

SNATAM KAUR SOUND, LIGHTING, TECHNICAL RIDER

2020 - Europe Spring Tour - Updated 12/12/2019

Technical & Production details:

Amar Sachdev +1 415 299-0026 snatamkoursound@gmail.com

(Please contact via WhatsApp or text to phone number above for quick response)

Tour management & General Inquiries:

Avtar Singh Khalsa +1 703 615-6196 snatamkaurevents@gmail.com

INSTRUMENTATION

Snatam Kaur : Lead Vocals, Harmonium
Sukhmani : Tabla, Calabash (Percussion), backing Vocals
Grecco : 2 Guitars, backing Vocals
Ram Dass : Keyboard, Guitar, Clarinet, backing Vocals

All artists bring their own instruments, DIs and Microphones (we will need stands and cables to be provided). The artists sometimes invite other musicians to play with them, requiring additional mics, monitors and instrument lines, we will inform you of this in advance.

We request there be one extra SM58 and DI on hand for last minute added guests.

We request that 1 wireless Announcement / MC mic be provided on a tall stand, if available at no added cost.

- **We will need Microphone Stands and Microphone Cables to be provided by host or venue.**
- **2 Stage risers are needed. See below for specifications.**

SOUND & LIGHTING TECHNICIANS

Amar Sachdev, the artists' sound engineer, will be at all Snatam Kaur shows. Amar will run the sound board during sound check and concert. He will help with placement of mics on stage before sound check. Musicians will set up their instruments. Please make sure mic stands and cables are ready at stage upon arrival.

It is required to have local Sound and Light technicians on hand who are familiar with the sound and lighting systems being used. The most important role of the house sound technician is to set-up and break-down the local equipment, and help our engineer. If a system is being rented, it is ideal to hire one owned by a person experienced with concert sound and with the venue, who can load-in and set up the system, tune it to the room, help with any problems during sound check and concert, then break down and load-out the system after the concert.

Once the system is up and running, our engineer will run the soundboard throughout the concert. It is not the responsibility of our engineer to load in or out any house or rented sound equipment, nor to set up any delivered equipment. Our engineer will set up our own sound equipment that we bring.

We do not have an LD traveling with us, so a lighting tech is needed to operate the local system. Please see lighting notes below. Our show, for the most part, is quiet spirit-based music. Please inform any stage techs who will be in the wings or near audience that loud talking during the concert will be disruptive.

SETUP & SOUND CHECK

The concert hall must be available for at least 5 hours before the concert for sound & lighting check.

The sound system and lighting must be set up and running before scheduled arrival of the musicians.

Amar would like to come 1 hour earlier to set up his equipment on stage. Please make sure that the house sound board is set to specifications (EQ flat for all channels being used, main eq tuned to room, effects off).

The typical schedule for a 7:30 pm concert is:

(exact schedule will be per contract, and may differ slightly from this scenario)

- House technicians set up mixer, speakers and lights. If a rented system is brought in, setup will need to be scheduled accordingly so that the system is ready and tuned to the room by 2:00pm.
- **1:30 pm: Sound Engineer LOAD-IN:** Our Sound Engineer, Amar, will need to arrive at the venue at 1:30pm. If the sound system is not completely set up by this time, Amar will work side by side setting up his stage mixer and microphones. We will be using our own mixer on stage to feed the IEMs and House (Main outs + 2 Aux outs from our mixer to house mixer).
- **2:30 pm: Musicians LOAD-IN:** Musicians arrive to set-up instruments. The sound system must be fully set-up, tested and operational by this time.
- We will also set up merchandise and ticketing tables in the Lobby at this time, where applicable.
- 3:30 pm to 5:30 SOUND CHECK.
- 7:30pm to 10pm show.
- 10:15 -11:30 pm LOAD-OUT.

FOH SOUND SYSTEM REQUIREMENTS

(Please send sound system specifications to Amar for approval)

A high quality Concert PA system is required that includes:

- Professional live mixing console in good working condition with 16 XLR inputs and 6 Aux sends.
- Line Array or similar professional Concert Hall PA to sufficiently cover the entire auditorium.
- Subwoofers should be on a separate post-fader Aux mix, when possible.
- Speakers must be mounted to be above the audience head-height. Delay speakers may be required for under-balcony, aimed at balcony, or halfway down the room for long halls or churches.
- If the sound system or speakers are not of sufficient size or quality for Concert sound, we will require rental of additional or higher quality equipment.
- Cat 5 / Cat 6 Ethernet connection from stage to sound booth (Ethernet, not Ethercon).

STAGE EQUIPMENT

- 8 **normal-height** tall boom stands for 3 vocals, Clarinet, MC, possible guest, 2 room mics.
- 5 **short/** mid-height boom stands with enough extension for Lead Vocals, Harmonium, tablas, calabash.
 - Stands will be off the riser, so must be heavy base or Tri-leg, with boom extension.
- Sufficient XLR cables (at least 24 XLR cables) for mics, DIs and monitor sends for In Ear Monitors.
- 4 Electrical boxes or extension cords with power strips to get power to each musician on stage, and to the stage mixer. The house mixing console should be on the same electrical circuit as the stage mixer outlets to prevent ground loop noise.
- Sufficient length stage snake with at least 6 XLR inputs plus 4 XLR returns.
- 1 direct box for guest / backup.
- 3 guitar stands for acoustic guitars.
- 1 padded armless chair.
- 1 keyboard/Piano stand.
- 1 piano bench.
- 1 small table for laptop.
- 1 stage monitor wedge (Powered speakers or able to input direct from stage mixer AUX outs).
- **2 stage risers** skirted / covered in black fabric to floor on front and sides: 2 - 0.6m height, 1.5 x 1.5m width and length, placed side by side angled toward each other as shown in diagram below). 2m x 2m risers will also work, if 1.5m x 1.5m configuration is not available.
- 2 Area rugs – for guitarist and keyboard player, approximately 1.5x2m each.
- 1 Wireless mic for MC, if available. Wired mic with on/off switch if wireless not available.

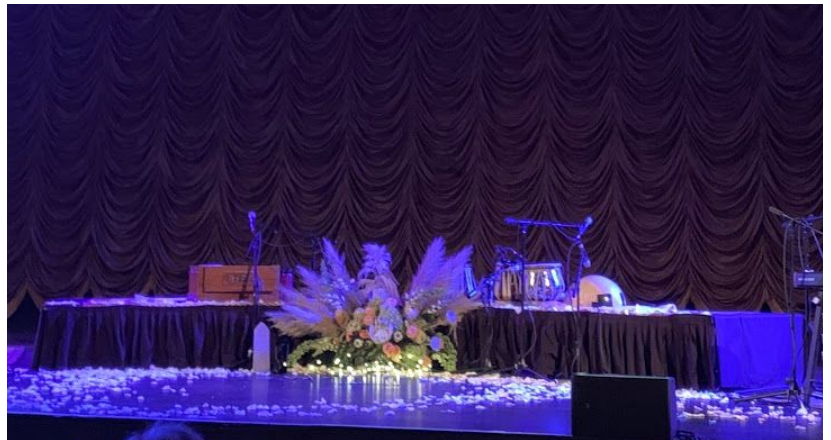
Stage Setup (all inputs go to stage mixer)

- **Grecco** (Guitar, Vocal) is on Stage Right with a chair. Please provide a padded armless chair, 2 Guitar Stands, and a nonslip Rug/carpet.
 - 1 Tall Boom mic stand for vocal
 - Channel 1 - XLR Cable for DI (own DI) Phantom Power (Radial J48 DI)
 - Channel 2 - XLR Cable for DI (own DI) Phantom Power (LR Baggs DI)
 - Channel 14 - XLR Cable for Vocal Mic (Sennheiser 835)
 - Stage Monitor from Aux 7 of Stage mixer
- **Snatam Kaur** (Vocal, Harmonium) is to Stage Left of Guitarist on a riser.
 - 2 Short / med. Boom mic stands needed, with extension.
Vocal mic is on floor to side of riser. Harmonium mic is on floor in front of riser.
 - Channel 3 - XLR Cable for Snatam's Vocal mic (Shure Beta 87). Phantom Power
 - Channel 4 - XLR Cable for Harmonium (Shure SM 57)
 - In Ear Monitor mix 4
- **Sukhmani Kaur** (Tablas, Calabash) is to Stage Left of Snatam on a riser
 - 2 Short / Med. Boom mic stand needed, with extension.
 - 1 Tall or Med. Boom mic stand with extension for vocal
 - Channel 5 - XLR cable for Tabla mic 1 (Shure PGA 81). Phantom Power
** Channel 6 not plugged in (Virtual channel for tabla)*
 - Channel 7 - XLR cable for Calabash overhead mic (Shure Beta 57)
 - Channel 8 - XLR cable for Calabash kick mic (Shure Beta 91) Phantom Power
 - Channel 15 - XLR cable for Vocal mic (Shure Beta 57)
 - In Ear Monitor mix 5
- **Ram Dass** (Keyboard, Clarinet, Guitar, Vocal) is to the left of Tablas
 - 2 Tall Boom mic stands for clarinet + vocal.
 - Keyboard Stand, Piano Bench, Guitar Stand, and a non-slip rug/carpet.
 - Table or stool for laptop and accessories.
 - Channel 9 - XLR cable for Keyboard L (Stereo DI Ch. 1) Phantom Power
 - Channel 10 - XLR cable for Keyboard R (Stereo DI Ch. 2) Phantom Power
 - Channel 11 - XLR cable for Guitar DI. Phantom Power
 - Channel 12 - XLR cable for Clarinet (Shure SM57)
 - Channel 13 - XLR cable for Vocal mic (Sennheiser 835)
 - In Ear Monitor mix 6
- Main out from Stage mixer will send to channels 1 and 2, to be panned L/R stereo on house mixer.
- Aux out 1 from Stage mixer will send to a channel on the house mixer to feed the subwoofers.
- Aux out 7 from Stage mixer to be routed to Stage Monitor Wedge.
- Musicians are arranged in a semi-circle so they all can have eye contact.
 - 3 musicians use their own In Ear Monitor, connected to our mixer on stage.
 - Grecco will need a Stage Monitor Wedge.
 - We provide our own mics with clips, DIs, and IEM amps.
 - Phantom Power will be turned on from Stage mixer, and is not needed in House mixer.
 - **XLR Cables, Mic Stands, Keyboard Stand, Keyboard Bench, Guitar Stands and stool/table for laptop and House Console need to be provided by venue or rented.**
- **Ethernet** Cat 5 / 6 (not ethercon) connection is needed for connecting laptop to control stage mixer. Amar will control the stage mixer from his laptop at the sound booth, next to the house mixer.

STAGE DECORATION

The stage design will be done through soft washes of lighting and simple minimalist backdrops. Please see the Lighting Rider below for more info. For stage decoration we would like you to stay within a €250 budget. Here are specifics about decoration:

- We would like at least one elegant flower piece in the middle of the stage in between Sukhmani and Snatam. Please see photos below for ideas.
- It is nice to throw flower petals on the stage in front of the band members, so that the stage is lightly covered in petals from the band members to the edge of the stage.
- Plants on either side are nice.
- Crystals are nice.
- Please try to stay away from using plastic decorations, as we are passionate about the environment. Whenever possible, please try to utilize decoration items that are borrowed from members of the local community, as opposed to purchasing brand new things that will never be used again.
- Stage decoration can be set up after sound check when the band is finished. This is usually around 5pm for a 7:30 pm start time.
- A rug for the guitar and bass area is helpful both visually and acoustically. No fancy patterns please.
- If the house has a cyc, please use it and make pretty.
- Please keep the stage decorations and backdrop free of religious symbols that favor one particular path. Interfaith symbology will work here, if many paths are represented. Please contact Avtar Singh Khalsa for specific questions.



OTHER CONCERT ITEMS

- We will request a guest wifi code upon arrival. Please send via WhatsApp to band members or Amar.
- Parking: Reserved parking spaces near the stage entrance.
- Private dressing /green room for the artists with a mirror and private bathroom. Two dressing rooms preferred, one for male and one for female members, with one green room for serving food.
- Merchandise tables in the lobby.
- Food & Drink in Green Room: The musicians and their team need food & drink in the Green Room from load-in time through the end of the concert. Dinner will be required for the crew during the dinner break. A detailed food list will be sent to the promoter a few weeks before the event.

For general questions please call, text, or email Avtar (Tour Manager) +1 (703) 615-6196 snatamkaurevents@gmail.com
For Sound and Lighting questions, contact Amar (Sound Engineer) +1 (415) 299-0026 snatamkaursound@gmail.com

LIGHTING SYSTEM REQUIREMENTS

It is necessary that we have a lighting technician on staff.

We would like to stay within a budget of €500 to hire this person.

We like the lighting to be simple, no flashes or fast color changes. Slow and smooth changes between songs, or subtle changes as mood changes during a song would be wonderful.

Some warm & soft colors (magenta, amber, medium blue) thrown around the stage & backdrop with warm white on the musicians will be fine. House Default stage lighting is fine as long as these points are met:

- Lights are relatively focused on band members as per our stage plot.
- We would like the lighting tech to place subtle spotlights on different members of the band during instrumental solos during the concert.
- Please have the lights on stage dimmed slightly at the end of each song.
- We like soft color designs to be projected on the curtain back-drop behind the band. Slow movement here is fine.
- Stage light colors and designs can change with the mood of the music, with the color changes happening in between (not during) songs. The music starts off introspective, meditative, then coming into heartfelt music, then super strong intense music, then into celebratory moment (when audience stands up) ending with a prayer. It is helpful if the lighting colors and designs can support these different moods.
- All lights must be in working order, coloured, circuited and patched into the house board prior to load in.
- Any rental equipment needs to come with at least one technician from the rental company.
- We will want to discuss the audience area lights (House Lights) in regards to who controls them and how they are informed as to show start & end.
- Snatam Kaur likes audience lighting to be 'ghosted' during the concert so that she can see them.
- It is important to be able to dim the house lights when the concert starts, to a low ambient level.
- **There may be times in the concert where Snatam stands up and invites the audience to stand. During this time, House lights should come up to about 50%. Once the audience sits back down, lights should be lowered again.**
- Snatam or Sukhmani will want to speak with the LD during soundcheck to go over lighting specifics.



Sample Stage and Lighting Design

Below are sample photos of show lighting and stage decor that we like. We will not bring a backdrop. Standard venue backdrop or scrim is usually fine. Stage risers with skirt and fabric to cover will be needed.

Artistic backdrops are welcome, especially if they inspire a meditative mood. Some uplighting on the backdrop is nice. **Please, make sure if there is any design for the back drop, that it is universal to all religions.** You can check with our manager Avtar Singh for specific questions.



Audio Input List (All inputs go to stage mixer. Stage mixer outputs go to house mixer) *

Mics and DIs provided by band:

1 Grecco - Guitar	DI Radial J48 (phantom power)
2 Grecco - Guitar	DI LR Baggs (phantom power)
3 Snatam - Vocal	Shure Beta 87 (phantom power)
4 Snatam Harmonium	Shure SM 57
5 Sukhmani Kaur - Tabla	Shure PGA 81 (phantom power)
- Sukhmani Kaur - Tabla (bhaya)	(virtual channel 6 patched to 5)
7 Sukhmani Kaur - Calabash (above)	Shure Beta 57
8 Sukhmani Kaur - Calabash (below)	Shure Beta 91 (phantom power)
9 Ram Dass - Keyboard L	Stereo DI Channel 1 (phantom power)
10 Ram Dass - Keyboard R	Stereo DI Channel 2 (phantom power)
11 Ram Dass - Guitar	DI (phantom power)
12 Ram Dass - Clarinet	SM57
13 Ram Dass - Vocal	Sennheiser 835
14 Grecco - Vocal	Sennheiser 835
15 Sukhmani - Vocal	Shure Beta 87
16 Guest - Vocal or instrument	Shure Beta 87
17, 18, 19 Room mics	Room mics for recording
* Main out L from Stage mixer *	- To House Mixer Channel 1 Stereo Panned L
* Main out R from Stage mixer *	- To House Mixer Channel 2 Stereo Panned R
* Aux 1 out to subs *	- To House Mixer routed to Subwoofers
* Aux 7 out to Stage Monitor *	- To Stage Monitor amp

Please Provide:

MC	Wireless mic, if available, Connected to House Mixer
House music	iPod cable for playing pre-show music, Connected to House Mixer
Backup mic and DI	1 SM58 or similar vocal mic, and 1 DI as backup or for guest

*** We use the main outs of our stage mixer to send to the house mixer. The above input list is for reference.** Channels 1-19 will go to our stage mixer. L/R main outputs from our stage mixer will go to 2 channels of the house mixer. Additionally, we will send AUX 1 out to send to the Subwoofers, and Aux 7 out to the Stage Monitor.. We may send additional AUX outs as needed.

We will need to have an ethernet connection from stage to sound booth to control the stage mixer.

The MC mic can be connected directly to the main house mixer on any channel.

We will play pre-concert and post concert music from an ipod to be connected directly to the house mixer.

We will use the Headphone out from the house console to connect a Zoom recorder to record the house mix for reference/archive purpose.

Note: We will record multitrack from our mixer. We will have 2-3 house mics running directly to the recording mixer. We will need 2 long XLR cables and 2 mic stands for our Room Mics.

If there is ability to record stereo direct from the main soundboard, we will use it. Please notify if any additional costs or restrictions for recording.

