

**TECHNICAL RIDER  
BREATH & HAMMER ELECTRIC WITH NO VIDEO**

David Krakauer and Kathleen Tagg – Clarinet, Piano, Electronics

Thank you for your interest in Breath & Hammer Electric.

We look forward to playing at your venue!

Reach out to [info@tablepoundingmusic.com](mailto:info@tablepoundingmusic.com) with any questions.

Kindly review the below information – this rider is to be considered an addendum to artist’s contract, and any requests made herein are to be treated as such. Please notify artists and their agents in good time if you are not able to provide any item requested here – we understand that some of these requirements are not always be available and will always do our best to work around it, but please let us know so that we can plan and work together accordingly. Please pay attention to detail and don’t hesitate to get in touch with any questions or concerns.

**SOUNDCHECK / CREW**

I. Breath & Hammer Electric requires 1.5 hours for setup and 1.5 hours for sound check (a 3 hour total period) with exclusive access to the performance space. Exact timing to be confirmed with artists and agents during the advance process.

II. Please provide at minimum the following competent, sober, English speaking technical crew for this engagement:

- a. Audio Engineer (A1) with complete knowledge of all audio systems present in the performance hall to assist Breath & Hammer’s audio engineer with setup, sound check and show or mix the show in the event that Breath & Hammer is not traveling with their own sound engineer.
- b. Lighting Designer to liaise with artists regarding their lighting needs, and to light sound check and show.

**AUDIO**

I. PA/Monitors

- a. A professional PA system capable of providing non-distorted full range (30Hz-16 kHz) to cover the entire audience area equally. L’acoustic, Meyer, D&B, Adamson, EV, EAW, JBL Vertec/VTX acceptable. No “custom” or consumer grade boxes please.
- b. Minimum 2 stage wedges driven from two discrete pre-fader aux sends (mons from FOH preferred) D&B m4/m2 or L’Acoustic HIQ preferred.
- c. Assorted fills/zones to augment main PA where necessary should be driven off matrices and time aligned prior to load in.

## **II. Mixing Console**

**a. 12 Channel MINIMUM mixing desk. Digital console strongly preferred. Suggested consoles are Yamaha CL/QL Series, Avid, Digico, Midas Pro Series, Or Music Group M32/X32. If analog please provide at least 8 channels of high quality compression/limiting and 31-band graphic eqs for each PA zone and monitor mix.**

## **III. Microphones, DI's and Stands**

**a. In the event that David and Kathy are not traveling with an engineer (please confirm during advance)**

**i. 3 small diaphragm cardioid condensers for close mic-ed low mid and and high piano (DPA 4099 1<sup>st</sup> choice with magnetic piano mounts, KM184 or MC930 on boom stands 2<sup>nd</sup> choice) OR 2 condenser-like dynamics (low and hi) like a m201 or PR30 + slightly ambient middle mic (small diaphragm condenser such as KM184 or MC930)**

**ii. 1 cardioid dynamic microphone for percussive hits on the piano to be placed on the bass side of the piano next to the keyboard. (M88 1<sup>st</sup> choice, MD421 2<sup>nd</sup> choice)**

**iii. 1 hyper-cardioid dynamic microphone for clarinet monitor sound (PR30 1<sup>st</sup> choice, MD421 2<sup>nd</sup> choice) David provides his own DPA 4061 omni lavalier microphone for house clarinet sound. A small amount of the monitor mic sound can be mixed into the house for presence if necessary.**

**iv. 2 announce mics at each position (piano and clarinet)**

**v. 1 Stereo Direct Box at the piano position + 2 TS unbalanced instrument cables to artist loop pedal.**

**b. Please also provide the following:**

**i. A small table for piano preparation materials, the height of the piano keyboard or slightly lower, minimum size piano bench, slightly larger preferable.**

**ii. 1 heavy duty music stand**

## **IV. SPATIALIZED SOUND**

There are also interludes between all the main pieces that will be played through a set of speakers placed in spatialized positions depending on the hall.

- Ideally 6 speakers minimum should be placed in some kind of a sound surround configuration depending on the shape of the hall. This will be discussed at time of contract, and artists will decide on placement depending on the size and shape of the hall.

**A. To this end, for the 7 "tape piece" interludes only, these speakers will be utilized.**

**Krakauer & Tagg will supply computer, 6-channel interface (soundcard) and all software to output the signals (via Ableton with Max for Live patches), but will need to be able to plug into the hall's speaker system and be routed correctly.**

**B. Hall to please advise on what will be required for setup and how routing works.**

**(Interludes can be played back from the audio desk with a single click or from onstage.)**

**C. Six of the seven interludes are electronic tracks only that play with the click of a button. There is only one interlude where the clarinet will play with the electronic track.**

## LIGHTING

**I. Breath & Hammer Electric does not have a fixed lighting plot, nor do they travel with a lighting designer or operator. Please have the in house lighting designer work with the artists to achieve their lighting needs**

## PIANO AND PIANO PREPARATIONS

**I. Please provide a grand piano.**

**a. This can be a baby grand up to a 9-foot grand piano. It is necessary to have all pedals working, especially the middle pedal.**

**b. Please let us know what model is to be provided at your soonest convenience prior to the engagement. Pictures of the inside are a bonus! c. Please have the piano tuned before load in to A=442Hz whenever possible.**

**II. This project involves light, gentle piano preparations. Artists are very sensitive to this issue and have therefore designed completely non-invasive piano preparations with absolutely NO nuts, bolts, screws, or magnetic materials that are inserting into the strings. Extended techniques include:**

**a. Scarves on the strings to dampen sound (always minimum of 3 inches from dampers**

**b. Plucking of strings (steel strings only)**

**c. Touching strings for harmonics or stopping sound. Very occasionally, this includes copper strings, however Tagg always wears latex gloves and does not touch copper strings directly with fingers.**

**d. Bowed piano (1 note per piece) using bows made from recycled cello bows, and used away from dampers**

**e. Hitting with open fingers on the side body of the piano for percussive effect**

**f. Pieces of paper on the strings far from dampers, occasionally a sealed toothpaste box on top of said paper for a slightly more weighted effect**

**g. Rubber Mallet on piano lid**

**THANK YOU FOR YOU TIME. PLEASE LET US KNOW IF THERE'S ANYTHING YOU'D LIKE TO CLARIFY OR HAVE QUESTIONS ABOUT. LOOKING FORWARD!**