

## The Claire Lynch Band Technical Rider

### Sound Equipment

PURCHASER is to provide a professional quality sound system suitable for the venue and including at least:

- 1, A 31-band EQ for house. Mix position must be situated in the house (preferred at center) at a distance sufficient to hear house speakers.
- 2, A minimum of four (4) stage monitors and four (4) monitor mixes with separate EQ for each mix.
3. Four (4) SM 58 vocal microphones w/boom stands.
- 4, Five (5) instrument microphones and boom stands; one of which will be short for dance floor.
5. Three (3) AC outlets; two upstage L for bass gear and one downstage L for guitar gear
6. One (1) DI box for center stage guitar plus two (2) additional XLR (microphone) lines for bass and stage L guitar processors.
7. Bass amp; GK, SWR or comparable brand with 1/15" speaker, 4/10" speakers, or 2/10" speakers.
8. Three (3) guitar stands
9. If stage is not a hard surface, provide a piece of 3/4" plywood, minimum size 3'x3' for Appalachian clogging
10. Table upstage R for instruments, water, etc.

### Input List from stage L to stage R:

- 1) XLR for stage L guitar DI
- 2) Mic line for stage L vocal
- 2) Mic line for stage L guitar (Beta 57)
- 4) Mic line for banjo
- 5) XLR line for bass blender
- 6) Mic line for upstage vocal
- 7) Mic line for stage center vocal (Heill PR 35 dynamic)
- 8) DI for stage center guitar
- 8) Mic line for fiddle (Neumann KM 84 condenser; clips to voc stand)
- 9) Mic line for stage R vocal
- 10) Mic line for mandolin (Octavio MK-012 condenser)
- 11) Mic line for foot mic

\*Mics in ( )'s indicate those that artist will most often provide. #8 Neumann clips to voc stand with clip that artist will provide, so no stand needed for this. We request,

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however, that presenter/sound company have all equipment requested in rider in the event that circumstances prevent artist from bringing their own mics.

**Notes to front of house mix person:**

1. Please leave mandolin and fiddle mics on at all times because musician switches frequently between the two.
2. Banjo mic can be muted when not in use.
3. Mix: As is common practice with bluegrass style acts, the band members will for the most part mix themselves by moving in and out of mics. Once levels are set so instrumental solos are at parity with vocal levels, very little mixing should be necessary. The exception is when bass player does hambone (body percussion); mics he uses will need considerable boost for this. Dancing will follow immediately after hambone so please have that mic turned on when hambone act starts.
4. Also note that harmony vocal levels should be robust, just below the lead vocal level.
5. Levels on instrumental solos should be of equal volume in comparison with each other.

**For questions and further information, please contact Mark Schatz:  
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