

# Chris Tomlin Band - Technical Rider

1

Greg Dolezal (773) 677-4448

*(Revised April, 2007)*

## Introduction

We hope to not only provide a quality experience at our events but also to lead people to a deeper understanding of the mighty God we serve. We rely on this document to achieve those goals.

We take this document seriously. We say that to clarify that unless discussed we will assume that all specifications laid out below will be met exactly and completely. If there is any area outlined below that will not be met please contact our Production Manager, Tommy. Thank you for your understanding in advance.

Please feel free to call if you have any technical questions or concerns.

### **Greg Dolezal – Tour Manager**

(773) 677-4448

[greg@dolezal.com](mailto:greg@dolezal.com)

### **Group Members**

**Chris Tomlin** - Lead Vocal, Acoustic Guitar

**Jesse Reeves** - Bass, Background Vocal

**Daniel Carson** - Electric Guitar, Background Vocal

**Travis Nunn** – Drums

**Matt Gilder**-Keys

**Greg Dolezal** – Tour Manager

**Chad Buschert** – Bus Driver

**Crew:** Monitor Enginner, Front of House Engineer and Band Tech

**For non-technical questions** – *travel, meals, etc. please contact:*

**Tiffani Walt**, Artist Liaison

(866) 333-1012 *Toll Free*

tiffani@christomlin.com

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2

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## SOUND GENERAL

The following specifications are detailed, but fairly simple. The emphasis throughout is on excellence. We expect at all our performances to deliver a sound and technical experience that is as high quality as possible, and we rely on this rider to make sure that everything we need to reach this goal is available. We believe that the technical aspect of the event should go unnoticed allowing the audience to be free to worship.

In most cases, church sound systems will not be adequate for our needs. If you feel that your current systems will meet the guidelines laid out below please contact Greg to discuss your specific system. If not please make arrangements to rent adequate equipment. We have relationships with rental companies throughout the country and can help you find good rates.

**Please contact Greg with details before finalizing any technical agreements.** This will help avoid either of us missing anything.

Unless otherwise noted we will bring our own FOH sound engineer and FOH Video Engineer who will operate their respective consoles for our portion of the event. They should be allowed full access to all components of the sound and video systems to adjust as required. In venues with fixed eq please insert a 31 band 1/3 octave equalizer on the mains for our engineer to make adjustments. **Video technicians please note video discussion later in this document.**

We request that all inputs be reserved for our exclusive use from sound check to the end of the event. If there are other performers scheduled, separate channels and compressor/gates should be made available for them.

**VERY IMPORTANT:** Please have all cables run and at least line-checked before we arrive. Too often the band is left with nothing to do while engineers run cable. We'd like to avoid this wherever possible.

## FOH CONSOLE

- ❑ House sound console should be a high quality, large format console: ATI Paragon, Midas Heritage 2000 or 3000, Digico D5, Yamaha PM1D or PM5D, Digidisign Venue or similar with a minimum of **35 inputs** available for our use **only**.
- ❑ **Please NO small format consoles** (i.e. Mackie 32-4, Allen & Heath GL2200, etc.)
- ❑ House console should have at least 4 fully parametric bands of equalization.
- ❑ The console should be positioned near the center of the venue, NOT under a balcony or in a closed/windowed booth.

# Chris Tomlin Band - Technical Rider

3

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*(Revised April, 2007)*

## HOUSE SIGNAL PROCESSING

- ❑ One (1) 1/3 octave equalizer inserted on mains for any touch up eq our engineer needs to apply before or during the performance.
- ❑ Six (6) channels of compressors, *Drawmer DL441, DL241, dbx 160A, ect.*
- ❑ Six (6) channels of gates. *Drawmer DS404, DS201, ect.*
- ❑ Two (2) Reverbs. Yamaha SPX-1000, SPX-990, or TC Electronics M-1.
- ❑ One (1) Delay. **Please have a TC Electronics D2** or similar unit with **tap tempo**.

## MONITOR SYSTEM SPECIFICATIONS

- ❑ Please have a separate monitor console setup and ready to go when we arrive.

### Monitor Console

- ❑ House sound console should be a high quality, large format console: ATI Paragon, Midas Heritage 2000 or 3000, Digico D5, Yamaha PM1D or PM5D, Digidisign Venue or similar with a minimum of **35 inputs** available for our use **only**.
- ❑ **Please NO small format consoles** (*i.e. Mackie 32-4, Allen & Heath GL2200, ect.*)

Mon console should have at least 4 fully parametric bands of equalization and should have at least 12 mixes dedicated to Chris Tomlin Band.

We will need 5 stereo monitor sends available for our ear monitor system and 1 sub mix.

We will need 1 reverb unit at the monitor position.

We will provide 3 Shure PSM 700's and 2 PS6 wired monitor packs. There will be 5 performers / 5 stereo mixes and one drum sub. The drummer and keyboard player will be on the wired packs.

- ❑ 4 of the mixes are in our wireless rack, which we will setup near the monitor console.

Mix 1&2 – Chris (Lead vocal)

Mix 3&4 – Daniel (Guitar)

Mix 5&6 – Jesse (Bass)

Mix 7&8 – Travis (Drums)

Mix 9&10—Matt (Keys)

Mix 11 – Drum Sub

Mix 12 – Vox Verb

## FOH SPEAKER SYSTEM

A speaker system capable of delivering 115dB(A) to all areas of the auditorium from 20Hz - 20,000Hz without distortion is required. Flown or part flown systems are preferred.

Particular attention should be given to side seats and extreme front seating. **Sub woofers are necessary** to supplement the main speakers, preferably driven from an auxiliary send.

Preferred brands: d&b, V-Dosc, dV-Dosc, Nexo, Meyer, JBL, or EAW

*Please note: We request 115dB(A) not because we intend to run that loud for the entire event, but because it is essential that clarity is always achievable. If the system is only capable of 100dB(A) when we reach peak areas of the event there will be no headroom left and the program will sound squashed.*

# Chris Tomlin Band - Technical Rider

4

Greg Dolezal (773) 677-4448

*(Revised April, 2007)*

## LIGHTING

### **Sunday Services:**

- ❑ Please feel free to use your standard lighting.

### **Evening or Worship Concert Events:**

- ❑ Bright front wash with performer areas zoned. *(Stage Left, Center, Stage Right, Drums)*
- ❑ A variety of rear colors along with any intelligent/moving lights.
- ❑ A qualified operator should be available during sound check to go over cues.

## VIDEO SYSTEMS / PROJECTION

**We will provide our own laptops, mixers and director** for the presentation of our video cues and lyrics during our portion of the program. If you have the need for IMAG (and cameras will be present) we should be in control of the screen content during our portion of the event. **We think of our video director as a lead worshiper and his video equipment just like one of the instruments in the band.**

If it is not possible to be downstream from your cameras (between the camera switcher and screens) we will need a headset from our director to your director/switcher in order to coordinate. In this case we will provide you with either a composite or s-video output from our switcher, which will contain all of our videos and lyrics.

We bring our own video director in the same way we bring our sound engineer: so that the mix of audio as well as video reflects the concerns and style of Chris Tomlin and his band. **Please communicate with your video staff that our director will have the final say concerning screen content during our portion of the event.**

### ***Minimum equipment required:***

- ❑ 2- 9' x 12' or larger screens for projection.
- ❑ 2- 5000 ANSI lumen or better projector.
- ❑ VGA or s-video input to your screens.
- ❑ A qualified video technician, who is familiar with your system, should be available at the beginning of sound check to help with the integration of our equipment.

## MERCHANDISE

- ❑ Please provide the following:

# Chris Tomlin Band - Technical Rider

5

Greg Dolezal (773) 677-4448

*(Revised April, 2007)*

- 2 – 8' tables
- 4 – volunteers
- An area inside the actual event room, or immediately outside the doors of that room should be set aside for merchandise. Please consider traffic flow, and adjust information tables / additional vendor tables accordingly.
- The volunteers will, at times, be handling a large amount of cash and may be asked to operate our credit card machine. With this considered please make sure at least one of the volunteers is an adult and is comfortable with these requirements.

# Chris Tomlin Band - Technical Rider

6

Greg Dolezal (773) 677-4448

*(Revised April, 2007)*

**IF WE ARE FLYING TO THE EVENT.** Please check in with our Greg. If we bring our bus, we will bring our own instruments. If we fly, the SPONSOR will need to provide the equipment listed below. In any case it's always best to check if you will need to provide backline. Please don't assume either way.

If we are flying (or are otherwise unable to bring our personal backline) to the event the **sponsor will need to provide backline equipment and transportation from and back to the airport.**

The following gear can either be rented or borrowed, either way it should be professional grade and in good condition.

**Piano**- Yamaha P250 with stand that allows for sitting position and piano stool.

**Keys**- B3 and Leslie 147.

Yamaha S-90, Yamaha Motif 8 acceptable if S-90 unavailable.

Keyboard Stand, Sustain Pedal, and Audio Cables

**Drum Kit** (Premier, DW, or Yamaha)

Premier Maple Series is preferred (DW or Yamaha are acceptable)

12x10" rack tom

16x16" floor tom

22x18" bass drum

14x6.5" wood snare drum

Please have a small pillow or blanket inside bass drum for muffling

**Heads:** Remo coated Ambassadors on tops of toms and snare drum, clear Ambassadors on bottoms of toms and snare drum, coated Emperor on bass drum batter side w/ standard logo head on front. **Please have new heads on drums.**

All cymbals should zildjian cymbals:

1 set-14" K hats

2-18" K crash

1-20" K ride

1-drum throne

1-Premier or DW bass drum pedal

1-snare drum stand

1-hi-hat stand

1-boom cymbal stand

2-straight cymbal stands

**Guitar Amps**

# Chris Tomlin Band - Technical Rider

7

Greg Dolezal (773) 677-4448

*(Revised April, 2007)*

- 1 – TUBE Electric Guitar Amp – VOX AC-30 (**Must have**)
- 1 – TUBE Electric Guitar Amp – VOX AC-30, Orange AD-30 combo or half stack, Matchless DC-30, BadCat Hot Cat or Black Cat, Fender HotRod Deville, JCM 800 W/Half Stack
- 1 - 8 x 10 Bass Guitar Rig (*Please have an Ampeg SVT*)

## **Other**

- 1 - 8' x 8' x 24" Carpeted Drum Riser
- 1 – 8' x 8' x 12" Riser
- 7 - Guitar Stands

## **AIRPORT TRANSPORTATION:**

If you are picking us up at the airport we will need a good deal of space for our equipment and instruments. Therefore please make arrangements for us to be **picked up in a 15 passenger van with a small trailer**. In place of a van and trailer it is acceptable for 15 passenger vans. You will be transporting 16 pieces of equipment, 9 personal bags and 9 people.

# Chris Tomlin Band - Technical Rider

8

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Chris Tomlin V 1.4					
Ch. #	Input	Mic	Alternate Mic	Stand	Notes
1	Kick 91	SM 91	Beta 91/Senn e901		
2	Kick 52	Beta 52	Audix D6/AKG D112	SB	
3	Snare Top	KSM27	sm57	SB	
4	Sn. Btm.	KSM 137	sm81/ AT4041	SB	
5	Hat	KSM 137	sm81/ AT4041	SB	
6	Tom 1	Senn. 421	Senn. E604	SB	
7	Tom 2	Senn. 421	Senn. E604	SB	
8	OH SR	KSM 32	AKG 414	TB Round	
9	OH SL	KSM 32	AKG 414	TB Round	
10	Loop	Radial DI	Passive DI		
11	Bass DI	Radial DI	Passive DI		
12	Bass Mic	SM98	Beta 98/ Senn. E608	SB	
13	Electric 1	SM 57	Senn e906 or e609	SB	
14	Electric 2	Senn 421	KSM27	SB	
15	AC 1	Radial DI	Active DI		
16	AC Spare	Radial DI	Active DI		
17	Key 1 L	Radial DI	Passive DI		
18	Key 1 R	Radial DI	Passive DI		
19	Key 2 L	Radial DI	Passive DI		
20	Key 2 R	Radial DI	Passive DI		
21	B3 Left	Beta 98	sm57	SB	
22	B3 Right	Beta 98	sm57	SB	
23	B3 Low	KSM 27	Beta52	SB	
24	Chris Key L	Radial DI	Passive DI		
25	Chris Key R	Radial DI	Passive DI		
26	Daniel Vox	SM58	Beta58	TB Round	
27	Jesse Vox	SM57	Beta58	TB Round	
28	Piano Vox	KSM9	SM58	TB Tripod	
29	Chris Vox	RF KSM9	RF SM58	TB Round	<b>Wireless</b>
30	Spare RF	Identical to Ch# 29		TB Round	<b>Wireless</b>
31	Drum Talk	Switch 58		TB Tripod	Mon Only
32	Click	D.I.			Mon Only
33	Audience L	sm81		TB Tripod	Mon Only
34	Audience R	sm81		TB Tripod	Mon Only

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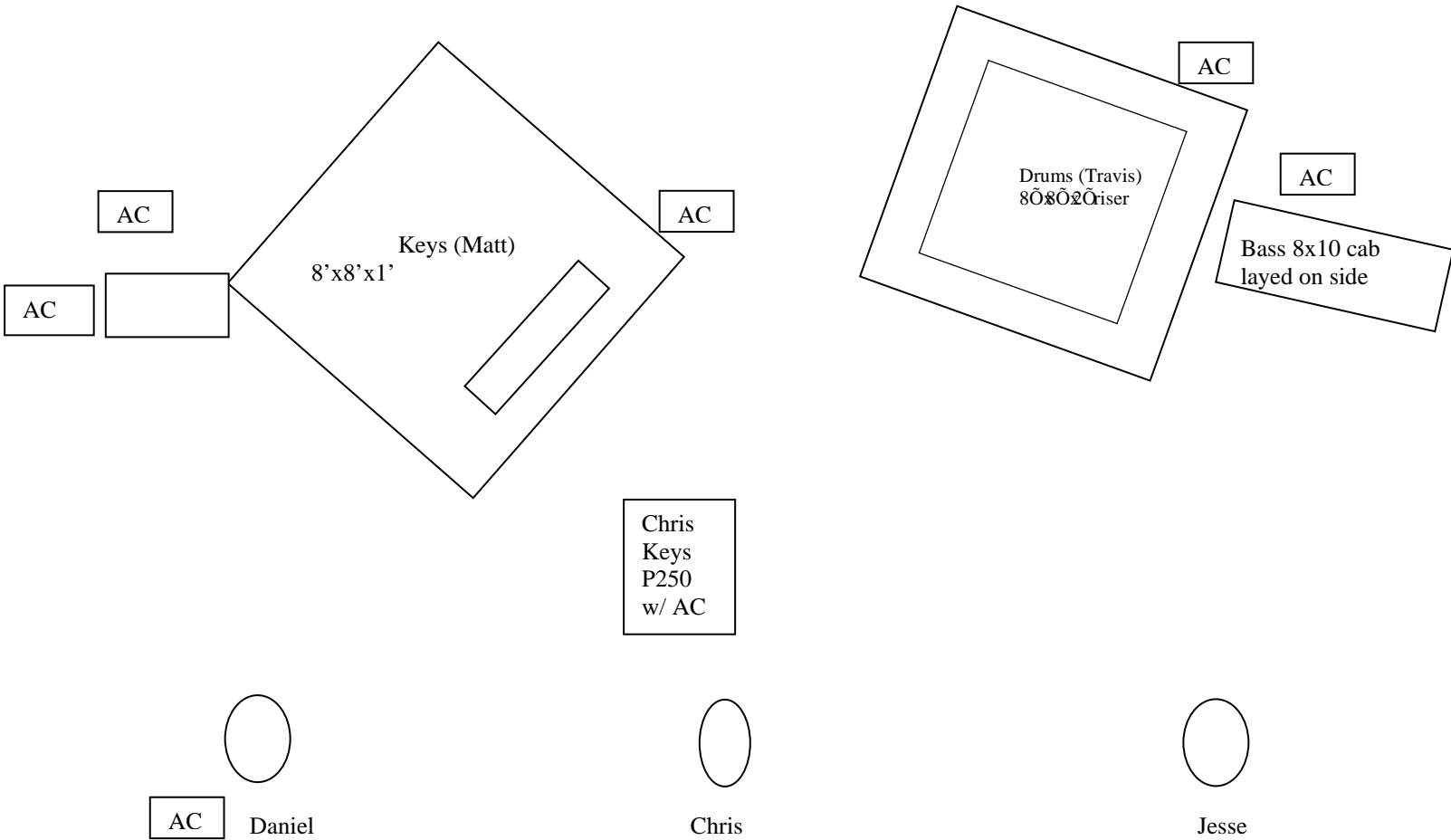
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		<b>TB= Tall Boom Stand</b>			
		<b>SB= Short Boom Stand</b>			
		<b>Round = Mic Stand with Round Base</b>			

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## STAGEPLOT



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DSC