

Rockapella Technical Requirements v.2023-01

Please note: ROCKAPELLA is what the name of the group implies: rock and roll music sung a cappella. Please expect high volume. No in-house sound systems should be used unless ROCKAPELLA is first contacted and confirms acceptability. We recommend that you secure the names of at least three sound vendors in your area and forward a contact and numbers to our office as soon as possible so that we may assist you in making the proper choice of sound company. ROCKAPELLA reserves the right to tap into any existing in-house installations if their engineer so desires. **Please have the persons supplying the sound system contact ROCKAPELLA's engineer upon receipt of this rider to confirm that adequate audio support will be available. Contact information may be obtained via PKA Management's office at 978-828-1577.**

We would like to specify that channels used by ROCKAPELLA on the Front of House and Monitor Boards, and all Equalization, Inserts, and Outboard Effects relating to both Front of House and Monitor Systems, are not available to any opening acts. We would appreciate that other arrangements be made for any other acts.

Front of House Speaker System:

The sound system must provide even coverage to every seat in the venue and be capable of 110 db undistorted at the mix position. To achieve the highest quality sound for all members of the audience, the speaker system must be elevated at least 4 feet (1.5 meters) above the audience's heads; it may be necessary to provide risers to elevate the speakers or, in some cases, appropriate rigging for flying the system.

The sound system must be set up in *stereo* and must be a minimum *3-way actively crossed-over speaker system including separate sub-woofers*.

- The recommended speaker system for a Rockapella show is the Line Array design such as the L-Acoustics V-DOSC, Meyer M-Series, EAW line array, d&b, or the JBL VerTec. As a secondary option, speaker systems from the above-mentioned companies as well as those from EV, Martin, or TurboSound could work depending on the venue. Custom designed speaker systems are generally not acceptable.

Mixing Board:

Please Note: A front-of-house mix position in a booth is not acceptable! The sound mixer position must be in the seating area of the house. In theater type seating, ample space for the mixer must be reserved. Seats should be held for the front of house mixing board at a distance of one-half to two-thirds of the house depth back from the edge of the stage, but not underneath a balcony. The space required is usually between 5 to 8 seats in a row to a depth of 3 rows – check with your sound company for their exact space requirements.

Please provide a digital mixer with a minimum of 32 channels.

A digital mixer must meet these requirements:

- ***The firmware revision in the mixer must be the most current available.***
- The mixer must be capable of interfacing with *multiple* Apple iPads.

Approved digital mixers include:

- Behringer X32, Midas M32
- Yamaha CL5, QL5
- Soundcraft VI3000

If the mixer is not one of the above approved models, then a separate on-stage mixer will be required for monitors along with a qualified operator.

Also, please provide:

- 2-way communications
- All necessary cables in good working order, with spares

If a digital mixer is not available, please refer to the following section for system requirements.

Analog Front of House:

24 Channel mixer: Soundcraft, Avid, Yamaha, Midas, Crest with:

- 4 band semi-parametric EQ per channel
- Minimum 6 Auxiliary (effects) sends per channel
- Insert capability on each channel
- Matrix capability in event of tie-in to supplemental in-house sound system, or audio-feed situations

Front of House Processing for analog mixer:

- (1) Yamaha SPX-990 or SPX-2000
- (1) Yamaha SPX-900 or SPX-1000
- (1) Yamaha, Lexicon, or TC reverb
- (1) Digital Delay (TC D-Two, Roland SDE330, SDE3000) with digital readout of delay times
- (6) channels of compression (dbx, BSS, Drawmer), to be inserted into channels.
- Stereo 31-band graphic EQ – if there are multiple speaker zones, then there should be an EQ for each zone available
- 2-way communications
- All necessary cables in good working order, with spares

Analog Monitor System:

4 mixes: 3 mono in-ear mixes & 1 mono side-fill mix

- 16 channel mixer: Yamaha, Soundcraft, Crest, Midas, Avid type quality with 4 band semi-parametric EQ on each channel

- (2) 2-way speaker cabinets for side-fills, preferably bi-amped
- (1) 31-band graphic EQ for side fills
- Headphones for the monitor engineer – *no cue speaker!*
- All necessary amps, cables, splitters, etc.

Please note: A qualified Sound Company Technician will be needed to EQ and mix monitors.

Microphones and Stands:

- Seven (7) channels of Shure ULXD UHF wireless hand-held microphones with (6) Shure KSM8 capsules and (1) belt pack transmitter with a guitar cable interface. *Rockapella currently travels with this UHF system, but please check with Rockapella for its availability.*
- Two (2) matching hard-wired vocal microphones
- Two (2) Shure PSM900 IEM transmitters with 5 body pack receivers. *Rockapella currently travels with this IEM system, but please check with Rockapella for its availability.*
- Seven (7) straight stands in excellent working order, round weighted base, with appropriate microphone clips. NO BOOM STANDS.

ROCKAPELLA does not sing with Lavalier microphones.

Sound Check:

1. Three (3) hours setup and sound check is mandatory.
2. HOUSE & MONITOR SOUND SYSTEMS SHOULD BE FULLY UP AND RUNNING, WITH ALL PATCHING (EFFECTS AND INSERTS INCLUDED), LINE-CHECKING, AND TROUBLE-SHOOTING DONE, PRIOR TO SOUND CHECK.
3. All house personnel responsible for audio and lighting must be present at sound check.
4. Setup and sound check times will be finalized by Rockapella's tour manager.

Stagehands And Load-In:

The crew call and load-in times will be determined when the show is advanced. There must be a minimum of four (4) persons responsible for loading in, setting up prior to, breaking down and loading out group equipment and sound system after the performance. These individuals will remain available from load-in through load-out. Rockapella travels with a FOH engineer only. A monitor engineer, lighting board operator and two spot operators will be the minimum call for a show.

Stage Requirements & Props:

- (a) PURCHASER is to provide a stage of rigid, solid construction, not less than twenty (20) feet wide by fifteen (15) feet deep and not less than two (2) feet high. It is preferable that the speaker system be hung (“flown”) from the ceiling, but if it is not, then adjoining the stage at the downstage edge should be sound speaker wings, eight (8) feet wide by eight (8) feet deep, the same height as the stage. Please provide a white cyc as a backdrop for the stage. The cyc needs to fill the entirety of the upstage wall.
- (b) If venue is outdoors, the stage, sound wings and work platforms should be fully covered and protected by a roof of stable construction. Purchaser should also have adequate plastic sheeting to cover all sound and light desks as well as all equipment on stage. The sound and lighting desks should be enclosed in a covered and protected area.
- (c) One (1) set of steps with clear access (not blocked by the speaker system or railings) from the stage to the audience for access during the show.
- (d) Two (2) risers approximately 8’ wide x 4’ deep x 8” high
- (e) Five (5) stools without backs (of bar stool height).
- (f) Two (2) small tables behind SL and SR legs

Power:

PURCHASER is to provide at least two (2) separate supplies for sound and lights:

- 3 phase 100 amps per leg for sound
- 3 phase 200 amps per leg for lights

These supplies should be completely independent of each other, properly, safely, and separately grounded. No landlines for busses will be necessary.

Production:

- (a) Artist will not be introduced by any third party, nor will there be any “upcoming” announcements made, unless with the consent of the Tour or Production Manager who will have the final approval over the content of any such announcement,
- (b) VENDORS Production Manager under supervision of PURCHASER’s Production Manager will have absolute control over all lights, both house and stage during the performance.
- (c) There will be no adjustment to VENDOR’s sound or lighting systems once these have been set and focused.

- (d) ARTIST's equipment and other property of the VENDOR will only be moved under the supervision of the VENDOR's Production Manager.
- (e) Unless with the express consent of the ARTIST's Tour or Production Manager, only VENDOR's staff will be permitted on-stage during the performance.
- (f) House Music: Rockapella travels with their own pre-show and post-show music. Any other music must be approved by tour management.

Lighting & Staging:

The stage lighting for ROCKAPELLA consists of color washes and spotlights. Please provide sufficient lighting instruments for a minimum of three (3) separate color washes evenly covering the whole stage. In venues where there are no pre-existing lighting facilities, ROCKAPELLA needs a minimum of two "trees" of lights, one stage right and one stage left, each approximately twelve instruments. If gobos are available, they may be used to enhance the set.

If available and possible you may use the attached predetermined lighting plot and spotlights.

Please hang a white cyc along the entirety of the upstage wall. The cyclorama will be used as a screen for Rockapella's video projection.

ROCKAPELLA occasionally carries four (4) lightweight, flame-retardant panels to be hung from a batten or electric pipe on the day of the performance. In addition, a projector supplied by ROCKAPELLA will be placed on the floor upstage of the riser for use during the concert. Please provide 120v power from backstage to the batten for the projector.

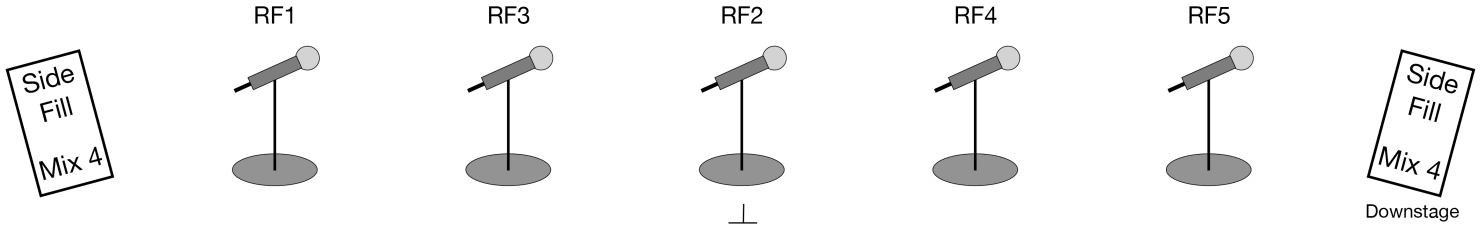
PURCHASER is to provide two (2) good quality spotlights in the house with qualified operators. A communication system linking house lights, the lighting board, the spotlight operator and the FOH engineer should also be provided. The operators should report to the Tour Manager during sound check, if possible. If this is not possible, then the operators should report to the Tour Manager at least 1/2 hour prior to show.

Stage & Sound Setup Sheet Attached on Next Page

ROCKAPELLA

Stage & Sound Setup

Risers
(approx.) 16'x4'x8"



MIXER LIST

	House		
	Channel Input		(Insert)
Stage	1	Manny	RF1 (Comp 1)
	2	Scott	RF2 (Comp 2)
	3	Calvin	RF3 (Comp 3)
	4	George	RF4 (Comp 4)
	5	Jeff—drums	RF5 (Comp 5)
	6	Jeff—throat	RF6 (Comp 6)
	7	Spare RF	RF7 (Comp 7)
	8	Hardwire spare 1	
	9	Hardwire spare 2	
House (analog mixer)	15	SPX990 left	
	16	SPX990 right	
	17	DDL left	
	18	DDL right	
	19	Reverb left	
	20	Reverb right	
	21	Gate reverb left	
	22	Gate reverb right	
23	iPod left		
24	iPod right		

Monitors

	Channel Input	Mix 1	Mix 2	Mix 3	Side Fill
1	Manny	100%	x	x	90%
2	Scott	95%	x	100%	100%
3	Calvin	100%	x	x	85%
4	George - bass	x	100%	x	75%
5	Jeff—drums	x	90%	x	80%
6	Jeff—throat	x	20%	x	
7	Spare RF	*	*	*	*
8	Hardwire spare 1	*	*	*	*
9	Hardwire spare 2	*	*	*	*

(*...as needed)

NOTES

- Mixes 1 & 2 send to IEM A transmitter
- Mix 3 send to IEM B transmitter
- Mix 4 (Side Fills) is a MONO mix

NOTES

- Rockapella often carries its own **Shure ULXD4Q** wireless microphone system. In these situations, duplication of this equipment will not be necessary. **Please contact Rockapella to determine the status of this equipment.**
- Rockapella often carries its own in-ear monitor system. This requires three mono mixes from the monitor console directly into 2 IEM transmitters. *Only* if Rockapella's ear monitors are not available, the alternate monitor setup will be two mixes—mix 1 consisting of five monitor wedges evenly spaced downstage, and mix 2 consisting of side fills.
- The hardwire spare mics should be positioned near the monitor mixer.
- If using an analog monitor mixer, an inserted compressor will be needed on channel 5 (Jeff—drums).