

**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, Seven (7) instrument microphones and boom stands; one of which will be short for dance floor.
5. Four (4) AC outlets; two upstage L for bass gear and two downstage L for guitar gear
6. One (1) DI box for center stage guitar, one (1) DI box for stage L mandolin, one (1) XLR line for stage L guitar, and two (XLR) lines for bass (one for monitor, one for house),
7. Bass amp; GK, SWR or comparable brand with 1/15" speaker, 4/10" speakers, or 2/10" speakers.
8. Four (4) 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 (Approx. 2.5'x4') upstage R for instruments, water, etc.

Input List from audience L to stage R:

- 1) Mic line for foot mic
- 2) Mic line for mandolin (Octavio MK-012 condenser)
- 3) Mic line for stage R vocal
- 4) Mic line for fiddle (Neumann KM 84 condenser; clips to voc stand)
- 5) DI for stage center guitar
- 6) Mic line for stage center vocal (Heill PR 35 dynamic)
- 7) Mic line for upstage vocal
- 8) Mic line for hambone mic (AT 4033)
- 9) Mic line for banjo
- 10) Mic line for stage L vocal
- 11) DI for mandolin
- 12) XLR for stage L guitar blender
- 13) XLR line for bass blender (house mix)
- 14) XLR line for bass blender (monitor mix)

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*Mics in []'s indicate those that artist will most often provide. #4 Neumann clips to voc stand with clip that artist will provide, so no stand needed for this. We request, 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 stage R mandolin and fiddle mics on at all times because musician switches frequently between the two.
2. Please leave stage L mando and guitar channels on; he will mute and unmute his own instruments when he switches between them.
3. Banjo mic can be muted when not in use.
4. 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. Dancing will follow immediately after hambone (body percussion) so please have that mic turned on when hambone number starts.
5. Also note that harmony vocal levels should be robust, just below the lead vocal level.
6. Levels on instrumental solos should be of equal volume in comparison with each other.

**For questions and further information, please contact Mark Schatz:
mark@footworks.org, (443) 994-0589**