

# REVOICED

## TECHNICAL RIDER

### AUDIO

- reVoiced travels with their own Behringer X32 Producer mixing console, 5 wireless microphones & 5 in ear monitoring units that are needed to be patched into front of house. This will be the simplest set-up and allow for the quickest sound check time, while ensuring the reVoiced sound is what it needs to be. If venue prefers to use own equipment then the following is needed :
  - Full PA System (with subwoofers on an aux if possible) suitable for audience size / venue
  - Front of house console with minimum of 10 input channels & 5 output channels
  - Front of house console with built in sub-octave effect.
  - 5 wireless microphones with 4 Shure Beta 87- A Capsules & 1 Shure Beta 87- C Capsule

### ROUTING / SOUND DESIGN / MIXING

reVoiced uses 5 microphones on stage and 9 channels on the mixing console, plus effects.

Mic 1 – Chesney (vocal drums)

Mic 2 – Rolin (bass)

Mic 3 – Mark (baritone)

Mic 4 – Chris (middle tenor)

Mic 5 – Nate (high tenor)

The mics should be assigned to channels on the mixing console as follows:

### MIXING CONSOLE CHANNELS

*Ch. 1 - Chesney (mic 1) Sub Octave effect*

*Ch. 2 – Chesney (mic 1) Low Frequencies*

*Ch. 3 – Chesney (mic 1) High Frequencies*

*Ch. 4 – Rolin (mic 2) Sub Octave effect*

*Ch. 5 – Rolin (mic 2) Low Frequencies*

*Ch. 6 – Rolin (mic 2) High Frequencies*

*Ch. 7 – Mark (mic 3)*

*Ch. 8 – Chris (mic 4)*

*Ch. 9 – Nate (mic 5)*

Channel 2&3 and Channel 5&6 are frequency splitting, where only the low frequencies (160hz and below) go to the Low channel, and a high pass filter around 300hz is placed on the high frequencies. This allows individual control of the "rhythm section's" high end and low end. You can place a gate on channel 1 so that it only opens when Chesney makes kick drum sounds.

Channels 1, 2, 4 and 5 should be sent to the subs; all other channels should only be sent to the main Left/Right.

# REVOICED

Channel's 1 & 3 should be routed through the board's internal pitch shift as an insert effect and should be 100% shifted down 1 octave, then EQ'd so that nothing above 150hz passes through that channel. It should only be sent to the subs, not the L/R. You can use this "sub-octave effect" to enhance and supplement Rolin's normal bass, to taste.

Channels 5 & 6 split Rolin's signal in a similar way to Chesney's channels, where the low end only should go through channel 5 (nothing above 200hz), and channel 6 has only 400hz and above. These can be mixed to taste, but channel 6 can be brought up during solos to add clarity without adding too much bass.

The top three voices (Ch 7, 8, 9) all should be equally compressed where they hit 4-5 dB of compression at the loudest selections of music with a 3.5:1 ratio.

## EFFECTS:

In addition to the inserted sub-octave pitch shift effect on Channel's 1 & 3 (Sub Octave), there should be at least 3 other effects, added to taste.

- 1: REVERB: Good sounding verb, 1.5 - 2.2 second decay
- 2: DELAY: multi-tap delay for solos, subtly mixed, low feedback
- 3: CHORUS: wide chorus (like Yamaha SPX "symphonic" or similar) on background vocals

In general, the above effects should be mixed to taste but should supplement and enhance the group's sound, without becoming blatantly obvious.

## LIGHTING

- Have the ability to create general front wash with basic colors in 4-5 different looks
- Our lighting comes secondary to the sound setup, so just ensuring guys are well-lit and the visuals are interesting and support the type of song being sung, is key.

## PERFORMANCE AREA

- Ideally 30' x 16' (W x D) but reVoiced is able to make any dimensions work
- 5 straight, round-based microphone stands
- 5 identical stools or chairs

\*\*\* for any questions or concerns regarding the rider, please feel free to contact :

Chris Rossi / REVOICED, INC  
chris@musicrevoiced.com  
516.314.2610

## reVoiced Cast & Dietary Restrictions

Dele Opeifa

Christopher Rossi

Nate Tao

Mark Hasman - Vegetarian

Rolin Alexis - Vegan, Gluten Free