



# CAMERON LEACH

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## **ELISION**

### **AN ELECTROACOUSTIC PERCUSSION SHOW**

### **TECH RIDER**

#### **1. OVERVIEW**

**ELISION** is an electroacoustic solo percussion show, where Leach performs on acoustic instruments along with prerecorded electronic tracks. It requires a large amount of gear, audio capabilities, and ample lead time in order to function. Leach wears wireless in-ear monitors to align his acoustic performance with the electronic tracks (he travels with this system).

It is necessary to have a front-of-house audio technician available for both sound-check and performance, to set/balance levels, trigger electronic cues, and set up microphones (if used). Leach can provide and travel with his own technician (preferred, depending on touring schedule), as long as someone with knowledge of the venue's sound system is present at load-in.

Though not preferred, it is possible for Leach to run the electronics from the stage in some situations. In any case, audio logistics **must** be communicated with Leach well in advance.

The show is usually performed without sound reinforcement of the acoustic instruments, as a small to medium venue does not necessitate this. For larger spaces, it may be helpful to use microphones on stage (approx. 8 would be required). If this is the case, Leach will work in consultation with a venue's audio engineer during load-in/sound check.

Average runtime for the performance is **90 minutes**.

Thank you in advance for your assistance with these requests.

## 2. PROGRAM

*I Leave You the Real World (2018) I. True/False	David Skidmore (b. 1982)
*Karnataka (2019)	Emmanuel Séjourné (b. 1961)
*Broken Mirrors (2019)	Vera Stanojevic (b. 1965)
Trilogy (2000) II. Pelogy III. Tamboo	Dave Maric (b. 1970)
Not a Haiku (2009)	Robert McClure (b. 1984)

### - INTERMISSION -

*Originating Within (2020)	Nick Werth (b. 1981)
*63 Across 81 Down (2019)	Ancel Neeley (b. 2000)
*Decay No. 2 (2017)	Matt Curlee (b. 1976)
Ceci n'est pas une balle (2012)	Alexandre Esperet (b. 1987)

*\*Written for Leach*

***Leach will speak from the stage during the first half of the show, and will perform the second half continuously. There will be a large stage changeover at intermission (approx. 20 minutes).***

### **3. LOAD IN / SOUND CHECK**

- A. A **minimum of 8 hours** is needed to set up, sound check, and rehearse before a same-day performance. If possible, loading in/setting up the night before the concert is very helpful **and preferred**.
  - i. Someone must be present to assist with setting audio levels about 2 hours into the set up process.
  - ii. Assistance with moving gear to the stage is appreciated.
- B. Load out will take around **2 hours**.

### **4. STAGE SIZE**

- A. Minimum stage size is 30' wide x 20' deep. For smaller dimensions or irregular stage shapes, please contact Leach.

### **5. STAGE MOVES**

- A. During intermission, there is a large changeover on stage. Any assistance by stage crew or other venue staff is appreciated.

### **6. STAGE PLOT**

- A. See attached "**ELISION Stage Plot MM-DD-YY.pdf**" for setup specifics.

### **7. LIGHTING**

- A. Standard stage lighting is acceptable.
  - i. Depending on venue capabilities and staffing, it is preferred to set area lighting for the various stations across the stage, which transition between pieces with the help of a lighting technician.

### **8. POWER**

- A. 110V AC needed for audio equipment at front of house, or, if Leach is running electronics from the stage, an extension cord + power strip will be needed.

### **9. AUDIO REQUIREMENTS**

- A. This performance requires 2 audio inputs. Leach will provide all necessary gear and cables (laptop, wireless in-ear system, audio interface), but will need to have someone with knowledge of the venue's system present for the sound check.
- B. In many cases, it is better to use microphones to help balance the acoustic sound with the electronic tracks, particularly in larger venues. Anywhere from 4-12 microphones can be used in various configurations, based on the venue's # of inputs, microphone inventory, and the sound-check schedule. A more detailed stage plot including suggested microphone placement is available upon request.

INPUT #(s)	SIGNAL	SOURCE	SOURCE LOCATION	INPUT LEVEL	CONNECTOR
1-2	Stereo	Audio interface outputs 1-2	On stage	Line	1/4" TRS Male

## 10. SPEAKERS

- A. It is best to have powered speakers placed on stage, on speaker stands, on the far sides of the stage. This ensures that sound is projecting from the same location both electronically and acoustically, as some venues will have house speakers that are hung too high/far away from the acoustic sound source.
- B. If this isn't possible, it is OK to use the house system in place.

## 11. SECURING INSTRUMENTS

- A. For many concerts, Leach is able to contact local universities or endorsers to secure certain large instrument rentals.
- B. Leach can typically provide cymbals or smaller accessory instruments. This varies with travel schedule, so **please confirm**. In some cases, Leach can provide many of the drums and larger instruments if traveling by car.
- C. **Please contact at least sixty (60) days in advance to facilitate these instrument needs.**

# INSTRUMENT LIST

## 12. EQUIPMENT PROVIDED BY PRESENTER

- 5.0 octave marimba
  - Preferred brands, in order: Mallettech (MJB model only), Marimba One, Yamaha, Adams
- 3.0 octave vibraphone
  - Preferred brands, in order: Mallettech, Marimba One, Adams, Yamaha, Musser
- Set of 4 concert toms with 2 double tom stands
  - double-headed if possible, approx. 8"/10"/12"/14" diameter
- Set of 2 concert toms with 1 double tom stand
  - double-headed if possible, approx. 12"/13" diameter
- DRUM SET:
  - Kick drum with pedal (approx. 20-22" diameter)
  - Snare drum (14" diameter) with short snare stand
  - 1 rack tom (12" diameter) with short snare stand (not bass drum mount)
  - 1 floor tom with legs (approx. 14-16" diameter)

- ▶ 1 drum throne
- ▶ Large rug needed for underneath kit
- 1 high octave of crotales (C-C) with stand (**high enough to be played in front of marimba**)
- 1 concert snare drum (14" diameter)
- 1 concert-height snare drum stand
- 1 kick drum with pedal (approx. 20" diameter)
- 2 pairs of bongos with bongo stands (**1 short bongo stand, 1 tall**)
- 1 keyboard X stand (for wood planks + trap table provided by Leach)
- 2 suspended cymbals (approx. 16"-18" diameter)
- 1 crash cymbal (approx. 18" diameter)
- 1 ride cymbal (approx. 20" diameter)
- 1 trashy cymbal (Such as Sabian O-Zone, but could be a Chinese cymbal / something with a brash sound around 16-18" diameter)
- 2 sets of hi-hats with stands
- Large trap table with stand (approx. 3' x 2')
- 8 sturdy music stands
- 10 cymbal stands (as many boom stands as possible, minimum 6)

#### **10. EQUIPMENT PROVIDED BY LEACH**

- Bass bows
- Log drum
- Glass wind chimes
- Wooden tom head
- 2 splash cymbals
- 2 mounted temple blocks (+ screwdriver)
- 4 wooden planks + tray table
- 3 mountable wood blocks
- Gaff/spike tape
- Moongels
- Stand covers + black towels
- Electronics
  - ▶ Laptop
  - ▶ Audio interface
  - ▶ Wireless in-ear transmitter and receiver
  - ▶ 2 passive DI boxes
  - ▶ Assortment of 1/4" TRS and XLR cables with various adapters