



THE UNITED STATES ARMY FIELD BAND CONCERT BAND & SOLDIERS' CHORUS

TECHNICAL RIDER

The Concert Band & Soldiers' Chorus of The United States Army Field Band will be performing in your facility on an upcoming tour. The following information is provided to assist you with this event.

The latest version of this technical rider may be downloaded at: www.armyfieldband.com/sponsor/current-sponsors/tech-rider

CONCERT DATE & TIME: _____

SETUP CREW ARRIVAL TIME: _____

CONCERT SPONSORED BY: _____

SPONSOR'S NAME & PHONE: _____

CONTACTS: If you have any questions regarding this event, please contact one of the following individuals:

- Master Sergeant Adam Getz, Tour Coordinator.....(301) 677-5765 • adam.c.getz.mil@mail.mil
- Sergeant First Class Joshua Fox, Tour Coordinator.....(301) 677-6587 • joshua.d.fox16.mil@mail.mil

If you have any technical questions concerning audio or video, please contact one of the following at (301) 677-5787 or (301) 938-5032.

- Master Sergeant Donald DillenbeckFOH Audio Engineer
- Sergeant First Class David ParksStage Manager

SETUP: The setup crew of approximately 14 people will arrive **3 hours & 30 minutes prior to concert time** unless scheduled otherwise by The U.S. Army Field Band Technical Director. Access to the loading docks, stage, lighting, and electrical power will be required at that time. There should be no obstructions such as dumpsters and/or parked vehicles blocking the loading dock or other designated load-in area. Set-up vehicles include a **67' tractor-trailer (48' trailer plus sleeper cab)**, a **30' box truck**, and **3 vans**. Performing members and conductors will arrive in **3 buses** and **2 vans** approximately 45 minutes before concert time.

STAGE: The optimum stage size for the Concert Band & Soldiers' Chorus is 40' wide x 40' deep. The stage should be cleared of all extraneous equipment and props. The Concert Band will require **65** armless chairs on stage and **30** chairs off stage for the chorus. Additional facilities for changing, warm-up, and storage are necessary near the stage. The load-in and set-up schedule is based upon house doors opening **one hour** prior to concert. We ask that the hall remain closed until this time to accommodate system tuning and sound check.

There must be adequate work light throughout the concert site to light the stage, wings, loading docks, and mix position. These lights must be available from load-in to load-out.

OUTDOOR STAGING: An industry standard, professional stage is preferred. Stage systems must be consistent with those constructed by StageCo or Mountain Productions. Non-industry standard stages must have engineering specs with load ratings available upon request. The surface shall be level, strong, and smooth, with no holes or protrusions. Hand and toe rails must be installed. There should be lighted stairs USL and USR and qualified stage technicians onsite from load-in to load-out.

OUTDOOR ROOFING: Any roofing system employing crank-style lifts (i.e. Genie Towers) are unsatisfactory under any circumstances. All roofing systems must be load bearing (no shade roofs). **All towers must be guyed to sufficient anchor points** and must be able to withstand winds up to 50 MPH. Any temporary roof structures must have engineering specs with load ratings available and must meet the minimum requirements of ANSI E1.21, Temporary Structures Used for Technical Production of Outdoor Entertainment Events.

RIGGING AND SAFETY: Any electrical, rigging, stage, and/or roofing system deemed unsafe by The U.S. Army Field Band must be repaired prior to load-in.

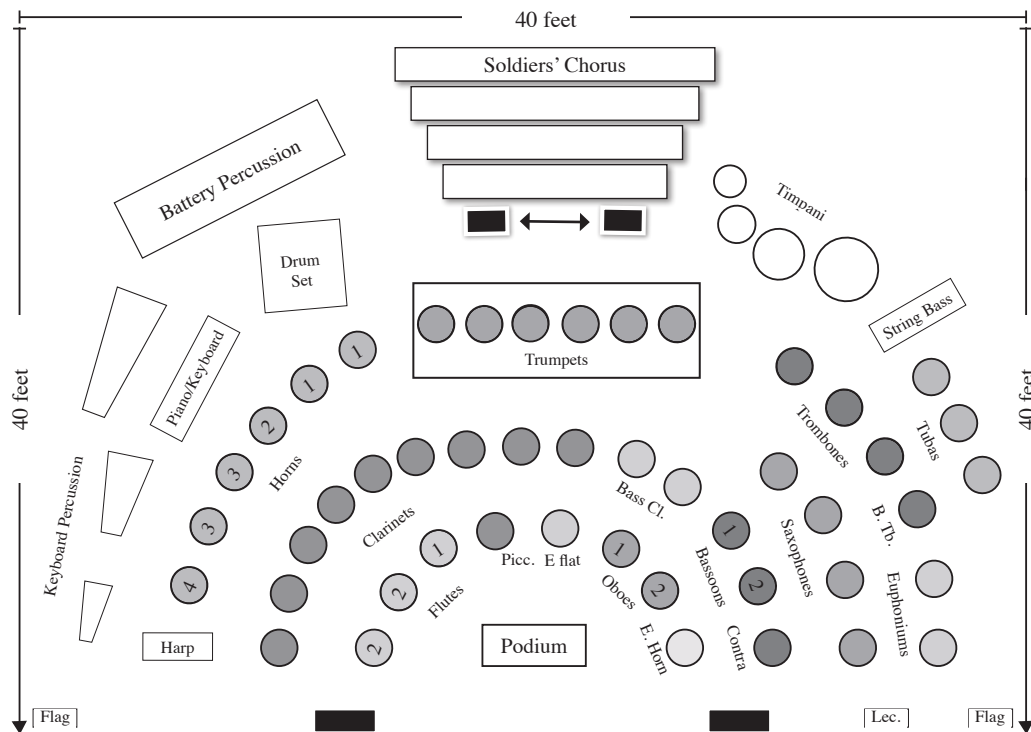
LIGHTING: Overhead stage lighting must be adequate for reading newsprint without difficulty. Theatrical lighting providing for a whitewash or colorwash of the stage with an operator is preferred. The band must be able to read their music at all times and has no need of hazers, moving lights, spotlights, foggers, and beams.

ELECTRICITY: The U.S. Army Field Band requires 100 amps of electrical power to run audio and stage equipment. Access to a 120/208-volt, isolated ground, three-phase company switch is preferable. A 100 amp single-phase 120V/240 isolated ground system is adequate in the absence of three-phase. We supply our own power distribution unit, 100 feet of feeder, and can connect to the service point via Cam-Lok or pigtail connections. The service point must be within 70 feet of the stage and on separate service from lighting. If power is to be provided by generator, **two (2)** generators must be provided for lights and sound separately. Generators must be industrial whisper type, be properly grounded, have adequate fuel from load-in until post show load-out, and properly rated for at least a continuous 100-amp load. No consumer-grade generators. A qualified generator technician must be onsite for the entire duration.

In the absence of show power described above, **6 (six) separate 20-amp circuits** are necessary. We prefer to use an isolated power system if available (usually identified by orange colored outlets). This does not simply mean 6 outlets, but **6 discrete circuits** where each circuit can be identified on a **separate breaker** in the circuit breaker box. (*If you are unsure, please have a qualified electrician contact us before the show*). Please know where the breaker box is located and allow our engineer access to it. Dimmer controlled circuits and outlets mounted on lighting control surfaces cannot be utilized due to the inherent hum and noise induced into the audio lines. The preferred AC distribution is: 3 circuits on stage left, 2 circuits on stage right, and 1 circuit at the front-of-house mix position.

SOUND SYSTEM: The Concert Band & Soldiers' Chorus will normally utilize their own sound system. In venues where it is more advantageous to use the house speaker system, our Front-of-House engineer will tie our consoles into the system. The Front-of-House engineer will make this determination upon arrival at the venue and reserves the right to decline a tie-in. Due to the nature and complexity of the show, **the Front-of-House engineer must be allowed to operate any house system during the show**. All Field Band engineers have at least 20 years experience working sound worldwide and can easily interface with other systems and personnel. In the rare instance a house system is used, it must conform to the equipment listed in the Technical Rider Addendum.

Concert Band & Soldiers' Chorus Stage Plot





OPERATING CONVENTIONS:

1. Stereo House mix
 - a. Stereo Left and Right
 - b. Centerfills
 - c. Subs
 - d. Outfills/Downfills
 - e. House sends (hearing disabled, lobby, recording, etc)
2. Three (3) foldback mixes from FOH console.
3. Our sound system may be used for frontfill/sidefill duties when used in conjunction with house mains.
4. All signal distribution and snake originates from Stage Left.
5. *House mix position is slightly off center to Stage Left and 2/3 into hall or in front of balcony overhangs.* The console is a Yamaha PM5D and occupies a space of about 10 feet wide x 6 feet deep (approximately 12 seats). We often locate the console in the seats if necessary and will protect the seats from any damage. A mix position inside a booth such as in a lighting booth or against the back wall of the hall is not recommended.

FRONT OF HOUSE SPEAKER SYSTEM: Shall consist of a 4-way stereo, actively powered speaker system of ample size, quantity, and power to provide adequate, full-range, undistorted sound to every seat/viewing area in the venue. Line arrays are preferred in all venues. The system should be capable of providing 115 dB (A weighted) SPL at the FOH mix position. We do not mix to 115 dB, but find the headroom necessary to prevent possible equipment failure for underpowered rigs. Preferred systems are: Meyer Milo, Clair, JBL Vertec, D&B, Nexo, L Acoustics, Martin, EV, or EAW. No semiprofessional gear (such as Peavey, Peavey Versarray, Mackie, Behringer, etc) or homemade PA systems.

SUBS: Please provide an adequate number of subs in proportion to the main system and loud enough to handle pop music. Subs should be run from an AUX send if possible. Preferred systems are: Meyer, Clair, JBL Vertec, D&B, Nexo, L-Acoustics, Martin, EV, or EAW. No semiprofessional gear (such as Peavey, Peavey Versarray, Mackie, Behringer, etc) or homemade PA systems.

PA DEPLOYMENT: The FOH systems tech should be familiar with the modern techniques for deploying and tuning the sound system. This means bringing the proper PA for the venue size, rigging and aiming it precisely and SAFELY, and using SMAART or SIM to properly align the components in the array. There should be no part of the system aimed at any part of the stage or any part of the performance area located in front of the main hang. Training on how to deploy this system should be done prior to the performance. We prefer to work with your most qualified technicians to insure proper deployment and utilization of your equipment while maintaining our high production standards.

The Systems tech shall be available before and during the show to monitor the system and assist the FOH engineer. Access to system equalization is a must.

FOH CONSOLE AND PROCESSING: We prefer to use our own console and send a line to the house system if necessary. If logistics of the show preclude this, please supply either of the following systems:

1. Yamaha PM5D RH at FOH position with a DSP5D expansion located on stage.
2. Two (2) Yamaha PM5D RHs cascaded together at FOH with snakes necessary to handle up to 58 channels of audio.

If you are providing a digital console, we recommend that it be updated with the latest firmware version.

MONITORS: TUSAFB does not require a dedicated monitor mixer or engineer. We currently utilize three monitor mixes sent from the FOH console. If you are providing monitors, please provide the following to feed from FOH mix:

1. Mix one with two monitors on the front of stage, one Stage Right, one Stage Left.
2. Mix two with two monitors directly in front of the chorus risers.
3. Mix three with a hotspot monitor on a straight stand located to the left of drum set.

TALKBACK AND COM: A switched talkback (preferably Clear-Com) microphone with a feed to our Stage Left position for communication between the FOH engineer and our stage manager is necessary. Please provide amber lights with phone style handsets.

WIRELESS SYSTEM: We utilize up to 34 channels of wireless and will provide our own system complete with a Whirlwind W3 to XLR fan-out to connect to the console. If channel coordination is an issue, please contact us prior to the show. We utilize Shure receivers and Shure Wireless workbench for frequency allocation. We prefer to locate the wireless rack at FOH position: