



## **AMY REGGAEHOUSE TRIBUTE**

### **ODARAS PRODUCTIONS | AMY REGGAEHOUSE – TECHNICAL RIDER**

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## **1. TECHNICAL COMMUNICATION, APPROVAL & LEGAL CLAUSES**

- **Advance Contact:** The local sound contractor must submit their updated counter-rider to the artist's technical team for written.
  - **Tacit Approval:** Failure to establish direct contact implies absolute acceptance of all technical demands specified in this document.
  - **Unauthorized Changes:** No equipment substitutions (including "equivalent" gear) are permitted without explicit, prior written engineering approval.
  - **Financial Penalty Clause:** Any non-compliance with this rider that compromises show quality or schedules results in a **15% contract price deduction per violation**.
  - **Breach of Contract:** Critical missing components (e.g., lack of primary console, lack of RCD protection) grant the artist the right to cancel the performance without any financial liability, requiring full payment of the agreed guarantee.
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## **2. SOUNDCHECK & SYSTEM DEPLOYMENT (LARGE-SCALE FESTIVAL FORMAT)**

- **Readiness:** Main PA, monitor systems, network trunks, and backline must be flown, patched, and line-checked before the artist's arrival.
- **Delays:** Local vendors bear sole financial and operational liability for schedule delays caused by faulty infrastructure.
- **Stage Exclusivity:** The stage, monitor wings, and FOH cockpit must be cleared of non-essential personnel during the artist's allocated soundcheck window.
- **System Control:** The touring FOH and Monitor engineers retain ultimate control over system EQ, zoning, processing, and absolute sound pressure levels.



### 3. MAIN P.A. SYSTEM SPECIFICATIONS

- **Performance Standards:** Main PA must provide uniform vertical and horizontal distribution, maintaining a continuous 120 dB SPL across a 40 Hz to 18 kHz ( $\pm 3$  dB) response.
  - **System Drive:** FOH matrix outputs must drive the primary loudspeaker processors directly to control distinct zone outputs.
  - **Acceptable Systems:** L-Acoustics (K1/K2), d&b audiotechnik (GSL/V-Series), Meyer Sound (PANTHER/LEO), or JBL VerTec.
  - **Front Fills:** Dedicated, time-aligned front-fill enclosures are mandatory to cover the downstage audience barrier area.
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### 4. NETWORK TOPOLOGY & CONSOLE INFRASTRUCTURE (DANTE L2 REDUNDANCY)

- **Network Switches:** Local vendors must supply touring-grade managed Layer 2 switches, restricted to **Luminex GigaCore (10, 14R, or 16Xt)** or **Cisco CBS350 series**.
  - **Primary & Secondary Networks:** Audio network lines must utilize a fully redundant, separate dual-switch topology. Virtual VLAN separation on a single switch is strictly prohibited.
  - **Network Optimization:** Energy Efficient Ethernet (EEE / Green Ethernet) must be completely disabled on all switch ports. QoS must be optimized for Dante traffic via DSCP/DiffServ.
  - **Clocking Hierarchy:** The FOH Yamaha CL5 console acts as the Preferred Master (Primary Leader Clock). Stage Rio3224-D2 racks must sync seamlessly over the network.
  - **Cabling Integrity:** Heavy-duty, shielded tactical Cat5e/Cat6 cables with EtherCON connectors must bridge the stage and FOH, routed clear of high-voltage lines.
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### 5. FRONT OF HOUSE (FOH) & MONITOR CONSOLES

- **FOH Console:** 1x Yamaha CL5 running latest stable firmware (AMY RIDER ... p. 3). Acceptable alternatives (subject to approval): Yamaha CL3 or CL1.
- **Monitor Console:** 1x Yamaha CL5 configured for independent stage mix operation.
- **I/O Infrastructure:** Fully tested Dante stage boxes (Yamaha Rio3224-D2) running matching firmware with primary/secondary network links.



## 6. WIRELESS SYSTEMS, RF MANAGEMENT & MONITORING

- **Wireless Microphones:** 3x Shure Axient Digital channels with Beta 58A capsules + 1x pair of Shure UA874US active directional UHF flag antennas.
  - **In-Ear Monitors (IEM):** 8x Shure PSM 1000 transmitter channels + 10x PSM 1000 bodypack receivers.
  - **RF Distribution:** 1x Active 8-channel antenna combiner coupled to 1x PWS helical omni antenna.
  - **RF Crew Requirement:** 1x Certified, dedicated RF technician must manage intermodulation-free frequencies throughout the event.
  - **Stage Monitors (Hybrid IEM/Wedge setup):** 5x High-performance active floor monitors (d&b M2/M4/M6):
    - 4x Downstage mix monitors.
    - 1x Drum-fill combination consisting of 1x high-power top wedge and 1x dedicated subwoofer.
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## 7. ANALOG SPLIT SYSTEM & BROADCAST FEEDS

- **Transformer-Isolated Splitter:** A 32-channel analog microphone splitter system must be supplied at Stage Left (SL). It must feature premium transformer-isolated outputs (Jensen, Lundahl, or Radial Engineering).
- **Signal Routing:**
  - **Direct Pass-Through:** Connected directly to the Yamaha Rio3224-D2 stage boxes to maintain stable +48V Phantom Power control from the master console.
  - **Isolated Output 1:** Routed to a dedicated multi-pin connector or XLR male patch bay for the Broadcast/Recording mobile unit.
  - **Isolated Output 2:** Left available as a secondary technical spare line.
- **Ground Isolation:** Every split output channel must feature an independent, easily accessible ground-lift switch.

## 8. FRONT OF HOUSE (FOH) OUTBOARD PROCESSING GEAR

- **Connectivity Standards:** All external hardware inserts must connect exclusively via balanced **XLR connectors** (Pin 2 Hot). Unbalanced links or 1/4" TRS lines are prohibited on main insert slots.
- **Main Vocal Insert (Ch 26 - Clariana Froes):** 1x Rupert Neve Designs Portico II Master Buss Processor or 1x Tube-Tech CL 1B Opto Compressor patched via console local analog I/O.
- **Stereo Mix Bus Insert:** 1x Solid State Logic (SSL) G-Comp Stereo Bus Compressor or 1x Smart Research C2.
- **Digital Outboard Option:** 1x SoundGrid Server (Waves Extreme Server v14+) via a Yamaha WSG-Y16 V2 card. Host computer must license the Waves Mercury + SSL 4000 suite.



## 9. MASTER INPUT LIST

- **Subsnake 1 (Green):** Channels 01 to 12.
- **Subsnake 2 (Red):** Channels 13, 21 to 25.
- **Subsnake 3 (Yellow):** Channels 14 to 20, and 28.

| CH | SOURCE                    | MICROPHONE / DIRECT BOX              | SUBSNAKE / PATCH | STAND             |
|----|---------------------------|--------------------------------------|------------------|-------------------|
| 01 | BUMBO (KICK)              | Shure Beta 52 / AKG D112             | 1 (Drums)        | Short Boom        |
| 02 | CAIXA TOP (SNARE TOP)     | Shure SM57                           | 1 (Drums)        | Medium Boom       |
| 03 | CAIXA ESTEIRA (SNARE BOT) | Shure SM57                           | 1 (Drums)        | Short Boom        |
| 04 | HI-HAT                    | Shure SM81 / AKG C451                | 1 (Drums)        | Medium Boom       |
| 05 | TOM 1                     | Shure SM57 / Sennheiser e604         | 1 (Drums)        | Rim Clip / Medium |
| 06 | TOM 2                     | Shure SM57 / Sennheiser e604         | 1 (Drums)        | Rim Clip / Medium |
| 07 | SURDO 1 (FLOOR TOM)       | Sennheiser MD421 / SM57 / e604       | 1 (Drums)        | Rim Clip / Medium |
| 08 | OVER L                    | Shure SM81                           | 1 (Drums)        | Tall Boom         |
| 09 | OVER R                    | Shure SM81                           | 1 (Drums)        | Tall Boom         |
| 10 | CLICK                     | Passive DI Box                       | 1 (Drums)        | N/A               |
| 11 | SPD-S L                   | Passive DI Box                       | 1 (Drums)        | N/A               |
| 12 | SPD-S R                   | Passive DI Box                       | 1 (Drums)        | N/A               |
| 13 | BAIXO (BASS DI)           | Active DI Box                        | 3 (Strings)      | N/A               |
| 14 | GUIARRA MIC (GTR MIC)     | Shure SM57 / 固定 Sennheiser e609      | 2 (Strings)      | Medium Boom       |
| 15 | GUIARRA LINE (GTR LINE)   | Passive DI Box                       | 2 (Strings)      | Medium Boom       |
| 16 | VOZ INTERNA GUIARRA       | Shure SM58                           | 2 (Vocals)       | Tall Boom         |
| 17 | TECLADO 1 L (KEYS 1 L)    | Passive DI Box                       | 2 (Keyboards)    | N/A               |
| 18 | TECLADO 1 R (KEYS 1 R)    | Passive DI Box                       | 2 (Keyboards)    | N/A               |
| 19 | TECLADO 2 L (KEYS 2 L)    | Passive DI Box                       | 2 (Keyboards)    | N/A               |
| 20 | TECLADO 2 R (KEYS 2 R)    | Passive DI Box                       | 2 (Keyboards)    | N/A               |
| 21 | SAX                       | Shure SM58                           | 3 (Horns)        | Medium Boom       |
| 22 | TROMPETE (TRUMPET)        | Shure SM57 / Sennheiser MD421        | 3 (Horns)        | Tall Boom         |
| 23 | TROMBONE                  | Shure SM57 / Sennheiser MD421        | 3 (Horns)        | Tall Boom         |
| 24 | BACK 01                   | Shure SM58 (Wired or Wireless)       | 3 (Vocals)       | Tall Boom         |
| 25 | BACK 02                   | Shure SM58 (Wired or Wireless)       | 3 (Vocals)       | Tall Boom         |
| 26 | CLARIANA FROES (LEAD)     | Shure SM58 Wireless (Axient Digital) | FOH Box (Main)   | Tall Boom         |
| 27 | STAND BY                  | Shure SM58 Wireless                  | FOH Box (Spare)  | Tall Boom         |
| 28 | VOZ INTERNA CLARIANA      | Shure SM58                           | 2 (Vocals)       | Tall Boom         |



## 10. MASTER OUTPUT MIX ASSIGNMENTS

| MUSICIAN / POSITION       | IEM CHANNELS (L/R) (AMY RIDER ... p. 6) | WEDGE / FLOOR CHANNELS (AMY RIDER ... p. 6) |
|---------------------------|---|---|
| Clariana Froes (Lead Vox) | CH 01 & CH 02                           | CH 01 & CH 02 (Linked)                      |
| Background Vox 02         | CH 03 & CH 04                           | CH 03 (Linked)                              |
| Background Vox 01         | CH 05 & CH 06                           | CH 03 (Linked)                              |
| Trombone                  | CH 07 & CH 08                           | CH 04                                       |
| Trumpet                   | CH 09 & CH 10                           | CH 05                                       |
| Saxophone                 | CH 11 & CH 12                           | CH 06                                       |
| Keyboard                  | CH 13 & CH 14                           | CH 07                                       |
| Guitar                    | CH 15 & CH 16                           | CH 08                                       |
| Bass                      | CH 17 & CH 18                           | CH 09                                       |
| Drums                     | CH 19 & CH 20 + CH 21 (Sub)             | CH 10 (High/Mid) & CH 11 (Sub)              |

## 11. BACKLINE SPECIFICATIONS

- **Guitar Amplifier:** 1x Fender Twin Reverb combo amplifier.
- **Bass Amplifier:** 1x Ampeg BA-115 combo amplifier.
- **Keyboard Gear:** 1x Adjustable heavy-duty keyboard throne with backrest + 2x "X" stands or 1x dual-tier Stay stand
- **Acoustic Drum Kit:** Premium kit from **Pearl Master, Gretsch, Tama, or Yamaha only**. Sub-standard brands will be rejected.
  - Shells: 1x 20" Kick, 2x Toms (10" and 12"), 1x 16" Floor Tom, 1x 14" Snare Drum.
  - Hardware: 1x Snare stan, 1x Hi-hat stand with clutch, 5x Double-braced boom cymbal stands, 1x Adjustable drum throne with backrest.

## 12. TECHNICAL INTERCOM SYSTEM

- **System Type:** High-intelligibility digital matrix network. Acceptable systems: **Riedel Bolero** or **Green-GO Digital Intercom**.
- **RF Footprint:** Complete wireless coverage across Stage Left, Stage Right, FOH cockpit, tech hallways, and the broadcast compound.
- **Intercom Allocation:** 6x Wireless beltpacks with noise-canceling headsets (Beyerdynamic DT 290) distributed to: FOH Audio, Monitor Audio, Stage Manager, RF Tech, Production Manager, and Broadcast Engineer.



## 13. POWER DISTRIBUTION & ELECTRICAL ENGINEERING

- **PDU Safety Insulation:** Audio power distribution units (PDU) must drive from a clean source separate from lighting and video networks.
  - **RCD Safety Protection:** Main stage and FOH distro boards must feature **Residual Current Device (RCD / GFCI)** circuit breakers tripped strictly at a 30mA threshold.
  - **Electrical Tolerances:** Voltage must remain stable at 110V/220V ( $\pm 5\%$ ). Ground-to-neutral potential must register strictly under 1.0V AC, tied to a verified audio ground stake (AMY RIDER ... p. 5).
  - **Stage Distribution:** 5x Isolated 110V AC power strips distributed explicitly to Bass, Drums, Keyboards, and Guitars (2x).
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## 14. STAGE INFRASTRUCTURE & PLATFORM CONFIGURATION

- **Festival Stage Footprint:** Minimum cleared performance area of 12m (width) x 10m (depth), with a 6-meter vertical clearance height to the rigging grid.
  - **Canopy Integrity:** Fully covered stage roof, rear walls, and side structures to shield gear and personnel from wind, rain, or direct sunlight.
  - **Stage Decking:** Perfectly level wood deck covered entirely in matte black or dark grey carpet.
  - **Modular Platforms:** 6x Heavy-duty, rolling modular risers (40 cm height, matte anti-reflective finish, robust locking casters):
    - **Drum Platform:** 3 modules joined to form a solid 3m x 2m area.
    - **Keyboard Platform:** 2 modules joined to form a 2m x 2m area.
    - **Horns Platform:** 1 module forming a 2m x 1m area.
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## 15. TECHNICAL CATERING & BACKSTAGE HOSPITALITY

- **Hospitality Dressing Room:** 1x Secure, climate-controlled room (A/C fully functional), highly illuminated, featuring a functional private restroom located near the stage.
- **Security & Logistics:** The room must lock securely. Physical keys must be delivered directly to the touring Production Manager. It must be fully set up and stocked exactly **3 hours prior to showtime**.
- **Room Inventory:** Equipped with comfortable chairs, dressed catering tables, 1x full-length mirror, 1x clothing rack with 5 hanger, and 5x fresh white hand towels.



## 15.1 Backstage Buffet Specifications (12 Pax Capacity)

- **Food & Catering Platter:**
  - 1x Assorted fresh fruit platter (centered on fresh apples).
  - 20x Fresh traditional Brazilian cheese breads (*pão de queijo*, plain/unfilled) or sandwiches.
  - 2x Platters of hot savory pastries (*kibe, saltenha, coxinha, pastel de forno, empada*).
  - 2x Fresh Salmon Temakis (raw salmon, cream cheese, and chives).
- **Beverages & Alcohol:**
  - 2x Cases of non-carbonated mineral water (500ml bottles, ambient room temperature).
  - 4x Cases of non-carbonated mineral water (500ml bottles, thoroughly chilled).
  - 10x Chilled bottles/cans of peach iced tea.
  - 10x Chilled energy drinks (Red Bull or equivalent).
  - 12x Chilled cans of assorted soft drinks.
  - 36x Chilled cans of premium quality beer.
  - 1x Bottle of Jack Daniel's Tennessee Whiskey.
- **Disposables:** Ample clean paper napkins and 300ml disposable plastic cups

## 15.2 Dedicated On-Stage Water Supply

- **Load-In & Setup Phase:** 1x Case of chilled mineral water (500ml bottles) placed at tech wings.
- **Soundcheck Phase:** 1x Case of chilled mineral water (500ml bottles) distributed at musicians' positions.
- **Performance Phase (Show):** 2x Cases of ambient (unchilled) mineral water (500ml bottles) distributed across the stage area.

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### RIDER ACCEPTANCE SIGN-OFF

*By signing below, the local promoter and audio contractor declare full capability to deploy the infrastructure detailed above.*

**Local Promoter Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Audio Lead Tech Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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