Technical Rider Worksheet

Department of Performance Studies

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This worksheet will guide you through the process of writing a technical rider. Attach your stage plot(s), house plot(s), input list (if applicable), equipment list, and personnel and service list to your recital proposal.

Your technical rider must include these basic parts:

- **Stage plot(s)**—diagram(s) of all instruments and equipment on stage. If anything needs to be moved during the performance, you will need a new stage plot for each configuration.

- **House plot(s)**—diagram(s) of all instruments and equipment requiring specific placement backstage or in the audience seating area including your preferred position for a video camera operator, any offstage performers, or special speaker or projection configurations. If anything needs to be moved during the performance, you will need a new house plot for each configuration.

- If you are using a sound reinforcement (PA) system, include an **input list**—every instrument that needs sound reinforcement, microphone preferences, and connector formats needed to interface with any instruments and equipment you provide.

- **Equipment list**—everything you request the department to provide.

- **Personnel and service list**—personnel (other than performers) who will be required to provide support services and their specific duties.

Notes:

- Equipment and staff requests are subject to availability and the approval of the studio director and administration. After your proposal is reviewed, you will receive a statement of what the department agrees to provide, subject to scheduling availability. You will be responsible for acquiring everything else or for changing your plans to fit the available resources.

- The department will attempt to arrange for staff to operate a video camera and the sound reinforcement system (unless it is provided by the venue), but if staff is not available, or if the equipment used is too large for available staff to manage, the equipment may be checked out directly to you. In that case, you would be responsible for enlisting qualified, trustworthy assistants to handle and operate the equipment, and you would be responsible for the appropriate use, care, and timely return of the equipment in good condition. Some requests may not be granted unless sufficient staff is available.

- **Venue, staff, and equipment reservations cannot be confirmed until the venue, date, and time of the recital and any rehearsals needing equipment are final.** Submit your reservation requests to perftech@tamu.edu as soon as these dates and times are made final.

- You are responsible for enlisting help for setting up for the performance and returning the venue to its default state immediately after the performance, as well as any ushers, greeters, etc.

- Lighting requests beyond a full wash for the normal stage area (i.e., fades, partial stage lighting, colored lighting, lighting performers in the audience area) must be arranged separately with the technical director of the performance venue.
• In the case of technology-heavy productions, you will be responsible for setting up all performance-related equipment. Be sure you understand how everything works together before the day of your performance.

1 Introductory Questions

On a blank sheet of paper, answer the following questions to develop a full picture of the resources needed for your performance. Give each item serious thought. Use your responses to create your stage plot, house plot, input list (if applicable), and equipment list, as directed on the following pages. Some items will not apply to your event.

**Instruments**

1. List all instruments that will be used in the performance.
2. How many instruments require bar stools instead of chairs?
3. How many piano benches will be used?
4. What is the maximum number of chairs that will be needed at once (not counting audience seating)?
5. Which instruments need more than one music stand (e.g., percussion, solo performers)?
6. What is the maximum number of music stands that will be needed at once?
7. How many music stand lights will be needed (will anyone be playing offstage, during a video, or in dim lighting)?
8. Which instruments need special equipment stands (e.g., keyboards, percussion, mallets, mutes)?
9. What theatrical props will be used in the performance?

**Electronics**

10. What other equipment will be used by performers (e.g., computers, iPods)?
11. Which instruments will need microphones for amplification?
12. Which instruments need to connect directly to a sound reinforcement (PA) system?
13. Which instruments’ microphones will need special microphone stands (i.e., anything besides a vertical adjustable-height pipe stand, e.g., boom arms, low-height stands, high-reach stands)?
14. How many monitor speakers will you need (for performers to hear amplified instruments and prerecorded sources)?
15. What tables or equipment stands do the electronic devices need? For each, indicate the minimum size and preferred height.
16. What audio or video media formats will be played (e.g., audio CD, video DVD)?
17. In how many places will you need video projections? (Count one projector and video source for each position.)
18. In which positions (onstage or offstage) will you need electrical power for equipment you provide?
19. For each position needing electrical power, how many power outlets will be needed?
20. What other instruments, furniture, or equipment will you need that are not addressed above?
Venue

21. What are the approximate dimensions of the *stage* area at your proposed venue?

22. What are the approximate dimensions of the *house* area at your proposed venue?

23. If audience seating is movable in your venue, what is the maximum allowable number of seats, and in what areas are you not allowed to place seats?

Moving

24. If your performance is on the main campus, will all the equipment requested of the department fit on one rolling cart?

25. What size covered vehicle would safely carry everything requested of the department in one trip?

26. If multiple trips are required to move equipment, how will you ensure the security and safety of unattended items during each trip?

27. How many people will you need to move, set up, and strike the instruments and equipment in a safe and timely manner?
2 Stage Plot(s)

Using your answers to the introductory questions, create a diagram of the placement of all instruments, furniture, and equipment on stage. Notes:

- Indicate the approximate outer dimensions of the area shown on the plot.
- Mark and label the position of every instrument, chair, standing performer, music stand, mic stand, projection screen, onstage monitor speakers, and other onstage equipment.
- Put an asterisk by items you will provide.
- Include one plot for each different stage configuration. (Every time something needs to move onto the stage, off the stage, or within the stage, you need a new stage plot.) Show everything onstage, including unused equipment remaining onstage.
- Give each plot a simple name, e.g., based on the instrumentation or the title of the musical work for which it will be used.
- Label everything clearly. Provide an explanatory list if you need to use abbreviations or symbols.
- Use drawing software if possible. Be extremely neat if you feel it would be clearer to draw the stage plot(s) by hand.
- Mark any areas through which performers will move during the performance with lines and arrows labeled “movement.”

Sample
Stage Plot: Jazz Trio
approximate dimensions: 15’x8’

![Stage Plot Diagram]

Symbols:
- Music stand
- Microphone on normal mic stand
- Chair (no arms)
- Bar stool

Front
3 House Plot(s)

Diagram all instruments, furniture, and equipment requiring specific placement offstage, e.g., backstage or in the audience seating area.

- Indicate the approximate outer dimensions of the area shown on the plot.
- Draw the layout of the performance venue, including backstage spaces if they will be used in performance.
- Mark your preferred position for a video camera operator.
- Mark the positions of any offstage performers (including their instruments, furniture, and equipment).
- Indicate suggested speaker and projector positions.
- Put an asterisk by items you will provide.
- If the audience chairs are movable, indicate how you plan to arrange them.
- Include one plot for each different house configuration. (Every time something needs to move in, out, or around, you need a new house plot.) Show everything, including equipment remaining in the area while it is not used.
- Mark any areas through which performers will move during the performance with lines and arrows labeled “movement.”
- Give each plot a simple name, e.g., based on the instrumentation or the title of the musical work for which it will be used.
- Label everything clearly. Provide an explanatory list if you need to use abbreviations or symbols.
- Use drawing software if possible. Be extremely neat if you feel it would be clearer to draw the house plot(s) by hand.
Sample
House Plot: Gabrielli
approximate dimensions: 25’ x 40’
4 Input List (if applicable)

If you are using a sound reinforcement (PA) system, include an input list with your proposal. For every instrument, device, or media format that will use the sound system, list the following:

- the instrument, equipment, or recorded media to be amplified. If you are bringing your own microphone for an instrument, list it as “*[Instrument] mic” (the asterisk indicates equipment you are providing).

- what you request of us to connect your source to the sound reinforcement system, e.g., microphone, male 1/4” mono phone plug (line level), DVD player. When listing connector formats, list the format we would provide to connect to your equipment and whether it is mic/guitar level or line level (e.g., synthesizers, iPods).

- any preferences regarding microphone type, model, or placement (in relation to the instrument), and any other relevant comments.

<table>
<thead>
<tr>
<th>Source</th>
<th>Mic/Connector/Media</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Vocal mic</td>
<td>Female XLR, mic level</td>
<td></td>
</tr>
<tr>
<td>*Grand Piano</td>
<td>2 condenser mics</td>
<td>one over high strings, one over low strings, near hammers</td>
</tr>
<tr>
<td>Alto saxophone</td>
<td>mic</td>
<td></td>
</tr>
<tr>
<td>*iPod</td>
<td>Male stereo 1/8” phone, line level</td>
<td></td>
</tr>
<tr>
<td>*Synthesizer</td>
<td>2 mono male 1/4” phone, line level</td>
<td>L output to left speaker, R output to right speaker</td>
</tr>
<tr>
<td>*Slideshow</td>
<td>Video DVD player with stereo audio output</td>
<td></td>
</tr>
</tbody>
</table>

4.1 Equipment List

Use your responses to the preceding sections to compile a list of every item you are requesting the department to provide and all equipment you will secure on your own. Mark items you will provide with an asterisk and include a note confirming that you will obtain the items marked with an asterisk on your own. For each cable connecting your equipment to requested equipment, indicate the connector format (including gender and signal level) that Performance Studies would provide to connect to the equipment, and indicate the requested device to which it should be connected, e.g., male stereo 1/8” phone (line level) cable to connect with the sound reinforcement system. For each requested cable connecting equipment you provide, indicate the connector format (including gender) of both ends, the minimum length of the cable, and which two devices it should connect.
Sample
Equipment List

Instruments
• Xylophone

Furniture
• 12 music stands
• Xylophone stand
• * 2 easels

Electronics

Media
• DVD player with stereo audio output
• Stereo sound reinforcement system
• Digital projector
• Projection screen (free standing)
• * Guitar amplifier
• * Bass guitar amplifier

Microphones
• 2 condenser mics for piano
• 1 mic for saxophone

Microphone stands
• 1 normal mic stand
• 3 mic stands with boom arms

Audio/video cables
• 5 mic cables into sound system

Power cables
• Power to center stage with at least 3 outlets

Other
• 12 music stand lights
• * Lights for easels

* I will obtain this on my own.
5 Personnel and Service List

List the personnel (other than performers) required to provide support services, and indicate their specific duties, for example:

- keyboard technician for instrument tuning if required;
- movers to transport equipment to and from the venue, set it up, and strike it;
- stage hands to move items during the program;
- house staff, e.g., for handing out programs or ushering in latecomers between pieces;
- video camera operator;
- audio recording technician;
- computer specialists or sound engineers to set up equipment and provide interactive support;
- projection operator;
- lighting designers to set up and operate special lighting equipment;
- stage manager to coordinate all personnel and performers during the performance.

Put an asterisk by personnel you will provide.

6 Final Steps

1. Review your responses to the Introductory Questions. Ensure that everything relevant to the stage plot(s), house plot(s), equipment list, and input list are addressed in those documents.

2. Mark everything in your Introductory Questions responses not addressed in the other forms. You are responsible for arranging for these items yourself.

3. Review your responses from this document with your instructor of record before submitting your proposal. It takes longer than you think to address everything—start early.

If extraordinary circumstances require changes to any part of your technical rider, immediately submit updated documents to the studio director and your instructor of record.