ODARAS PRODUCTIONS
International Booking & Artist Management

CLARIANA – TECHNICAL RIDER 2025

Artist:	Clariana	**Contact:**	booking@odarasprod.com
Agency:	Odaras Productions	**Location:**	Montreux, Switzerland

1. Technical Communication & Validations

The local sound reinforcement company must establish advance contact with the artist's head sound engineer, forwarding the updated local event technical counter-rider for review. If this contact does not occur within a reasonable timeframe, it will be understood that all conditions described in this document are fully accepted.

Any proposal for adaptation, substitution, or technical adjustment must be discussed beforehand and can only be implemented with the express authorization of the artist's production team. Unauthorized changes, even involving equipment of an equivalent standard, will not be considered valid.

2. System Preparation & Setup

All technical material requested in this rider must be fully assembled, checked, tested, and in perfect working order by the time previously aligned with the artist's production. Any delays resulting from technical failures, missing equipment, or incomplete setup will be the sole responsibility of the local production and may directly impact the start of the performance.

During the soundcheck and other technical procedures defined by the artist's crew, the stage and technical areas must remain reserved exclusively for the artist's team. No secondary setups, external rehearsals, parallel tests, or unrelated activities are permitted during this window.

3. Main Sound System (PA)

The PA system must be designed according to the dimensions and acoustic traits of the venue, ensuring uniform sound distribution and an average sound pressure level around **120 dB SPL**.

The frequency response should cover approximately 40 Hz to 18 kHz within an acceptable variation of ±3 dB, without audible distortion, featuring excellent clarity and intelligibility. Matrix outputs from the Front of House (FOH) console must route to the main system processors for precise control.

The entire setup must consist of high-performance gear with dedicated amplification and processing from internationally recognized manufacturers: **L-Acoustics, Meyer Sound, d&b; audiotechnik, EAW, JBL VerTec, Martin Audio**, or superior equivalents. The use of front fills is mandatory and cannot be omitted.

4. Mixing Consoles & Stage Monitoring

FOH Console: The main mixing console must be a **Yamaha CL5**. Yamaha CL3 or CL1 models may be accepted only upon prior approval. All consoles must be fully operational with updated firmware. All network infrastructure (Dante or MADI), stage racks, and digital snakes must be pre-installed and fully tested.

Monitor Console: A **Yamaha CL5** is preferred (CL3 or CL1 accepted only upon prior approval). Must allow multiple independent mix stems and be fully integrated into the network.

Wireless Microphones: 3x **SHURE Axient Digital** wireless systems equipped with **BETA 58** capsules + 1x SHURE UA874US active directional UHF antenna.

In-Ear Monitors (IEM): 5x **SHURE PSM-1000** transmitters, 5x SHURE bodypack receivers, 1x SHURE 10-channel antenna combiner, and 1x SHURE helical antenna. Local production must provide a specialized RF technician for frequency coordination and live monitoring.

Stage Wedges: Powered active wedges, preferably **d&b; audiotechnik M2, M4, or M6**. For an IEM-dominant setup, **7x floor monitors** are still required: 4x downstage front line, 1x guitar, 1x bass, and 1x drums (accompanied by a dedicated subwoofer).

5. Stage Structure, Risers & Backline

Stage Floor & Cover: Fully covered stage protecting against sun, rain, and wind. High-quality, perfectly level plywood flooring, completely carpeted in black or dark gray.

Stage Risers: 3x modular stage risers with an anti-reflective matte finish, 40 cm height, and heavy-duty locking wheels. Must be completely structurally stable and non-slip.

Backline Amplifiers: 1x **Fender Twin Reverb** guitar amplifier, 1x **Ampeg BA-115** bass amplifier, and 4x multi-instrument stands.

Acoustic Drum Kit: Premium professional lines exclusively from **Pearl Masters, Gretsch, Tama, or Yamaha**. Configuration: 20" Kick, 10" and 12" Rack Toms, 16" Floor Tom, 14" Snare Drum, 1x Snare Stand, 1x Hi-Hat stand (with clutch), 5x Boom Cymbal Stands, and 1x height-adjustable drum throne with backrest.

Power Drops: 110V AC power strips distributed in sufficient quantities at the bass, drum, and guitar positions according to the stage plot.

6. Input List

CH	INSTRUMENT	MICROPHONE / DIRECT BOX	SUBPATCH	STAND
1	KICK	SHURE BETA 52 / AKG D112	1 - DRUMS	SHORT
2	SNARE TOP	SHURE SM57	1 - DRUMS	MEDIUM
3	SNARE BOTTOM	SHURE SM57	1 - DRUMS	SHORT
4	HI-HAT	SHURE SM81 / AKG 451	1 - DRUMS	MEDIUM
5	TOM 1	SHURE SM57 / e604	1 - DRUMS	CLIP / MED
6	TOM 2	SHURE SM57 / e604	1 - DRUMS	CLIP / MED
7	FLOOR TOM	MD 421 / SM57 / e604	1 - DRUMS	CLIP / MED
8	OVER L	SHURE SM81	1 - DRUMS	TALL
9	OVER R	SHURE SM81	1 - DRUMS	TALL
10	SPD-S L	ACTIVE DIRECT BOX	1 - DRUMS	—
11	SPD-S R	ACTIVE DIRECT BOX	1 - DRUMS	—
12	BASS	ACTIVE DIRECT BOX	1 - STRINGS	—
13	GUITAR MIC	SHURE SM57 / e609	2 - STRINGS	MEDIUM

14	GUITAR LINE (CLARIANA)	ACTIVE DIRECT BOX	2 - STRINGS	MEDIUM
15	VS L (Tracks)	ACTIVE DIRECT BOX	2	—
16	VS R (Tracks)	ACTIVE DIRECT BOX	2	—
17	CLICK	ACTIVE DIRECT BOX	2	—
18	MAESTRO	ACTIVE DIRECT BOX	2	—
19	CLARIANA FROES (LEAD)	SM58 / SM58 WIRELESS	2 - VOCAL	TALL
20	GUITAR VOCAL (INTERNAL)	SHURE SM58	2 - VOCAL	TALL
21	STANDBY VOCAL	SHURE SM58	2 - VOCAL	TALL

7. Output List

MUSICIAN / POSITION	IN-EAR MONITOR MIX (L/R)	STAGE WEDGES / FLOOR CHANNELS
DRUMS	CH 07 & 08 – CH 09 SUB	CH 05 HIGH / CH 06 SUB
BASS	CH 05 & 06	CH 04
GUITAR	CH 03 & 04	CH 03
CLARIANA FROES	CH 01 & 02	CH 01 & 02 LINKED / PAIRED