

THE SWINGLES

Technical Rider &
Advancing Document 2022

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CONTACTS

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Lighting Queries

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SOUND

The Swingles require amplification for all performances. The group always travels with a sound engineer.

The promoter should provide and cover the cost of the following:

1. PA System – a concert grade system of the highest possible standard
2. Central FOH mix position
3. Cat 6 ethernet snake
4. Mic stands – smart mic stands as detailed
5. Backup stage monitors – matching professional stage monitors

More detail about the equipment above can be found in this rider.

The promoter/venue should also provide an in-house technician to assist The Swingles' sound engineer from the start of soundcheck/rehearsal (6 hours prior to the concert time) until the end of the concert. The sound system should be fully rigged before The Swingles' crew arrive for the technical set-up and rehearsal.

Please contact The Swingles' sound engineer (max@huntershome.org) at least two weeks before the performance to ensure the equipment is suitable and discuss set-up.

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Example of possible schedule:

2:00pm – 4:00pm	Technical Set-Up & Rehearsal (with sound engineer and lighting tech)
4:00pm – 6:00pm	Music Rehearsal & Soundcheck (all singers on stage)
6:00pm – 8:00pm	Break (Dinner and Hair/Make-Up/Pre-concert Prep)
8:00pm	Concert

The Swingles will bring (at no additional cost to the promoter*):

- Wireless microphones: (8 Audio Technica 5000 series 3rd gen: 470 - 590 MHz)
- Wireless in-ear monitors (8 Sennheiser 2000 series: 558-626MHz, <600MHz in USA)
- Mixing console (Yamaha QL1)
- Cat6 Stagebox (Tascam ML-16D Dante stagebox)

*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 or gets delayed in transit. The promoter is recommended to arrange for suitable backup equipment to be on standby.

The Promoter will provide:

1. PA system

A fully maintained professional PA providing high quality, consistent and even coverage for all areas of the audience. The system must provide good SUB bass and be from a reputable manufacturer. Where multiple options exist, please contact the group's sound engineer to discuss.

- Preferred manufacturers: D&B, L'Acoustic. Please, no K-Array, Bose, or Behringer.
- Up to eight analog sends will be supplied at FOH for driving the PA.
- System should be designed to minimise PA spill on stage. The singers cannot perform in front of the sound system. Please provide access to the speaker management system, and as much individual control over the PA as possible.
- Any noisy amp racks should be located off stage.
- System must include ground stacked (ideally cardioid) SUBS, front fills and delays for balcony areas as appropriate.
- If flown high, or within proscenium arch, supplementary stage level PA is required.

2. Front of house mix position

A suitable FOH position must be arranged in advance:

- Please position as close to the centre of the auditorium as possible, and at ground level (stalls). Balcony or control booth mix positions are not acceptable.
- A sturdy table large enough to accommodate a QL1 and a laptop will be required. (Minimum 120cm/4ft*60cm/2ft)
- The console must not be under a balcony or in a control booth.

3. CAT5e/CAT6 snake

- Two <100m CAT6 or CAT5e point to point cables must connect stage to FOH. These will be used to create a Dante network between FOH and stage.
- The Swingles' stagebox only accommodates their wireless equipment. PA sends will be analog at FOH. Where PA sends must originate on stage or as AES, please provide an additional Dante stagebox. Eg. Yamaha RO8-D, RIO1608, RIO3224D.

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- In the case of guest artists or choirs, additional multicore lines or stagebox inputs, microphones, stands, and monitors must be provided according to guest artist requirements.

4. Microphone stands

- Seven straight (no boom) microphone stands are required onstage. Round base preferred.
- Four regular boom stands are required for antennae and ambience microphones.

5. Stage Monitors

Two identical stage monitors may be required. These can be driven from a single mix. Please have two matching, and well-maintained monitors from a reputable manufacturer available on standby. These do not need to be rigged prior to get-in.

Note: The Swingles use in-ear monitors. Stage monitors are required only for backup, front fills, or when the group perform with guest artists.

COLLABORATIVE AND ORCHESTRAL PERFORMANCES

For collaborative performances, The Swingles may require additional equipment including a larger mixing console to accommodate the needs of all the artists. On these occasions, usually it is requested that the promoter provide a Yamaha CL5 console for FOH but specific requirements will be determined by the performers involved. Please contact the group's engineer at least 6 weeks before the concert to discuss a solution.

RECORDINGS

Prior agreement is needed for any shows that will be recorded, even if for archive only. The audio for any recording must be taken from The Swingles' sound desk. Please be in touch with The Swingles' sound engineer in advance to arrange this.

LIGHTING

For the full Swingles experience, a lighting operator should be available to program the lighting board during the technical sound check and operate the lighting equipment during the concert. It is essential that all lights are hung, patched, and focused before the group arrive at the venue. Federica Basile (Soprano, Swingles) is responsible for lighting within the group and will work with the in-house lighting engineer during the 2-hour technical soundcheck. (Note that Federica will be required on-stage throughout the musical soundcheck.) A set list with a simple lighting guide can be provided in advance.

The following looks are preferred:

Washes: Parcan/Fresnel colour washes are required in deep red, amber, deep blue. These colours should be matched by front-of-house, box-boom, side-of-stage and cyclorama light wherever possible. These are basic colour requirements; any other options would be of great use.

Specials: These should be made using a combination of profile light from above and front. Please see the stage plots at the end of this document for more information.

The following effects are appreciated but not essential:

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. The Swingles don't usually use lights facing outwards towards the audience to create a silhouette effect.

Gobos: Please have any available gobos on standby for use. Available gobos may be used onstage, curtain, or cyclorama.

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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 up stage from The Swingles' performance as described in the diagrams in this document.

INTERPRETER

If venue staff and house technical crew do not speak English, the group requests an interpreter to be available for the duration of their time on site.

ARTIST RIDER

REHEARSAL SCHEDULE

As detailed above, The Swingles need access to the venue six hours before the performance commences.

- 2 Hours for technical set up/soundcheck/lighting before the artist arrives
 - 2 Hours for The Swingles to rehearse/soundcheck
 - 2 Hours break before the performance
- The Swingles request that the venue is prepared in line with the deck plot before The Swingles' sound engineer arrives.
 - Where possible, the group requests to have no more than 2 hours between the end of the rehearsal and the beginning of the concert.
 - If a guest chorus is participating in the event, the rehearsal with the guest chorus will form the second hour of a two-hour rehearsal.
 - The Swingles request that no members of the public are allowed into the auditorium until soundcheck & rehearsal is complete. Exceptions can be agreed upon request.

DRESSING ROOMS

A minimum of two (preferably 4) clean lockable dressing rooms are required. In addition, the promoter will provide:

- At least one steam iron and ironing board.
- Dressing room equipped with properly-lit, full-length mirrors.
- Private bathrooms and WCs easily accessible from the dressing rooms.
- Facilities for hanging clothes in each dressing room.
- Login details for the WIFI (if applicable).

CATERING AND REFRESHMENTS

Access to filtered water (still, no gas) should be available at the stage and in the dressing room. The Swingles travel with reusable water bottles and request that single-use plastic is avoided.

In the dressing room please provide:

- Diet Coke
- Tea
- Coffee
- Honey and Lemon

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Where appropriate, a selection of local beer and a bottle of wine are requested for after the performance.

Food for eight people is requested between the soundcheck and performance. Please cater for the following diet restrictions.

1 x vegetarian

1 x vegetarian who cannot eat cheese (other dairy products are fine)

1 x vegetarian who cannot eat gluten

MERCHANDISE SALES

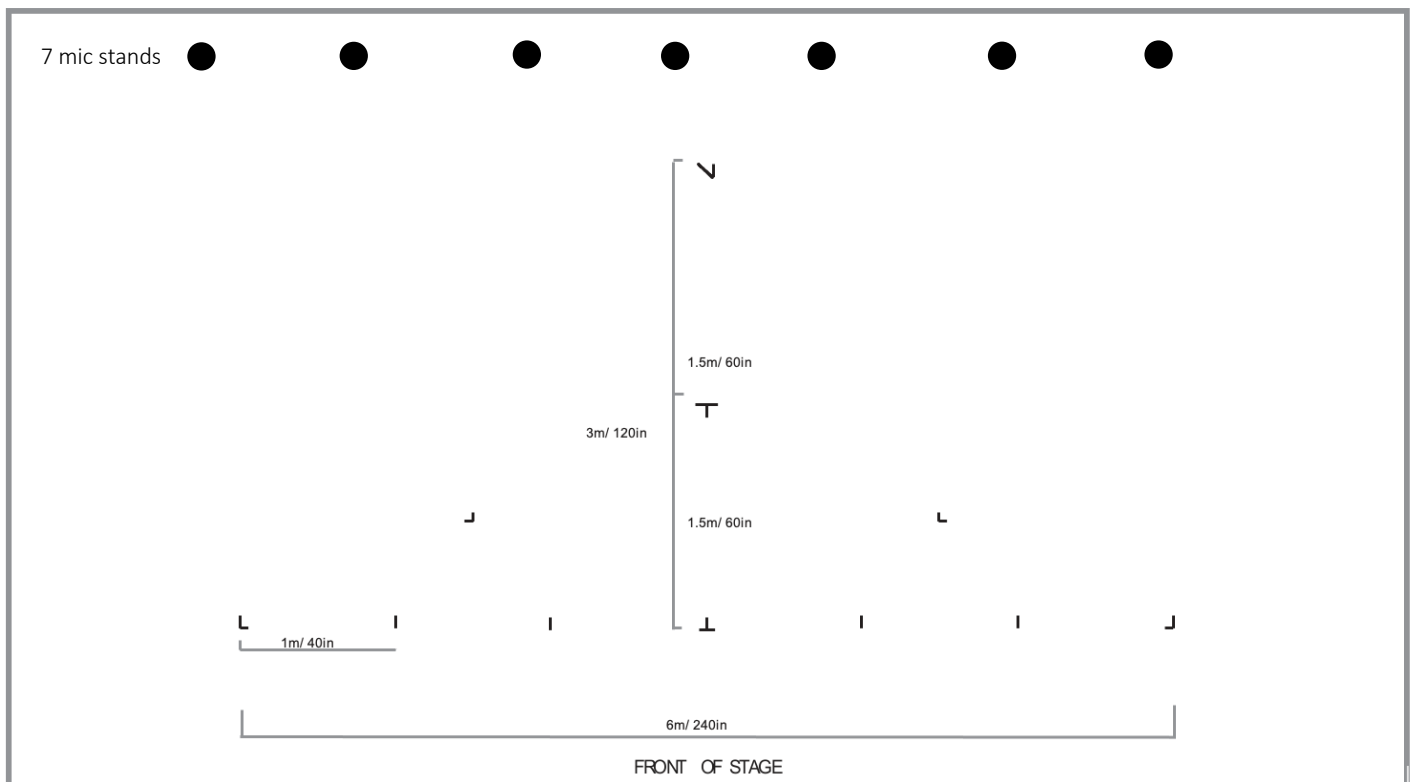
The Swingles request that the venue provide a suitable table/space in the foyer/entrance of the venue for the selling of merchandise (CDs and sheet music) and a front of house staff member to operate the sales table.

The Swingles are happy to sign CDs after the concert. The group prefer to appear only after the concert.

COMPS

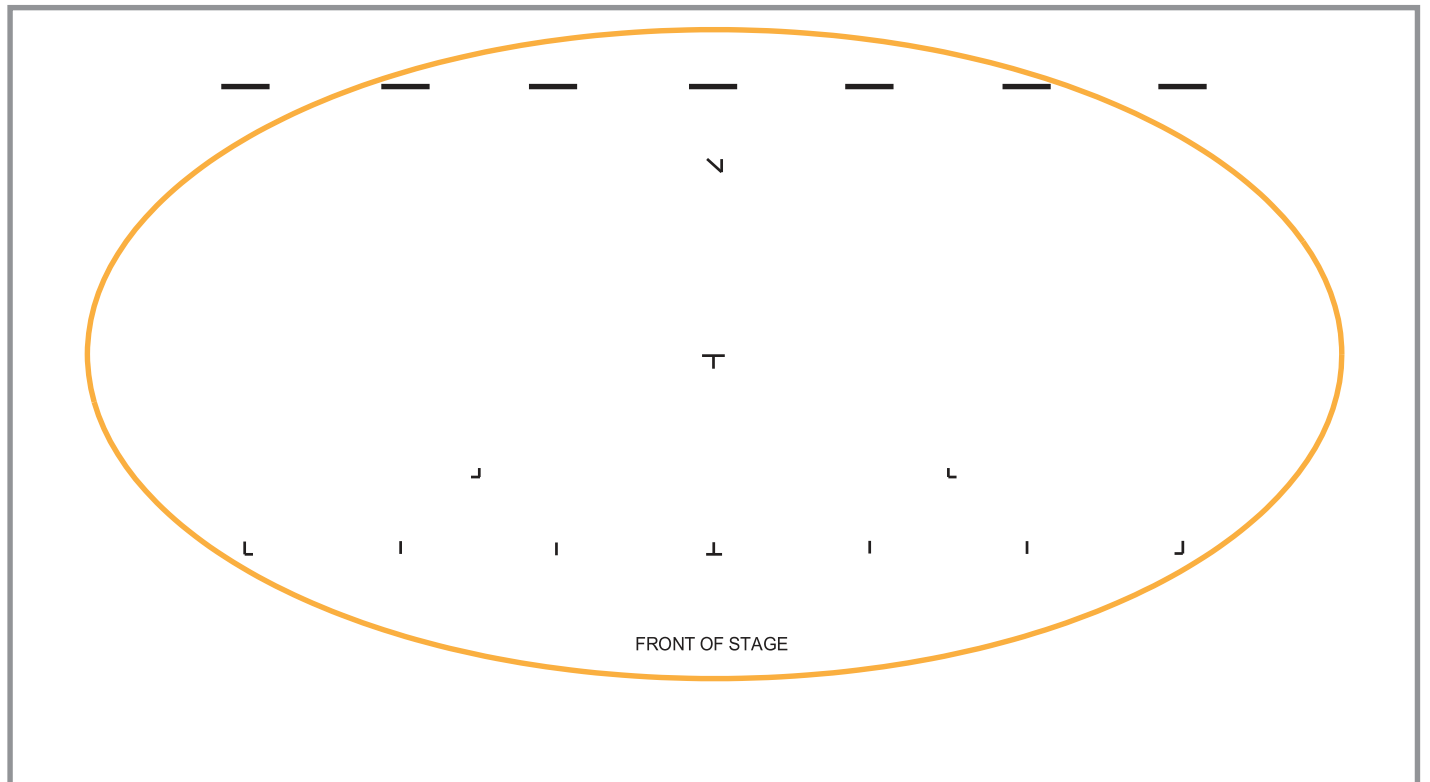
The Artist requests that 8 tickets for the performance are set aside for their guests.

Stage Plot



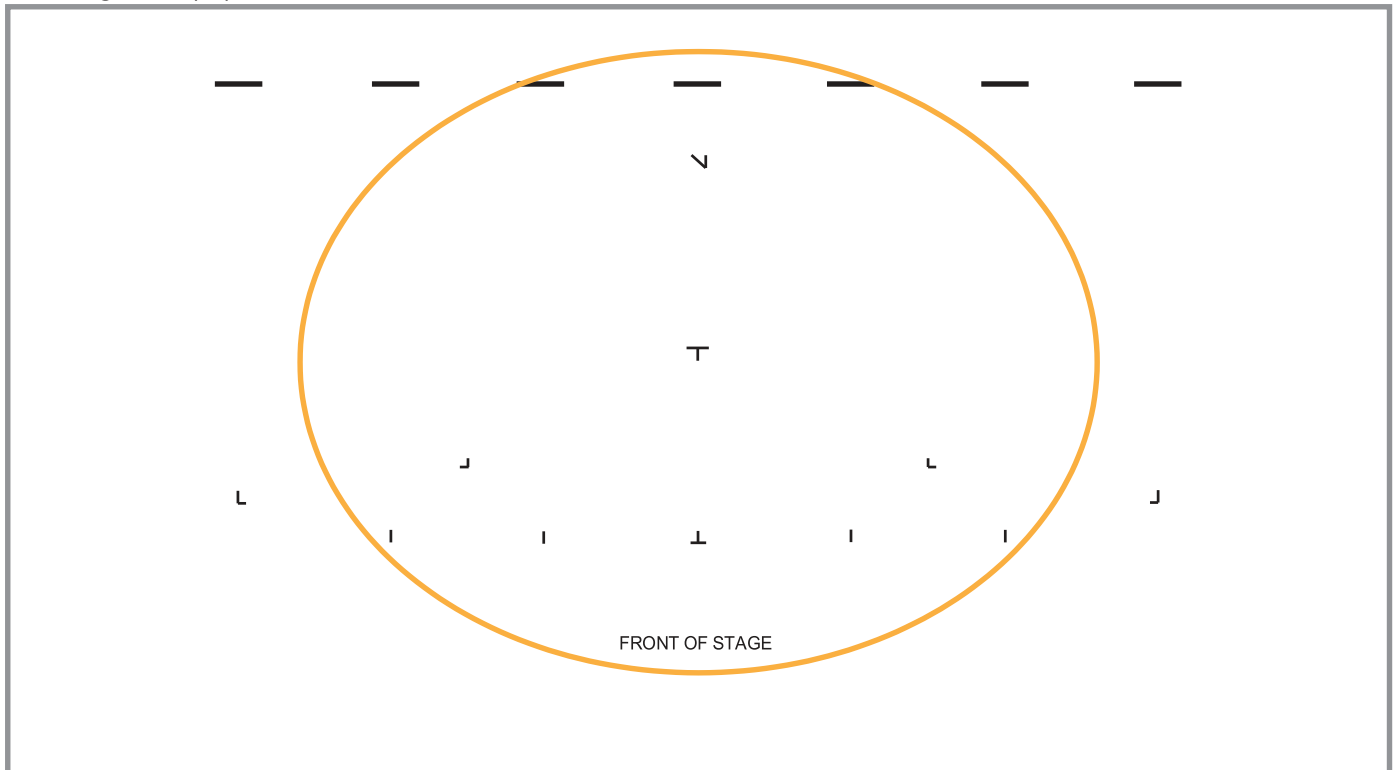
1. Minimum stage size (where possible) 6m x 4m. When the stage is large, resize in proportion up to 8m x 6m
2. The Swingles will mark the stage, but please have lights focused to meet these dimensions.

SUB 1: White Wash



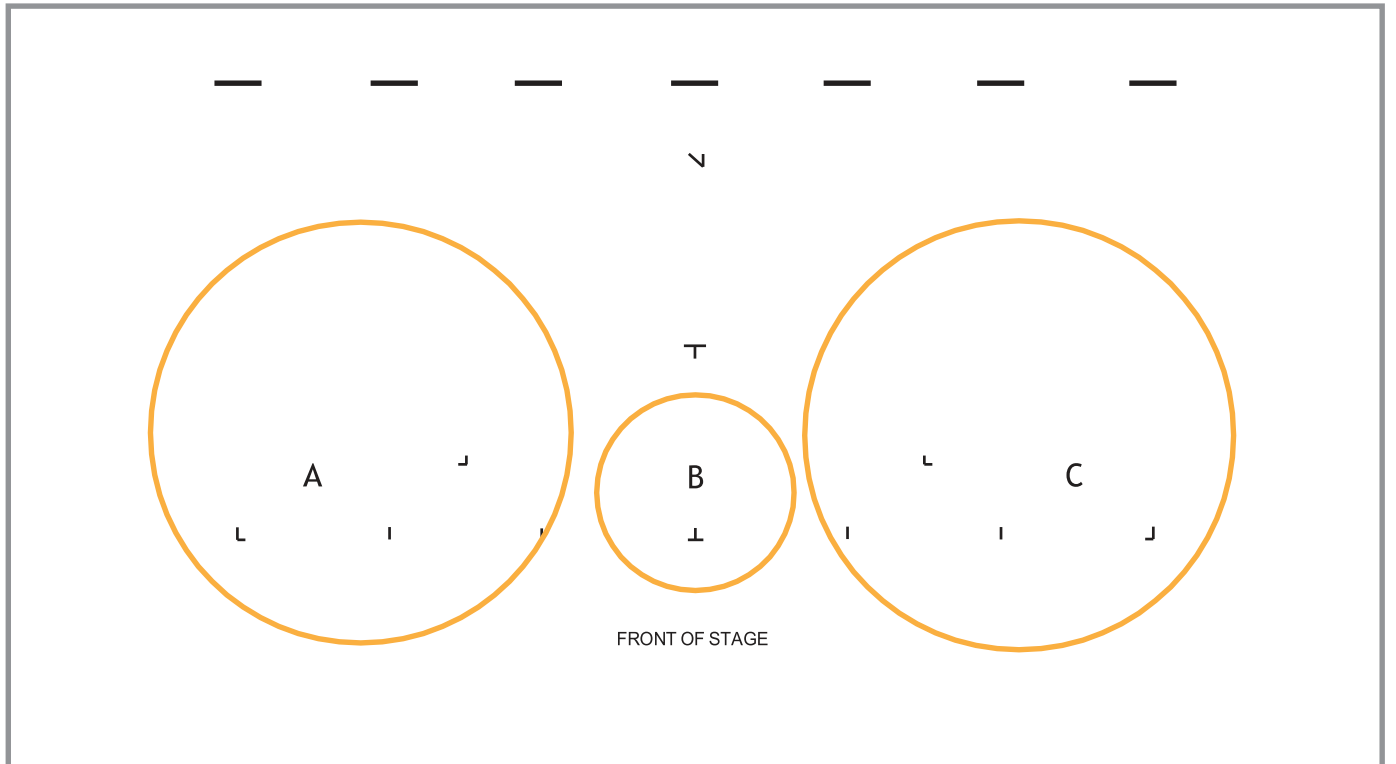
1. The white wash should cover the whole stage, or at least all the spike marks.
2. It should be a warm or neutral white colour.
3. It must come from the front of house or boom sides. A top wash alone will not be sufficient.

SUB 2: Tight Group Special



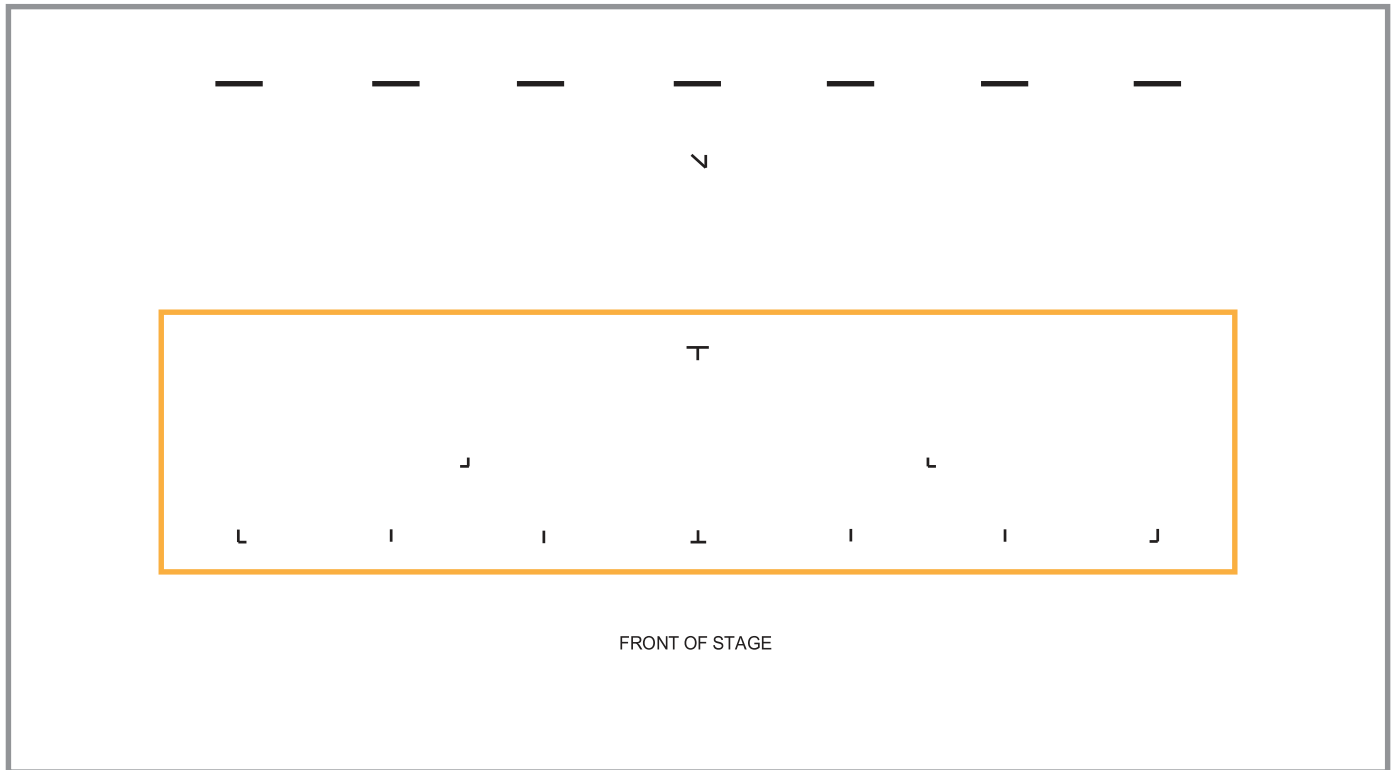
1. This tight group special must come from the front of house. It will be used in place of a full white wash.
2. It should be a warm white in colour.
3. It must encompass the second and sixth front spikes and allow a singer to stand on the back X.

SUB 3: Solo Specials



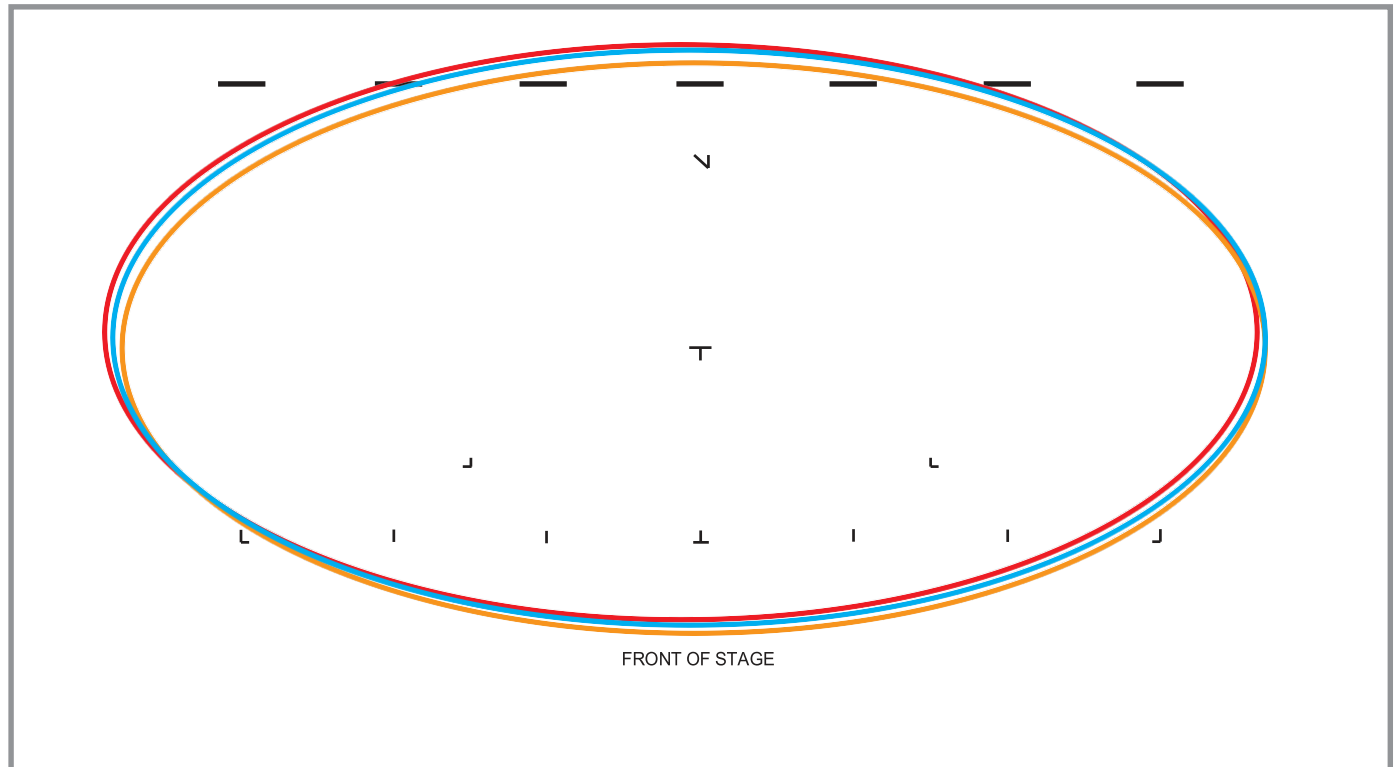
1. The solo specials will be referred to as A,B and C, from stage right to stage left.
2. Solo B should be soft focused and big enough for one person. A round shape is not required.
3. Solos A and C should be soft focused and big enough for two people each.
4. Solos should be lit from the front and should be able to be used in conjunction with Subs 1&2
5. They may also include a top or back light to accentuate the spot.

SUB 4: Front Line Feature



1. The front line feature should be white, but colour may be used if it is changeable.
2. The front line feature must encompass all of the front spike marks and the "T" in the middle. It must allow for singers to be lit whilst standing on any one of those marks.
3. Must be able to be used in conjunction with both Sub 1 and Sub 2
4. The front line feature may be lit from the back, side or top.

SUB 5: Colour Washes



1. The colour wash must cover the whole stage, or at the very least, the area marked out with the spikes
2. The basic colours required are red, blue and amber. If there are other colours available, The Swingles will put them to use!
3. Colour washes may come from the front, side, boom, top or back. It's best if they are varied.