

PETER EDWARDS TRIO

TRIO: PIANO / BASS / DRUMS

TECHNICAL RIDER AND STAGE PLAN

PART 1- TECHNICAL SPECIFICATIONS

To ensure a performance of the highest calibre it is imperative that all parts of this rider are adhered to. In case of queries, please contact

Peter Edwards

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Email: peteredwardsmusic@gmail.com

The following is to be provided by the promoter at no cost to the Artist. If the promoter fails to adhere to All specifications to the Artist's satisfaction the Artist may choose not to perform without forfeiting the fee

PA SYSTEM

A three or four way full range (20Hz-20kHz), true stereo system capable of producing 105dB(A) of clear undistorted sound to all areas of the auditorium.

Delays and in/out fills used wherever necessary. Speakers preferably to be flown or placed in such a way as not to obscure sight lines to the performance area,. Acceptable systems are: d&b, Meyer, Martin, L'acoutics, Turbosound,EAW.

FOH CONTROL

Please see attached channel list

The console must be able to input all the channels listed from the stage utilising a suitable mutlicore system. Inadditino, where a sampler is listed, suitable tie lines must be provided from the FOH console back to the stage.

Any other artists performing music use separate channels on the console of be provided a separate console where this is not possible

Each input channel is to have four band fully parametric EQ & 4 Aux sends. The console should have VCAs and Group Muting facilities. Acceptable analogue models are: Midas Heritage, XL3, XL4, Soundcraft Series Five. Midas Verona or Sienna will be tolerated but no Midas Venice please

Digital Consoles: The following are acceptable but desk programmer must be provided by the sound supplier at no cost to the artist for sound check and show: Yamaha PM1D, PM5D, M7CL, Digico D1, D5.

A 1/3 Octave Graphic EQ is to be inserted into left and right output and any delays or fills. For festivals please provide stereo 1/3 octave 'grab' EQ inserted over L & R outputs

There should be a suitable number of channels of compression as defined by the attached channel list (eg. Drawmer/BSS/dBx etc), there reverb units (e.g. Yamaha spx-990, lexicon PCM 80,90,91) and one delay unit with tap facility. budget (eg Behringer) are NOT acceptable.

The artist's engineer (when provided) will have full access to all system controls and processors.

Where noise restrictions are in place, the artist's engineer and tour Manager must both be made aware of such before any sound check takes place and a correctly calibrated sound pressure level meter is provided at FOH for the engineer.

MONITOR SYSTEM

See attached Stage plan for the number of mixes required together with the number of wedges. Each mix output is to have its own dedicated 1/3 octave graphic equalizer. There should also be a powered mix monitors from the side of the stage.

Monitor mix will not be operated from front of house.

A sober, experienced, competent and friendly engineer should also be supplied at no cost to the artist to operate the monitor mix. Acceptable wedges are: EAW SM400, Meyer UPA I, Martin LE 400. Custom designed monitors may not be appreciated.

MUSIC STANDS & CHAIRS

See attached equipment list for the number of music stands required.

Music stands are to be orchestral, full size with integral lists. These are commonly known in the UK as RAT stands. Collapsible music stands are not acceptable.

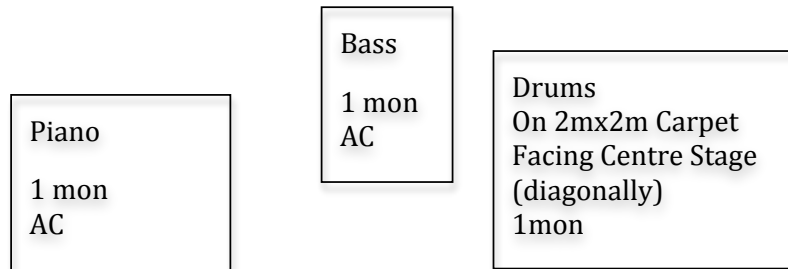
Chairs are to be all matching padded chairs without arms.

Channel list and Stage Plan:

Chn Instrument/ Source Miv/DI Foh Insert Mic Stand

1	Kick Drum	B52/M88(NOT SM-91)	Gate	S.B.
2	Snare	B57aSM57	Gate	S.B.
3	Hi Hat	AKG451		S.B.
4	Overhead	AKG414/AT4050/AKG451		T.B.
5	Overhead	AKG414/AT4050/AKG451		T.B.
6	Bass Mic	DPA 4099B or AMT s25b clip on microphone		
7.	Bass DI	Active DI	Comp	
8	Piano low	AKG414/AT4050v		T.B.
9	Piano High	AKG414/AT4050		T.B.
10	Piano	SM58	Comp	T.B.

S.B. – Short Boom T.B. Tall Boom



The band like to be setup as close as possible
2 lit music stands

AUDIENCE

Equipment

The promoter is to provide the following equipment

Piano:

1. Steinway D or Yamaha C3 Grand Piano

Adjustable Piano Stool

Piano to be tuned before soundcheck and again before the show

Some pianos are now tuned to A= 442. This is not acceptable

JAZZ DRUM KIT:

All drums and hardware must be professional quality and in perfect working condition.

1. Gretsch, 2. Yamaha, 3. Pearl, or 4. Sonor drum set with the sizes as per below (order shows preference)

Drum Sizes:

18" bass drum (Note: bass drum must have NO hole in front head!!)

12" rack tom - mounted on bass drum or snare drum stand

14" floor tom - MUST be on legs, NOT stand-mounted

14" snare drum in either wood or metal. Must be at least 5" deep - please no "piccolo" snares. Snare strainer and wires must be in perfect condition.

There must be brand new Remo Coated Ambassador heads on the tops of all of the drums, including the bass drum. Bass drum MUST have a full front head - please NO hole cut in the front head for microphones.

Hardware:

3 cymbal stands with all felts and plastic sleeves included

1 hi-hat stand with working clutch

2 snare drum stands

2 bass drum pedals with felt beaters

1 heavy-weight drum throne

All hardware MUST be in perfect working condition. Please no missing felts or wingnuts, stripped threads, etc.

Drums must be set up on a carpet with a rubber bottom.

Acoustic Bass:

3/4 or 4/4 size double bass with adjustable bridge/risers

Preferable string high G = 6mm, D = 7mm, A = 8mm and E = 9mm

Pirastro Evah Pirazzi Weich or Thomastik Spirocore strings

4x10 MarkBass or Aguilar speaker cabinet

MarkBass Little Mark III or Aguilar Tone Hammer 500 or Aguilar DB 751 amp head
DPA 4099B or AMT s25b clip on microphone

BAND:

2 Heavy duty RAT or Wenger lit music stands (folding stands are not acceptable)

If the exact models are not available, please email a list of alternatives for approval to peteredwardsmusic@gmail.com of telephone +44 (0) 7841 432 693