

# AQUASONIC

BY BETWEEN MUSIC

TECHNICAL RIDER

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## GENERAL INFO

AquaSonic (AQ) is a visual music performance without intermission. The performance is designed for a traditional black box theatre with grid ceiling, or a proscenium theatre with flybars. AquaSonic requires a stage with a black floor, legs and borders depending on the venue. AquaSonic requires a large amount of water to be used to fill five glass tanks/aquariums and a large water mirror installed on the stage floor.

Between Music (BM) brings five large set pieces. Five heavy duty glass boxes with electrical and water system. The glass boxes will be filled with water while on stage and will be maintained by BM. The requirements for minimum dimensions have to be met with seriousness.

This is a water based performance, we have been working on this performance for over 10 years. We are experienced and trained with this set-up and performance. Keep in mind the timings and specs asked for in this rider are based on the experience we have.

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## PERFORMANCE INFO

**Duration:** 55 min without intermission.

### General requirements:

**Stage size:** minimum 12 m wide x 9 m deep  
5 to 7m height to light bars / lighting rig  
This is an expression for the floor set, and therefore cannot be compromised.  
Floor set can be widened to 14 m on bigger stages.

**Water:** AquaSonic requires about 12.000 liters water on stage.

**Weight:** 5 heavy tanks/aquariums are placed on stage.  
Stage must be able to hold the weight:

- Two (2) Percussion aquariums - 3000 kg each, when filled.  
H: 195 cm W: 182 cm D: 125 cm
- Two (2) Vocal aquariums - 2000 kg each, when filled.  
H: 170 cm W: 200 cm D:90 cm
- One (1) Violin aquarium - 1500 kg when filled.  
H: 195 cm W: 100 cm D: 100 cm

**Total weight of aquariums: 11.500 kg**

**Total weight on stage, including water: around 17.000 kg.**

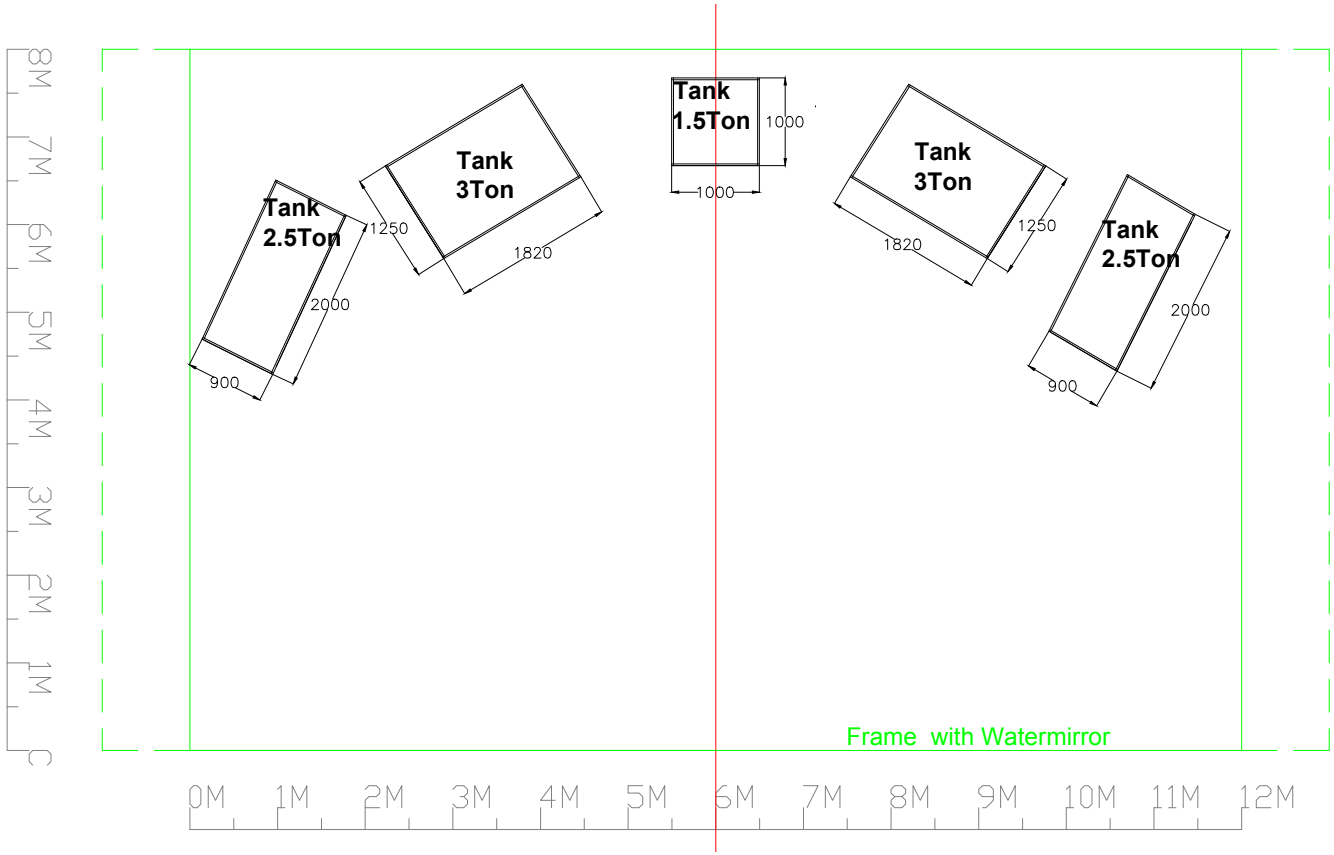
These requirements to size and weight must be met with seriousness!

**Darkness:** Complete black out in auditorium and on stage.  
Including staircase light and bright safety light.

**Access:** Access to stage from load-in with pallet jack or truck.  
Access from load-in to stage must be minimum 135 cm wide and 200 cm high.

**Video of setup:** [Here](#)  
Password: Tech view

# STAGE SETUP



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## PRODUCTION PLAN

This is an example. Precise individual time schedule will be made according to venue facilities and conditions.

- Day 1
  - Pre-rig by local crew before Company arrives.
  - Company technical crew (3 pax) and 3 performers arrive to city.
  - Inspection of venue by Company tech crew.
- Day 2
  - 9.00 - 10.00 Load out of truck
  - 10.00 - 22.00 Setup and filling tanks
  - Remaining 2 artists arrive to city
- Day 3
  - 9.00 - 18.00 Continue setup. Sound check and rehearsals. Filling water bassin
  - Rehearsals / media calls
  - 19.00-22.00 Optional rehearsals
- Day 4
  - Opt rehearsals / media calls
  - SHOW
  - After last show, local crew empties water on stage (4 hours)
- Day after last show
  - 9.00 -15.00 Breakdown and laundry
  - Crew departures

Note: Cold water contains more air, which dampens the sound. The air needs to have time to vanish. So **if venue has only cold water**: show can be earliest at day 4 as shown.

If venue has hot water, enough to fill the tanks, 7000 liters - and if professional venue with prepared light and sound, **setup might be shortened**. This is agreed with Between Music's Technical Director.

# CREW

## COMPANY CREW

During setup:

- 1 Tech director / stage manager
- Sound engineer
- Light engineer
- 1 artist / innovative director
- 1 artist
- Artistic director (not present during setup in all venues)

## VENUE CREW REQUIREMENTS

- ➔ Head Sound and Head light technicians must be available at all working times.
  - ➔ A stage director / technical director must be on call during all working hours.
  - ➔ If local tech staff doesn't speak English, a translator with tech skills is needed during Day 2, (first setup day).
  - ➔ Water proof rubber boots available for venue crew, including hands. Stage will be filled with ca 6cm water.
- Day 1:
    - Pre-rig:
      - As needed to meet company requirements
  - Day 2:
    - Load in / setup
      - 2 stage technicians + 1 light technicians + 1 sound technician
      - Full day, morning to evening
  - Day 3.
    - Setup / sound check / light focusing / rehearsals
      - 1 allround technician available
  - Day 4
    - Opt rehearsals / show
      - Venue crew as required by venue
  - Day after last show
    - Breakdown
      - 2 stage technicians + 1 light technicians + 1 sound technician
      - 4-6 hours depending on conditions.

## DRESSING ROOMS

- All dressing rooms must be close to the stage, clean, heated and lockable.
- 1-2 dressing rooms are needed depending on size. There are 2 male and 3 female artist.
- Hot showers
- Clean towels, 2 for every artist. 10 pcs. in total.

## LAUNDRY

- Laundry and tumble dryer. Before, between and after shows.
- Very important to dry all costumes and BM towels after last show so it doesn't get shipped wet.

## CATERING

- Snacks & fruit (preferably organic). Refilled every day after need
- Coffee, tea, water. Refilled every day after need
- Accurate lunch and dinner for all crew and artists on set times (agreed upon before arrival)
- 1 tray of beer to be placed in dressingroom after show.

## BACKSTAGE

- Company office with high speed internet connection.
- Lounge / green room

## SECURITY

Please provide security for Between Music's technical equipment and dressing rooms whenever this may be required.



## STAGE

The show's performance area is a large water bassin, 12x8m with a wooden frame, 10 cm high. Additional space behind this area (minimum 1 m) is required for light and technical equipment

The stage should be black or dark wood - or concrete and include a dark of black backdrop.

The floor must be completely flat.

Depending on the venue, the stage should include black legs and borders.

**Room temperature** at least 19 degrees C, 24h

**The stage surface** should be free from splinters, holes, and/or other obstructions, and must be swept clean prior to the company's arrival. The stage area must be free of any obstructions, i.e. large set pieces, orchestra/choral shells and pianos.

**Floor protection:** Aquariums are placed on a double layer rubber tarpaulin with a frame. This construction serves for protecting the floor from water, but is also filled with a layer of water for visual effects.

**Water curtain:** A fine water curtain is used during the performance. This hangs in the rig, one long tube with nozzles. See light plot page 8. A hose is attached to either a pump or a water supply, depending on the venue facilities. The water from the water curtain falls down on the water mirror.

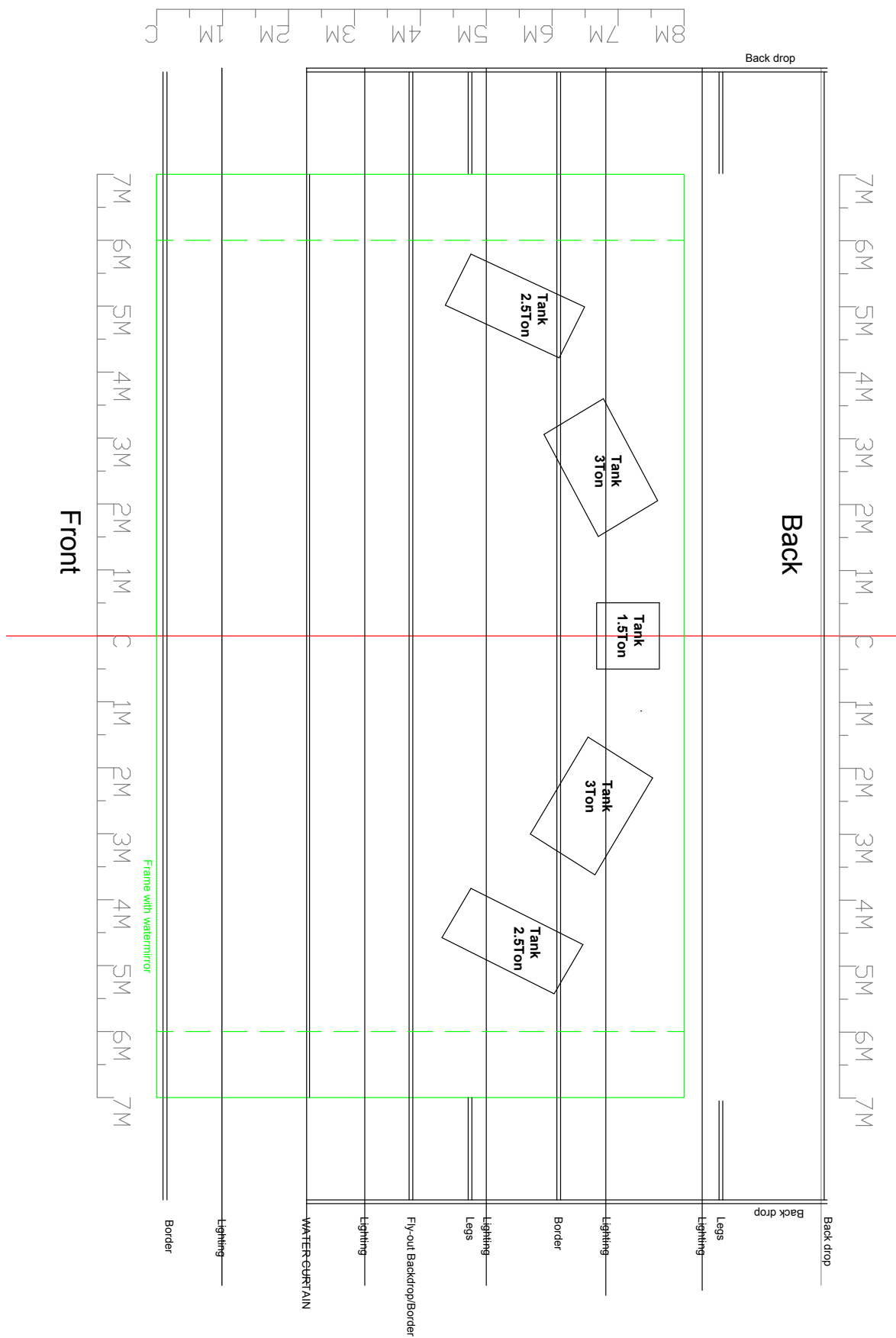
### BETWEEN MUSIC BRINGS:

- All set elements
- Power distribution box (32A) with RCCB

### THE VENUE PROVIDES:

- Full black masking of the stage area.
- Pallet jack. Preferably one long and one regular. Cannot be replaced by fork lift.
- Suitable ladders or lifts for working on light, sound, stage
- Electrical power:
  - 400 V for pumps and heaters, 1x32A CEE. Outlet on stage. In addition to the power supply needed for sound and light.
- Items for washing floor
- Supply of towels or other for drying the rubber tarpaulin and floor during breakdown

# STAGE PLAN



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## WATER REQUIREMENTS

There must be access to clean drinkable water for filling the aquariums, within 25 m from center of stage. Longer distance can be solved by longer hoses.

There must be access to drain, within 25 m from center of stage. AquaSonic needs 12.000 liters water on stage. Longer distance can be solved by longer hoses.

The water in the tanks (7000 liters) might be necessary to be replaced if AquaSonic is performed for a longer periode.

Notify Between Music regarding these questions at least 21 days before show:

- How far is water supply from stage?
- How much is the water pressure approximately?
- Send picture of water supply
- Is water hot or cold?
- How far is drain from stage?
- How is the water; soft / hard / uses chloride / lot of limestone?
- Is the water clean and drinkable?

### **BETWEEN MUSIC BRINGS:**

- 2 x 25 m hoses
- 2 drain pumps with fire hoses
- water vacuum cleaner

### **THE VENUE PROVIDES:**

- Access to water supply within 25 m from stage
- Access to drain within 25 m from stage
- If possible, extra pump and water vacuum cleaner, to speed up breakdown
- Towels or similar for drying floor during breakdown

## FREIGHT / LOAD-IN DOCK

The AquaSonic set travels in one 17 m truck with a 13.6 m long trailer.

### LOADING DOCK AND ACCESS TO STAGE

The truck must park for load-in and load-out as close as to the venue as possible.

Any differences in height (doorsteps or other) must be leveled with ramps or other in order to be able to roll in and out set and technical equipment.

Access from the loading dock all the way on to the stage must be at least 200 cm high and 120 cm wide and we need to be able to turn corners with 5 m long elements.

NOTE: The heaviest tanks weigh over 700 kg when empty, and must be transported with fork lift or pallet jack from truck to stage.

**Send** a video of route to be taken when unloading truck - that is, a video from loading dock to stage.

#### VENUE PROVIDES:

- 1 loading ramp/elevated loading ramp, the same height as the truck.
- 2 pallet jacks, on long and one short. Maximum width 58 cm for the short. (necessary)
- 1 forklift with long forks, including driver, for the entire load-in and load-out. (optional)

## STORAGE SPACE

When performing an area of 15 m<sup>2</sup> are required for storage of empty flight-cases and shipping caskets.

## DRAWINGS

Scale must be specified in all drawings.

#### VENUE PROVIDES:

- Plan drawing of stage and auditorium, pref. both dwg and pdf
- Grid plan, fly bar plan, pref. both dwg and pdf
- Section plan of stage and auditorium, pref. both dwg and pdf
- Light plot of venue, pref. both dwg and pdf
- Lists and specifications of all the venues technical equipment.
- Pictures and/or description of loading bay (heights/widths, entrance measurements etc.)
- Description of water access and drain. Specs, and preferably pictures. Light

## LIGHT

The light for AquaSonic is designed to hang from Flybars/Rig/Truss, and 7 floor stands. All equipment should be pre-rigged as shown on the light plot before the arrival of the companies technical crew. If flybars/rig/truss are visible for the audience, they should be black.

Please send us plot of house light, dimmer plan and patch plan well in advance.

### BETWEEN MUSIC BRINGS:

- LED lamps for cylinders with transformers (ch71) and rolls for scrollers (floor, silhuet).

### THE VENUE PROVIDES:

Placement	Type	Amount	filter	
			L115	L200
Truss			L115	L200
	ETC Sc4 750W, 15-30dg	13	5	
	ETC Sc4 750W, 25-50dg	27	5	7
	ETC Sc4 750W, 19dg	8		
	ETC Sc4 750W, 50dg	7		
	2kW fresnell W/barndoors	12	8	
	Scroller: Rainbow pro 8" for ETC 50dg	5		
	MA2 light or higher	1		
	Drop-in Iris for ETC 750W	8		
	Floorplates	5		
	Stands 1.8m	8		
	10A Dimmer outlets	72		
	Ballast for low wattage	3		
	sufficient appropriate cabeling			

Note: light console must be with latest update.

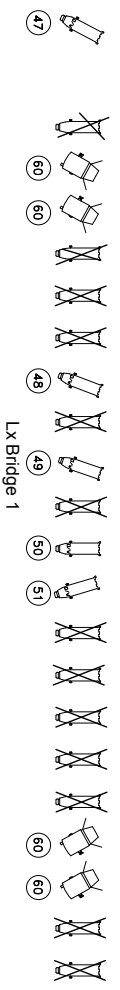
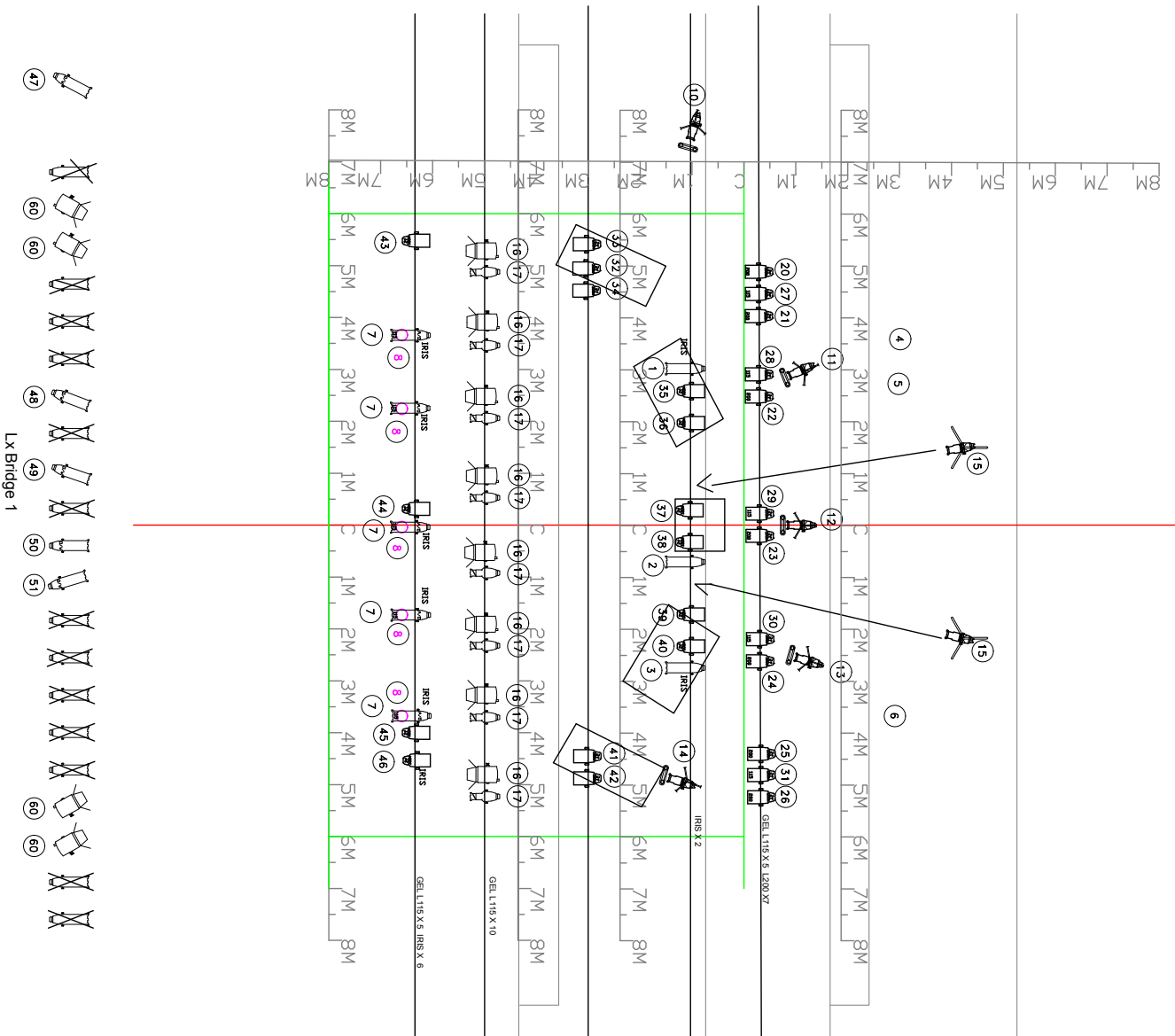
All profiles must have knives. All fixtures must have safety chains. Please provide spare fixtures of every type.

Lens spread and wattage of all light fixtures are venue specific. See light plot adjusted to venue. The light plot does not include audience lighting for the audience.

1x Table for the Lighting Console 2x1m. Minimum, next to the sound table.

# LIGHT PLOT OVERVIEW

(will be made venue specific)



LEGEND	
	27 ETC Source Four 2850kg (750W)
	8 ETC Source Four 15kg (750W)
	13 ETC Source Four 15kg-30kg (750W)
	5 ETC Source Four 50kg (750W) + Railbow 8 PRO Color Scroller
	12 Freewall in/Andersons 2kW
	2 ETC Source Four 50kg (750W)
	8 Drop in IHS for Source Four, 750W
	Floor Plate x 5
	High Stand x 2

# SOUND

## BETWEEN MUSIC BRINGS:

- All hydrophones
- In-ear monitors
- Headphone amp
- 2x Shure Beta SM58
- 2x 24/8 multicore
- ISO - box

## THE VENUE PROVIDES:

### Cables

- 1x Multicore 8ch. XLR 15 m
- 10x XLR(male) -XLR(female) 5 m
- 5x XLR(male) -XLR(female) 15 m
- 4x XLR(male) -XLR(female) 1 m
- 4x TRS jack 1/4" - TRS jack 1/4" 1m
- 1x Double XLR(male) - Stereo Mini Jack

### Microphones and DI's

- 8x Shure SM57 Mic. holder 3/8" - thread
- 3x Shure SM57
- 2x Shure Beta SM58
- 1x Dynamical microphones for talk back
- 1x Wireless talkback microphone + receiver, must be adjusted to frequency authorized in your region
- 2x Mic. stand (black color is important) short
- 2x Mic. Stand long

### FOH

- 1x Full range sound system with deep sounding SUB's and minimum 110 db SPL.
- 1x Midas Pro2 or Pro2c mixing console
- 1x DL251 stage rack for Midas Pro (48in - 16out)
- 1x 3xCat5 connection between Midas Pro2 (at mixing position) and DL251 (on stage)
- 1x 3xCat5 connection between Midas Pro2 and DN 9650 (everything at mixing position)
- 4x Ethernet Cat5 cable 2m.

### Power

- 15x (5+10) European Standard Type E F or K outlets. 220-240 volt. 16 amp

NOTE: It is very important to use the same Electrical Phase for sound equipment on stage and at mixing position.

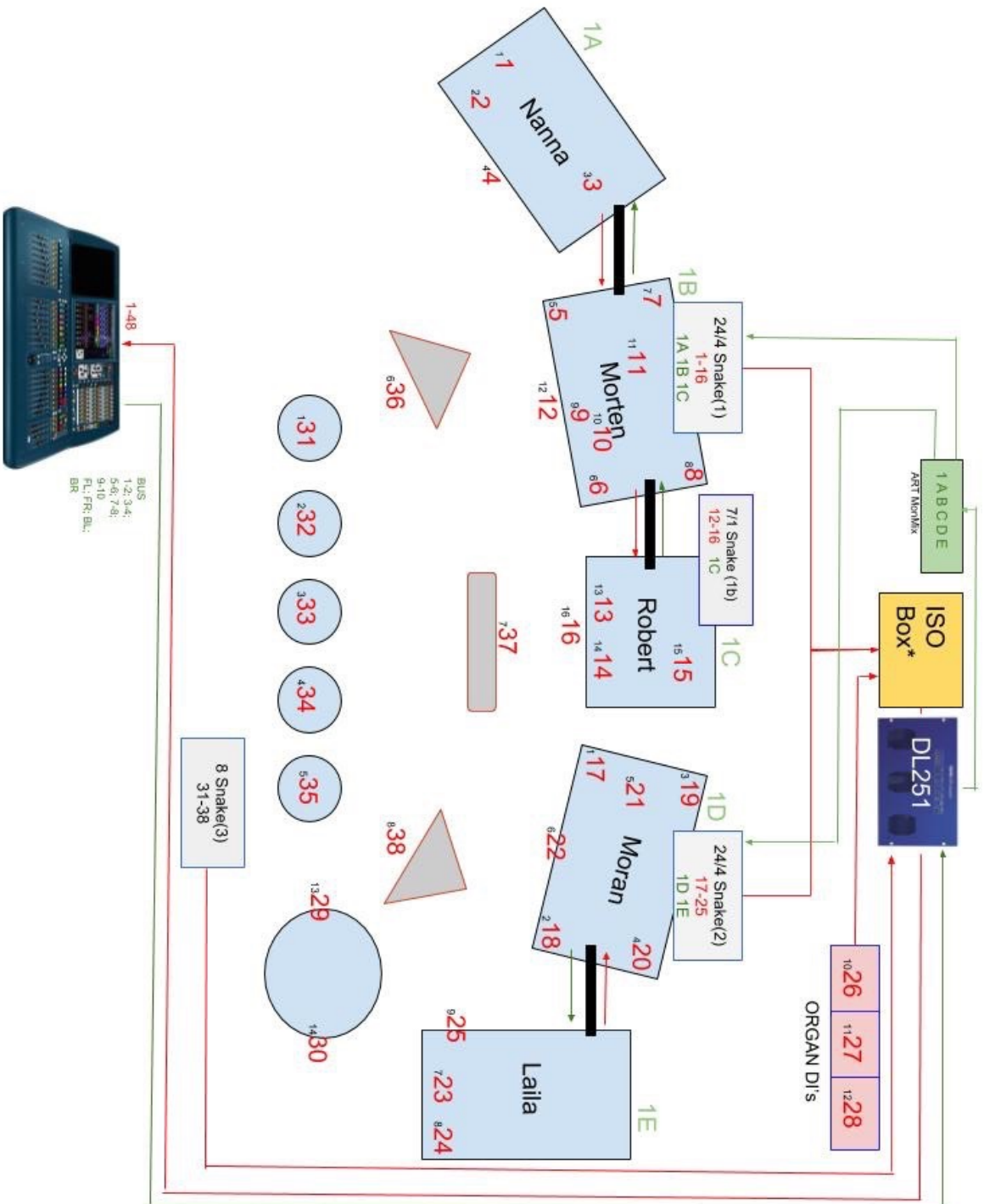
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**Other for sound department**

- 1x Table for the Sound Console 2x1m. Minimum.  
NOTE: Table have to be stable and strong enough to carry around 100kg. (Will need one more table next to for our light engineer)
- 1x Music Stand
- 1x Black Gaffa Tape
- 1x Vinyl Tape
- 1x Minimum 2 pieces Walkie Talkie connection between Sound+Light control table and Stage.

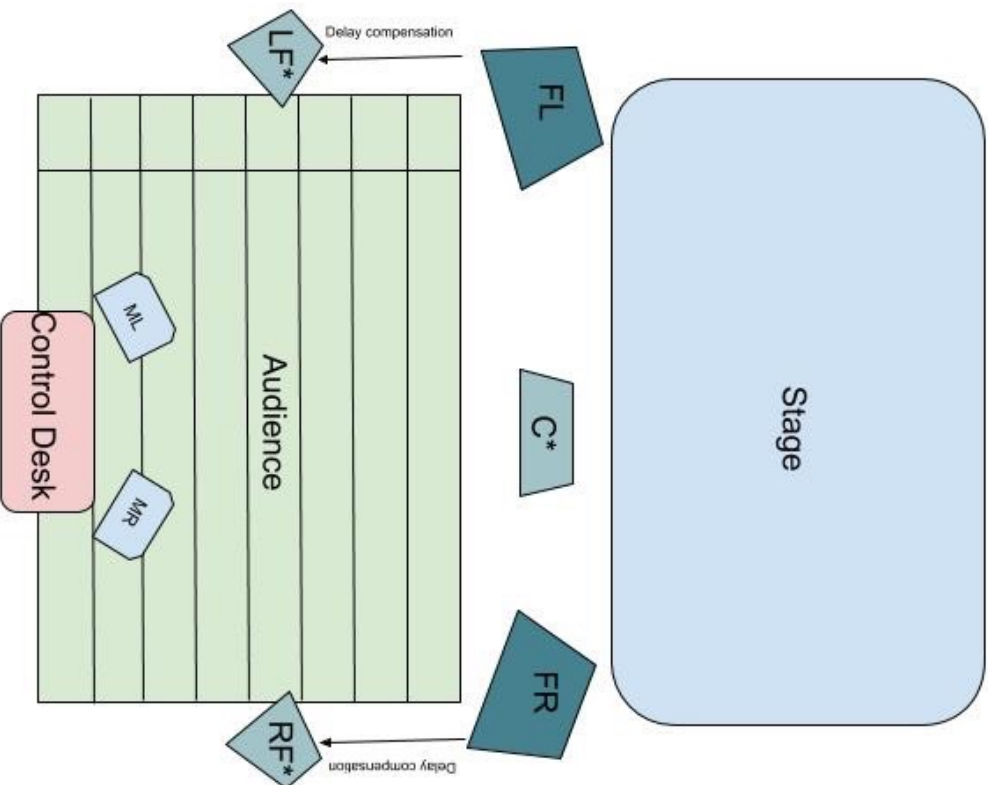


SOUND CONNECTION PLAN



Name	SNAKE	MIDAS
1 NA VOC	(1) 1	20
2 NA OH	(1) 2	21
3 NA ROT(A) 1	3	22
4 NA 57	(1) 4	25
5 MO BD	(1) 5	1
6 MO FR	(1) 6	2
7 MO BL	(1) 7	3
8 MO BR	(1) 8	4
9 MO OH	(1) 9	5
10 MO COIL	(1) 10	6
11 MO PERC	(1) 11	7
12 MO 57	(1b) 12	17
13 RO OH L	(1b) 13	18
14 RO OH R	(1b) 14	19
15 RO VIOLIN	(1b) 15	26
16 RO 57	(1b) 16	26
17 MO FL	(2) 1	8
18 MO FR	(2) 2	9
19 MO BL	(2) 3	10
20 MO BR	(2) 4	11
21 MO PERC	(2) 5	12
22 MO 57	(2) 6	13
23 LA VOC	(2) 7	27
24 LA OH	(2) 8	23
25 LA 57	(2) 9	24
26 LA OBS	(2) 10	28
27 LA OBE	(2) 11	14
28 LA OAL	(2) 12	15
29 LA KAR L(2)	13	16
30 LA KAR R	(2) 14	30
31 CYLINDER 1	(3) 1	31
32 CYLINDER 2	(3) 2	32
33 CYLINDER 3	(3) 3	32
34 CYLINDER 4	(3) 4	33
35 CYLINDER 5	(3) 5	34
36 BØLGE 1	(3) 6	35
37 BØLGE 2	(3) 7	36
38 BØLGE 3	(3) 8	37
Returns:		
1A Nanna	(1) 1	38
1B Morten	(1) 2	
1C Robert	(1b) 3	
1D Moran	(2) 1	
1E Laila	(2) 2	

## FOH SOUND PLAN



# FOH

FL - Front Left Speaker  
FR - Front Right Speaker

C\* - Center

LF\* - Left Fill

RF\* - Right Fill

ML/MR\*\* - Control Monitors

\* - Optional. Depending on venue size and acoustical characteristics  
\*\* - Optional. Depending on mixing position. In case if control desk is based under the balcony, between walls or far away from main source.

All speakers might be linked together or have separate send from the console, though there will be limited amount of sends (max 6 from the stage), withal have to be sure there are delay compensation between FL/FR and LF/RF.

The signal to Speakers/Amplifiers can be sent either from the Stage or Control Desk. ML and MR will be connected directly from console.

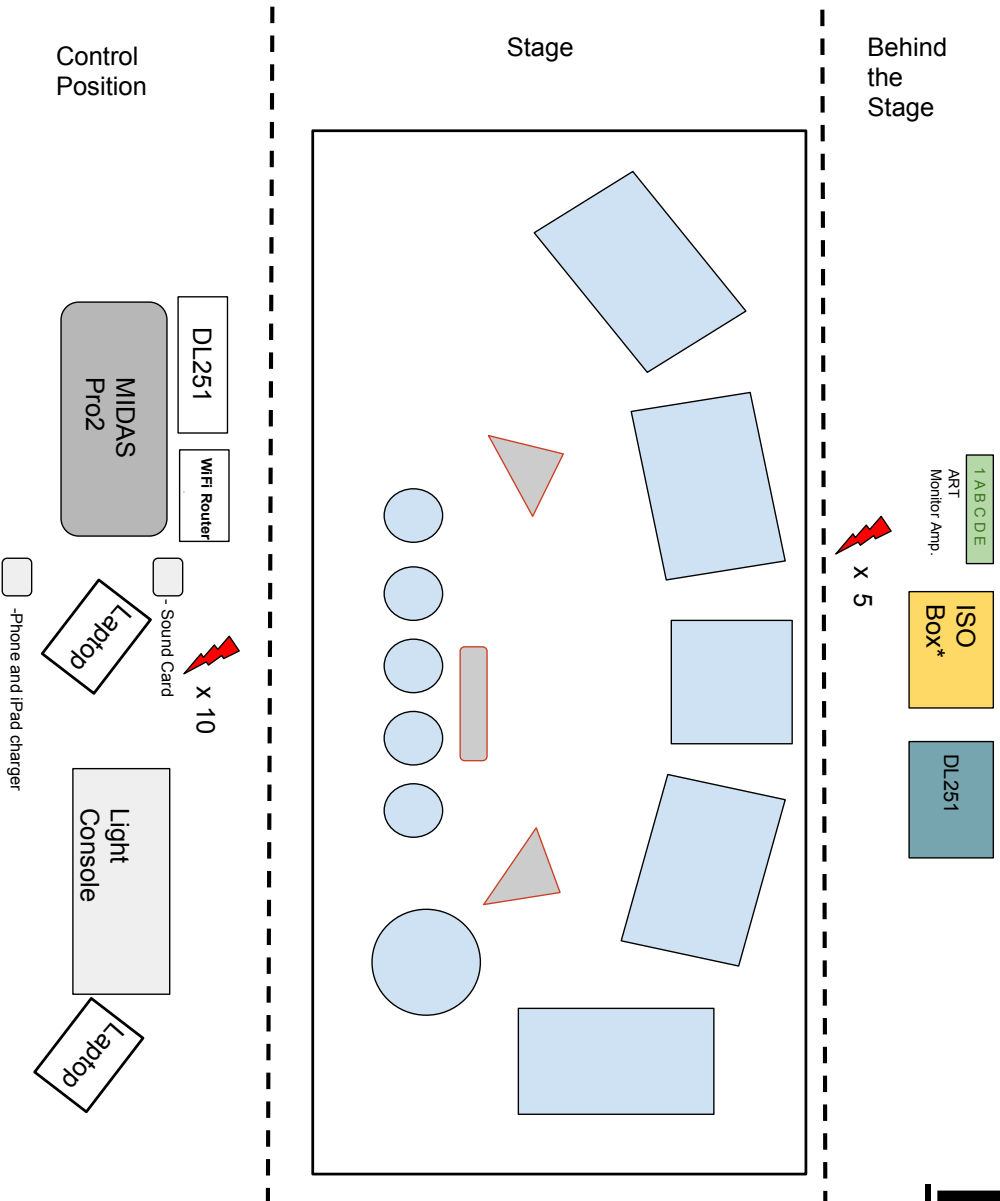
Placement of the SUB's can vary depending on a venue. However important to cover audience with more or less even SUB level.

There is no special preference to the sound system. However we need not distorted, free from noise and other interferences full range sound (20Hz - 20kHz) with minimum 110db SPL to a middle of audience placement so that we have enough headroom to work with.

During the show sound level will be from around 60 db to 95 db with rare peaks up to 110 db.

We take our listeners health seriously, and will make sure they have a good experience.

POWER PLAN FOR SOUND



# Power Plan

- Power outlets
- This is very important to use the same Electrical Phase for sound equipment on stage and at Control Position.
- Power at the Control Desk might be shared with Light Engineer.
- ISO Box runs on external battery to isolate microphones from powerplugs and feed them with phantom power. During the night, after each performance, batteries are connected to the power outlet for recharging.
- All in all approximately 16 amps is needed.

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## VENUE SPECIFIC APPENDIX