

SONGS OF WATER

Back-line and Technical Accommodation Rider

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PRODUCTION VISION

The following specifications are detailed, but fairly simple. The emphasis throughout is on excellence. We expect at all our performances to deliver a sound and technical experience that is as high as possible, and we rely on this rider to make sure that everything we need to reach this goal is available. We believe that the technical aspect of the event should go unnoticed.

GENERAL

PURCHASER or qualified representative with full decision-making authority must be on the site from one hour prior to load-in through the duration of the load-out, or until the TOUR representatives and equipment have left the venue.

Prior to putting tickets on sale, PURCHASER agrees to notify TOUR staff of any mandatory union breaks, curfews, fire regulations, sound and light requirements or limitations, rigging limitations, building codes or any other Federal, State, or Local ordinances that will affect the load-in, performance or load-out.

The audience shall not be permitted to enter the place of engagement until such time as the technical setup and sound check has been completed and the TOUR MANAGER has given approval.

TOUR shall need adequate storage within the venue for equipment cases.

If the concert is performed in a venue utilizing a "remote" or "satellite" sound system, the PURCHASER will ensure its use by the TOUR at no cost to the TOUR.

PURCHASER must contact PRODUCTION MANAGER fourteen (14) days prior to show to confirm production details.

STAGE

One (1) 48'w x 32'd x 4'h Performance Stage or larger recommended. If the stage is smaller, please contact PRODUCTION MANAGER. Stage shall be elevated, level, reinforced, and of sound, solid construction.

If show is outdoors, PURCHASER shall provide and pay for a covering over the stage and FOH mix position to protect TOUR and all of TOUR equipment, and shall be subject to reasonable approval by TOUR representative.

The stage shall be set up in accordance with TOUR stage plot.

If stage is of temporary construction, two (2) sets of stairs, and one (1) loading ramp are to be provided.

POWER

Please provide one dedicated 20A circuit at stage left monitor position, and a minimum of three (3) dedicated 20A circuits on stage, along with extensions and quad boxes to be spread out across upstage and downstage. TOUR will need the power equipment to plug in their amps, pedalboards, and computers.

If the electrical power requirements cannot be met in the venue, then the PURCHASER must provide at his/her own expense a generator(s) that will deliver the specifications needed.

The generator(s) must be delivered and capable of providing the power needed by load in time. Please plan on having the generator(s) run from load in to load out.

SOUND REINFORCEMENT

PURCHASER to check local noise curfews and let TOUR REPRESENTATIVE know of any issues prior to the event.

TOUR will provide all stage package this including Microphones, DIs, Stands, Cables, Monitors, IEMs, Sub Snakes, Wireless Network, and Sound Board. ARTIST will provide FOH engineer for the length of the performances. FOH engineer will have full control of sound volumes during the ARTIST performance.

PURCHASER must supply a full professional quality stereo sound system capable of producing average of 110dB (c) SPL for every seat in the audience. Flown or part flown systems are preferred. Sub woofers are necessary to supplement the main speakers. Please ensure that the sound system you will be providing is approved by the PRODUCTION MANAGER at least 14 days before the show. Preferred speakers are d&b, Clair Bros., L-Acoustics, Meyer, SLS, EAW, and Outline.

Please note: We request 110dB (c) SPL not because we intend to run that loud for the entire event, but because it is essential that clarity is always achievable.

LIGHTING

The lighting system must be set up and in full operating order by the time ARTIST arrives. The technicians responsible for all lighting equipment must remain available on site for the duration of the event. PURCHASER to provide one (1) lighting technician for the ARTIST performance to go over cues with PRODUCTION MANAGER. A variety of colored gels and point lighting are recommended. PURCHASER to provide a standard hazer.

PROJECTION

TOUR will have full control of screen content during our portion of the event. A qualified video technician, who is familiar with your system, should be available at the beginning of sound check to help with the integration of our equipment (if necessary) or to make any changes when necessary.

AUDIO REQUIREMENTS (For all fly dates)

FOH

Pro grade **stereo** PA system capable of producing distortion free audio at a level of 110dB SPL A weighted at every seat in the venue with a **minimum** of 2 dual 18" **touring grade** subs (ie: Subwoofer cabinets with a plastic shell are absolutely not acceptable). Please ensure that the sound system you will be providing is approved by the PRODUCTION MANAGER at least 14 days before the show.

FOH/Monitor Desk

Presonus Studiolive 24.4.2

Stands

Ten (10) tall boom microphone stands.

Ten (10) short boom microphone stands.

Cables

Twenty (20) high quality XLR cables 20' in length

Ten (10) high quality XLR cables 10' in length

*Please note that we run the volume of our shows at a concert level, averaging around 96-104dB A weighted. Songs of Water's FOH engineer has full control over sound levels in the venue at all times. If PURCHASER suspects there will be any issues with this PURCHASER must advise PRODUCTION MANAGER before signing any agreements.

BACKLINE REQUIREMENTS (For all fly dates)

For all fly dates PURCHASER to provide the following backline requirements:

Drums

- 5 piece drum kit (**two (2) kick drums**: one (1) shallow/wide kick, one (1) standard 22" kick, snare, rack tom, floor tom) of the following make:
 - DW
 - Yamaha
 - Gretsch
 - Ludwig
- Also to be included is appropriate pro grade hardware (drum throne, kick pedal, snare stand, rack tom stand, hi-hat stand, 3 cymbal stands) of the following make:
 - DW
 - Yamaha

Bass

- One (1) small pro grade bass amplifier of the following make:
 - Ampeg
 - Mesa Boogie
 - SWR
- One (1) quality **5 string bass** of the following make:
 - Ernie Ball
 - Fender
 - Warwick

Guitar Amp

- One (1) tube guitar amplifier of the following make:
 - Fender (All tube: Twin, Twin Reverb, Deluxe Reverb)
 - Peavy Blues Jr.
 - Vox AC30
 - BadCat
 - Matchless

Keys

- One (1) pro grade keyboard or piano of the following make and model:
 - Roland RD700 (weighted keys)
 - Nord Stage or Electro (weighted keys)
 - Real Piano (tuned and fully operational)

Acoustic Guitars

- Two (2) quality acoustic guitars with pickup system of the following make:
 - Martin
 - Gibson
 - Taylor

*Please contact PRODUCTION MANAGER if you have questions regarding back-line prior to event date.

INPUT/MIC LIST

ARTIST will provide all necessary microphones and DIs listed below. PURCHASER is to provide microphone stands and XLR cables.

Songs of Water				
Channel	Input	Mic/DI	Stand	Snake Drop
1	Overhead Left	Nuemann KM184	Tall Boom	Snake A 1
2	Overhead Right	Nuemann KM184	Tall Boom	Snake A 2
3	Snare Top	MD441	Short Boom	Snake A 3
4	Snare Bottom	EV N/D 408	Short Boom	Snake A 4
5	Tom 1	MD421	Short Boom	Snake A 5
6	Tom 2	MD421	Short Boom	Snake A 6
7	Kick	Audix D6	Short Boom	Snake A 7
8	Bass	Radial DI	n/a	Snake A 8
9	Hand Percussion Michael	AKG C535	Short Boom	Snake A 9
10	Hand Percussion Stephen	Shure KSM137	Short Boom	Snake B 1
11	Hammered Dulcimer	Grace m101 DI/Prear	n/a	Snake B 2
12	Acoustic Stephen	Grace m101 DI/Prear	n/a	Snake B 3
13	Acoustic Greg	Radial DI	n/a	Snake A 10
14	Djun Djun	EV RE20	Tall Boom	Snake A 11
15	Luke EG	AKG 414	Short Boom	Snake A 12
16	Accordion	Beta 57	Tall Boom	Snake B 4
17	Violin Luke	Fishman DI	n/a	Snake B 5
18	Violin Elisa	Fishman DI	n/a	Snake B 6
19	Violin Jon	Fishman DI	n/a	Snake B 7
20	Vocal Luke	Nuemann KMS105	Tall Boom	Snake B 8
21	Vocal Stephen	Nuemann KMS105	Tall Boom	Snake B 9
22	Vocal Elisa	Nuemann KMS105	Tall Boom	Snake B 10
23	Keys Left	Audix F15	Tall Boom	Snake B 11
24	Keys Right	Audix F15	Tall Boom	Snake B 12

SOUND CHECK

PURCHASER agrees to a mandatory sound check, to be completed prior to the opening of venue doors and admission of ticket holders.

Sound check length should include time for TOUR engineers to “tune” the PA and focus lighting, as well as a significant amount of time for ARTIST to get a proper monitor mix. No photography, video, or audio will be allowed during the sound check time.

TOUR shall have access to the stage at least six (6) hours prior to opening of doors. Exact time to be determined per advance. PURCHASER agrees to keep performance area clear of all people and objects not directly involved with the show’s production.

PARKING / LOADING

Parking must be made available to TOUR from 6 AM on the day of engagement to 6 AM on the morning after the engagement for (1) 18’ van with trailer. This area must be adjacent to the load in area with secured, unfettered access to the backstage area. Cones should be available to section off 10’ of space behind the trailer to allow for access.

Police permits or meter bags must be arranged prior to TOUR arrival if necessary.

The equipment loading area must be cleared of vehicles prior to load in. This area must remain clear and unobstructed through the completion of load out.

****CONCLUSION****

I know this is a tremendous amount of information to read and process as you prepare for this event. We just want to thank you on behalf of Songs of Water, MANAGEMENT, and the TOUR crew. All of the details included in this rider are designed to help make this event run smoothly.

If you have any questions, please contact production@songsofwater.com

Thank You,

Stephen Price

SONGS OF WATER

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Songs of Water Stage Plot

UPSTAGE

Michael P.

Drums, Hand Percussion, Bells

Greg W.

Bass, Acoustic Guitar

FOH

Console, IEMs,
Wireless Equipment

Djun

Large Drum

Luke

Fiddle, Electric Guitar, Vocal

Stephen R.

Hammered Dulcimer, Vocal,
Acoustic Guitar, Hand Percussion

Elisa C.

Vocal, Violin

Jon K.

Accordion, Violin

DOWNSTAGE