

Bang On A Can

Sound Rider

Field Recordings 2017

AUDIO

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 32 input digital console. Digidesign D Show Profile/Venue/SC48 (preferred), Yamaha CL5/QL5. No Roland, Mackie, Behringer or semi-professional consoles. 3 discrete sends to the monitor console from FOH are required.

Monitors

Minimum 32 input digital monitor console with at least 12 discrete outputs.

6 ways of wireless in-ear monitors on 2 mixes – 5 on 1 mix & 1 on a discrete one

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 – Bass
- 3 – Cello
- 4 – Piano
- 5 – Clarinet
- 6 – Guitar

IEM's

- 1 – Band
- 2 - Guitar

Personnel

We supply a sound engineer who 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. In addition we require:

- 1 monitor engineer
- 1 system technician

CONTACT: 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 or production manager Sruly Lazaros: sruly@bangonacan.org

Video

We will be working with both 16:9 & 4:3 aspect ratio the screen and projector, and all system components must be compatible with this format.

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 VGA/HDMI/DVI positioned at FOH sound console with preview monitor.
- 1 Suitable splitter/amp to split output of switcher to projector & comfort monitors plus suitable stage distribution
- 1 Front or rear projection screen of a suitable size for venue (min. 16x9ft) with suitable masking for top bottom & sides.
- 2 min 42" monitors on 1.8m high stands positioned on the either side of stage at the downstage edge facing across the stage as comfort monitors for the band
- 1 skilled video technician familiar the equipment supplied for rehearsals and show.

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 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). See lighting cue sheet attached.

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 will be provided. The lighting technician/operator must be available for the sound check so the group can check light levels for reading music.

Specials: 10 required

Guitar, bass, cello, clarinet, drums, vibes, marimba, tam tam, keyboard, piano.

Guitar, bass, cello & clarinet are in all pieces, percussion & piano/keyboard specials for each piece marked below:

eg. Title of piece – STAGE WASH COLOUR, piano/percussion specials

Julia Wolfe Reeling – RED drums & piano

Florent Ghys An Open Cage – BLUE drums & piano

Michael Gordon Gene Takes a Drink - VT GREEN/YELLOW marimba & piano

Christian Marclay Fade to Slide – VT JUST SPECIALS drums & piano

David Lang unused swan – STEEL BLUE tam tam & piano

Tyondai Braxton Casino Trem – AMBER/RED marimba & keyboard

Jóhann Jóhannsson Hz with film – VT JUST SPECIALS vibes & piano

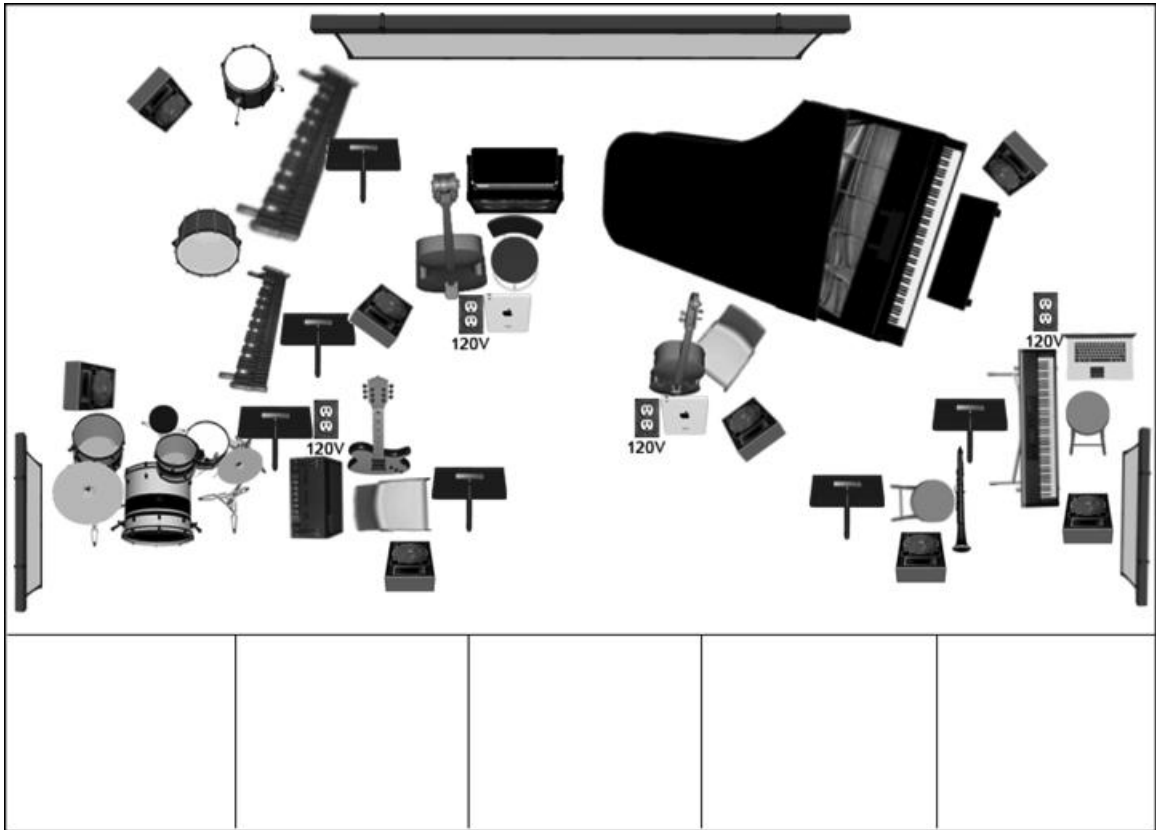
Todd Reynolds Seven Sundays – PURPLE drums & vibes, piano & keyboard

Steve Reich The Cave of Machpelah – TURQUOISE vibes & piano

Bryce Dessner Maximus to Gloucester, – JUST SPECIALS drums & vibes

Anna Clyne A Wonderful Day – BLUE vibes, piano

Nick Zammuto Real Beauty Turns – VT AMBER/GREEN drums, piano



BANG ON A CAN INPUT LIST
Field Recordings (sample)

CHANNEL	INPUT	MIC	STAND	INSERT	IN MONS
1	KICK	M88	SHORT		
2	SNARE	BETA57A	SHORT		
3	OVERHEAD LEFT	KM184	TALL		
4	OVERHEAD RIGHT	KM184	TALL		
5	VIBES LOW	C414	TALL		
6	VIBES HI	C414	TALL		
7	PERC O/H	KM184	TALL		
8	TAM TAM	KM184	SHORT		
9	BASS	ACTIVE DI	NONE		
10	GUITAR	AT4050	SHORT		
11	CELLO MIC	WE SUPPLY	SHORT		
12	PIANO LOW	C414	TALL		
13	PIANO HIGH	C414	TALL		
14	VICKY LAP LEFT	ACTIVE DI	NONE		
15	VICKY LAP RIGHT	ACTIVE DI	NONE		
16	CLARINET TOP	MKH40	TALL		
17	CLARINET B'TOM	SM98	CLIP		
18	MARK VOX	BETA87A	TALL		
19	ROBERT VOX	BETA87A	TALL		
20	ASHLEY VOX	BETA87A	TALL		
21	VICKY VOX	BETA87A	TALL		
22	TRACK L	FOH LINE	NONE		
23	TRACK R	FOH LINE	NONE		
24	CLICK	FOH LINE	NONE		
25	TTS	BETA58	NONE		
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Bang on a Can Backline/Percussion List
Field Recordings (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 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

12 solid top **lit** music stands

2 Bass Stools

1 Guitar Stand

2 Percussion stick trays

NOTE: Some additional percussion may be required depending on the final repertoire selected for a given performance of Field Recordings

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 Load-in, Tech Rehearsals and Strike:

1 - Sound Designer/Front Of House Audio-Video 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 audio system technician

1 video system technician

2 stagehands for load in and load out of bands equipment.

SAMPLE SCHEDULE: Day of 1st Performance

8am-1pm: BOAC and Venue crew finalizes all sound, projection, backline

2-3pm: Musicians arrive, final setup

3-6pm: Soundcheck/Rehearsal

6-7pm: Break, Piano Tuning, Dinner

7:30/8pm: Performance

When schedule permits:

1 day before 1st performance (Venue pre-hang and prep day): venue crews pre-hang light, projection, audio and scenic needs. This could be a half-day or evening call to streamline the call time and workload on the day of 1st performance, especially in the case where venue does not have pre-installed audio/PA and/or projection systems.

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. We can supply some of our own mics but this may involve a charge to cover excess baggage and insurance.

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.

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)

Assorted juices

Soft Drinks

Dry red and white wine (1 bottle of each)

Quality beer (12 bottles)

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.