

## INTRODUCTION TO CHAMBER BLUES RIDER

Dear Presenter and Technicians;

Chamber Blues uses an approach to amplification which is a cross between theater sound design and typical concert sound. Everything about our approach is intended to maintain the illusion that the sound is coming from the instruments rather than from speakers. Our goal is to make the instruments achieve the same sound level and tonal quality throughout the entire room that they possess a few feet in front of the instruments. This is true sound reinforcement, augmenting the natural acoustics of the instruments and the hall.

After a concert, it is not unusual for presenters and audience members to comment that this is the best sound they have ever heard in their house. Music teachers, reknowned musicians and conductors, even with an aversion to amplification, comment that they surprisingly prefer the sound of our *amplified* acoustic instruments over the unassisted traditional set up. This is due to the fact that no matter how good the room sounds, the application of judicious amplification will make *any* room sound like an even better room.

In order to achieve this effect, we set up speakers on stands, in stereo, behind the group so that the sound comes from the same location as the musicians. Additionally, we send a delayed feed to the house system for additional coverage. By delaying the house system, the sound still appears to come from the musicians rather than from way over head or way off to the side.

Based on our track record, Shure Microphones has endorsed Chamber Blues and supplies all of our microphones.

We bring with us everything needed that is specialized or even vaguely unusual, so interfacing with the equipment that you supply is easy.

We believe that creative lighting design and stage dressing ("set design") add a lot to the total experience. This is not a requirement, but rather an available creative outlet. Feel free to have some fun with this.

The attached rider details our requirements. It describes a small and simple - but specific- set up.

We look forward to working with you.

# Chamber Blues Rider

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT DATED \_\_\_\_\_ BY AND BETWEEN PUBLIC INVASIONS, INC. F/S/O CORKY SIEGEL'S CHAMBER BLUES, CONTRACTING THROUGH PUBLIC INVASIONS MANAGEMENT, HEREINAFTER CALLED "ARTIST" AND \_\_\_\_\_ HEREINAFTER CALLED "LOCAL MANAGER" COVERING THE PERFORMANCE (S) ON:

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## PLEASE READ THIS RIDER CAREFULLY

By signing it, you are agreeing to supply certain equipment and working conditions which are essential to ARTIST'S performance. **Should LOCAL MANAGER have any problems or questions concerning any provisions of this contract and rider, please contact Holly Tucker** at Public Invasions 773-764-1133, email:cork@chamberblues.com as far in advance of the performance as possible.

1. LOCAL MANAGER agrees to provide and pay for at his/her sole expense:

- A. PIANO - Steinway nine foot Concert Grand Piano Model D tuned to A440 international pitch. The piano should be placed as per the stage layout drawing and tuned immediately prior to our arrival. Soft or padded piano bench.
- B. CHAIRS - four matched armless chairs for the string quartet.
- C. MUSIC STANDS - four music stands with individual lights for the string quartet.
- D. SOUND - Our sound requirements are minimal but specific.
  - a. Microphones: We supply ALL the microphones, a total of 18. No other microphones are needed.
  - b. Microphone Stands: four straight stands, one boom stand. All other microphones are miniature and have their own mounting.
  - c. Cables: Sufficient cables to connect everything; snake, interconnect, speaker and microphone cables. Depending on length, 24 to 36 microphone cables will be needed.
  - d. Mixing Console: 24 inputs, phantom power, 4-band EQ, monitor and effect sends, 4 to 8 sub-groups, stereo outputs plus mono output
  - e. Outboard Equipment: 4 channels of 31 band EQ, 1 digital reverb, 1 digital delay. No compressors, gates or other toys are needed.
  - f. Monitors: one low-profile monitor (10" or 12" plus horn) or two mini-monitors (Hot-Spots or equivalent).
  - g. Amplifiers: Enough channels to power everything. If amplifiers have fans, they should be situated away from the stage. The dynamic range of the performance regularly includes silence.
  - h. Speaker System: The tonal quality of the onstage speakers is critical.

We are not loud, so extreme level is not the issue. These speakers should be high quality 12" or 15" plus horn. These speakers are set up directly behind the group in stereo. The strings and percussion come from house left; piano, vocals and harmonica come from house right. If the room is square or deeper than it is wide, one left and one right speaker is adequate. If the room is wider than it is deep, then two speakers are needed at each location in order to be splayed for wider dispersion, giving a total of four speakers.

- i. Speaker Stands: Speaker stands are required for each speaker on stage. These stands must elevate the speakers so that the bottom of the speaker is seven to eight feet above the stage. Because the speakers are in such close proximity to the performers, it is imperative that the speakers be no lower than this. Speaker stands that are five feet tall are NOT acceptable. Flying the speakers is not a viable option.
- j. House System: If there is a house speaker system (central cluster or split stack), it will be used to supplement the onstage speakers. Connection is through a digital delay and EQ. If there is no house system, it is desirable to put speakers on each side of the stage, connected through a digital delay and EQ, to take the place of the house system. No giant stacks.
- k. If there is a guest artist their additional needs should be considered.

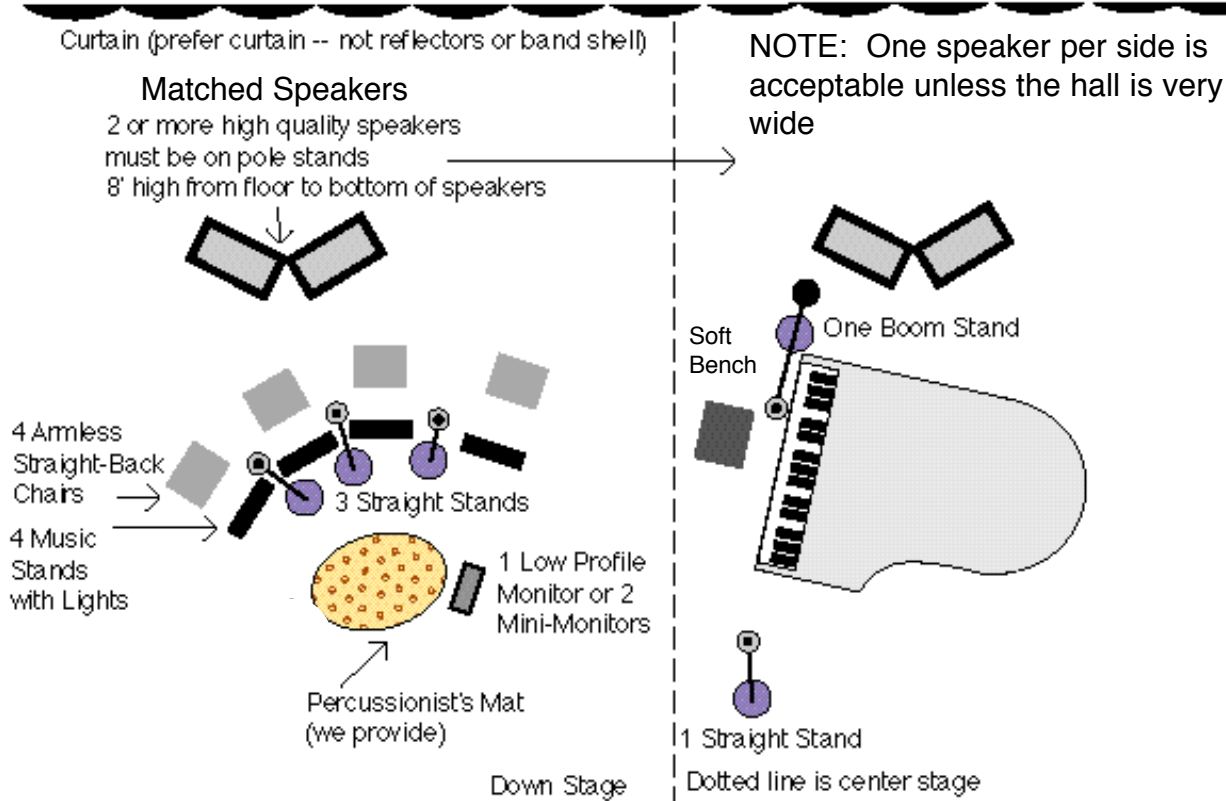
E. SOUND TECHNICIAN - professional sound technician(s) must be provided to set-up, trouble-shoot, and assist our sound engineer.. The sound technician should be familiar with sound system provided by LOCAL MANAGER.

2. ARTIST and/or ARTIST representative shall have the final right of approval on any sound reinforcement system to be used for the performance (s) hereunder. LOCAL MANAGER shall forward a detailed description of the exact system (including all technical specifications ) to Public Invasions no later than 30 days prior to performance date. Said sound system will be acceptable only once it has been approved by ARTIST or ARTIST'S Manager.

3. LIGHTING - Sufficient stage lighting for a quality appearance. House lights shall be dimmed before ARTIST takes the stage and shall remain dimmed throughout performance. Local lighting designer is welcome, but not required, to contribute artistic input. Specials for each of the performers should be incorporated. The overall presentation should be tasteful and appropriate.

4. SET DESIGN - If there is a local set designer, artistic treatment of the stage (set design) is welcome, but not required. The overall presentation should be tasteful and appropriate. In general, we prefer curtains behind us rather than reflectors or a band shell.

5. LOCAL MANAGER shall have performance space and sound system completely ready and available (and free from hums and buzzes) for ARTIST sound check no later than six ( 6 ) hours prior to time of performance. LOCAL MANAGER assumes any and all costs associated with a rehearsal and sound check. Sound check should start 4 to 5 hours prior to performance.
6. LOCAL MANAGER shall provide ground transportation for ARTIST, including transportation for 7-8 people and their instruments between airport, hotel and venue if necessary.
7. Bottled water and hot tea and coffee. A hot meal would be greatly appreciated (Some in the group are vegetarian). The absence of cigarette smoke is required.
8. LOCAL MANAGER shall provide a table in the theater lobby to sell recordings and T-shirts.
- 9 LOCAL MANAGER agrees to provide ARTIST with ( 10 ) pairs of complimentary tickets to performance. ARTIST shall return all unused tickets to box office prior to performance. Local manager shall provide press passes.



**Equipment check list:**

- Grand piano freshly tuned to A 440
- 4 music stands with lights
- 4 armless matching chairs for string quartet. Check stability & squeaks.
- Mixing console located in the house (min. 24 channel)
- 24 to 36 microphone cables, depending on length (18 mics are used, we supply)
- Snake, other cables as needed.
- 4 Graphic EQs
- 1 Digital reverb
- 1 Digital delay
- 2 or 4 small high quality matched speakers
- 2 or 4 tall pole stands for speakers. MUST be capable of raising speakers 8 feet.
- 1 low-profile monitor (10" or 12" plus horn) or Hot Spot type mini monitor
- Amplifiers as needed
- Check for hums and buzzes in system

Management:  
773-764-1133  
cork@chamberblues.com

Channel Assignment:	1-4: -----	Violin 1, 2, Viola, Cello
	5: -----	Spare string mic
	6-9: -----	Percussion
	10-11: ----	Front vocal, Piano vocal
	12-14: -----	Piano hi, Piano low, Piano under
	15: -----	Harmonica Preamp
	16-18 ----	String Quart Vocal Mics
		additional channels for effects returns and spare vox etc.

When the Chamber Blues crew arrives there will be adjustments regarding the position of the string quartet chairs/stands, piano, etc. You may not want to lay out the microphone cables in position until after these adjustments are made.



AGREED AND ACCEPTED:

AGREED AND ACCEPTED:

A handwritten signature in black ink that reads "Corky Siegel". The signature is written in a cursive, flowing style.

Corky Siegel

Holly Tucker - Public Relations  
Public Invasions  
6249 N. Glenwood  
Chicago, IL 60660  
(773) 764-1133

**END OF RIDER**

## HOW TO MIX CHAMBER BLUES - By Ken Goerres

Once the piano and chairs are set to their final position by Chamber Blues staff:

Set up the left speaker(s) directly behind and between 2nd violin and viola. The speaker stand(s) should be as close to the chairs as possible without the stand legs intruding too much into the chair space. Set up the right speaker(s) directly behind the piano just toward the small end of the piano enough to clear the keys. The speakers should be elevated so that the bottom of the speakers are at a height about equal to the height of your hands stretched over your head. The height of the speaker(s) behind the string section will sometimes need to be raised or lowered slightly in order for the players to be comfortable with the sound on stage.

When house speakers are available, it is desirable to use them in addition to the speakers on stage. The house speakers should be fed a mono signal derived from the combination of the left and right main outputs and electronically delayed. Depending on the setup, the delay time will typically be somewhere between 20 and 30 ms. The house system should be equalized to somewhat match the stage speakers. This mix must follow the left/right mix. When properly set, the house speakers must not be capable of being audibly localized, but should make the overall presentation somewhat larger.

Pan 1st and 2nd violins, viola, both Tabla and both background vocals hard left. Pan cello center. Pan front vocal, piano vocal, piano high and low, and harmonica hard right.

Engage rumble (high pass) filter on the violins, viola, high Tabla, all vocals and piano high. If appropriate, also on cello and harmonica.

EQ all the strings so that low frequencies are not exaggerated compared to the acoustic instruments. Also it is not good to make them sound too scratchy. The level at the mixing board should be only slightly louder than with the mics turned off. The illusion should be that the strings are not actually amplified. However, the strings should sound better when amplified.

To mic the piano, I typically listen to the piano while Corky is playing and find the location near the high strings that has the best balance between the high and mid strings and put the high mic there. Then I listen for the location that has the best low frequencies and put the low mic there. Depending on the instrument, this will be over the bass strings either near the keyboard or near the small end of the piano. Because the piano puts out so much acoustic sound, it needs only a small amount of reinforcement.

It is usually fairly easy to get a good sound on the high Tabla. The low Tabla requires getting the proper balance between the low resonance and the higher "speaking" range. Even though they are drums, the tablas are so quiet acoustically that they need about as much gain as a vocal. He will also play bongos but they do not require a separate mic.

The harmonica pre-amp sound should not be too bright nor piercing. It should be full sounding. There should be a few low notes that really open up, and you should try not to throw them away if possible.

The vocals, of course, should sound as natural as possible. The background vocals are only used in two pieces, and then only for a few bars. Because they are comparatively distant mic-ed, they need a fair amount of gain and should be turned on only when needed in order to prevent the corruption of the string sound. Holly will inform you.

Frank's (Tabla) monitor mix should have the high Tabla loudest, with a touch of low Tabla (two or three numbers quieter). Sometimes he will need a little front vocal and piano vocal and/or a little piano. There should be a monitor to his left and right, but the same mix. They should be as small as possible.

Most adjustments will be made during sound check. During the actual performance, there are a limited number of moves. These will primarily be solos which need a slight boost. Holly will inform you.