

# TAKE3

## Technical Rider

Manager: Jean Schreiber, jschreibermanagement@gmail.com - (818) 436-6173  
Technical Advisor: Eric McCann, elmaudioworks@gmail.com - (913) 579-8298

### Arrival Time

Venue should be prepared for Artist's arrival three (3) hours before house opens. Artists shall receive a full 90-minutes of rehearsal time after the soundcheck is completed.

### Stage Requirements/Environmental

Stage should be clear of all sets, props, and equipment and swept clean

Backdrop: Black backdrop or lighted cyc and black scrim if available.

Stage and dressing rooms must have an air temperature that is maintained between 68 degrees Fahrenheit and 75 degrees Fahrenheit from one hour before any performance or rehearsal, through the conclusion of the performance or the rehearsal. A space heater should be provided if needed by the Artist.

### Audio Requirements

Venue shall provide a professional full range sound system. Venue's monitor mixing console should have the capability to provide four (4) separate monitor mixes. If Venue does not have an adequate mixing console please contact manager immediately. Venue will have a House Sound Technician available for set-up, sound check, and the entire performance. House Sound Technician will run sound for the show.

### Venue shall provide for musicians

One (1) Best Available Grand Piano, 6' or larger, tuned to A-440 the day before concert.

One (1) High Quality Piano Bench

One (1) Standard-height armless straight-back performance chair for Cellist

Two (2) Black Solid-Backed Music Stands

Two (2) Mic Boom stands in good repair for piano mics

Two (2) 15 lbs. stage weights for piano mic stands

One (1) SM58 mic or equivalent on straight stand for announcements

One (1) DI Box for Roland SPD-SX click channel

One (1) AC power drop on left of piano All required XLR cable (14 Minimum)

### Band will provide

Two (2) AKG C414 mics for piano

One (1) Roland SPD-SX sampling pad for backing tracks and click playback

One (1) Radial Pro2 stereo DI for SPD-SX stereo output channels

One (1) Sennheiser EM 500 G3 566-608 MHz wireless receiver for violin output

One (1) Sennheiser SKP 500 G4 470-558 MHz wireless transmitter for violin output

Two (2) DPA d:vote 4099 instrument mics for violin and cello

Two (2) Behringer Powerplay P2 wired IEM for piano and cello

One (1) Sennheiser SR 300 G3 566-608 MHz wireless transmitter for violin IEM

One (1) Sennheiser EK 300 G3 566-608 MHz wireless receiver for violin IEM

### Backstage Requirements

1. Stage hand to help move stands and chairs.
2. Sound tech arrival 3 hours before house opens.

### Hospitality

Provided prior to the concert - three (3) hot meals, three (3) salads with dressing on the side, and bottled water. **GREENROOM:** Fruit, veggies, hummus and pita chips. 6 bottles of water.

### Lighting Requirements

Each of the 3 musicians is front lighted either individually or with a warm (light pink) wash. If a wash is used, it should be contained to the area in which the musicians are performing. If possible, provide 3 followspots. There should be backlights, either individual or as a wash, for each musician. It is preferable that these lights are changeable in terms of color and/or gobo (i.e. hard edge moving lights). The rest of the stage area should be treated with color and/or gobos to reflect the mood of what is being played to augment the feel but not pull attention away from the musicians. The backdrop can be black, but preferably a black scrim in front of a white or natural cyc. The background could then be changed from black to a subtle color to add dimension to the stage. Please have your lighting person speak with the musicians about the selections being performed for your specific show. This show should be treated

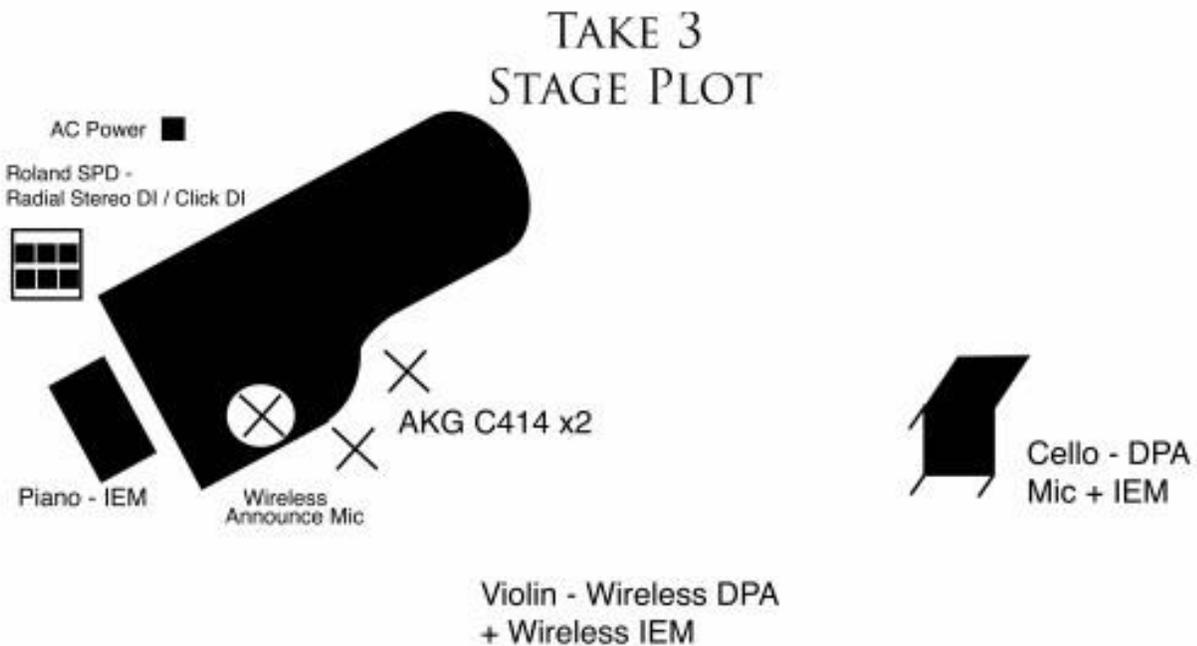
as a theatrical presentation rather than a classical concert.

**Input List**

#	Name	Source
1	Violin Mic	DPA / Sennheiser EM 500
2	Cello Mic	DPA
3	Piano Mic Low	AKG C414
4	Piano Mic High	AKG C414
5	Left Playback	Roland SPD-SX/Radial PRO2 L
6	Right Playback	Roland SPD-SX/Radial PRO2 R
7	Click Playback	Roland SPD-SX Aux/DI (Do NOT include in house mix)
8	Announcement	SM58

**Monitor List**

1	Violin	IEM / Sennheiser SR 300
2	Cello	IEM / Behringer Powerplay P2
3	Piano	IEM / Behringer Powerplay P2



**I have read and accept the terms of this Technical Rider**

PRINT NAME: \_\_\_\_\_ SIGNATURE: \_\_\_\_\_

COMPANY: \_\_\_\_\_ DATE: \_\_\_\_\_

## TAKE3 Setup Guide

*This is a step by step guide to each of the inputs and mixing suggestions.*

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**Violin** - Mount the DPA mic on the left lower bout pointed towards the middle of fingerboard. The DPA mic cable connects to the Sennheiser wireless pack and it will send phantom 48v power. The Sennheiser receiver box must have its antenna attached and should indicate that it's getting signal once all pieces are powered on. The violin XLR line connects from the back of the box to the mixer.

A high-pass filter (hpf) is recommended around 150Hz to eliminate low-end feedback. A high shelf to cut around 3kHz can control the brightness. Please use any remaining parametric eq's to make cuts for any feedback frequencies using maximum Q value.

**Cello** - Mount the DPA mic on strings beneath the bridge pointed toward the right tone hole. The DPA mic cable connects to the cello XLR line to the mixer. This mic requires phantom 48v power from the mixer. A high-pass filter (hpf) is recommended around 60Hz to eliminate low-end feedback. A high shelf to cut around 3kHz can control the brightness. Please use any remaining parametric eq's to make cuts for any feedback frequencies using maximum Q value.

**Piano** - The two AKG C414 should be mounted on boom stands and weighted with sandbags. Once the XLR lines are connected to the mixer, phantom 48v power will light the LEDs on the mics. Check that the front lights are set to the middle cardioid pattern. The rear lights should be set to 0dB pad and 80Hz high-pass. Please open piano at full stick. The mics should be placed 8in above the strings aimed towards the hammers with the lower one centered at C3 and the upper at C6. These can be panned stereo but only part way. Please use parametric eq's to make cuts for any feedback frequencies using maximum Q value.

**Roland SPD** - The unit should be mounted on its stand to the left of the piano bench. Use the stereo 1/4" cables to go out of the main LR into the Radial stereo DI. The DI should be set to Ground and both Pads not engaged. Another mono 1/4" cable goes out of the SPD Sub Out into a DI for the click track. Each DI will connect to the mixer with XLR. The main LR should be fully panned stereo and also sent to sub speakers if possible. No EQ should be applied. The click track should only be sent to in-ears, never to the house.

**In-ear Monitors** - It is recommended to have a set of headphones handy to check signals. The violin uses the Sennheiser stereo wireless transmitter with the XLR plugged into the Left channel. It is set to Focus mode which sends a mono signal to the pack. Once both pack and transmitter are powered up it should indicate they are connected.

The cello and piano use the Powerplay P2s for their mono mixes fed by XLR. Each player will inform what is needed in their mix. Please have a reverb return ready to add if requested.

**Mixing FOH** - As a starting point it is suggested to bring the backing tracks up in the house to the desired level. Each instrument can then be brought up to be heard above the tracks, addressing any feedback issues as necessary. Add hall reverb to each instrument as needed with around 1.7s decay