

# **Bang On A Can**

## **Sound Rider**

### **SAMPLE 2018**

#### **FOH**

A speaker system capable of delivering 100dB(A) to all areas of the auditorium from 20 - 20000HZ without distortion with sub bass units (preferably driven from an auxiliary send).

Particular attention should be given to side seats and extreme front seating. Flown or part flown systems are preferable and also help to avoid audience sightline problems. Preferred brands Meyer, L-Acoustic, D&B & EAW. Please: no "home made systems". The whole system should be quiet and completely free of noise as the band have a very broad dynamic range, which can easily be compromised by a "noisy" system. **The console must be positioned in the centre area of the venue NOT under balcony or in booth.**

A minimum 48 input digital console. Digidesign S6L/D Show/SC48, Yamaha CL, Digidesign D Show Profile/Venue No Roland, Mackie, Behringer or semi-professional consoles. 3 discrete sends to the monitor console from FOH are required.

#### **Monitors**

Minimum 48 input digital monitor console with at least 12 discrete outputs.

1 ways of wireless in-ear monitor

6 Wedges on 6 sends + cue

Wedges should be low profile, high quality and all be the same (bi-amped preferred) e.g. Meyer UM1, Clair 12AM. The monitor system **must** be quiet and free of noise.

#### **Mixes – Wedges**

1 – Drums

2 – Percussion

3 – Bass

4 – Cello – stereo wired IEM mix we supply pack

5 – Piano

6 – Keyboard

7 – Clarinet

#### **IEM's**

1 – Guitar

2 - Cello – wired we supply

## **Bang on a Can Video Specification (if required)**

The source will be out of a Mac laptop positioned at the **FOH sound mix position**

- 1 Video projector, minimum 1280 x 720 resolution, with lens suitable for front or rear projection depending upon stage depth – for stages less than 15M depth front projection will be required as the band require 10M depth.
- 1 Video seamless switcher with 2 x inputs for HDMI/DVI with preview monitor positioned at FOH sound console
- 1 Front or rear projection screen of a suitable size for venue (min. 16x9ft) with suitable masking for top bottom & sides.
- 1 skilled video technician familiar the equipment supplied.

Appropriate signal splitters, and cabling, for cable runs of over 20m please supply suitable distribution amps or preferably a CAT5 based system.

The video projector may need to be placed in a sound proof box to limit fan noise as the music has extremely quiet passages, but the players and switcher **MUST** be positioned at the FOH sound console and comms should be provided to the projector position.

All cabling from laptop onwards must be provided.

## **Lighting**

A basic lighting plot consisting of six colour washes (red, blue, amber, green, purple, yellow) and adequate top and back lighting to light performers & instruments is essential, along with specials for each playing position (10 in total) If you think your venue will have difficulty in providing this please consult with our tour manager well in advance of the concert date, (contact numbers can be found on the last page of the sound rider).

The group requests an experienced lighting operator who is used to theatrical lighting as opposed to classical concert lighting. The lighting will be plotted before sound check and then finalised after the rehearsal.

The use of moving lights will enhance the look of the show as will a Hazer if available.

LED's should be used wherever practical as a measure to reduce power consumption.

## **Lighting Schedule**

Primarily, focusing should be scheduled to take place after the stage has been set and **BEFORE** the band arrives (usually the early afternoon since the band usually arrives around 2-3pm for sound check). Touch-ups can take place during the sound check. A cue sheet is below with exact cues on it. The lighting technician/operator must be available for the sound check so the group can check light levels for reading music.

**BANG ON A CAN INPUT LIST**  
**Sample 2018**

CHANNEL	INPUT	MIC	STAND	INSERT	IN MONS
1	KICK	M88	SHORT		
2	SNARE	BETA57A	SHORT		
3	HAT	KM184	SHORT		
4	RACK	BETA98	CLAMP		
5	FLOOR	BETA98	CLAMP		
6	OVERHEAD LEFT	KM184	TALL		
7	OVERHEAD RIGHT	KM184	TALL		
8	VIBES LOW	C414	TALL		
9	VIBES HI	C414	TALL		
10	MARIMBA LOW	C414	TALL		
11	MARIMBA HIGH	C414	TALL		
12	FLOOR TOM 2	BETA98	CLAMP		
13	TAM TAM	KM184	TALL		
14	BASS DRUM	KM184	TALL		
15	BASS MIC	WE SUPPLY	NONE		
16	BASS	ACTIVE DI	NONE		
17	GUITAR	AT4050	SHORT		
18	FEET	BETA91	TABLE		
19	CELLO MIC	WE SUPPLY	SHORT		
20	CELLO	ACTIVE DI	NONE		
21	PIANO LOW	C414	TALL		
22	PIANO HIGH	C414	TALL		
23	VICKY LAP LEFT	ACTIVE DI	NONE		
24	VICKY LAP RIGHT	ACTIVE DI	NONE		
25	VICKY LAP CLNT	ACTIVE DI	NONE		
26	CLARINET TOP	MKH40	TALL		
27	CLARINET B'TOM	SM98	CLIP		
28	MARK VOX	BETA87A	TALL		
29	ROBERT VOX	BETA87A	TALL		
30	ASHLEY VOX	BETA87A	TALL		
31	VICKY VOX	BETA87A	TALL		
32	ANNOUNCE	BETA58	NONE		
33	TRACK L	FOH LINE	NONE		
34	TRACK R	FOH LINE	NONE		
35	CLICK	FOH LINE	NONE		
36					
37	TTS	BETA58	NONE		
38					
39					
40					
41					
42					
43					
44					
45					
46					

## **Bang on a Can Backline/Percussion List (SAMPLE)**

### **Piano/Keyboards**

1 x Concert Grand Piano

88-note Weighted Midi Keyboard with sustain pedal, volume pedal, bench

### **Amplifiers**

1 x Vox AC15 or AC30

GK800RB Bass Amp + Hartke 4 x 10 Cabinet

*Substitutions OK but please ask first!*

### **Percussion**

5-piece Drumset, including the following:

14" x 20" Kick Drum + pedal

8" x 12" Rack Tom

14" x 14" Floor Tom

16" x 14" Floor Tom

5" x 14" Snare Drum + stand

18" Sabian Crash Cymbal + stand

17" Sabian Crash Cymbal + stand

13" or 14" Hi-Hat Cymbals + Stand

20" Sabian Ride Cymbal + Stand

Drummer's Throne

Carpet

1 4.3 Octave Marimba

1 Vibraphone

1 Concert Bass Drum

1 Tam Tam

1 Selection of chains & pieces of light metal

1 Tambourine with mounting for drum kit

### **Misc**

1 additional tall straight round based mic stands for mounting iPad

1 additional short straight round based mic stands for mounting iPad

20 solid top **lit** music stands

2 Bass Stools

2 Guitar Stands

2 Percussion stick trays

**Please note: Final Percussion/Backline is contingent on the concert program.**

## **General Information & Schedule**

### **Personnel**

**Actual crew numbers to be determined in discussions between house crew heads and Bang on a Can production people.**

**Bang on a Can expects to provide during Tech Rehearsals & show:  
1 - Sound Designer/Front Of House Audio Operator**

Bang on a Can sound engineer will operate the FOH console for the show and must be allowed full access to all components of the sound system (cross-over's, processors, eq's etc.). In installations with fixed eq another equalizer must be provided for our engineer.

Venue will provide during Load-in, Technical Rehearsals and Strike (as necessary):

1-2 electricians familiar with the venue

1 monitor engineer

1 audio system technician

1 video system technician

2 stagehands for load in and load out of bands equipment these will need to be backline techs as well or 1 should be provided.

### **SAMPLE SCHEDULE: Day of 1<sup>st</sup> Performance**

**8am-1pm: Venue crew finalizes all sound, projection, load in and pre-set backline**

**1pm – 3pm BoaC crew finalise stage set up, test audio, video & plot lighting**

**3-3.30pm: Musicians arrive, final setup**

**4-6pm: Sound check/Rehearsal**

**6-7pm: Break, Piano Tuning, Dinner**

**7:30/8pm: Performance**

### **General**

The P.A. & Projection systems should be set up and tested before the musicians arrive. All mic lines and monitors should be laid out and proven.

The venue will supply all cabling and mic stands, which should be in good working order and have booms; black stands are preferred (see input list).

Please contact us to discuss if any of the above causes concern or you have any questions regarding our technical set up. Substitutions are always possible to some degree but please call first to discuss them.

AC power drops should be provided on stage as per stage plan delivering 110V 60 Hz as well as suitable power for local backline.

Should you have any questions regarding this rider please contact Kenny Savelson, Executive Director/Bang on a Can; ph 718 852 7755, fx 718 852 7732, email: [Kenny@bangonacan.org](mailto:Kenny@bangonacan.org) or production manager Sruly Lazaros: [sruly@bangonacan.org](mailto:sruly@bangonacan.org), Sound engineer Andrew Cotton, +447802 218 924, [andrewcottonsound@gmail.com](mailto:andrewcottonsound@gmail.com)

Initial.....

Date.....

BANG ON A CAN ALL-STARS  
HOSPITALITY/CONCESSIONS/GUEST TICKETS RIDER

HOSPITALITY

a) DRESSING ROOM HOSPITALITY is to be provided by presenter at the time of artist's arrival.

Presenter agrees to provide the following at no cost to artist:

Fresh Coffee (regular and decaffeinated)

Herbal and regular tea

Non-carbonated water (no gas)

Sparkling mineral water

Soda

Dry red and white wine (1 bottle of each)

Quality beer (12 bottles) - local brewery preferred, if available

Milk, Sugar, Honey, 2 fresh lemons

Fruit Bowl: (Bananas, Melon, Grapes, etc)

Vegetable Plate with Yogurt Dip: (Celery, Carrots, Broccoli, etc)

Deli Tray including sliced cheeses, non-red meats (turkey, chicken), sliced tomatoes and cucumbers, mustard & mayonnaise

Fresh Bread for sandwiches

Candy Bars, fresh nuts

Napkins, Glasses, Plates, Knives, Forks, Bottle Opener, Trash Can

b) CATERING is to be provided immediately following soundcheck (2 hours prior to performance) or after the concert performance: Eight (8) well-balanced hot meals including vegetarian options.

CONCESSIONS

Presenter agrees to provide a concession stand (conference-style table, chair, etc) with a salesperson present throughout the duration of the concert period, including both intermission and for a reasonable amount of time immediately after the concert has ended. The concession stand shall be set up in a centrally located, visible area inside the concert hall preferably by an entrance. All sums received from the sales of Artist's merchandise will be paid to Artist by Presenter immediately after the concert.

TICKETS

Ten (10) complimentary house tickets from among the highest priced tickets for each performance, unless agreed otherwise in advance. This allotment is in addition to any tickets offered by Presenter to the press, to the staff and panelists from state, regional or federal music and arts agencies. Presenter will be the only party authorized to issue such complimentary tickets.

\_\_\_\_\_  
Bang on a Can

\_\_\_\_\_  
(date)

\_\_\_\_\_  
For Presenter

\_\_\_\_\_  
(date)