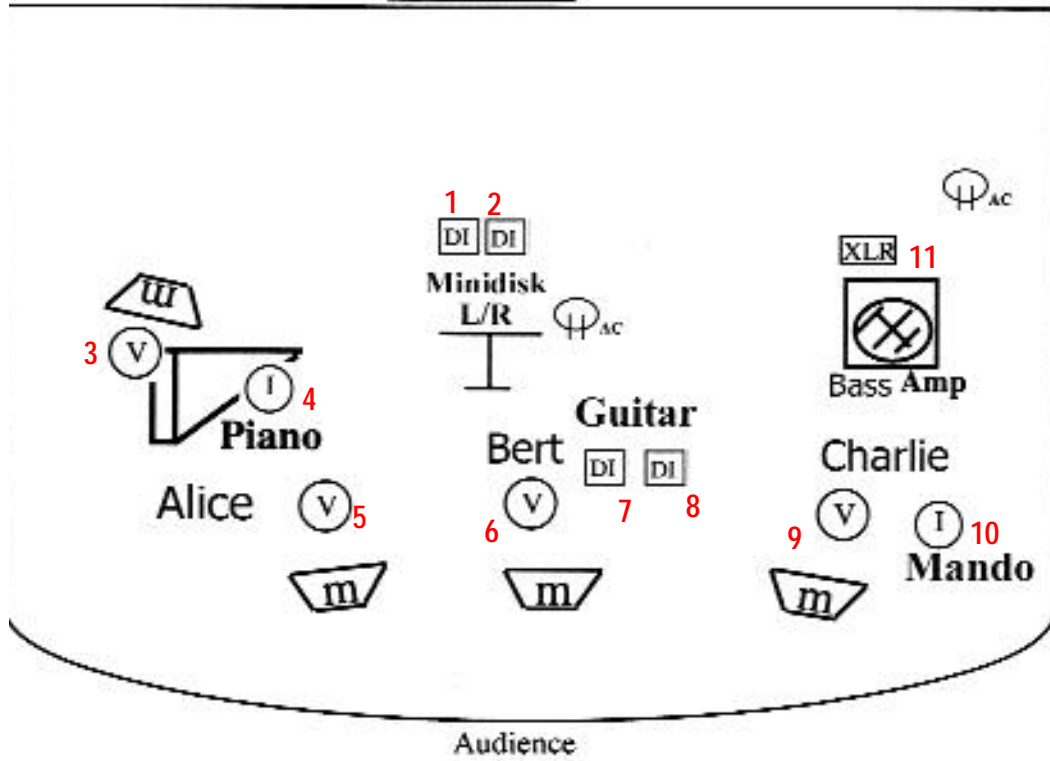













# Audio Tech Sheet

Performer/Group Name: The Hypothetical Trio

## STAGE MAP



### Suggested Icons

-  Vocal Mic
-  Inst. Mic
-  Direct Box
-  Line Input
-  AC
-  Piano
-  Monitor
-  Stool
-  Music Stand
-  Chair
-  Amp

## INPUT LIST (rear to front, left to right)

Input No.	Name & Voice or Instrument	Type of Mic	Notes
1/2	Minidisk L/R	RCA	for drum tracks
3	Piano Vocal	Beta 87	will bring own mic
4	Piano	AKG414	or DI from keyboard
5	Alice Vocal/Fiddle	Beta 87	will bring own
6	Bert Vocal	Beta 58	compression
7	Bert 6 Str Guitar	DI	Baggs acoustic preamp
8	Bert 12 Str Guitar	DI	
9	Charlie Vocal	SM 58	
10	Charlie Mandolin	SM81	
11	Charlie Bass	direct	xlr out from amp

Note: if acoustic piano is unavailable, Alice will bring elect. keyboard: stereo or mono RCA outs. Please provide long boom stand for piano vocal.

3 monitor mixes if available, (if 2, put Charlie and Bert on one, Alice & piano on other)

Use The Hypothetical Trio as an example. Here's their story

The Hypothetical Trio is primarily a jazz and pop lounge act, with the occasional foray into bluegrass and cajun styles. The leader is guitarist Bert, his wife Alice plays piano and fiddle, and Alice's cousin Charlie plays bass and occasionally steps in on mandolin. They all sing. For their tour promoting their sudden and unexpected hit (Bert's 12-string guitar version of "Mellow Yellow") they had to come up with a technical rider for their contract. First they determined where each performer was going to be in relation to the others, and what instruments he/she would be using. They bought a minidisk for the drum track and put it upstage on a table, with stereo RCA (phono) outputs. They brought along 1/4" adapters for DIs just in case.

Alice would need two vocal mics, one at the piano and one downstage center for her Janis cover and also for the fiddle. Her favorite vocal mic is her Shure Beta 87 condenser, so that's what she listed. The piano would need to be mic'ed but they knew that some gigs would be in piano-deprived halls, so Alice determined to take along her Casio just in case (See the notes section).

Bert would need his vocal - a Shure Beta 58 - and a DI, or Direct Input for each of his guitars. He plays the 12 direct, but likes his Baggs preamp for the 6-string.

Charlie plays Bass through his GK combo, which has a built-in direct out for balanced (XLR) line to the mixer. He likes to use a Shure SM58 vocal mic, and a Shure SM 81 instrument mic for the mandolin.

Monitors are a constant variable - from venue to venue and even from night to night sometimes. The HT listed their "Cadillac" want, a monitor in each performance position and a monitor mix for each, and included instructions for fewer mixes. They hired a tolerant sound engineer to work with them for a rehearsal, so they could adjust to different combinations of monitor wedges, mixes, and EQ availability. They were also able to try out several different vocal and instrument mics and arrive at suitable substitutes if their preferred mics were unavailable.

The attached tech sheet is what they came up with for their contract rider.

Here's how to **Create Your Own Audio Tech Sheet** for your group:

Print out or photocopy (you might want to make several copies, just in case...) the Audio Tech Sheet form below. If your group is humongous or you each play a dozen different instruments, you may wish to split the form into a full-page stage map and a full-page input list; adding as many inputs as needed.

Start by noting (decide now, if you haven't already done so) stage position for each performer. Note that the stage orientation on the tech sheet form has the audience down.

*HT: Alice is to Bert's RIGHT, Charlie is to Bert's LEFT*

List on the stage map by name and by instruments. Remember, as well known as you may be among the truly musically hip, sound guys are notoriously dense, and may not have all your names and instruments, as well as album titles, ex-girlfriends and favorite author memorized.

Specify Vocal Mic locations

## Determine What You Need & Create An Audio Tech Sheet (Cont.)

Specify how instrument sounds are sent to PA and where onstage they are sent from. You can use the suggested icons from the HT's sheet, or make up your own, or just list things where they go. For instance, if you have a drum kit, you may want to just draw a box on the stage map and specify inputs on the input list. A very high percentage of engineers put the kit at the extreme left end of the mixer - thus the kick drum is traditionally input #1, followed by snare, hat, toms, cymbals, overheads, and so forth.

By the way, don't be alarmed if the sound engineer uses different mixer channel numbers than the input numbers listed on your tech sheet. The exception to this is if you have a sound engineer travelling with you - he/she will want to specify mixer channels on the input list..

Note monitor wedge locations and mixes. If you're using in-ear monitors, be sure to make note and specify where you wish to control the IEM mix from. Many performers rightly insist on setting their own levels from the stage. Your IEM system must incorporate hard limiting to protect you from hearing damage. Ask the engineer or the IEM manufacturer if you're unsure of this safety measure.

Note locations for amps, furniture, AC power, stands, etc.

Make a complete input list starting from upstage to downstage (e.g. drums first) and from stage right to stage left. This puts the input list in the same orientation as the sound guy sees the channel numbers on his mixer.

Note on the Input list preferences for mic types and even specific mics. If you travel with your own, indicate this, too.

Note any effects or inserts needed (vocal reverb is common, especially outdoors)

*HT:* Bert's vocal channel has compression inserted to even out extreme variations between the loudest and softest singing volumes.

Be sure to include contact phone numbers and email.

Finally, be sure to send an up-to-date tech sheet. If Cousin Charlie falls in love and ditches the band in Iowa, and Alice has to add a bass keyboard to cover until nephew Danny can get up to speed, have Bert call or email an updated sheet, or at least a note with corrections.

If you have any questions, comments or suggestions about this process, please call, fax, email, or snailmail them to:

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