

# ABDUCTED BY SOUND

## TECHNICAL RIDER 2026 — INTERNATIONAL VERSION


Document Version: 3.0-EN (Updated May 2026)

Format: 4-Piece Band (3 Guitars, Bass, Drums, Backing Tracks & Video Visuals)

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### 1. TECHNICAL SYNOPSIS & STAGE CONCEPT

**Abducted by Sound** operates an efficient, high-end digital modeling setup. The band utilizes **NO physical guitar or bass amplifiers on stage** (completely "Silent Stage" concept). All guitar and bass signals are routed directly to the FOH mixing console via balanced XLR lines. All three downstage musicians perform dual duties as guitarists and vocalists.

 **Load-In & Line-Check Efficiency: Total setup and line-check time requires a maximum of 20 minutes, provided all festival/venue lines are pre-patched according to the Input List below.**

## 2. INPUT LIST (18 CHANNELS)

CH	INSTRUMENT	MICROPHONE / CONNECTION	TECHNICAL NOTES / INSERTS
1	Kick	Shure Beta 52 / AKG D112	Provided by Festival/Venue
2	Snare Top	Shure SM57	Provided by Festival/Venue
3	Snare Bottom	Shure SM57	Provided by Festival/Venue
4	Hi-Hat	AKG C451 / Small Diaphragm Condenser	Provided by Festival/Venue
5	Rack Tom	Sennheiser e604 / Audix D2	Provided by Festival/Venue
6	Floor Tom	Sennheiser e604 / Audix D4	Provided by Festival/Venue
7	Overhead L	Condenser (Matched Pair)	Provided by Festival/Venue
8	Overhead R	Condenser (Matched Pair)	Provided by Festival/Venue
9	<b>Bass</b>	XLR Balanced Output	<b>Splitter Input 1 (DI Line out to FOH)</b>
10	<b>Guitar 1 (Mono)</b>	XLR Balanced Line	<b>Splitter Input 2 (From Line 6 HX Stomp - Center / Main Vox)</b>
11	<b>Guitar 2 (Mono)</b>	XLR Balanced Line	<b>Splitter Input 3 (From Fractal FM9 - Left / Vox 2)</b>
12	<b>Guitar 3 (Mono)</b>	XLR Balanced Line	<b>Splitter Input 4 (From Line 6 Helix - Right / Vox 3)</b>
13	<b>Vocals Main (Guitar 1)</b>	Shure SM58 / Similar	<b>Splitter Input 5 (Stage Center. Boom Stand)</b>
14	<b>Backing Vocals 1 (Guitar 2)</b>	Shure SM58 / Similar	<b>Splitter Input 6 (Stage Left. Boom Stand)</b>
15	<b>Backing Vocals 2 (Guitar 3)</b>	Shure SM58 / Similar	<b>Splitter Input 7 (Stage Right. Boom Stand)</b>
16	[Spare / Unused]	-	Keep open for channel organization consistency
17	<b>Backing Tracks L</b>	DI Box (XLR Balanced)	<b>Stereo Track from Band Audio Interface</b>
18	<b>Backing Tracks R</b>	DI Box (XLR Balanced)	<b>Stereo Track from Band Audio Interface</b>

### ⚠ Crucial Monitor Note for Backing Tracks & Click:

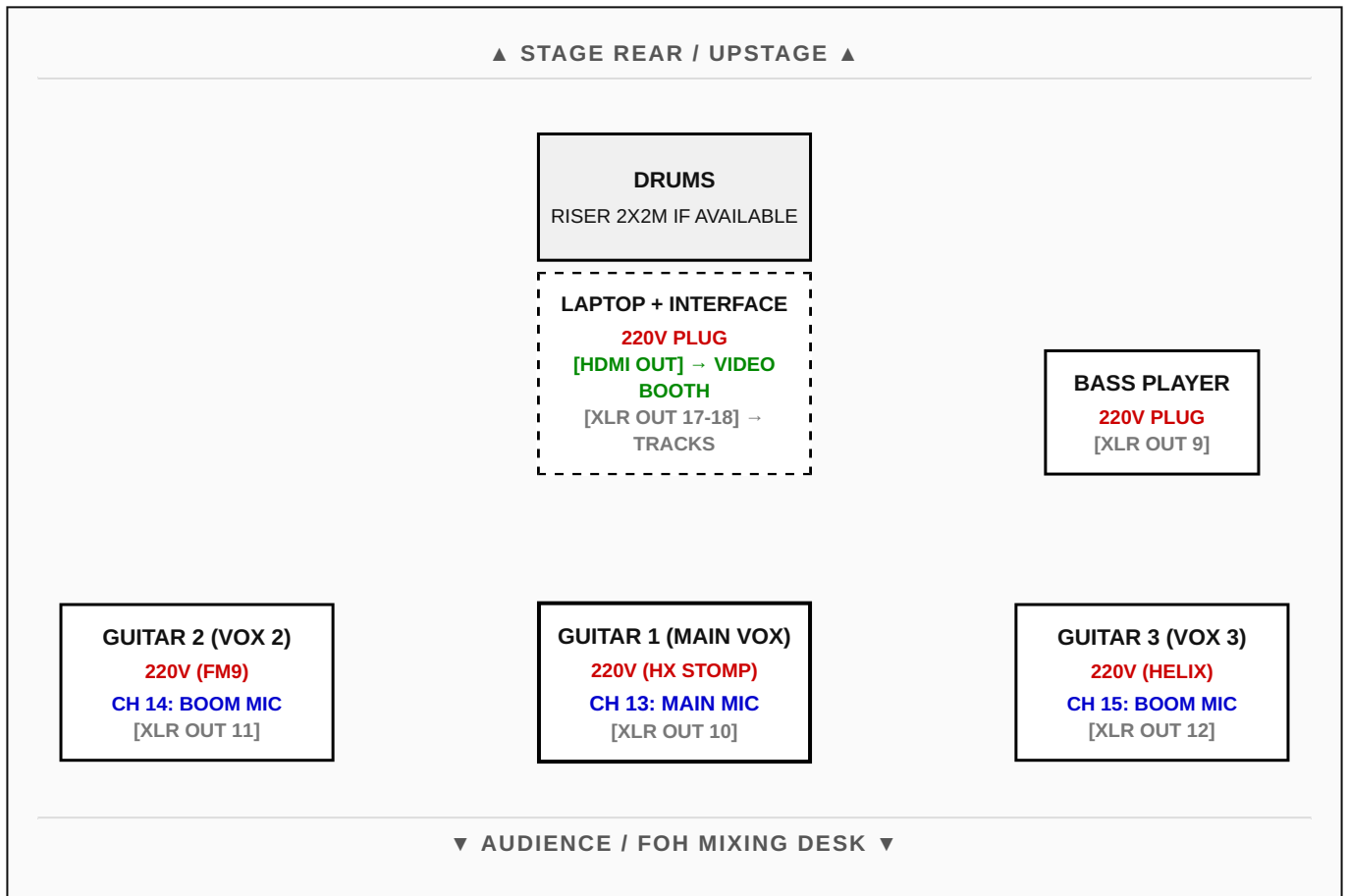
- The multi-channel audio interface is located next to the Drums. Channels 17 and 18 send the stereo backing tracks exclusively to FOH for the audience.
- The **Click track (metronome)** is generated internally and routed **ONLY** to the drummer's personal wired In-Ear monitor system. It must **NEVER** be sent to the main P.A. system.

### 3. VIDEO & MULTIMEDIA VISUALS REQUIREMENTS

The band performs alongside fully synchronized cinematic video visuals triggered in real-time from the stage. To ensure seamless execution, the venue/festival production must provide the following connectivity:

- **Video Signal:** Standard 1080p (1920x1080), 60Hz.
- **Stage Feed:** One dedicated **HDMI cable run** (or reliable RJ45/SDI video extender link) routed directly from the festival/venue Video Control Booth (VJs/LED Screen processor) to the **Drum riser/Playback station** on stage.
- **Synchronization:** The band's system automatically outputs the visual stream. No additional programming is required from the house VJ.

## 4. STAGE PLAN (SPATIAL LAYOUT)



\* Note: All three downstage vocal stands MUST be boom stands rather than straight stands to allow the musicians comfortable clearance while executing complex guitar and vocal patterns simultaneously.

## 5. MONITORING & AUDIO REQUIREMENTS

### ⚙️ SELF-CONTAINED MONITORING SYSTEM (STAGE SPLITTER):

The band travels with an on-stage **Behringer Ultralink MS8000 8-channel analog splitter** integrated into our processing rack. Channels 9, 10, 11, 12, 13, 14, and 15 (Bass, 3 Guitars, and 3 Vocals) are patched directly into our MS8000 splitter inputs.

- **FOH Feed:** The local production crew must pick up the direct, clean isolated outputs from our splitter rack for these 7 specific lines.
- **IEM Mixes:** The band manages its own core mix internally for In-Ear Monitors. We do **NOT** require local auxiliary mixes from the house console for our downstage musicians.
- **Drummer Sub-mix Requirement:** The venue/festival technician must send a sub-mix of the acoustic drums (Channels 1 to 8) back to our rack so our drummer can blend the acoustic kit into his personal monitoring system.

- **Wedges (Backup):** In the absence of stable IEM lines, 4 matched stage wedges are requested on independent mixes: Mix 1 (Guitar 2 - Stage Left), Mix 2 (Guitar 1 - Main Vox), Mix 3 (Guitar 3 - Stage Right), Mix 4 (Drums/Bass).

### Booking & Technical Management:

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