

PERFORMING & TOURING

RESOURCES

# Tech Rider & Stage Plot Template

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# Tech Rider & Stage Plot Template

## PERFORMING & TOURING



This resource is a production tech rider and stage plot template that outlines an artist's technical, audio, lighting, and backline requirements to ensure smooth and professional live show setup.

### Artist

[Names of people in the band and what they play]

### Info

[A brief description of the show, for example; the Bumbling Bees are a high-energy dance-music band with 4 vocals, live drums and backing tracks. They use wireless microphones and run around the venue throughout the set while the drummer controls playback from the drum kit.]

### Audio

[Any specific notes about audio that are important, for example; the Bumbling Bees travel with a sound engineer, a stage hand, and bring their own in-ear monitoring system and splitter. They still require foldback speakers on stage]

### House monitor audio requirements

[How many foldback speakers and individual sends are required]

### House audio production crew + production requirements

[List total number of stands/cables/specific production crew here]

### Lighting

[List lighting notes here]

### Backline

If not supplied please get in touch with [contact] ASAP

Any amplifiers, drum kits, keyboards, pianos and specific stands that may be required by a band. This equipment is primarily for performing with, it doesn't include microphones or general PA equipment.

### Bass amp

[Preferred amp]

For example: Ampeg SVT head and 4 × 10" quad box

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### Guitar amp

[Preferred amp]

For example: Fender Hot Rod DeVille

### Drums

[Preferred drums, be specific about boom arms on stands, sizes, etc]

For Example: Drums: Ludwig

- 1 × 22" x 14" Kick Drum
- 1 × 13" x 9" Rack Tom
- 1 × 16" x 16" Floor Tom with Legs
- 1 × 14" x 5" (Backup)

### Drum Hardware:

Ludwig

- 1 x Hi-Hat Stand (Must Have 3 Legs)
- 2 x Snare Stands (One for Rack Tom)
- 4 x Boom Cymbal Stands
- 1 x Stool (That Changes Height by Turning)
- 1 x Single Kick Pedal (Backup)
- 1 x Drum Carpet (8 × 8 Feet)

### Input list

[List all of the things requiring to be plugged into the PA. If you don't have a preferred mic or are not bringing any, just delete those columns]

An input list is a detailed document, often a spreadsheet, listing every microphone, instrument, and DI (direct input) box that needs to be connected to a mixing console for a live show. It maps each sound source to specific channels, ensuring the sound engineer knows what to prepare. It is vital for speeding up soundcheck, ensuring proper technical setup, and minimising errors during live performance.

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SC = STAGE CENTRE  
SR = STAGE RIGHT  
SL = STAGE LEFT  
U = UP  
M = MID  
D = DOWN

Channel	Source	Mic/DI	Mic/DI required?	Position	Stand
1	Kick In	SM91a	No	USC	—
2	Kick In	Beta52	No	USC	Short boom
3	Snare Top	57	No	USC	Short boom
4	Snare Bottom	604	No	USC	—
5	Hats	Nt5	No	USC	Short boom
6	Rack Tom	604	No	USC	—
7	Floor Tom	604	No	USC	—
8	Overhead L	TF-5	No	USC	Tall boom
9	Overhead R	TF-5	No	USC	Tall boom
10	Bass	XLR from Head	No	MSL	—
11	Guitar Electric 1	906	No	SR	Short boom
12	Guitar Electric 2	DI	Yes	SL	—
13	Guitar Acoustic	DI	Yes	MSL	—
14	Keys L	DI	—	MSL	—
15	Keys R	DI	—	MSL	—
16	Synth	DI	—	MSL	—
17	Tracks R	—	—	—	—
18	Tracks L	—	—	—	—
19	SUB Tracks	—	—	—	—
20	Vox - LEAD - (NAME)	Wireless QLXD	No	MSL	Tall boom

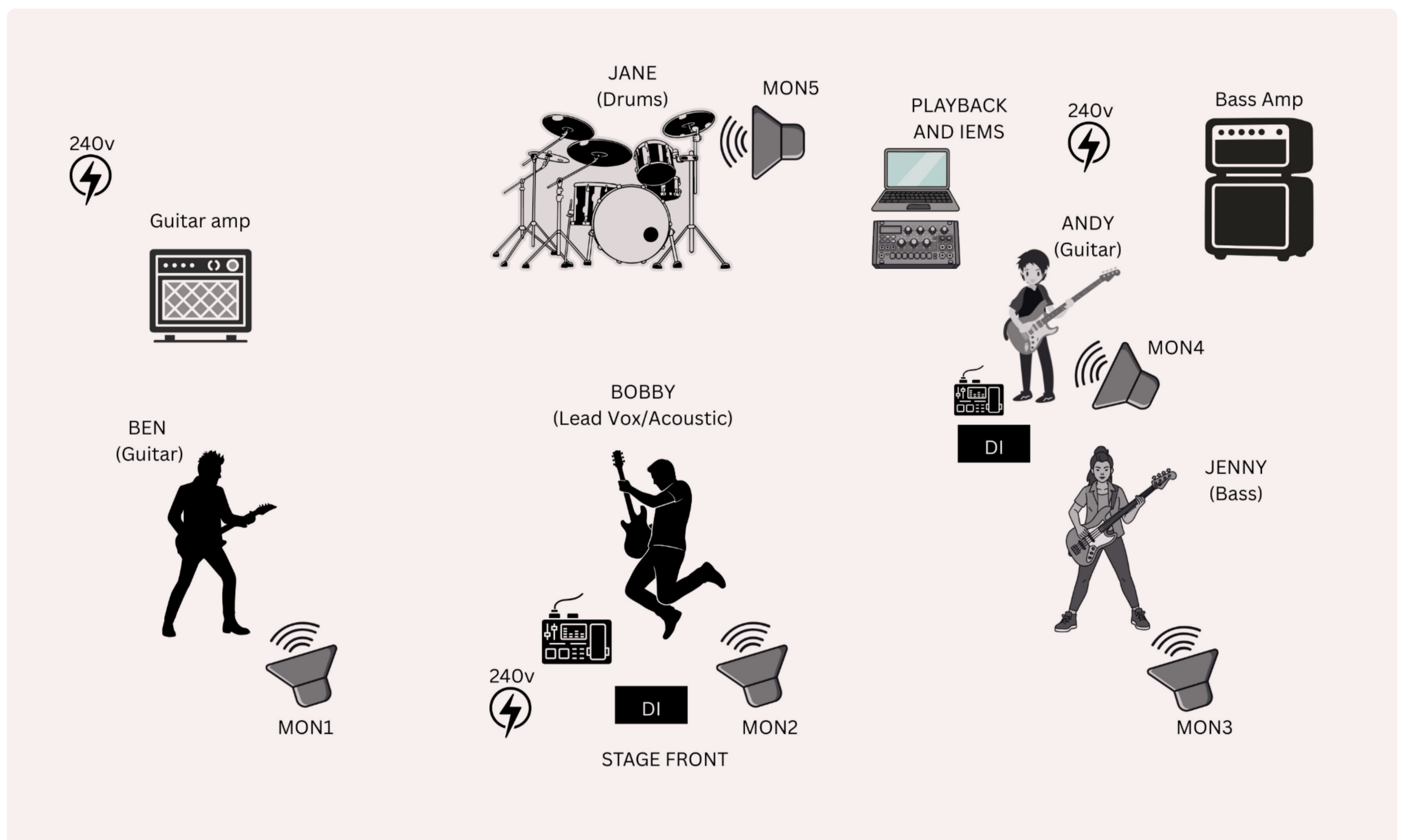
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### Stage plot

Add a clear stage plot here. Below example was created on Canva.

A stage plot is crucial for live music because it provides a visual map of a band's setup (instrument placement, mics, DI boxes, and power needs) to venue staff, ensuring a quick, efficient, and stress-free soundcheck. It prevents last-minute, hectic, or incorrect setups, demonstrating professionalism while allowing engineers to prepare for the show beforehand.





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MusicNSW works, creates and listens on unceded Aboriginal land across the state. We honour elders past and present and acknowledge all First Nations peoples as the original music makers, storytellers and knowledge holders. Always was, always will be.

Cover photo by Peter Charlesworth

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