



PHILL COURT MUSIC

TECHNICAL SPECIFICATIONS FOR LIVE PERFORMANCE

Thank you for taking the time to read this technical specification. Please note that these are ideal requirements only and other specifications can be used within reason & accommodations made in most circumstances.

Sound Check / Setup

The venue should be free from all audience and unauthorised persons throughout setup and sound check times.

A clear stage, but with all risers in place is required. A minimum of 30 minutes is required for a single instrument setup & teardown.

A minimum of 30 minutes soundcheck is required. The FOH and Monitor System engineers should be present throughout the sound check time.

The performer may provide their own tech for setup/soundcheck.

Stage Area

Playing position will be stage right (house left) in front of backline (if applicable)

A riser 8' wide, 4' deep and 1' high. (venue specific)

A minimum of a 4 gang power outlet (black in colour) located centrally on the riser.

A DI Line located centrally on the riser.

A Monitor feed line located centrally on the riser.

Adequate lighting will be necessary for setup & teardown.

Backline

Performer provided backline will be either an Aguilar Tonehammer 500 with a 1x12 cabinet (small-medium stages)

Or,

Markbass LMIII/LMN head with either 1x12 & 2x10 cabinets or 1x15 & 4x10 cabinets in a wheeled open front/back flight case. (large-arena stages)

All provided amplifier heads have DI Outputs with post/pre EQ & ground lift.

n.b. The Aguilar Tonehammer 500 does not have a dedicated line out control.

For Bass Guitar (and derivatives) a DI out will be taken from either the amplifier head or DI/Pre Amp Box. If micing a cab a Beyerdynamic M88 (or equivalent) will be sufficient. Either supplied by the performer or sound engineers.

For Double Bass a DI out will be taken from either the amplifier head or DI/Pre Amp Box. If micing, a Remic D5400 mic will be provided by the performer.

If provided by the sound engineers, an Octava MK-012 (or equivalent) attached via H clamp to the instrument will be sufficient.

For Synth/Key Bass one mono 1/4" cable to DI/box (provided by performer or sound engineers) will be sufficient.

Vocal setup will be one round bottom boom stand, an SM58 or equivalent will be sufficient.

If the performance is to be "clean" (backline free) the performer will use a DI/Pre Amp box (provided by the performer)

DI's/Pre Amp provided by the performer will be either an A Designs REDDI, Rupert Neve DI or MXR Bass DI +.

If the performer is **not** to provide a backline i.e. the backline is provided, preferred brands are Aguilar & Vanderkley bass heads & cabs. A minimum of one 2x12 cabinet will be required.

The performer will supply all instrument stands.

The performer will be using either a large switchable pedalboard or a smaller P2P board for each show.

Monitoring

Performer will be providing a Shure PSM300 PREMIUM Wireless Personal Monitor System.

Monitor mix will be an equal mix of all performers with a boost of around 20% (on average) for the performers instrument & or vocals.

If no wireless monitoring is available a monitor wedge speaker will be adequate with the above mentioned monitor mix.

Back Stage Facilities

Sufficient space is required for unloading and loading of equipment and instruments. Sufficient storage space is required for instrument cases, flight cases etc. The area should be secure with no public access at any time.

A green room with separate dressing room is preferred with toilet/shower facilities. A workspace including Wifi access is also required eg desk or dressing table along with a clothes rack plus a supply of refrigerated water (venue specific)

Please supply as much information as possible before the performance date
Thank you.

Please feel free to contact me using the details below to discuss this technical specification rider. I look forward to working with you.

Contact Information

Telephone

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