

KLAUS GESING | BJÖRN MEYER | SAMUEL ROHRER – RIDER

SOUND - BACKLINE - LIGHT - STAGE - DRESSING ROOMS - CATERING

The only purpose of this rider is to ensure the best possible conditions for the concert. For audience, promoter, engineers as well as for the musicians. Please note that this rider is also an integral part of the contract to which it is attached.

All listed items are preferred status. If you – for any reason – should have difficulties meeting any of these requirements please contact us in good time!

Alternatives can be discussed with our technical coordinator (see end of page). We will do our very best to find solutions suitable to each venue's technical specifications!

Line-Up /hereafter called the artist/

- Klaus Gesing Bass Clarinet, Soprano Saxophone
- Björn Meyer Electric Bass
- Samuel Rohrer Drums

SOUND

F.O.H / PA

Venue must provide a professional PA suitable for the room size and equipped with sufficient sub-lows. It must deliver a clean, undistorted sound at appropriate soundlevels with equal distribution of sound to all listeners, if needed also including front & near fills. We highly recommend using high quality systems like Kling & Freitag, D&B, Nexo, EAW, Meyer etc.

The system must be totally free of any hum, noise or phase problems.

The complete system including stage-monitoring must be installed and running at the time of the artist arrival in the venue.

Venue must provide a professional sound-engineer.

The sound-engineer has to be familiar with the system and should be present at all times, during set-up, sound check and performance.

Mixing desk

The mixing desk must have at least 14 fully operational mic-inputs.

2 postfader-aux send-mix-buses, preferably 4 / minimum 3 prefader monitor sends, phantom power, phase, insert, 4 band parametric equalizer and high-pass filter per input channel.

Brands like Yamaha, Midas, Crest, Soundcraft, Digico etc. are recommended. Digital and Analogue mixing desks works well.

The desk position has to be in the centre of the venue. Approx 2/3 of the room length toward the stage.

Outboard or Onboard /depending on Digital/Analogue environment!/

Stereo 30 band graphic equalizer for FOH house output channels.

2 high quality reverb units are required. Brands like TC, Yamaha, Lexicon etc are recommended.

4 Compressors with appropriate insertcables.

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Stage-monitoring

4 / min. 3 separate monitor ways with 30 band graphic EQ - or equiv. per way.
4 / min. 3 good sounding and fully functional(!) floor wedges.
Comment: On small stages 2 monitor ways / 3 wedges may be acceptable after due consultation with our technical coordinator!!

Microphones, DI's & mic-stands

See the separate Input list and Stageplot for positions (pg 4/5 of this rider).
Venue provides the specified mic's and DI's
Venue provide in total:
7 Normal mic stands - 5 as specified in Input list, 2 used for B.Cl. stand
6 Short mic stands - 5 as specified in Input list, 1 used for B.Cl. support
All stands should be fitted with telescope boom

Wiring

XLR: Venue provides fully working and tested XLR cables of sufficient length for all stage wiring. In addition to the Input list, 5 additional XLR cables (3m) are needed for internal wiring!!
1/4" Jack: Venue provides 2 jack cables (3m) "Guitar cables" for SFx / DI wiring.
The stage box must provide for sufficient inputs and monitor-returns.

AC power

Minimum 10 A with GROUNDED(!) outlets at these positions:
B.Cl. / Sax (5 outlets), Bass (2 outlets) and Drums (5 outlets)

STAGE

Stagesize

The stage must have a minimum size of 6 x 4 m.
This space must also be made available if there are other artists performing at the same event.

Temperature

The venue must be prepared to similar/close to concert conditions by the time of arrival of the artist.

On Stage

Please remember all the items specified under "BACKLINE" below!!
Towels and still water available on stage for the performance is highly appreciated.

GESING MEYER ROHRER – RIDER

BACKLINE

Venue provides all backline as listed below.

Drums

1 fully functional “Jazz” Drumkit including:
 BD 18“, FT 14“, RT 12“, Snare 7" or deeper
 White Coated REMO Ambassador Drum Heads on all drums
 NO holes or muffling on bass drum head!!
 1 Snare stand
 1 Bass Drum Pedal
 1 Hi hat stand
 3 Cymbal stands
 2 small Tables for Perc. and SFX (0,5 m high)
 Carpet 2m x 2m
 1 Drumtrone

Bass

1 Bass Amp. fully functional(!) Min. 150W. Including speaker - 4x10' or 2x10'+ tweeter. Brands like Mark, SWR, Eden, EBS, GK, AER etc. preferred

Bass Clarinet, Soprano Saxophone

1 Sturdy! (orchestral) music stand used as table. Approx. 0,4 x 0,6m (1m high)
 2 Tall mic. stands used as Bass Clarinet stand
 1 Small mic. stand used as Bass Clarinet support

LIGHT

A professional lighting system suitable for the situation should be available. Venue must provide personnel, familiar with the system, for rigging and running the lights.

DRESSING ROOM

A secure dressing room, preferably with direct or close access to the stage, should be made available for the artist from the time of arrival at the venue until after the performance – including ample time for packing instruments!

CATERING

A light catering available from the time of arrival of the artist is highly appreciated. Including warm/cold drinks (water, coffee, tea, preferably organic juices etc) and veg./nonveg snacks (sandwiches, fruits etc). Please think of sustainable, ecological alternatives!

IMPORTANT NOTICE

The contract to which this rider is attached will be regarded as broken on part of the Venue/Promoter should any of the parts herein be found missing or changed without prior written agreement with the artist or its representative. The artist will then no longer be obliged to perform under such conditions and will be entitled to the full fee.

Ch FOH	Instrument	Mic / DI / XLR	Provided by:	Phantom pwr.	Stand	Comments
1	Bcl / Sax MIX L	XLR	Artist	No	Tall w. Boom	Preamp out
2	Bcl / Sax MIX R	XLR	Artist	No	Short w. Boom	Preamp out
3	Bass L	XLR	Artist	No	-	Preamp out
4	Bass R	XLR	Artist	No	-	Preamp out
5	B.Dr	Sennheiser E602 or sim.	Venue	/?/	Short w. Boom	
6	Snare - Optional	Dynamic SM57 or sim.	Venue		Short w. Boom	Mid / Large Venues only!
7	FloorTom - Optional	Sennheiser MD421 or sim.	Venue		Short w. Boom	Large Venues only!
8	RackTom - Optional	Dynamic SM57 or sim.	Venue		Short w. Boom	Large Venues only!
9	OH L	Neumann KM184 or sim.	Venue	Yes	Tall w. Boom	
10	OH R	Neumann KM184 or sim.	Venue	Yes	Tall w. Boom	
11	SFx / Electronics L	DI	Venue	/?/	-	Volume Pedal out for SFX
12	SFX / Electronics R	DI	Venue	/?/	Tall w. Boom	Volume Pedal out for SFX
13	Voice - Speach!	SM58 or sim.			Tall w. Boom	Only talk
14						
15						
16						

	Monitor Way	Type - Specification	Prov. by	Comment
1A	Klaus - Left	Floor wedge	Venue	Stereo if possible!!
1B	Klaus - Right	Floor wedge	Venue	Stereo if possible!!
2	Björn	Floor wedge	Venue	can be omitted on small stages!
3	Samuel	Floor wedge	Venue	

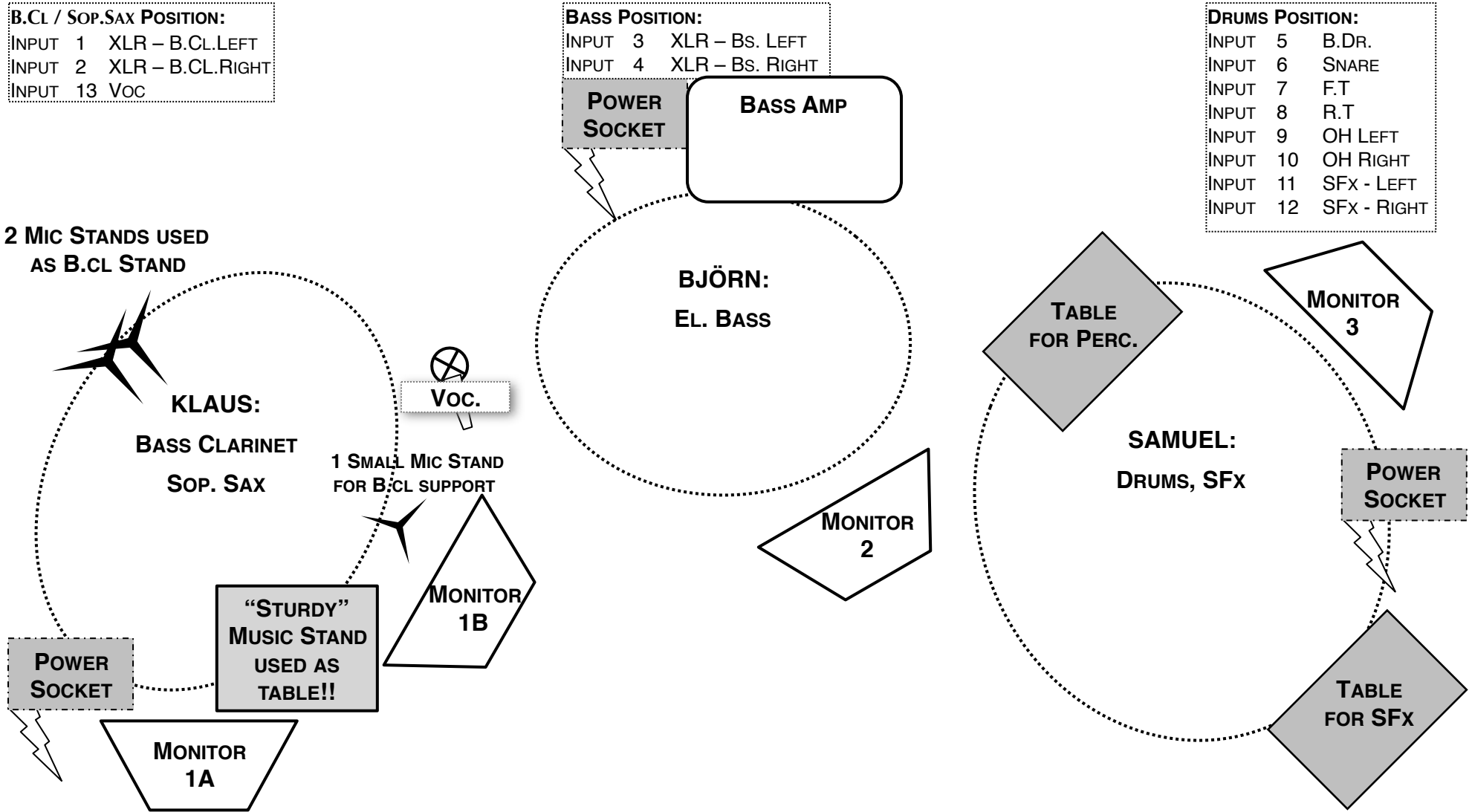
Klaus Gesing | Björn Meyer | Samuel Rohrer - Stageplot

B.CL / SOP.SAX POSITION:
 INPUT 1 XLR – B.CL.LEFT
 INPUT 2 XLR – B.CL.RIGHT
 INPUT 13 VOC

BASS POSITION:
 INPUT 3 XLR – BS. LEFT
 INPUT 4 XLR – BS. RIGHT

DRUMS POSITION:
 INPUT 5 B.DR.
 INPUT 6 SNARE
 INPUT 7 F.T
 INPUT 8 R.T
 INPUT 9 OH LEFT
 INPUT 10 OH RIGHT
 INPUT 11 SFX - LEFT
 INPUT 12 SFX - RIGHT

2 MIC STANDS USED
 AS B.CL STAND



FRONT OF STAGE