

THE SWINGLES

Rider Part1: Technical Requirements, A Cappella Show

The Swingles agree to provide, at no cost to the promoter:*

1. 10 channel wireless microphone system (AKG WMS4500: 650-710MHz)
2. 8 mix wireless IEM (in-ear monitor) system (AKG IVM4: 500-530MHz)
3. FOH mixing console (Yamaha LS9-16)**
4. Sound Engineer- the performance will be mixed by the Swingles' sound engineer

*Whilst every effort is made to ensure that the Swingles' touring equipment is well maintained and in good working order, the Swingles will not be held liable in the unlikely event that any equipment provided by the group fails. The promoter is recommended to arrange for suitable backup equipment to be on standby.

**The show requires exclusive use of a Yamaha LS9 with MY16-AT expansion card. No other console is acceptable. The Swingles normally tour with their own LS9-16, although the promoter will usually be liable in the case of airline excess luggage charges. In some circumstances it may be more convenient or cost effective for the console to be provided by the promoter. In this case, please contact the group's sound engineer (hugh@swinglesingers.com) no less than 2 weeks prior to the concert to discuss.

The Promoter agrees to provide, at no cost to the artists:

1. A fully maintained professional sound system from a reputable manufacturer.
 - Preferred manufacturers: D&B, L'Acoustic, Meyersound, Martin Audio, Nexo, Adamson, EAW, JBL (not JRX or EON)
 - System must be positioned to minimise spill on to stage. Singers CANNOT perform in front of the sound system.
 - The Swingles' sound engineer must have access to speaker management systems where possible.
 - The interconnection of the LS9 to the sound system should have no desk channel or graphic EQ inserted. Where possible direct lines to system controllers are requested.
 - Noisy amp racks should be located off stage.
 - The system must provide high quality consistent and even coverage for ALL areas of the audience. System must include SUBS, and where appropriate, front fills and delays for balcony areas.
 - If flown (particularly high proscenium arch systems), adequate stage level PA is required to provide image for front rows.

Where multiple options exist, please contact the group's sound engineer to discuss.

Up to eight (8) outputs are available on the LS9 for driving the sound system. Please provide the Swingles' engineer with as much control over the sound system as possible.

2. Front of house mix position

A suitable FOH position must be arranged to comply with the following criteria:

- It must be as close to the centre of the auditorium as possible at ground level (stalls). Balcony mix positions are not acceptable
- Please provide a table large enough to accommodate an LS9-16, a 2U 19" rack, and a laptop.

IMPORTANT - THE CONSOLE MUST NOT BE UNDER A BALCONY OR IN A SOUND BOOTH

3. Analogue FOH multicore (snake)

A minimum of 20 sends (male XLR tails at FOH end & female XLR stagebox) must link the stage to the FOH position in addition to lines required to feed the sound system. Please note, IEM looms are dual gendered to facilitate the use of 'send' lines where required.

All lines must be balanced XLR ANALOGUE lines for the entire link. No active line splitters or digital snakes. Please contact the group's engineer at least 2 weeks before the concert if this is a problem.

In the case of guest artists and choirs, additional lines must be provided according to guest artist requirements.

Channel	Description	Notes
1-10	AKG WMS4500: Singers' Microphones	Tails provided for stage end only
11-18	AKG IVM4: In ear returns	XLR tails are gender reversed
19-20	Ambience mics	Not provided by The Swingles

4. Stage Monitors

Two (2) identical stage monitors are required. These can be driven from one mix.

Note: The Swingles will use IEMS. Stage monitors are required only for backup or when the group perform with guest artists.

5. Microphones & microphone stands

Two(2) x Cardioid or hyper-cardioid condenser microphones (KM184/C414/SM81 etc.) positioned on tall stands either side of stage facing audience for IEM ambience.

Seven (7) x Tall microphone stands with booms are required: three for antennae, two for stage use, and two for ambience mics.

*******The singers' microphones are hand-held and do not all require microphone stands*******

6. Batteries

28 x AA (HP7) good quality alkaline batteries (DURACELL/PROCELL/ENERGIZER INDUSTRIAL preferred)

PLEASE CONTACT THE SWINGLES' SOUND ENGINEER AT LEAST TWO WEEKS BEFORE THE PERFORMANCE WITH FULL SYSTEM DETAILS TO ENSURE THE EQUIPMENT IS SUITABLE.

THE SOUND SYSTEM MUST BE COMPLETELY RIGGED, TESTED AND RUNNING BEFORE THE ARTIST GET-IN

Any queries regarding equipment and set up should be addressed to the Swingles sound engineer.

Contacts:

Hugh Walker (Sound engineer)

+44 (0)7986 708702

hughwalker@gmx.com

hugh@swinglesingers.com

LIGHTING

A full lighting rig with an experienced lighting operator is required. The group does not provide a dedicated lighting engineer, however a member the group will work with the lighting engineer for 2 hours before the group's soundcheck. The groups' lighting designer will be required to sing during the whole of the soundcheck so it is essential that all lights are rigged and focused before the artist get-in. If it is more convenient to start programming and setting cues earlier in the day, please contact Sara Brimer.

sara@swinglesingers.com

- *Washes*

Parcan/Fresnel colour washes are required in **deep red, ambers, deep blue, pale blue**.

These colours should be matched by front-of-house, box-boom, side-of-stage and cyclorama light wherever possible. If LEDs are available, we prefer to use them.

- *Specials*

Can be made using a combination of profile light from front and above

- *Silhouettes*

Light focused on the rear curtain or cyclorama may be used on its own, to create a silhouette effect. Any lights focused on the rear curtain should be paired or centred. Please do not use lights facing outwards towards the audience to create a silhouette as this is often reported to be painful for the audience.

- *Gobos*

Please have any available gobos on standby for use on the stage or the rear curtain.

- *Follow Spot*

A follow-spot is not usually necessary. It will only be required when the solo specials are not available.

******Please see attached lighting plot document for more detailed information about how the lights should be set******

- Guest Chorus

If a Guest Chorus is involved in the performance, extra wash and front light will be required to cover these extra participants. This is usually required upstage from the Swingles' performance area described above.

Please contact the lighting designer through sara@swinglesingers.com to make final arrangements.

ALL LIGHTS MUST BE RIGGED, PATCHED AND READY PRIOR TO THE BEGINNING OF THE ARTIST GET-IN.

PERSONNEL

1. Sound Technician

The Promoter should ensure a competent and able sound technician is present to assist the Swingles sound engineer from the start of the artist get-in until the end of the concert.

2. Foyer / Front of House Assistant

The Promoter is requested to provide an assistant to sell CDs and merchandise during the interval of the concert and afterwards.

3. Lighting Operator and Crew

An experienced lighting operator should be available upon the arrival of the lighting designer. They must be available to program the board before the soundcheck and operate during the concert without the aid of the group's lighting designer. Sufficient crew should be available for re-focusing and patching where necessary. Specific call arrangements should be made in advance through sara@swinglesingers.com.

****** If venue staff and house technical crew do not speak English, the group requires an interpreter to be on site for the duration of their time at the venue, including technical get-in******

TIMINGS

When	Time	SOUND	LIGHTING
SIX HOURS BEFORE THE PERFORMANCE	-6h.00m	Beginning of GET IN/RIG (2 hours). Sound system should be rigged, fully tested and working, and lines tested BEFORE this time.	Beginning of GET IN/RIG (2 hours). Lights rigged, patched and ready BEFORE this time. Lighting cues will be programmed with the Swingles lighting designer during this time.
FOUR HOURS BEFORE THE PERFORMANCE	-4h.00m	Beginning of SOUNDCHECK (1.5 hours).	Beginning of SOUNDCHECK (1.5hours). The Swingles Lighting Designer unavailable during this time.

TWO HOURS BEFORE THE PERFORMANCE	-2h.00m	BREAK	Lighting Crew on Standby. Final programming and focusing before house opens if required.
PERFORMANCE – 1ST HALF	0h.00m	Approx. 45 mins. Sound Crew on Standby	Lighting Operator required to run the lighting board.
INTERVAL	0h.45m	Approx 15mins Sound Crew on Standby	
PERFORMANCE – 2ND HALF	1h.00m	Approx. 1 hour Sound Crew on Standby	Lighting Operator required to run the lighting board.
APPROXIMATE END OF PERFORMANCE	2h.00m	De-rigging and load-out	

Public Access to the auditorium

- Under no account should audience members be allowed into the concert hall before the Swingles have cleared the stage after the soundcheck. In the unusual case of a technical delay occurring, this may not be until 15-20 minutes before the performance starts.

RECORDING & BROADCAST

NO RECORDINGS OF ANY KIND MAY BE TAKEN WITHOUT THE PRIOR PERMISSION OF THE SWINGLES

Where permission is granted, a recording contract must be signed and usually an additional fee payable.

Audio Feeds

- Any feeds given by the Swingles’ sound engineer will be stereo or mono only. Requests for audio feeds must be discussed and agreed before the day of the performance.

Archive / News Access (TV and Radio)

- Requests for Archive/News recordings must be discussed and agreed before the day of the performance. The sound feed must come from the FOH console unless another solution has been specifically agreed with the Swingles.

Copies

- A copy of the recorded material must be made and given to the Swingle Singers as a condition of the recording.