

SUPERLOGICAL

TECHNICAL RIDER

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

End-customer version

Production / Booking

Rahim Gross | +49 176 84051952 | ray@superlogical.de | superlogical.de

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.

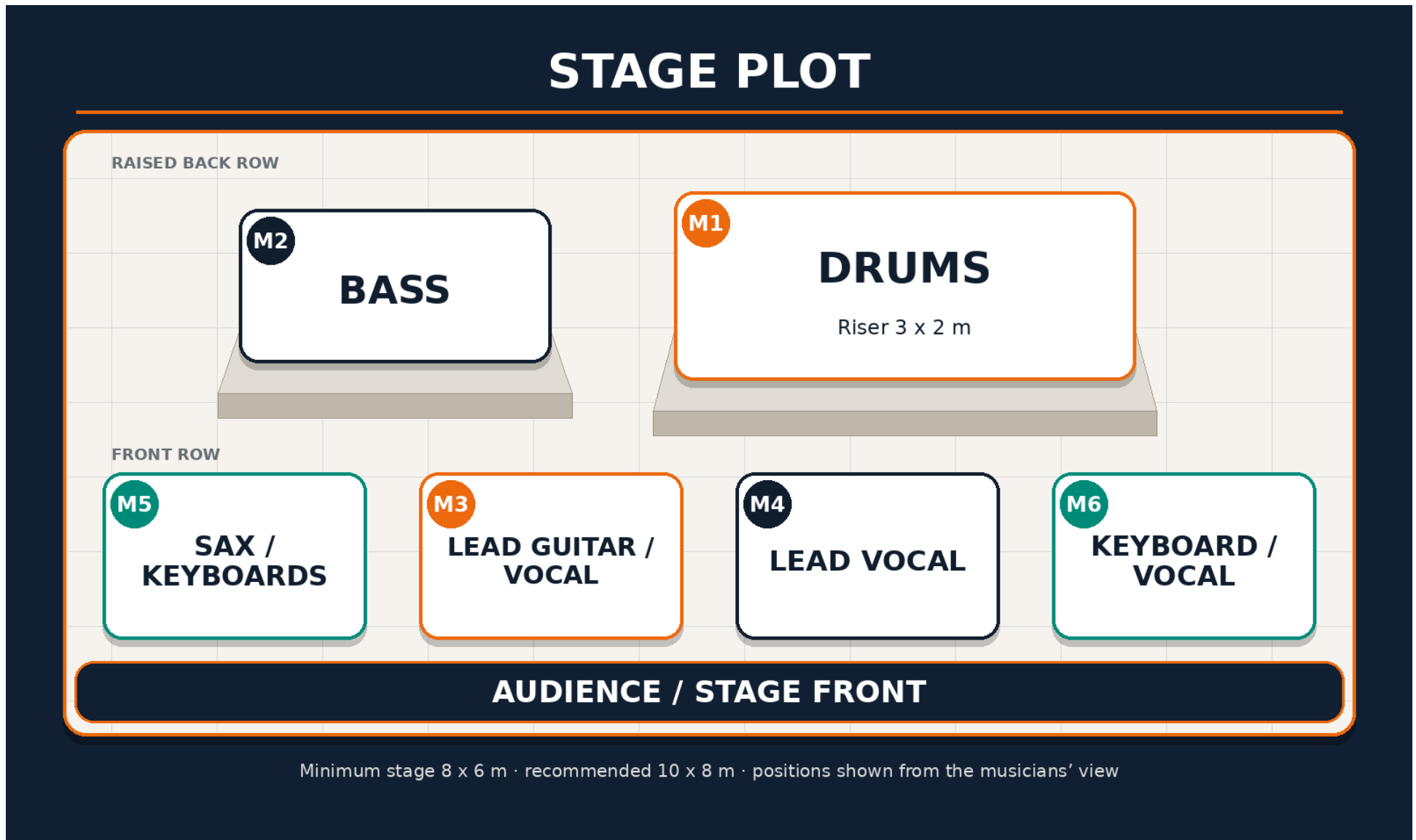
- Please clarify technical questions and proposed deviations in writing no later than 14 days before the event.
- The promoter shall appoint an authorised technical contact and provide the venue plan, stage dimensions, available house system, power connections, load-in route, doors and show times.
- 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	6 musicians: drums, bass, lead/acoustic guitar, lead vocal, sax/woodwinds/keyboards and keyboard/vocal, plus 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	Lead Guitar / Modeler	DI / Mic
13	Guitar Amp / Spare	DI / Mic
14	Acoustic Guitar	DI
15-16	Keyboard Rig A L/R	2 x DI
17-18	Keyboard Rig B L/R	2 x DI
19	Saxophone	Clip / Mic
20	Additional Woodwind	Clip / Mic
21	Percussion	Mic / DI
22	Lead Vocal	Wired; wireless optional
23	Lead Guitar Vocal	Wired
24	Sax / Keys Vocal	Wired
25	Keyboard Vocal	Wired
26	Playback L	DI
27	Playback R	DI
28-30	Spare / Guest / Additional Source	By arrangement

Note: The final patch will be confirmed before the event. Additional wireless systems must only be planned after prior frequency coordination.

5. Monitoring, FOH and crew

5.1 Monitoring

Mix	Position	Requirement
M1	Drums	Drum mix according to the stageplot; optional additional drum fill for larger productions.
M2	Bass	Dedicated bass monitor with rhythm section and vocals as agreed during soundcheck.
M3	Lead Guitar / Vocal	Dedicated monitor for lead guitar and vocal components as agreed during soundcheck.
M4	Lead Vocal	Dedicated lead-vocal monitor with instruments as required.
M5	Sax / Keyboards	Dedicated monitor for saxophone, keyboard components and vocals as required.
M6	Keyboard / Vocal	Dedicated monitor for keyboard and vocal components as agreed during soundcheck.

The final number and type 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 six 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.

- 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 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.