

# Alameda

## Technical rider

# TECHNICAL RIDER

**The rider is an inseparable part of a contract, necessary for a concert to take place.**

The band realizes that according to the extent and importance of an event some requirements may be difficult to met. However, it is necessary to consult any departures from the rider with the band immediately (contact details – *page 6*). **Lack of contact** implicitly means total acceptance of this rider with all the consequences, and failure to fulfillment the requirements will be considered a violation of the terms of the contract.

- **STAGE**

The stage must be stable, dry and safe, prepared for the performance. The minimum dimensions of the stage are **6 × 4 meters**.

In the case of outdoor concerts the stage must be strictly roofed and encased from three sides to avoid inundation of equipment by eventual rain and to protect from eventual heavy wind. In the case of concerts during winter period, the hot air blowers maintaining appropriate temperature on the stage are necessary.

On outdoor and larger club stages, please prepare a platform for drum kit with dimensions of min. 2 × 3 meters. If for organizational or logistical reasons it is necessary to move the drum kit, it can only be done on a movable riser on wheels with brakes. In that case, a stagebox with a *harting*-type connector is absolutely required to quickly disconnect/connect previously wired and set on drum kit to the system.

- **POWER SUPPLY SYSTEM**

Please provide power sources for each band member, at least in the amount specified in the table on *page 3*.

The power supply should be come down from one phase. A good-working, smooth, grounded power supply that meets obligatory standards is required on the stage (installation with a PE wire, including adequate overcurrent, overvoltage and residual-current protections).

The company that provides the power supply of the equipment takes total responsibility for the safety of band members, organizers and the band technicians during the rehearsals and concert.

In the presence of a lighting system, it should be supplied from an installation separated from the backline power supply, or from a separate phase.

- **PA SYSTEM**

We are not used to any particular trademark, however, for obvious reasons, we do not accept any self-made stuff. The minimum two-way sound-system of good quality, devoid of noises and hums is needed. The acoustic power must be adequate to the size and type of the event place (club, hall, outdoor, etc.). The system must provide the whole area with even sounding, adequate to the rock band. At the halls and outdoor concerts *dedicated* systems for such places are required.

Please make sure that the system is fully launched before the band's arrival to the rehearsal.

## • MIXING TABLE

The specificity of the band requires at least a 24-channel mixing console with parametric equalizer on each channel and graphic equalizer on the sum of the signal. Optimal table's placement: in front of the stage, at a distance of 2/3 of the auditorium, along the width of the stage axis (please, not at the side wall, not in the recess, not on the mezzanine, not under the mezzanine). In the case of outdoor concerts, the sound engineer's stand should be roofed and built up preferably with a mesh net (rather not a tarpaulin).

In the case of analog console, additional outboard with specified processors is needed (listed in the table on *page 4*).

## • MONITORING SYSTEM

Minimum 24-channels monitoring console, with graphic or parametric equalizer is needed. At least **6** independent monitoring paths are required (one for each band member). The monitor's sound engineer's placement must be convenient for a good eye-contact between the sound engineer and each band's member.

Monitors on the stage are of the *wedge* type – **5** monitors are needed (figure on *page 5*). Distinctly larger scenes should be equipped with *sidefills*, and very large outdoor scenes in addition to the *frontfill* (not specified on the picture below).

*Vocalist/violinist, bassist and drummer* don't use *wedge*, but **their own** in-ear wired monitor systems. Please prepare three XLR cables with the line signals from *paths 1, 5 and 6* (near AC 230 V, as in the figure on *page 5*).

Monitor	Path	Mon.	What in the monitor (Priority order)	AC 230V
<b>Vocalist Violinist</b> <i>(Dominika)</i>	1	XLR (IEM)	Vocal, Violin, Keyboard, Guitars, Bass, Drums (especially snare and kick);	× 0
<b>Keyboarder</b> <i>(Piotr)</i>	2	Wedge	Keyboard, Guitars, Violin, Bass, Vocal, Drums;	× 2
<b>Guitarist 1</b> <i>(Tomasz)</i>	3	Wedge	Guitar 1, Guitar 2, Keyboards, Violin, Bass, Drums;	× 2
<b>Guitarist 2</b> <i>(Bartosz)</i>	4	Wedge	Guitar 2, Keyboards, Bass, Guitar 1, Vocal, Violin, Drums;	× 2
<b>Bassist</b> <i>(Maciej)</i>	5	XLR (IEM)	Bass, Drums, Guitar 2, Keyboard, Guitar 1, Vocal;	× 2
<b>Drummer</b> <i>(Piotr)</i>	6	XLR (IEM)	Drums, Keyboards, Guitars, Bass, Violin, Vocal;	× 2

## • INPUT LIST

No	Instrument	Converter	The mic. fixing	FOH Insert
1	Kick	1× Shure SM91, Beta 91, Beta 52; Audix D6; AKG D112; Audio-Technica ATM250; Sennheiser e902; Electro-Voice N/D868;	Very low stand (tripod)	gate + comp
2	Snare TOP	2× Shure SM57, Beta 57, Audix I5; Sennheiser e604, e904; Audio-Technica ATM-350, ATM-650;	Clip / Snare stand	gate + comp
3	Snare BOT			
4	Hi-Hat L	2× Shure SM81, SM94; Sennheiser e614; Octava MK012; Audio-Technica ATM33A; Neumann KM184; Rode NT5;	High stand	comp
5	Hi-Hat P			
6	TomTom 8"	5× <b>(!)</b> Sennheiser e604, e908D; Shure Beta 98 D/S; Beyer Dynamics Opus 67, 87, 88;	Clip	gate + comp
7	TomTom 10"			
8	TomTom 12"			
9	TomTom 14"			
10	TomTom 16"			
11	<b>(*)</b> Bongo 6"	2× Shure SM57, Beta 98 D/S; Audix I5; AKG C418; Audio-Technica ATM350 → <i>at the bottom</i> ;	Clip <b>(•)</b> / Gooseneck / / High stand (at the bottom)	gate + comp
12	<b>(*)</b> Bongo 8"			
13	Overhead L	2× Shure SM81, SM94; Sennheiser e614; AKG C414; Octava MK012; Audio-Technica ATM33A, AE3000; Neumann KM184; Rode NT5;	High stand	-
14	Overhead P			
15	<b>(*)</b> Ride	1× Shure SM81, SM94; Sennheiser e614; AKG C414; Octava MK012; Audio-Technica ATM33A, AE3000; Neumann KM184; Rode NT5;	Statyw wysoki	gate + comp
16	<b>BASS</b>	1× Line XLR;	-	comp
17	<b>GUITAR 1</b>	1× Line XLR;	-	comp
18	<b>GUITAR 2</b>	1× Line XLR;	-	comp
19	Instr.1 Channel L	4× Jack TS (6.3 mm mono) → <i>to DiBox</i> ; Radial; BSS AR133; Klark Teknik DN100/DN200	-	-
20	Instr.1 Channel R			
21	Instr.2 Channel L			
22	Instr.2 Channel R			
23	<b>VIOLIN</b>	1× Microphone Jack TS (6.3 mm mono) → <i>to DiBox</i> ; Radial; BSS AR133; Klark Teknik DN100/DN200	-	comp
24	<b>VOCAL</b>	1× Microphone Shure SM58, Beta 58A; Sennheiser e845, e945; Sontronics Solo;	High stand	reverb + delay

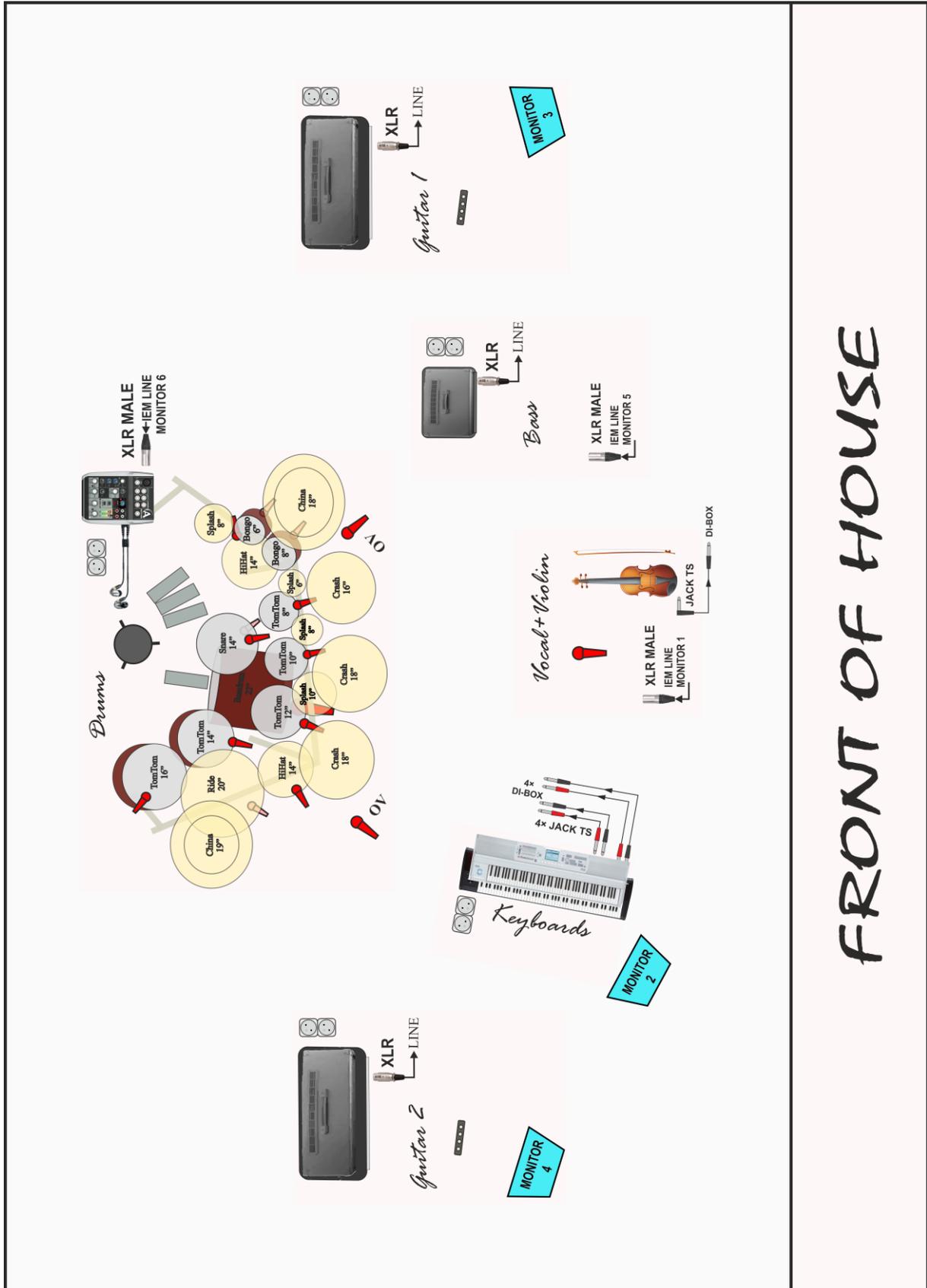
**(\*)** - Position possible to omit optional of smaller, club stages (**only after prior consultation**);

**(!)** - Tom-toms microphones possibly small and short, dedicated for TT (no SM57, no C100);

**(•)** - In case of use clips, they have to be "clamp-type" due to lack of the standard rims (*mounted at the bottom*).

➤ In the case of deviations, please **contact us immediately** (see: *page 6*).

• STAGE PLAN



## • ORGANIZATIONAL ISSUE

1. Before the concert, the band and/or its crew need time and conditions for efficient carrying in, arranging and preparing the equipment as well as appropriate rehearsal.

The minimum time necessary for realizing above criteria is:

- a) 120 minutes – in the case of individual concerts,
- b) 90 minutes – in the case of organized concerts and festivals, where carrying in and preparing the band's equipment take place before the beginning of the event.

Please *do not shorten the time* necessary for the band to do a full rehearsal, under any circumstances!

When a situation b) a place near or behind the stage is needed to pre-prepare the drum kit (setting up the construction on the rack for later bringing to the stage). This will let the band fit in the rehearsal time.

2. The organizer provides a safe parking place for the band's vehicles during the event as well as a convenient place during unloading and loading the equipment.
3. If the band comes with its own crew (technicians, engineers, photographer operator etc.), the organizer provides their entrance on the event's place and the stage, as well as moving freely on the whole place in order to fulfill their tasks.
4. If the band comes without their own sound engineer, a nice, competent person, acquainted with the system will be needed in order to sound engineering. The same applies to the lighting engineer, if the venue has such a system.
5. The drummer plays always and only on his own drum kit, installed on the stage before the event (see: STAGE section).
6. The band never „plays” with playback! Please do not propose it! Only live gigs come into question.
7. The band owns a banner (3 × 2 meters) that is an element of its scenic image. If the conditions allow it, the banner is set at the back of the stage before the performance and taken off immediately after it.
8. If the size and construction of the stage allow, the band reserves the right to show visualizations during the performance, as a fulfillment of the scenic image.
9. During the rehearsal and the show, no outsiders are allowed to stay on the stage, only the band members and, in need, technical staff.
10. After the concert, the band needs time and conditions for disassembling, carrying out and securing their own equipment.
11. Mineral water for the band is very much appreciated. ☺
12. In case of expected deviations from this rider, as well as in case of any ambiguities or doubts in any matter, please contact us as soon as possible: **tel: +48 601 737 294;** **e-mail: [alhena@alhenaband.com](mailto:alhena@alhenaband.com)**. This will allow us all to avoid unnecessary misunderstandings. Finally, we all have one, the same goal. ☺
13. Thank you for your commitment and we really hope for partnership and efficient cooperation!