

HARMATTAN



Solo show. **One person on tour, one vehicle.** Three saxophones played live over an electronic backing track running from a standalone player. The artist brings his own rack, microphones, lighting fixtures and cue list. Running time set with the venue.

STAGE

DIMENSIONS	6.40 m wide × 4.90 m deep. Riser or bare stage. Clearance under any structure: 2.20 m minimum — the artist performs standing.
LAYOUT	The rack sits upstage, hidden from the audience by a vertical wooden panel carrying the logo (63.5 × 116.5 cm). The artist performs downstage of it, full body visible.
INSTRUMENTS	A single board carrying all three saxophone stands , mounted on a cross-shaped support, brought and dressed by the artist. Self-powered lighting under the board, outside the DMX chain. No saxophone is ever played on its stand: everything is played at the microphone, instrument in hand. Instrument changes happen in full view, as part of the staging.
POSITION	Facing the audience, the artist plays on the microphone axis. The saxophone board sits to his left, set at an angle; the percussion pad is to his right, raised, within hand's reach. Nothing passes behind him, and nothing ever requires him to turn his back to the audience.
FLOOR	Two pedals only: lighting controller under the left foot, expression pedal under the right. A percussion pad completes the setup. Cables are secured to the microphone stand and run off to the side — no cable crosses the artist's path.

MICROPHONES — TWO CONFIGURATIONS

CONFIGURATION A · SMALLER STAGE

Fixed microphone

The artist plays on the axis of one microphone on a stand.

- Beyerdynamic M201, K&M column, 130 to 140 cm
- Brought by the artist, cable run off to the side
- No wireless link — nothing to coordinate

CONFIGURATION B · LARGER STAGE

Tenor on wireless

Added when the stage allows moving off the microphone axis during solos.

- **The tenor alone** is fitted — DPA 4099 or internal mic on the instrument
- Shure GLX-D+ — **one link only, 5.8 GHz band**
- Baritone and soprano stay on the M201

WHAT THE ARTIST SENDS YOU

LINE	SOURCE	CONNECTOR
1	Main mix left — saxophones and backing track already mixed	Balanced XLR, line level
2	Main mix right	Balanced XLR, line level

Two lines, nothing else. The three saxophones and the backing track are mixed on stage by the artist, on his own console. The venue receives a stereo feed ready to play and keeps control of the room level. No monitor send from front of house is required.

WHAT THE VENUE PROVIDES

PA	A system suited to the capacity, covering the room, with a sound engineer present at soundcheck.
MONITORS	None. The artist is on in-ear monitoring and handles it himself.
POWER	Two 16 A outlets upstage — one for the audio rack, one for lighting. Total draw below 1 000 W.
DRESSING ROOM	A room that locks, water, a mirror. Nothing else.

LIGHTING

PRINCIPLE	Four states per piece — entry, chorus, break, drop — triggered by the artist with his foot. Copper on the man, blue in backlight. Never a white flash, never a rainbow, never a full blackout.
SELF-SUFFICIENCY	The artist brings his own fixtures and DMX desk: two RGBAW LED units and two backlight bars, driven from a foot controller. No lighting technician required.
IF THE VENUE IS RIGGED	The cue list can be handed over and run on the venue's own rig. Four memories per piece are enough; colours and fade times are supplied in advance.
RIGGING	Backlight upstage, front light slightly high and off-centre. Please allow two DMX points, or permission to run a line from the stage.

SELF-CONTAINED SETUP — VENUES WITHOUT EQUIPMENT

For open-air venues, heritage sites and distinctive locations, the artist arrives with his own PA: two powered column speakers and a battery station. **No infrastructure required.** This configuration is confirmed after a site visit — capacity, throw distance and battery autonomy are measured on site before any commitment.

SCHEDULE

GET-IN	1 h 30 — rack, lighting, instruments, cabling.
SOUNDCHECK	45 min, in performance configuration. A short run-through is welcome but not essential.
GET-OUT	45 min. One person, one vehicle.
ARRIVAL	No later than 3 h before doors.

This rider describes a typical configuration. **Everything can be discussed and adapted to the venue** — it is written to open the conversation with your crew, not to close it. **A dimensioned stage plan is available on request**, along with the detailed lighting cue list. For an unusual stage, a site visit or a frequency coordination constraint, just write: the reply is quick.