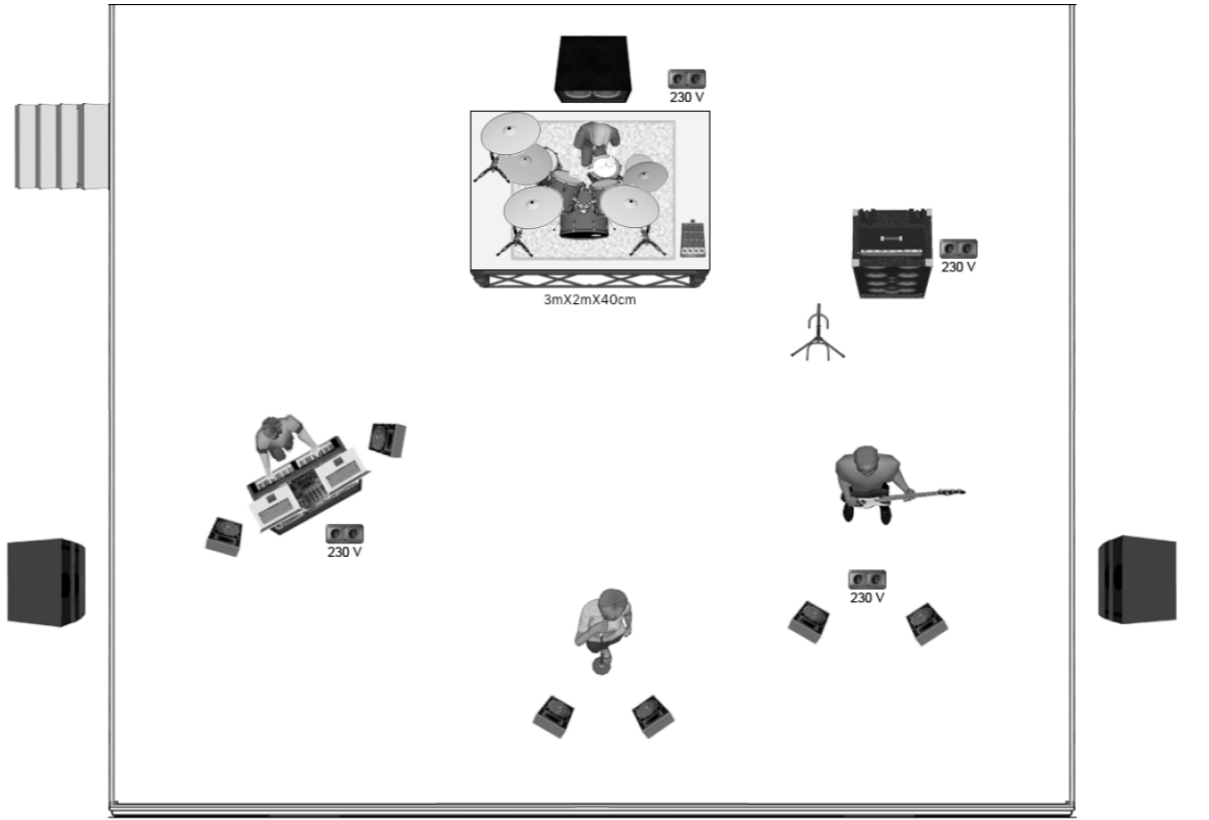
STOP ON 2 STAGEHANDS

LOAD-OUT 4 STAGEHANDS

FOR FULL PRODUCTION TOURS, CREW NUMBERS WILL INCREASE ACCORDINGLY AND WILL BE ANNOUNCED AT PRE-PRODUCTION STAGE CREW MUST HAVE A GOOD UNDERSTANDING OF ENGLISH (International)



## **STAGE PLAN:**



## **BACKLINE HIRE REQUIREMENTS**

WHENEVER POSSIBLE **SEDATIV** WILL SUPPLY & USE THEIR OWN BACKLINE. BUT WHERE LOCAL HIRE-IN IS REQUIRED PLEASE SUPPLY THE FOLLOWING:

**FULL DRUM KIT** - BASS DRUM - 22", RACK TOM 1 - 12", RACK TOM 2 - 14", FLOOR TOM 1 - 16" (W/ LEGS PLEASE!!!), FLOOR TOM 2 - 18" (W/ LEGS PLEASE!!!), 6 PCS CYMBALS STANDS, 1 PCS HI-HAT STAND, 2 PCS SNARE DRUM STANDS, 1 PCS ADJUSTABLE DRUM STOOL. E.g.: TAMA SUPERSTAR / STARCLASSIC, but for the 2nd and 3rd choice would be SONOR or PEARL. SEDATIV'S DRUMMER IS TOURING WITH HIS OWN CYMBALS, SNARE DRUMS & DRUM PEDAL.

**DRUM MICROPHONE SET** - FULL SENNHEISER 900 SERIES SET

**ELECTRIC BASS GUITAR AMPLIFICATION** - AMPEG HERITAGE SVT-810E W/ DEDICATED AMPLIFIER (or similar)

XLR CABLES AND MIC STANDS SHOULD BE WITHIN REACH

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**Agreement:**

We believe this to be a reasonable and achievable rider. We feel that if all aspects are adhered to, we will have a happy and stress-free day, thereby giving the paying audience, remember them, the best possible show.

If you wish to make any changes to this Technical Rider, this MUST be discussed with, and agreed by, the Artist's Tour & Production Manager, no later than 2 weeks prior to show day, start of a tour, festival, solo event or singing in the shower.

We very much look forward to working with you.

I have read & understand the contents of this rider.

Date:

Name:

Position:

Signature:

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*Contact person*

Name:

E-Mail:

Mobile: