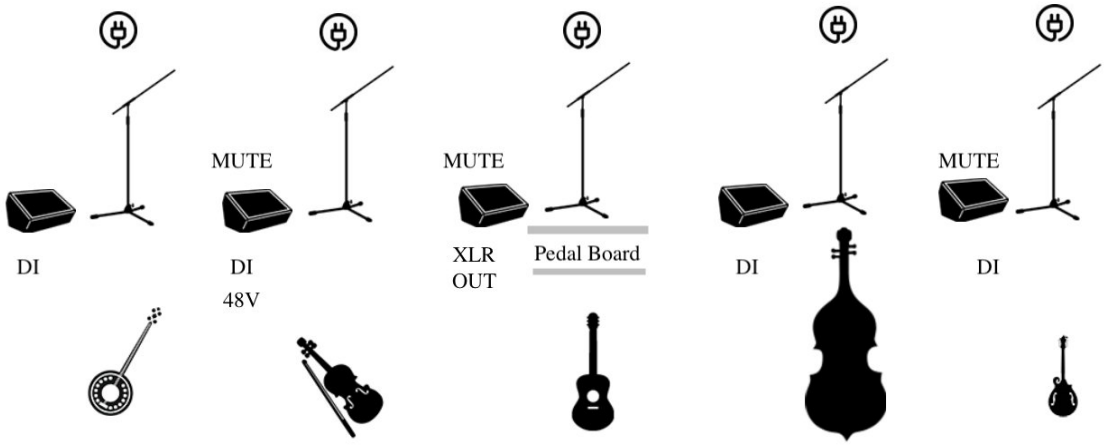
Justin Holmes Stage Rider and Engineering Requirements

v3.0.0

(Note: we understand that technology conferences, especially those independently organized, may not have resources or experience consistent with a professional concert venue, and we're totally willing to collaborate on solutions to get this thing sounding awesome. We do ask that you let us know ASAP about anything in this technical rider that you aren't 100% sure can be provided. You're awesome and you're loved.)

tl;dr: Five musicans playing acoustic instruments (guitar, bass, mandolin, banjo, fiddle) and using in-ear monitors. Vocal mics for everybody. Phantom power for fiddle and bass.



Monitors

- Stage monitors:
    - Connectivity for Sennheiser in-ear monitor system (G-band)
        - The transmitter for the system needs to be close. At larger venues, the front-of-house may be too far, so considerations need to be made so that the transmitter can be on or near the stage.
    - Wedge-style, placed in front of each of the performers as a fall-back in the event that the in-ears fail, or if we have guest performers who don't use in-ears.
    - In the event that all performers have in-ear monitors (something we're working on), the monitors must be muted to mitigate feedback. However, they must be ready to go in case personal monitors fail.

Technical requirements related to audience participation

- A typical part of the show includes encouraging audience members to ask questions or give commentary.
- Justin will verbally ask for audience participation at appropriate times, usually during the "jam" portions of songs.
- Requirement: Either a wireless microphone, with runner personnel to deliver microphone to audience members, or two microphones on stands where lines can be formed.
- **As soon as an audience participant begins to speak, their audio must be engineered** both for mains and also **for Justin's monitor**, to ensure they can be heard.
    - (Note: this has often been a problem, and Justin has had to cut off the participant in order to ask for engineering help. This breaks the flow of the conversation and is highly undesirable).
    - Ideally, during audience interaction, try to balance Justin's monitors such that the audience mirophone and rhythm instruments are all on one side, with everything else on the other. This ensures that the music can continue uninterrupted while Justin can clearly hear the participant.
    - In the unlikely event that a participant behaves inappropriately, the engineer must be ready to mute the microphone when signaled by Justin or someone else involved in the production.

Justin Holmes (stage center) audio specification

(guitar, vocals, whistle, flute, melodica)

- Essential:
    - Guitar:
        - **Single balanced XLR from pedalboard, blending two signals.**
        - One will be clean, pre-amped acoustic at line level, through an EQ and notch filter. The other will have distortion, filter, octave, and other effects at line level. Justin mixes these in real time via a pan pedal, but it's helpful to have a good ear on them at the board, especially during solos.
        - The XLR output impedance is rated at 510 Ohms.
    - Vocal microphone appropriate for venue (typically dynamic)
    - Boom stand for vocal microphone
    - AC Power for pedal boards
- Nice-to-have:
    - Separate low-noise cartioid-pattern microphone for flutes and melodica appropriate for venue (typically condenser)
    - DI for melodica (kinda over the top, but we'll use it if you have it - it needs a huge boost)

Mandolin (stage right) audio specification

(madolin, cajon, uke)

- Essential
    - Vocal microphone appropriate for venue (typically dynamic)
    - Boom stand for vocal microphone

    - DI for mandolin
    - Instrument microphone for mandolin, adjustable for cajon
- Nice-to-have
    - Separate microphone for cajon so mandolin mic does not need to be adjusted

Bass (stage center-right) audio specification

(bass, cajon, uke)

- Essential
    - Vocal microphone appropriate for venue (typically dynamic)
    - Boom stand for vocal microphone
    - DI for bass (may include intermediate pedal board)
        - *We don't currently use an active pickup for bass, but we'd probably like to in the future - if you can be ready to accommodate that, we appreciate it.*
    - Power for pedalboard
    - Instrument microphone for uke, adjustable for cajon
- Nice-to-have
    - Separate microphone for cajon so uke mic does not need to be adjusted

Fiddle (stage center-left) audio specification

- Essential
    - Vocal microphone appropriate for venue (typically dynamic)
    - XLR input with phantom power

Banjo audio specification

- Essential
    - Vocal microphone appropriate for venue (typically dynamic)
    - DI for unbalanced TS output

Stage setup

- If the production is time-bound, a clock must be clearly visible from the stage
- Appropriate stands for each instrument must be placed in each performer's respective area, and must be sufficiently secured that the instrument can be on stage prior to the beginning of the show. (We can usually bring these if you let us know in advance)
- If the show includes multiple sets, with a break (typically any show over 2 hours), a private backstage area must be provided, with water (ideally, a way to heat it to make tea) and outdoor access. Local beer is nice too. :-)
- Where practical, the mains engineer must be positioned at a front-of-house station in the audience, rather than on stage or back-of-house.

Recordings

- Unless specified otherwise, you are welcome to record the show as you see fit (audio and video). Any media recorded by the event must be available as CC-BY-SA or a more permissive license. We ask that you provide a full-quality copy, in FLAC or WAV format for audio, or a high-quality format to be agreed upon for video. We are happy to credit the event organizing and engineering teams if we publish the media on our own - please let us know how you'd like to be credited.
- We may ask to record audio off the board onto a digital recording device. If it's not inconvenient, it'll be great if you can accommodate that. In this case, we'll release anything we make with it under a CC BY-SA license which you may use.
- If the show is live-streamed, the streamed content is presumed licensed for use by our team as CC-BY unless otherwise agreed upon.

Contact, Load-in, Sound-check

- If audio engineering is provided by the event, please inform us as soon as possible:
    - Whether the mains, monitors, and backline will have independent engineers, or a single engineer, or some other arrangement.
    - How to be in contact with each of the engineers
    - Whether they wish to speak to our producer about technical details
- The engineers must be available for communication with the act's production team within a reasonable timeframe prior to the event, and the backline engineer must be available for a chat about equipment changes prior to our travel dates so we can switch out gear before departing.
- The mains and monitors engineers must be available for a sound-check. We like doing it the day before. The sound check will involve several modes of operation of the instruments, as well as connecting the wireless monitor system.

RECENT CHANGES

v3.0.0: Added Stage Plot, Banjo, Justin's board now mixes to single output, added tldr.

v2.2.1: Justin's board now has both balanced (XLR) and unbalanced (TS) outputs