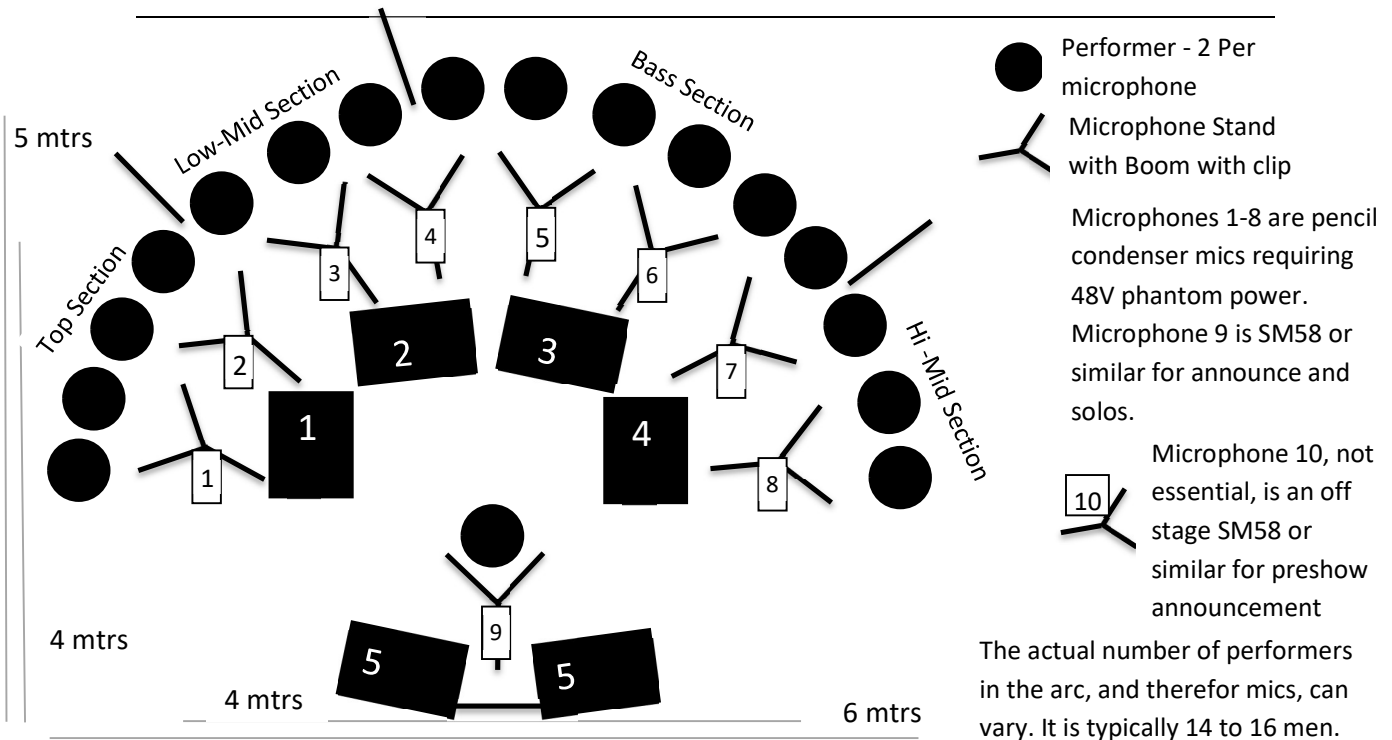


The Spooky Men's Chorale (SMC) – Tech Rider



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Stage Layout (measurements are approximate)

Minimum stage size 6 mtrs wide by 5 mtrs deep.

In order to set the half circle start by placing mics 4 and 5 either side of centre stage, 4 mtrs up from front of stage.

Continue to build the structure placing the mic stands as shown with 15cm (6 inch) space between adjacent feet. The distance between mics 1 and 8 should be 4 to 4.5 mtrs.

The central area (i.e. the area bounded by the foldback wedges should be kept as clear of cables as possible.

Tabs (front curtain) should be open min 8 mtrs, backdrop drapes should be min 6 mtrs upstage. All legs should be positioned as wide as possible.

Lighting – The SMC only require a simple light show

White front wash with a spot on the Announce mic (9). Colour from the sides and back – Purple, Blue, Red, Orange, Pink. No green and no smoke or haze please.

The choir half circle should be approximately 6 mtrs Wide and 5 mtrs deep. Several of the upstage performers are 6ft + tall.

House lights should be run at 35% for the show. Just enough for the spooky men to see the audience.

Generally it is best to not change lighting mix mid song.

Audio

We supply

8 x pencil condenser microphones. These mics will fit into standard mic clip suitable for SM58.

Venue to supply

Fold Back and mic stands with mic clips as per above stage plot.

PA to suit room with even bass response down to 70 Hz. Flown PA is best. Ground stacked with FOH cabinets placed at around 1 mtr in front of the stage and as wide as practical usually works fine. PA stacked on the stage is likely to compromise the audio due to limited gain before feedback.

FOH audio

The sound of the Spooky Men's Chorale may be described as rich and comfy like a male voice sofa. Tonally it should inspire images of a lounge or hammock, soft, smooth, and comfortable. Frequencies which tend to compromise this are 2.5 to 3.15Khz, then depending upon the room possibly 1.25Khz and the 400 to 800Hz areas.

The SMC mix is like a pyramid with a fat bass, less mid and then a delicate top section. There for the channel faders for mics 1 and 2 generally sit at around -10 on the desk, mics 3 - 6 at unity and mics 7 and 8 at -5.

The Chorale tend to be around 20 to 25cm away from their mics.

For venues with a seating capacity of less than 250 and a very live acoustic (e.g. churches) the mic set up for the chorale may be simplified. The front 58 is almost always required.

+48V phantom power to mics 1 - 8.

HPF- Mics 1,2 - 130Hz. Mics 3, 4 - 110Hz. Mics 5, 6 - 70Hz (basses). Mics 7, 8 - 120Hz. Note: the bass section are proper basses. High Shelf - Please apply a High Shelf of -5dB at 4.5Khz to mics 1-8. This will help dampen the highs helping to mush the chorale together.

The SMC mics can tend to feedback around 160 - 200hz.

It is helpful to group the 8 mics. A GEQ over this group can be very useful.

A good starting channel EQ is: -5db widish notch at 450Hz. -5db widish notch at 2.7Khz. -5db shelf at 4.5Khz.

The SMC like a wet mix. It is useful to have 2 hall reverbs. One with a large room size and 1.8 sec decay and a second with a huge room size and 2.5 sec delay. If the reverbs are causing feedback a plate is sometimes more audible than a hall resulting in the effect return not needing to be driven so hard. Because there tends to be a fairly low level signal into the mics the reverb sends generally need to be driven quite hard. The front SM58 can almost always remain completely dry.

Microphone 10 is an SM58 or similar, positioned off stage/backstage. It is only used for the preshow announcement which is how the show starts. It is useful to have comms where this mic is positioned so that clearance can be given.

The SMC often come down and dance with audience for their encore. For venues with a high stage it is useful to have a set of treads down into the audience.

The venue should supply preshow music. We prefer it has an acoustic feel or is kind of quirky (e.g. Tom Waits).

Foldback / Monitor Audio

Ideally all monitors will have a mix of all mics at equal levels, which individual performers may then ask to tweak.

However, with this mix, it is often not possible to get enough level before the stage sound is compromised. The mixes below offer an alternative, allowing all parts to hear all other parts but not themselves. This works best with 5 sends, however if only 4 sends are available Mix 2 and 3 could be linked and would be Mics 1, 2, 7, 8, 9

Mix 1 – Mics 4, 5, 6, 7, 8, 9

Mix 3 – Mics 1, 2, 3, 8, 9

Mix 5 – Mics 3, 4, 5, 6, 9

Mix 2 – Mics 1, 6, 7, 8, 9

Mix 4 – Mics 1, 2, 3, 4, 5, 9