

The Swingle Singers
RIDER PART 1: TECHNICAL REQUIREMENTS
A Cappella Show



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

1. 10 channel wireless microphone system (AKG WMS4000: 650-680MHz)
2. 4 channel 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 Swingle Singers' sound engineer*

*Whilst every effort is made to ensure that the Swingle Singers' touring equipment is well maintained and in good working order, the Swingle Singers 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 either a Yamaha LS9, M7CL or PM5D. **No other console is acceptable. The Swingle Singers can provide an LS9-16 free of charge, please note that 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 (LS9, M7CL or PM5D) 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. Professional stereo concert sound system

- No BOSE, MACKIE, BEHRINGER etc. A professional sound system is required e.g. Meyersound, D&B, L'Acoustic
- The system **must** provide high quality consistent coverage for ALL areas of the audience.
- System **must** include SUBS, and where appropriate, front fills and delays for balcony areas.
- System must be positioned to minimise spill on to stage.
- Under no circumstances will singers perform in front of the sound system
- Noisy amp racks should be off stage where possible
- The group's FOH console will provide the sound system with a Left, Right, and mono fill. If the sound system contains many elements then a suitable speaker management system must be provided to drive these.

2. Front of house Console 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 - preferably no more than 30 metres from the stage.
- It must be either at ground level or on an open balcony no more than 3 metres above stage level.
- A suitable table and desk lamp are required for the console to sit upon during operation.

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

3. FOH snake

A minimum of 16 sends + 8 returns (on XLR tails at FOH end) must link the stage to the FOH position arranged

STAGE -->FOH CONSOLE

FOH CONSOLE --> STAGE

Description	MULTI CH.	Notes.	Description	MULTI CH.	Notes.
Singers' mics	1-8 send	WMS4000	Singers' IEMs	1-4 return	IVM4
Spare mics	9-10 send	WMS4000	Mon	5 return	Desk O/P has EQ + delay
Additional mics	11-12 send	Where required	Ffill/Sub/Delay	6 return	Desk O/P has EQ + delay
Ambience mics	13-14 send	Where required	Main L	7 return	Desk O/P has EQ + delay
Stage TB/Ann	15 send	Where required	Main R	8 return	Desk O/P has EQ + delay

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- *Flashes*
 Certain pieces contain audio effects (explosions, percussion etc.) that may be paired with flashes. The house lights may be employed as a flash if controlled from the board.

Any variations or queries relating to these lighting requirements may be addressed to the Swingle Singers' Lighting Designer through hugh@swinglesingers.com

ALL LIGHTS MUST BE HUNG, PATCHED AND READY PRIOR TO THE BEGINNING OF THE TECHNICAL SOUND CHECK

PERSONNEL

1. **House Sound Technician / Engineer**
 The **Promoter** should ensure a sound technician is present to assist the Swingle Singers' sound engineer from the start of the technical sound check 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 to program the board during the technical sound check and operate the lighting equipment during the concert. Sufficient crew should be available for re-focusing and patching where necessary.

TIMINGS

When	Time	SOUND	LIGHTING
SIX HOURS BEFORE THE PERFORMANCE	-6h.00m	Beginning of TECHNICAL SOUNDCHECK (2 hours). Sound system should be set-up, tested and working fully BEFORE this time.	Beginning of TECHNICAL SOUNDCHECK (2 hours). Lights hung, patched and ready BEFORE this time. Lights will be focused and programmed with the Swingle Singers' Lighting Designer during this time.
THREE HOURS BEFORE THE PERFORMANCE	-3h.00m -2h.30m	Beginning of ON-MIC REHEARSAL (1.5 hours). One-hour rehearsal with Guest Chorus (if applicable)	Beginning of ON-MIC REHEARSAL (1.5hours). The Swingle Singers Lighting Designer unavailable during this time.
ONE-AND-A-HALF HOURS BEFORE THE PERFORMANCE	-1h.30	BREAK Sound Crew on Standby	BREAK Lighting Crew on Standby. Final programming and focusing before house opens.
PERFORMANCE - 1 ST HALF	0h.00m	Approx. 45 mins. Sound Crew on Standby	Lighting Operator required to run the lighting board.
INTERVAL	0h.45m	Approx. 15 mins Sound Crew on Standby	
PERFORMANCE - 2 ND 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	

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Lighting arrangements

- The lighting designer requires the whole of the technical sound check time for programming the board, setting and rehearsing cues. It is **essential** that all lights are hung, patched and focused before this time. As the Lighting Designer is a member of the group, he will be required to sing during on-mic rehearsal. If it is more convenient to start programming and setting cues earlier in the day, please notify the group's **sound engineer** (hugh@swinglesingers.com).

Public Access to the auditorium

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

FEEDS AND RECORDING

**NO RECORDINGS OF ANY KIND MAY BE TAKEN WITHOUT
THE PRIOR PERMISSION OF THE SWINGLE SINGERS**

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

Audio Feeds

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

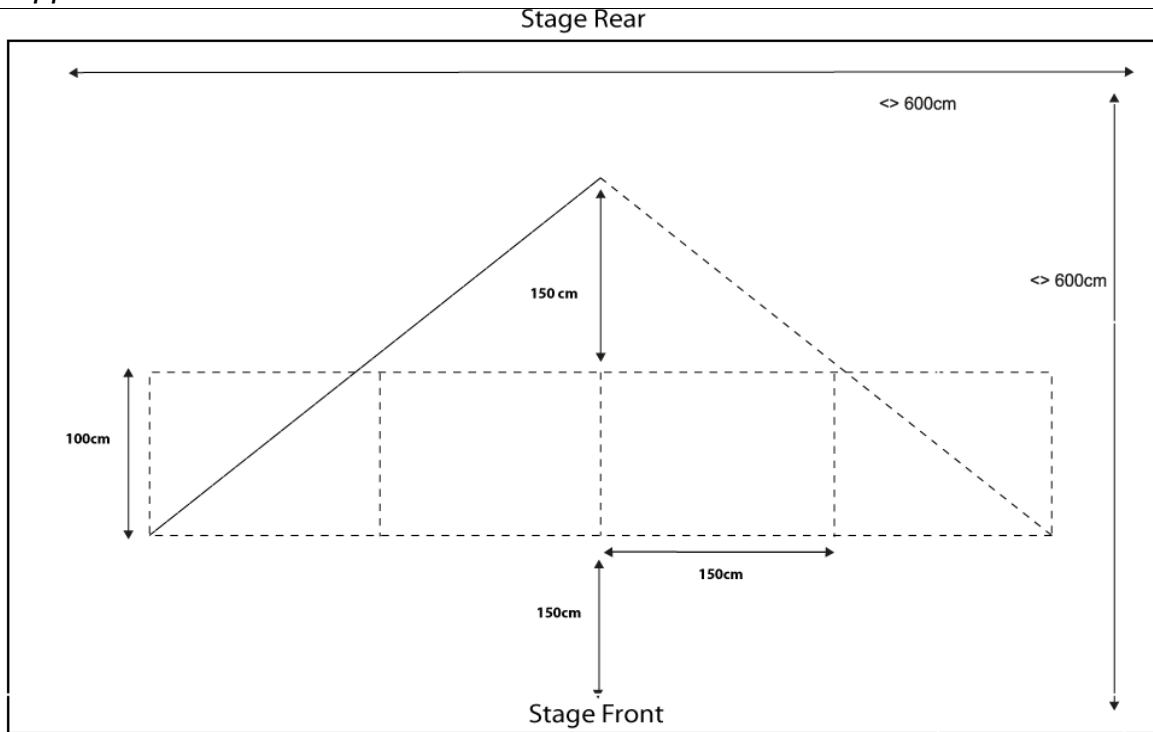
Archive / News Access (TV and Radio)

- 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 Swingle Singers.

Copies

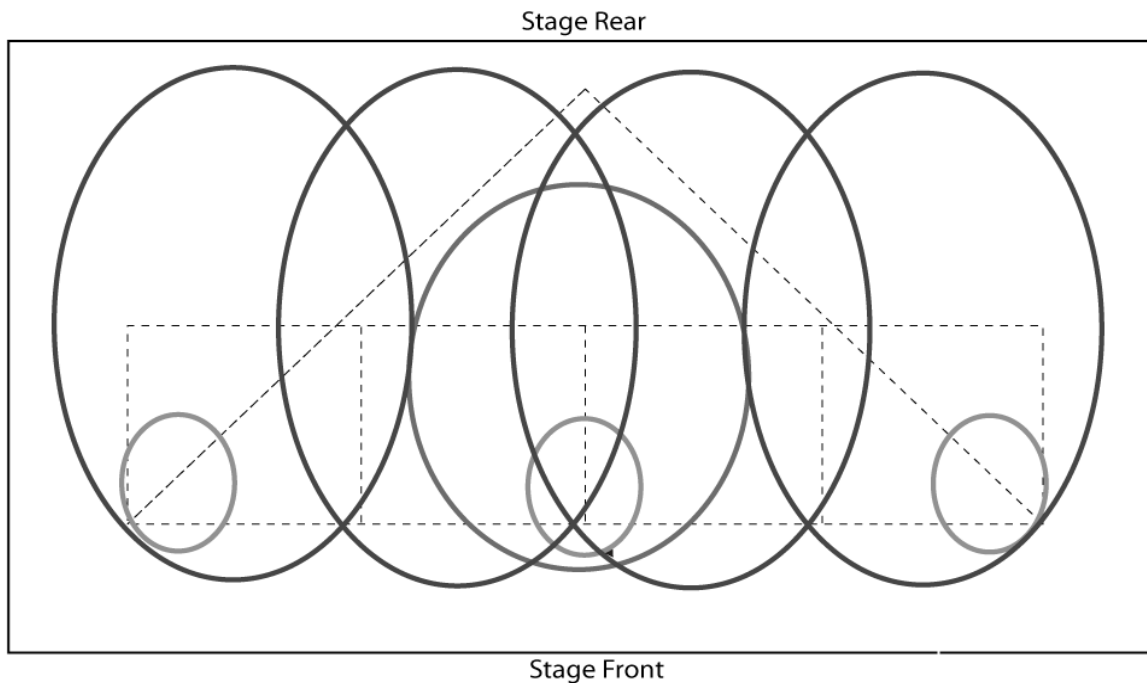
- A Copy of the recorded material must be made and given to the Swingle Singers as a condition of the recording.

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The diagram above shows the working area for the group throughout the show

- Each box contains two singers when the group is placed in a line across the stage
- The two diagonal lines represent the position of the group when placed in a 'V' formation
- These lines will be measured and spiked by the lighting director prior to the sound check
- The minimum performance area is 6 metres by 6 metres



The diagram above shows the position of the specials used throughout the show

- Specials should be made using a combination of profile light from the front and overhead light from the proscenium/1st Electric
- The four large specials are to cover two people each, as is the large special in the centre
- The remaining three specials are for soloist spots
- All specials are clear white