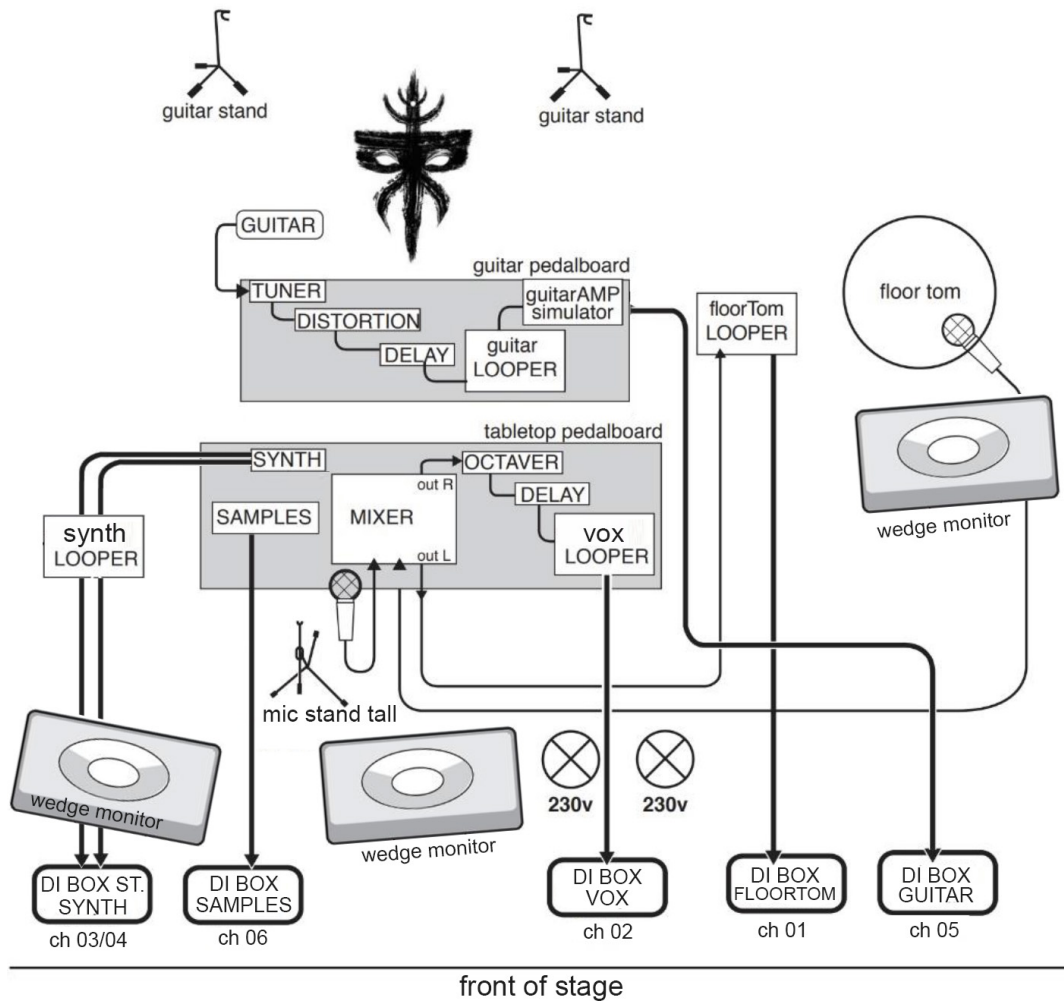


LIJI REFRAIN

Technical Rider – Traveling by CAR

Stage Plan with signal Path



CHANNEL LIST

CHANNEL	INSTRUMENT	MIC/DI/STAND	REQUEST
01	FLOOR TOM	OUR OWN MIC	DI NEEDED
02	VOX	OUR OWN MIC	DI NEEDED TALL BOOM STAND NEEDED
03	SYNTH LEFT	CABLE	DI NEEDED stereo
04	SYNTH RIGHT	CABLE	(in stereo DI)
05	GUITAR	CABLE	DI NEEDED
06	SAMPLER	CABLE	DI NEEDED

For any technical information please do not hesitate to contact artist or management

BACKLINE REQUESTS – WHAT WE NEED:

- 3 Monitor wedges (If the stage is big it would be great, otherwise 2 are totally ok in smaller venues);
- 4 mono DI boxes. 1 stereo DI box. (with parallel link output);
- 6 XLR cables;
- 1 tall boom mic stand with mic holder;
- 2 Guitar stands
- 1 Keyboard Stand;

NOTE: In some cases previously specified (and only if she travel with sound engineer), Lili will use her own in-ear monitoring system – so no monitor needed.

NOTE: only if specified in advance, we may need a guitar amplifier. In this case we would opt for a Marshall JCM 900 + 4x12 cabinet. If this model is not available we can speak to find a valid alternative. Additional mic (sm57 or similar) / stand / cable needed.

PA, FOH, STAGE SETUP

- A good quality PA system that is proportionate to the venue;
- Subwoofers are absolutely mandatory and should cover bass frequencies for the whole venue;
- If an analogue mixer is provided, please also include:
 - 6 channels of compression.
 - 1 stereo EQ (1/3 oct.) for the P.A
 - 2 Stereo Reverb units.
- Monitors should be in good working condition and able to cover the whole frequency spectrum;
- 2 stabilized power sockets 230V in from of the keyboard stand.

Lightning:

It is essential to ensure the artist has clear visibility of her equipment during the show. Please avoid total darkness and the exclusive use of red lights, as this can interfere with the readability of LED displays.

WHAT WE HAVE

Lili Refrain will bring her own touring backline consisting of:

- 2 Electric guitars (1 Fender Telecaster + 1 Gibson SG);
- 1 Synth (Korg Volca FM);
- 1 Sample trigger Roland TM-2;
- 8 Fx Pedals: (4 Digitech Jamman solo xt Loop station, 2 Delay, 1 Octaver, 2 Distortion, 1 Tuner, 1 Amp simulator);
- 1 Mixer Behringer Xenyx 1200 FX;
- 1 Floor Tom Microphone with mic holder;
- 1 Vocal SM58 microphone;
- 1 Floor Tom 18" (preferred) or 16".

TIMING:

45/60 min FOR LOAD IN AND SETUP.

45/60 min FOR THE SOUNDHECK.

CONTACT DETAILS

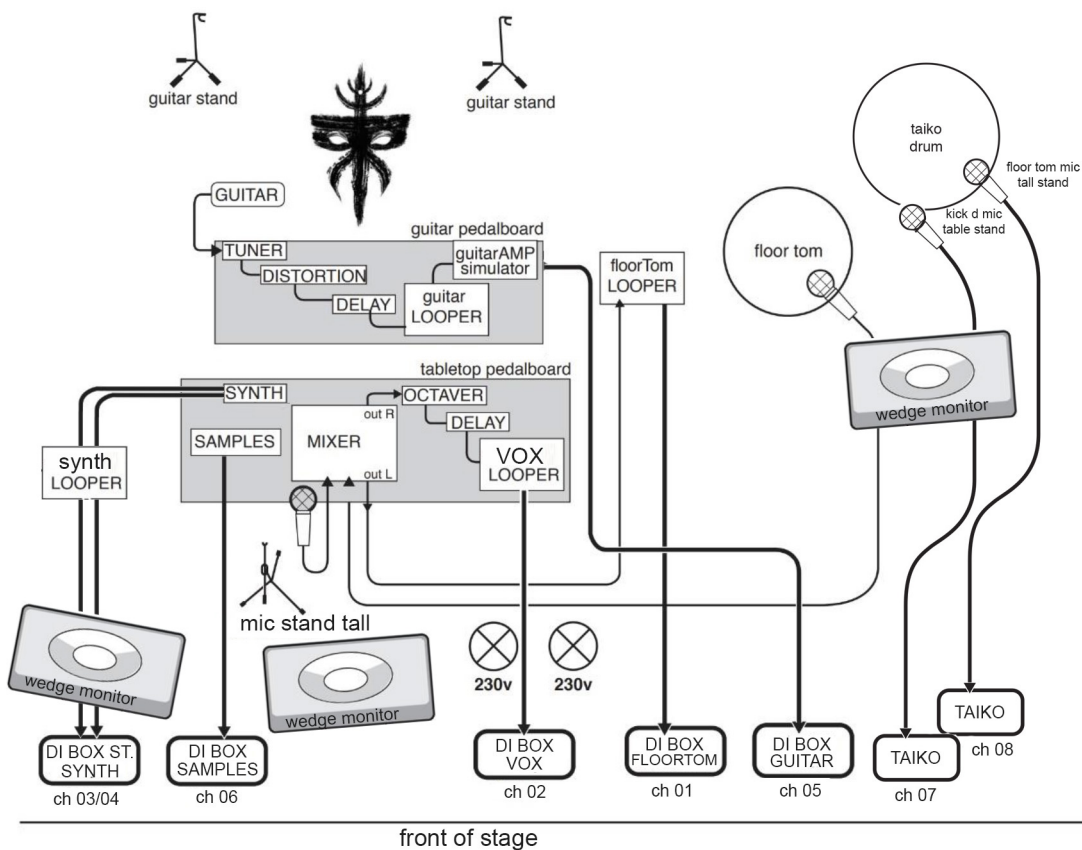
ARTIST	
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BOOKING	
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SOUND ENGINEER* ¹	TOUR MANAGER* ¹
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***¹ Not always present. The tour party will be specified in advance.**

LILI REFRAIN – LIVE SET WITH “TAIKO”

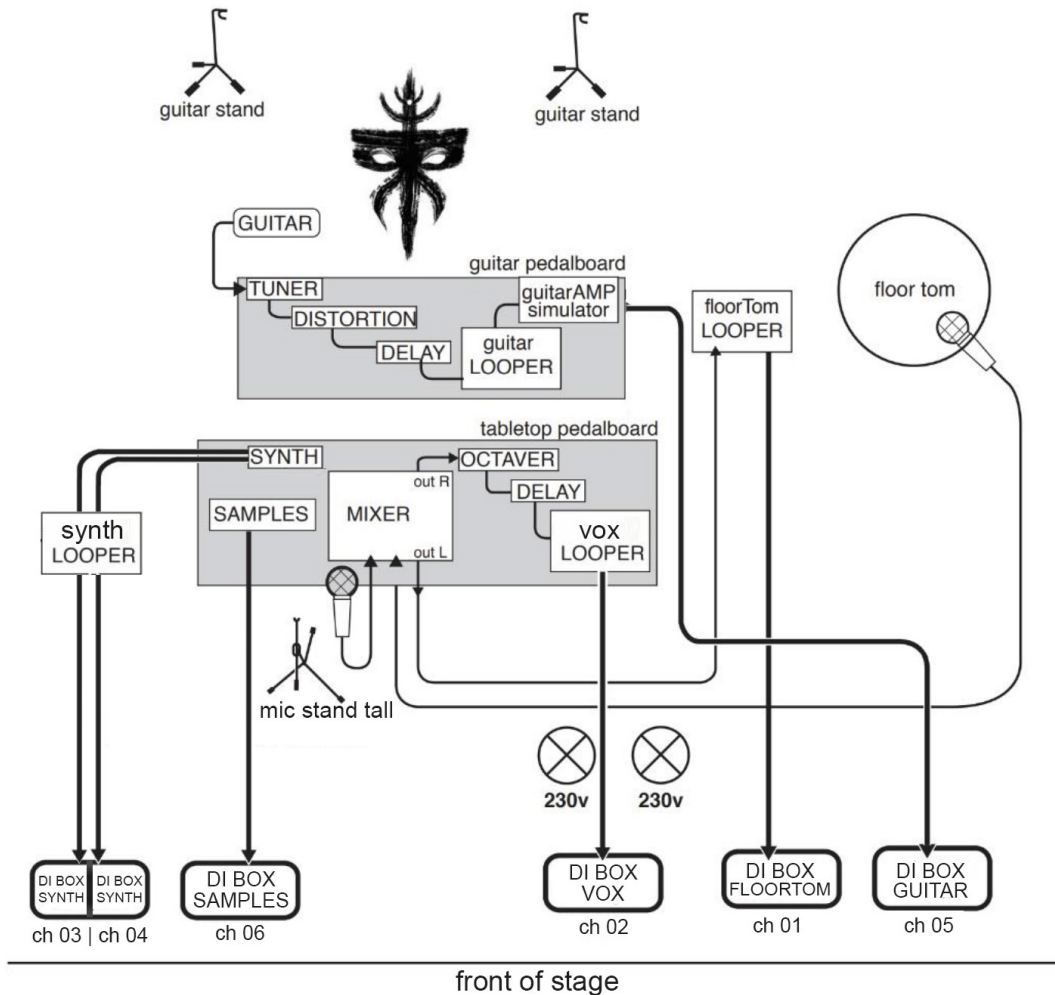
In accordance with a set that includes the presence of a Taiko (traditional Japanese percussion instrument) this will be reported in advance. In this case the stage plan and channel list will be as follows (just add 2 additional channel to the standard ch list, a tall stand and a floortom mic, and a table stand and kickdrum mic – see below):

CHANNEL	INSTRUMENT	MIC/DI/STAND	REQUEST
07	TAIKO	top mic: floor tom mic e604, audix d4, sm57	MIC NEEDED TALL BOOM STAND NEEDED
08	TAIKO	bottom mic: kickdrum mic audix d6, beta52, akg d112	MIC NEEDED TABLE STAND NEEDED



STAGE PLAN WITH SOUND ENGINEER (in ear monitoring system)

*only applicable if Lili is on tour with a sound engineer.
This will always be specified in advance. If in doubt, just ask, talk is cheap.



Some brief explanations when Lili is traveling alone without sound engineer:

Hello Mr. Soundguy.

Here the technical things you need to know about Lili Refrain live set. It's really easy.

Lili Refrain uses 4 looper pedals to build up her songs, from scratch, without pre-recorded tracks, layering voice, drums, guitars, synthesizer and sound effects in real time.

This leads to a very broad dynamic range and things go pretty loud sometimes, so keep this in mind while doing the soundcheck.

It's a good thing to keep a safe headroom and try to avoid heavy compression as it could ruin the layering effect.

Note for stage monitoring: If, for any reason, we don't use in-ear monitoring, please pay special attention to Mr. Larsen. Feedbacks from the monitors can build up dramatically during the looping process.

You'll get 6 channels from 6 DI boxes mono with parallel link output.

Consider adding 2 optional channel (7th and 8th) if she plays the set with the Taiko.

- **01 FLOOR TOM**
EQ as you would normally eq a floor tom keeping lots of low end. Feel free to compress it with a slow attack to taste and put on a 2.5sec plate reverb.
- **02 VOCALS**
EQ and compress as you normally would on a lead vocal.
Add a 4,5 sec hall reverb.
- **03/04 SYNTH**
EQ to taste and add a little reverb.
- **05 GUITAR**
EQ to taste and add A LITTLE of that vocal hall reverb.
- **06 SAMPLES**
Keep them flat with no compression
- **07-08 TAIKO (optional)**
Eq, gate and compress like a normal floor tom, invert the phase on the the bottom mic and emphasize the low frequencies.

EXTRA:

On the first song—the one when the drum goes BOOM BOOM—add on the floor tom the vocal reverb. Is has to sound massive and MONUMENTAL.

Mix everything to taste. it should be really loud and intelligible.