



JAIMEE PAUL

SYMPHONY SERIES

TOUR RIDER 2019

updated – 2019

Attached please find the current JAIMEE PAUL SYMPHONY Tour Rider.
The enclosed details are essential to a successful performance.

At your earliest convenience, please send:

- a **current version of a tech pack** for your venue (if available)
- a seating diagram
- dressing room / backstage layout
- a map of the area surrounding the venue showing access routes
- a list of all contact names and information related to the show

When you receive this rider, please call our PRODUCTION MANAGER
to work thru the advance requirements for this show.

Thank you for your assistance!



TOUR CONTACTS

PRODUCTION / TECHNICAL

Sandy Tipping
615-426-2358 (cell)
sandy@advantagemusicproduction.com

ACCOMMODATIONS / HOSPITALITY / TRAVEL

Leif Shires
804-244-1086 (cell)
leftcoastjazz@gmail.com



JAIMEE PAUL BAND - Technical Overview

Please contact SANDY TIPPING if you have any questions about this document or production requirements for this show.

615-426-2358 / sandy@advantagemusicproduction.com

For symphony shows, the Jaimee Paul Band consists of:

3 vocals (lead, trumpet, piano), trumpet / flugelhorn, piano, acoustic bass, drumset.

Any JAIMEE PAUL SYMPHONY SERIES show is a completely LIVE concert experience (no backing tracks). It is a powerful show that sounds best when the orchestra is reinforced or amplified, usually through some combination of section mics and close mics. **Please note:** it is expected that the house engineer, local orchestra personnel manager, and conductor will discuss how to best provide the required sound reinforcement. **Under no circumstances** will JPB be responsible, in any way, for any additional equipment used or required by the orchestra in regards to sound reinforcement, nor shall JPB be responsible for organizing, contracting, compensating, or otherwise engaging orchestra personnel, equipment, or technicians.

Regardless of any decisions about sound reinforcement for orchestra, Jaimee and her band WILL require amplification and monitors, as specified in the following sections.

INSTRUMENTS / BACKLINE

JPB will be using your:	HOUSE PIANO, 2 HOUSE RUGS / CARPETS, MUSIC STANDS w/LIGHTS
JPB will be bringing:	TRUMPET, FLUGEL HORN
If driving, JPB will be bringing:	ACOUSTIC BASS, DRUMKIT, ALL AMPS
If flying, JPB will require:	ACOUSTIC BASS RIG, DRUM RIG (see below, BACKLINE SPECS)

BACKLINE SPECS (if arriving by air, or if otherwise required)

please see separate page for backline requirements and call immediately if there are questions

MICS

Lead vocal - Shure SM87C or SM58 (wired highly preferred). If you wish to use anything other than either of those, please have tech contact me directly.

Trumpet - Shure SM58 or SM57, Senn 421, EV RE20 etc. No clip mics, no pzms.

Trumpet and piano talk (if used) - Shure SM87C or SM58 (wired or wireless). Other brands and models are acceptable here.

Piano - AKGC3000 or 414, AT4033 or 4050, Shure KSM32 etc - at least two (2) large diaphragm condensers, one each for high and low. NO BARCUS / CTAPE / HELPINSTILLS / OTHER PICKUPS as the sole piano reinforcement. Doesn't matter how good everyone thinks they are. Pickups or a wrapped SM58 may be used to augment monitor send if desired.



JAIMEE PAUL SYMPHONY SERIES Tour Rider

HOUSE PIANO

- 7' or larger. Steinway B or D, Bosendorfer 225 or 280, Mason & Hamlin BB preferred, with adjustable artist bench. Other professional brands may be acceptable.
- Must be mechanically sound (all pedals working, dampers functioning correctly, keys not sticking), with functioning lid prop ("short / tall stick"), an adjustable artist bench, and music rack. If a dolly is used, the piano must not move when played.
- Must be TUNED TO 440 THE DAY OF THE SHOW (day before acceptable, provided it is not used between tuning and sound check); tuned before each show if multiple shows in one day; touched up after sound check if possible.

MIC STANDS

- Lead vocal - Tripod NO BOOM
- Trumpet - tripod or large base functional (non-droopy) boom
- Additional vocal (talk) mics - tripod or large base with functional (non-droopy) boom
- Piano - tripod or large base with functional (non-droopy) boom

WEDGES - 5 total

- placed as shown (SL of lead vocal, SL of trumpet, LH (bass end) of piano bench, hi-hat of drums, SR of bass facing upstage, SR of guitar player facing upstage)
- 12" only, please. Biamped, with controllable verb. No comp or gate to wedges, please.
- 10" acceptable for vocals only
- NO 15" - too boomy.

MIXES - 5 total

- Each performer should receive their own adjustable mix - separate EQ for wedges if possible.
- Again, NO COMPS OR GATES TO WEDGES. Reverb, and only if requested. Reverb to wedges should be separate from any house effects.
- Mixes should be fully wrung out before artist arrives. Uncontrolled feedback to performers is unacceptable and WILL NOT BE TOLERATED.

CABLE PATHS / STAGE SAFETY / STORAGE

- Jaimee wears ridiculous high heels and tends to be clumsy, especially in the dark. WE REQUIRE A CLEAR ENTRY WAY, AND CABLE-FREE ROUTE FROM THE BACKSTAGE area to her performance location on stage. Please run a longer cable if a short one will create a tripping hazard.
- Stage should be neat during soundcheck but NOT TAPED until approved by JPB.
- After sound check, cables can be dressed and secured for performance, provided everything is verified functional, and walk paths are established.
- Trap doors, riser /deck seams, floor pockets etc, may need to be taped closed and / or covered to prevent snagging of gowns and high heels.
- Please store backline and other cases offstage away from performer travel pathways. When we bring our own instruments, we will need a small area close by to store our cases as well.

LIGHTING

see attached lighting notes



Musical Scores / Parts **and** **Minimum Instrumentation**

Jaimee's SYMPHONY SERIES is completely player-ready, and should only require a minimum of rehearsal prior to performance. Scores and parts are supplied taped and bound (11x17 and 9x12). Parts are printed and taped on heavy-weight paper, with our bowings already indicated. Librarian prep should be minimal. (Electronic copies can be furnished if this is preferred.) **A SAMPLE score and part excerpt can be sent ahead of time for perusal.**

The SYMPHONY SERIES shows require the following minimum instrumentation from symphony orchestra

2 Flutes
Piccolo (doubles Flute 3)
2 Oboes
2 Clarinets in Bb (w/ A clarinet dbls)
2 Bassoons

4 Horns in F
3 Trumpets in Bb (w/ flugelhorn dbls)
2 Tenor Trombones
Bass Trombone
Tuba

Timpani

Percussion (2 Players)

Harp

Strings (10-8-6-6-4)



SOUND SYSTEM REQUIREMENTS

FOH

- high quality, full frequency (20Hz-20kHz), capable of 100dB sustained at mix position
- stereo
- flown line array preferred; hi/mid/sub stacks acceptable

MONITORS

- 5 discrete mixes for Jaimee and her musicians. Additional mixes and wedges may be required for orchestra sections and conductor. JPB cannot "give up" one or two mixes to accommodate the orchestra.
- 12" wedges preferred for JPB. Other sizes, including hotspots, may be used by the orchestra if desired.
- monitors should be controlled from stage (preferred, for a show this size) or FOH (highly discouraged)
- comm must be provided to FOH to facilitate discussion between conductor, monitor engineer etc

PROCESSING

- 2 high quality reverb engines or units (SPX990, TC-M3000, PCM-91 etc)
- separately adjustable for FOH and MONITOR levels
- NO COMPRESSION unless absolutely necessary; if used, soft knee, high threshold, low ratio and
- NO COMPRESSION in MONITORS period!

MICROPHONES

- Lead vocal - wired or wireless SM58 or SM87 (wired preferred)
- Trumpet vocal - wired or wireless SM58 or SM87 (wired preferred)
- Piano vocal - wired or wireless SM58 or SM87
- Trumpet instrument - wired SM57, SM7B, MD421, RE20 or similar
- Bass cabinet - D112, RE20 or similar. DI in addition, at house engineer's discretion.
- Piano high and low - C3000B, 414, KSM32, SCX-25 or similar
- Drum kit
 - Kick - D6, D112, or Beta52 or similar
 - Snare - SM57
 - Hi Hat - SM81, C460, KM184, or similar
 - Toms - SM57, MD421 or similar
 - Overheads - SM81, C460, KM184, C3000b, 414 or similar



JAIMEE PAUL SYMPHONY SERIES Tour Rider

Jaimee Paul Production Sheet

VENUE: All symphony venues

Show Date: All SYMPHONY shows

Should there be anything on this list the VENUE is unable to accommodate, please contact **SANDY TIPPING 615-426-2358** at least 7 days prior to the performance as the musicians pack their equipment for each run based off this information.

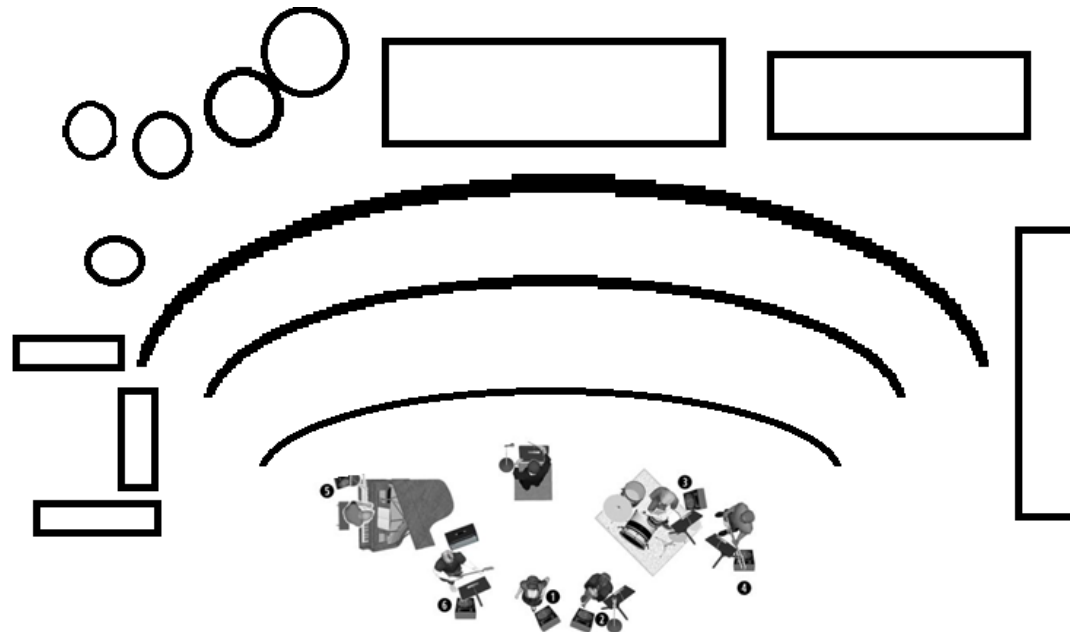
INPUT	NOTES	VENUE PROVIDES:
1. Kick	Drum & mics supplied by VENUE - see list	All mics as shown on input list, w/stands & cables
2. Snare	Drum & mics supplied by VENUE	All Direct Boxes
3. Hi Hat	Drum & mics supplied by VENUE	All monitor wedges (5) with 5 mixes
4. Tom 2	Drum & mics supplied by VENUE	All appropriate cabling, snakes
5. Overhead Left	Drum & mics supplied by VENUE	All power drops as shown
6. Overhead Right	Drum & mics supplied by VENUE	6 music stands with lights (5 shown, 1 extra)
7. Bass DI	DI if desired by VENUE - see list	Rugs at least 3x5 (qty 2 - one each drums and bass)
8. Bass Cab Mic	Mic supplied by ARTIST	Appropriate VENUE Lighting
9. Piano Lo	Mic supplied by VENUE - see list	FOH & Monitor audio engineer
10. Piano Hi	Mic supplied by VENUE - see list	Lighting operator
11. Trumpet Mic	SM 57 on stand ok, (reverb)	Grand Piano tuned A440 day of show / day before
12. Lead Vox	SM87 or SM58 (reverb) (wireless ok, wired preferred)	Stool or small table for artist
13. BGV Vox (Trumpet)	SM58 or equivalent (reverb)	
14. BGV Vox (Piano)	SM58 or equivalent (reverb)	
15. House Music Left	Per VENUE, for preshow / intermission / postshow	
16. House Music Right	Per VENUE, for preshow / intermission / postshow	
17. FOH talkback to stage	Per VENUE	
18. thru to >72.	Per VENUE, as needed by orchestra for spot and section mics	
Drum Kit provided is:	Dependent on travel (we bring, or backline provides)	
Acoustic Bass Provided is:	Dependent on travel (we bring, or backline provides)	
Piano provided is:	VENUE provides - see specs	
Monitoring System	5 Wedges & 5 mixes provided by VENUE; additional wedges and mixes as needed by orchestra	



Stage Plot

Jaimee Paul and her band are excited to make music WITH you, and attention to the details of this stage plot will make our time with you very efficient. Prior to the band loading in their personal instruments for soundcheck, they respectfully request the VENUE have the stage set, with all audio lines checked and monitors rung out, etc. PLEASE DO NOT TAPE CABLES until pathways have been approved and sound check is completed. We ask that monitors be void of instrument sound until we have acclimatized to the acoustic environment of the hall. Note that cables Thank you for being a part of our team. We are honored to work with you.

Orchestra shown as typically configured (perc SR, basses SL, brass in the back etc)
Production should consult with conductor for mic placement, monitors if needed.
Jaimee's band can "stretch" to fill a wider stage if depth is an issue.





Lighting Notes

ORCHESTRA-SPECIFIC LIGHTING INSTRUCTIONS

We understand that orchestras require good ambient light levels in order to read music on their stands. However, too much white light can make a show look boring and somewhat "conservatory-esque". Therefore, we ask that the house electrician use their best discretion in order to balance the needs of the orchestral musicians with the vibe of a dynamic live show, as outlined below.

Jaimee does not travel with a lighting designer/director. We invite you to use your best discretion to creatively, and appropriately create a look for each song. Haze is welcome, but please note this is not a rock show, and lighting for this concert is used for ambience changes. Here are a few suggestions:

LIGHTING LOOKS and CONCEPT:

In general, this show is best "color mixed" live, instead of using cues. Having a palette of faders to mix colors "on the fly" is usually easiest. Trying to avoid the conservatory look (lots of white, flat, light), we suggest planning 3 different looks: a bright wash (mixing reds and ambers from overhead pipes), a dark and moody wash (blues, lavs and reds), and then a third wash that can be used creatively at your discretion. Jaimee and the other performers should never be in darkness when performing – front light should be present at 50% at least. Blackouts at the top of the show and end of each act are appropriate. We will provide a set list with a "vibe" or suggested color scheme for each song. A dramatic shift in lighting during songs is discouraged, waiting instead until the between-song patter has ended.

WASHES - 4 colors

Four overhead color wash using pars or similar fixtures, based on RED, BLUE, AMBER, and LAVENDAR (primaries like R27, R80 / 74, R22 and R59 or L181). Try to fill the performing area with each color. Front fill light (ie. balcony rail etc.) using ellipsoidals (Altman or Source 4) with a light pink or amber (ie. R33, R02, or R03).

SPECIALS

It is presumed that there will be at least 2 "Conductor specials". Beyond that, each JPB member needs some front and overhead light, to pull them out of the color wash a bit. These can be light pink, or color-corrected blue / amber. Group each performer's overhead and front specials together. Ensure that you can easily grab each fader for each performer, so that you can pull their special up or down during solos / ensemble playing.

GOBOS / BREAKUPS

Feel free to use these with or without color to artistically enhance the look of the stage floor, walls, curtains etc.

SPOTLIGHTS

Spots, if used, should always follow Jaimee when she is onstage with a slight rose or amber tint. Depending on the angle of the throw, Jaimee may request that spots not be used (if they are too direct, they can hurt the eyes) - we have found that generally we prefer NO SPOTS. If your house is large, please check with us.



Backline Specs - ONLY IF BAND IS FLYING **(or if otherwise discussed)**

A note about backline:

Musicians love making music. **Period.** However, when a musician has to make music on an instrument that isn't their own, they get uncomfortable, and for good reason. Often, rented equipment is poorly maintained, out of adjustment, or just really low quality.

We provide these rental specs not because we're divas, or are trying to be difficult - rather, we want to help **you** (the venue or presenter) give the **musician** the absolute best shot at feeling as comfortable as possible when performing on a strange and unfamiliar instrument, so that **we** can concentrate on entertaining instead of fighting our instrument. So please - call us if there are any questions!

ACOUSTIC BASS (rental to be provided by presenter / venue at their expense)

- 3/4 size, fully carved wood or solid top (hybrid basses are acceptable)
- must have an adjustable bridge
- must have a carbon fiber German-style bow (not French!) w/new hair, w/ bass rosin
- must have a bow quiver
- must have a bass pickup (either Fishman Full Circle or David Gage Realist)
- must have bass strings: medium gauge Pirastro "Evah Pirazzi", "Obligato" or Tomastik "Spiro Core" are all acceptable. Others may be - please call.

PLEASE NOTE that the SIZE of the bass, the type of strings, the bridge adjustment, and pickup are the most important items when providing a bass.

Student or amateur model instruments are UNACCEPTABLE.

ACOUSTIC BASS AMP (rental to be provided by presenter / venue)

- single 15" preferred; 4x10" acceptable
- Combo amps or amp and cab are equally acceptable.
- If amp and cab are separate, cables must also be provided
- 300W minimum amp power
- Gallien Krueger (GK) preferred; Ampeg, Fender, Aguilar acceptable

Student or amateur model amps, and lower wattages are UNACCEPTABLE.

*** Please thoroughly TEST the bass THROUGH the pickup INTO the amp BEFORE leaving the shop. Connect it, wiggle all the wires, twist all the knobs, etc. We have received too many backlined basses with pickups that have small shorts in the wires, or amps with broken switches, loose input jacks, or noisy pots.

(backline continues next page)



Backline Specs (cont'd)

DRUM SET (rental to be provided by presenter / venue at their expense)

Pro model Ludwig kits and Zildjian K Custom Dark cymbals are preferred. Acceptable alternates are Yamaha, DW, Gretsch. Cymbals should be pro-model Zildjian. Acceptable alternates are Sabian or Paiste. "Rock" cymbals should be avoided - too thick.

Drums: Ludwig Maple kit (20" bass drum, 12" tom tom, 14" floor tom, 5"x14" snare)

Cymbals: 21" Zildjian K Custom Dark Ride, 18" Zildjian K Custom Dark Crash, 19" Zildjian K Custom Dark Crash, 14" Zildjian K Custom Dark High Hat Cymbals

Hardware: All Ludwig hardware (1 snare drum stand, 1 high hat stand, 1 kick pedal (DW 9000 or similar), 1 non-pneumatic throne, 3 boom-arm cymbal stands)

Drum Heads: New heads only. Evans G1 Coated preferred.

Student or amateur model drums or cymbals are UNACCEPTABLE.

Again, these backline specs given here so that YOU can talk intelligently to a rental shop when renting instruments and equipment for this band; in turn, the band can then focus on performing, rather than fighting bad gear. We hope you understand that we are not trying to be difficult in any way.

Please immediately contact the PRODUCTION MANAGER (Sandy Tipping / 615-426-2358) if there are ANY questions about renting equipment for JAIMEE PAUL. DO NOT assume that the only stuff the shop has in stock will work just fine, and please don't just rent the cheapest thing you can find. Thanks for your help!