# Technical Rider 2025

These instructions serve to inform all persons involved in the technical process and are intended to ensure a smooth show. It is also part of the artist contract. Non-compliance and changes without prior agreement are not permitted! If you have any questions about the stage directions, please contact us as soon as possible. Thank you very much!

**Booking Manager**

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**Technical Direction**

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*Parts of the Technical Rider: text part, input list, stage plan (6 pages in total)*

## SCHEDULE

After load-out, ODC needs 45 minutes for setting up instruments and equipment on stage and another 30 minutes for line- and soundcheck. **A separate monitor section and good preparation of the local crew can speed up this process considerably.**

The entire technical equipment for the event must be set up, tested, properly wired, and the stage must be prepared according to the technical rider at the time of arrival of the band. Any deviations must be communicated with Sven Baumelt in advance.

## STAFF

The organiser will provide the following personnel:

* 1x monitor sound technician
* 1x FOH supervisor / system technician
* 1x lighting technician
* 1x assistant for (un)loading and setting-up the backline

## STAGE

The stage area should not be less than **6 x 4 m** with a height of at least **60 cm**. The stage surface must be absolutely flat, free of gaps, solid and not slippery. The stage should be provided with a backdrop. In addition, the stage must comply with the common German safety regulations according to TÜV, BGV C1, etc.

## RISER

We need 2 risers. One **2 x 2 m** for drums and one **2x1 m** for the brass section. The platforms must be bolted together.

## PA

Min. 3 way active, **renowned system**, min. 2 x 3 kW per 500 spectators, 110 dB at FOH clear and distortion-free over the entire frequency range from 20 Hz - 20 kHz with sufficient headroom. (LA, d&b, Martin, K&F, Coda...)

Even sound coverage of the entire audience area must be ensured. (near-fill, delay line). Where possible, please fly the PA system.

The technical equipment (PA and monitor system) must be set up and tested when the backline arrives (including line check of all channels between stagebox, subboxes and console). Please make controllers accessible.

## FOH

The FOH position should preferably be in the centre of the area to be covered.

**However, it must have visual and auditory contact with the band and must NEVER be positioned to the left outside of PA L or to the right outside of PA R!!!**

In addition, an experienced system technician who is familiar with the equipment used must be available to the band technician for the entire period.

Please include storage space for any outboards, laptops, etc.

## MIXING CONXOLE

Digital (preferred):

Yamaha PM, CL, QL / DiGiCo / Soundcraft Vi / Allen & Heath dLive

For other digital consoles, please consult us beforehand.

At least 6 int. send effects

At least 32 IN + 12 AUX + 4 GRP + 4 MTX

## MONITORING

We are an eight-person band! A separate console for the monitor mixes is a great advantage in terms of speed and quality, yet not a must.

If you provide a separate monitor console we also need a technician for operating this.

If you don't have a separate monitor console, please provide at least an iPad (or similar) for supporting the monitor mixes provided by the front of house console.

* A total of 6 ways  
  1. 5x wedges a 12" min. 350 watts/way (LA, Nexo, d&b, K&F...)
  2. Mono or stereo path on XLR male for DRUMS (own HP amp)
  3. Mono or stereo path to XLR male for KEYs (own HP amp)

On larger stages, appropriately dimensioned side fills.

Our drummer sends a click to CH 29, so it is essential that the DRUMS monitor path can be tapped with our HP amp and not played on wedges!

**A separate console for the monitor mixes is a great advantage in terms of speed and quality, yet not a must.**

## FX

Dynamics processors can be identified on the input list.

One graphic or parametric EQ per PA playback path.

At least 4x reverb and 2x delay

**All equipment must be easy to operate (working height) and well lit. Please provide shade in case of sunlight.**

## LIGHT

The light show should be tailored to the location and the event concept.

At least step lenses for front light & effect light as well as hazers for the stage.

## INPUTLIST

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **CHANNEL** | **SOURCE** | **MIC / DI** | **STAND/CLAMP** | **DYNAMIC** |
|  | Kick In | Beta 91 e.g. |  | Gate/Comp |
|  | Kick Out | Beta 52 e.g. | small | Gate/Comp |
|  | Snare Top | Beta 57 e.g. | small | Comp |
|  | Snare Bot | Beta 98 e.g. | clamp | Gate/Comp |
|  | HH | ck391 /km 184 | small | Comp |
|  | Floor Tom | e904 e.g. | clamp | Gate/Comp |
|  | Mid Tom | e904 e.g. | clamp | Gate/Comp |
|  | Hi Tom | e904 e.g. | clamp | Gate/Comp |
|  | Overhead L | km184 e.g. | tall straight | Comp |
|  | Overhead R | km184 e.g. | tall straight | Comp |
|  | Percussion | km184 e.g. | tall tele | Gate/Comp |
|  | E Bass | Act. DI |  | Comp |
|  | Moog | Act. DI |  | Comp |
|  | Rythm Git | e906 |  | Comp |
|  | Acc Git | Act. DI |  | Comp |
|  | Effectboard Sax | cable XLR |  |  |
|  | Piano L | Pass. DI |  | Comp |
|  | Piano R | Pass. DI |  | Comp |
|  | Organ L | Pass. DI |  | Comp |
|  | Organ R | Pass. DI |  | Comp |
|  | Trump | SM 57 | tall tele | Comp |
|  | Sax | RE 20 | tall tele | Comp |
|  | Pos | MD 421 | tall tele | Comp |
|  | VOX 1 Mario | SM58 | tall tele | Comp |
|  | VOX 2 Nola | SM58 | tall straight | Comp |
|  | VOX 3 Dietmar | SM58 | tall tele | Comp |
|  | VOX 4 Tim | SM58 | tall tele | Comp |
|  | TB | SM58 S |  |  |
|  | Sampler iPad | cable Mini Jack |  |  |
|  | Sampler iPad | cable Mini Jack |  |  |
|  | JACK L | cable |  |  |
|  | JACK R | cable |  |  |

## STAGEPLAN





mini jack



Effectboard