Technical Rider

The information in this Technical Rider is intended to create optimum working conditions for everyone involved so that any problems can be resolved in advance!

The specified equipment represents a minimum requirement and corresponds to generally accepted quality criteria. If certain points of the technical rider or required equipment cannot be fulfilled or made available by the organiser or the venue, the band requests that you contact the responsible technician Mag. Thomas Beretits, BA (+43 660 569 38 72 / tonbere@hotmail.com) or Mr Stefan Rubenser (+43 664 496 75 75 / diamondfalconmetal@hotmail.com) so that the respective setting can be adapted accordingly by the band.

The technical rider is an integral part of the contract and is deemed to have been read and accepted when the band is booked. All changes concerning this rider must be discussed at least 72 hours before the performance. If its requirements are not met in whole or in part without prior consultation with the responsible technician or the band, the band shall be entitled not to perform as agreed or to refuse to perform altogether, subject to full payment (min. € 500).

PA system:

Powerful PA, well dimensioned for the respective location, with large headroom (also in the bass range) in order to be able to drive an appropriate concert volume (guideline 110 dbA distortion-free at the FOH position)

The PA must be set up in such a way that an even, homogeneous sound can be achieved throughout the entire audience area, without interference from incorrectly aligned top clusters or line arrays without correct calibration.

The following applies as a reference for the respective PA brands: D&B, Meyer Sound, AD-Systems, L-Acoustics etc. Self-made or otherwise misused material will not be accepted!

FOH&PULT:

The FoH position must be centred at the rear of the area to be covered. If outboard racks are used, these must be easily accessible from the FoH position (within reach) and positioned at an appropriate working height. A clear view of the stage must be guaranteed at all times and there must be no acoustic obstacles between the stage and the FoH position. A Cat5e or Cat 6 RJ45 Ethernet cable must be laid between the stage and the FoH position!

The console will be provided by the band (Allen&Heath SQ5 or DLive C2500), if this is not possible for any reason, an equivalent or better quality equivalent with the following minimum requirements must be provided:

16 mono channels
5 stereo channels
Low-Cut
Phase-Reverse
PAD
4-way parametric EQ (high, high-mid, low-mid, low), whereby hi-mid and low-mid must be at least semi-parametric
12 aux sends (6 pre/6 post, preferably switchable)
4 subgroups, routable from each mono and stereo channel
100mm fader

Effects:

If the console could not be provided by the band, the following outboard effects are required, unless a digital console with corresponding effects is available:

1 x Reverb unit (Vox): e.g. Yamaha SPX 990, Lexicon PCM, TC M Series
2 x Reverb unit (Drums): Lexicon PCM 92 1 x snare , 1 x toms
1 x Delay: Digital delay with tap function (T2, TC 1280, Yamaha SPX Series, ...)
4 x Gates (dbx, BSS, Drawmer, Klark)
11 x Compressors (dbx, BSS, Drawmer, Klark)

EQ:

Master: 2 x 31 band (e.g. dbx, BSS, Klark, ...)

Monitoring:

The entire band uses a wireless in-ear setup, which is split via an analogue splitter. Sufficient space must therefore be available on stage for the in-ear rack so that it can be stored safely and is accessible at all times, and sufficient time must be allowed for set-up and changeover (changeover time should be 20 minutes).

Power&Current:

The power/fuse protection must be appropriate for the sound and lighting system. Sufficient earthed sockets (230 V AC, 50 Hz EU-SCHUKO) are required on the stage, the connections must not be subject to power fluctuations and must be fused with at least 12 amps. (see stage plot)

Stage:

Width: min. 8m; depth: min. 6m; height: approx. 1m; clear stage height: min. 4m. The stage must be vibration-free, stable and absolutely leveled. The backdrop must be covered with black molton. There must also be sufficient space for various racks (wireless, amps, cases, etc.) in the immediate vicinity of the stage.
For open-air events, the stage must be closed on 3 sides, the
Roofing must be waterproof and cover the entire stage.
Proper earthing of the stage is a mandatory requirement.

Backstage:

The organiser shall provide the band with its own lockable room equipped with a table, chairs, a mirror, a heater, a clock and a coat rack, which is protected both from access and from the view of third parties. Furthermore, a power connection with a 230V 50Hz earthed socket, which is secured with at least 12 amps, must be available. The backstage area must be available to the band for at least 120 minutes before and after the concert. Sufficient (non-alcoholic and alcoholic) drinks as well as cold catering with fruit, wholemeal bread, (raw) ham, cheese etc. should be available. Due to the dietary habits of several members of the band and crew, a full vegetarian catering option is also requested. Regional warm dishes are also welcome.
The organiser/venue must provide parking spaces for 2-3 cars or a nightliner exclusively for the artists and crew of Diamond Falcon.

Soundcheck

The sound and lighting system must be fully wired, tested and in working condition before the sound check begins. Our sound check takes a maximum of 90 minutes if everything runs smoothly, including set-up. If this period is not possible directly before the start of the event (guests in the hall, other use, festival, etc.), please let us know in good time (at least 1 day in advance) so that we can guarantee a smooth process for your event.

Microphoning/line signals

The band uses a silent stage setup and brings its own microphones, which are not intended for use by others!

Vocals:	1 x Lead Vox: Shure Beta 87A Wireless 2 x Backing Vox: AKG D5 / Shure SM58
Guitars:	2 x Kemper Profiling Amp (DI)
Bass:	1 x Helix HX Stomp (DI)
Drums:	1 x Kick Out (Playback - Splitter Rack) 1 x snare top (playback - splitter rack) 1 x HiHat (Playback - Splitter Rack) 2 x toms (playback - splitter rack) 2 x overheads (playback - splitter rack)

If the use of own equipment is not possible due to short changeover times or other reasons, the same or equivalent microphones plus stands must be provided by the organiser/venue.

Personnel

A technical manager, with all the necessary keys and decision-making authority, must be on site as soon as the band arrives so that decisions can be made quickly if necessary. Sound and lighting technicians and stagehands must arrive punctually and soberly for the agreed sound check and must be familiar with the sound and lighting system. The organiser must ensure that sufficient safety precautions are in place both in the electrical area and in the stage area (physical safety precautions) in order to exclude the risk of injury to visitors, artists or damage to our equipment. Should accidents occur in these areas, the artists as well as the technical and accompanying personnel of the artists are exempt from any liability. If it is not possible for the organiser to install any necessary barriers or to take similar safety measures in the fall area of the equipment, a stewarding service must ensure unconditional compliance with this point of the contract.

Backline:

The band does not require a backline from the venue and only uses its own equipment (silent stage setup), which is also brought by Diamond Falcon itself and is not suitable for use by other acts!

However, XLR and jack cables, DI boxes and microphone stands must be provided by the venue in sufficient quantities.

Please note the necessary changeover times for several acts.
An unobstructed space for pre-assembly of the backline (rolling risers etc.) in the immediate vicinity of the stage helps to keep changeover times short.

Mixing desk allocation plan:

Stagebox Inputs:

Ch	Input	Mic	Splitter Multicore	Mic Stand	+48V	Group	FX
1	BD	Playback	Red wire from Splitter Multicore			1-2	Comp/Gate
2	Snare	Playback	Pink wire from Splitter Multicore			1-2	Comp/Gate/ Reverb
3	Racktom 1	Playback	Yellow wire from Splitter Multicore			1-2	Comp/Gate/ Reverb
4	Floortom 1	Playback	Green wire from Splitter Multicore			1-2	Comp/Gate/ Reverb
5	OH Left	Playback	Blue wire from Splitter Multicore			1-2	
6	OH Right	Playback	Brown wire from Splitter Multicore			1-2	
7	HiHat	Playback	Grey wire from Splitter Multicore			1-2	
8	Bass DI	DI Out	Yellow-white wire from Splitter Multicore				Comp
9	Guitar 1	DI Out	Red-white wire from Splitter Multicore				Comp
10	Guitar 2	DI Out	Pink-white wire from Splitter Multicore				Comp
11	Lead Vox	Wireless Shure Beta 87A	Green-white wire from Splitter Multicore	Tripod		3-4	Comp/ Reverb/ Delay
12	Backing Vox 1	AKG D5	Blue-white wire from Splitter Multicore	Tripod		3-4	Comp/ Reverb/ Delay
13	Backing Vox 2	Shure SM58	Brown-white wire from Splitter Multicore	Tripod		3-4	Comp/ Reverb/ Delay
14	Backing Vox Playback	Playback	Grey-white wire from Splitter Multicore			3-4	Comp/ Reverb/ Delay
15	Backing Tracks L	Playback	Blue ring from Splitter Multicore				
16	Backing Tracks R	Playback	Red ring from Splitter Multicore				

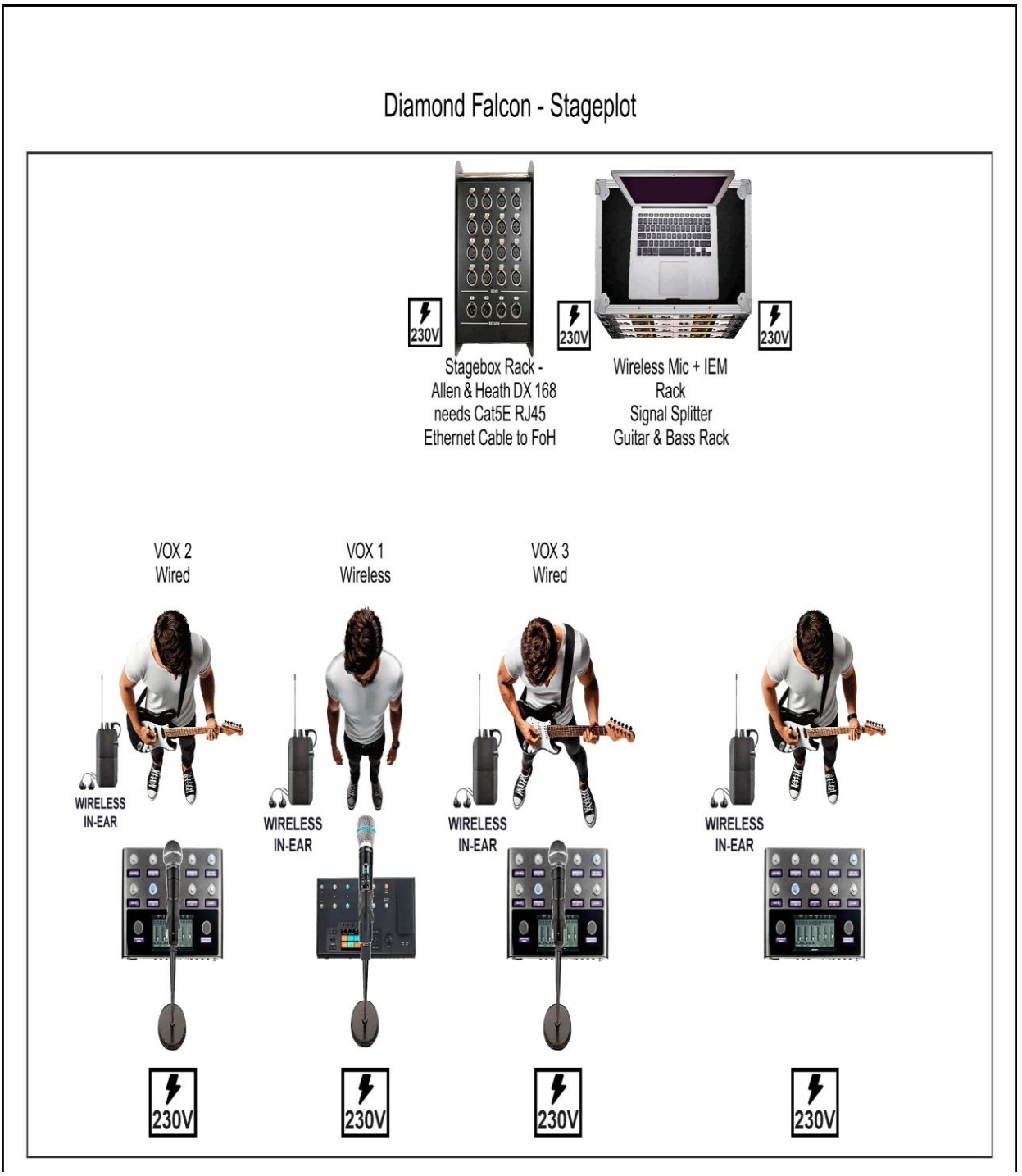
Stagebox Outputs:

Stagebox 1:

Output 7: PA L

Output 8: PA R

Stageplot:



Stage Power Outlets must be SCHUKO (EU) outlets and fused with at least 12 amperes.