Technical Rider

v.10.5 01.08.2023

Stage Setup:	1 Drumset, 1 Laptop, 1 Keyboard, 2 Guitars, 1 Bass, 3 Vocals
PA:	Depending on the size of the location and the expected audience.
Quick Overview:	All audio signals, except for the drum microphones, are provided by us via a prefabricated XLR multicore. If we have our own mixing console including stagebox, only the drum signals need to be transferred to our stagebox. For this we need 1 Cat 5e (shielded) guest cable with a maximum length of 80m (AES50) from the stage to FOH. We need a drum set incl. drum riser and 3 microphone stands at the front of the stage. We bring the vocal microphones at the front of the stage ourselves. Please provide power sockets at the marked locations, especially for the vertical foggers (separate lighting circuit).
Monitoring:	No monitor system from the venue is necessary, as we use a completely self-contained and independent in-ear monitoring system. For this, we split the three vocal microphones ourselves and lay the microphone cables. We attach our own additional microphone to the snare for our monitoring.
Sound:	Normally we have our sound engineer Alex with us. In this case we bring our own sound mixer (Behringer Wing with X32 stageboxes). He also mixes other bands by arrangement. We need a separate Cat 5e guest line (shielded) with a maximum length of 80m for AES50 audio network (48khz) between our stage rack on stage and our Behringer Wing at FOH, as well as 95cm x 70cm free table space at FOH. If, for organisational, technical or space reasons, we cannot use our own sound desk for the event, the house technician must instruct our technician in the venue's desk before or during the sound check and also be on site during the concert. We prefer Allen & Heath sound consoles. All audio signals except for the drums are routed to the stagebox with our own XLR cables. If our own console with stagebox is used, only the drum signals have to be transferred to our stagebox. Drum microphones and XLR cabling must be provided by the venue. The PA must be calibrated and ready to play at the time of our arrival. Preferred transfer point for main L/R is at FOH.
Lights:	A lighting system should be provided by the organiser. Normally, we bring our own lighting technician Pawel with us. He should receive information about the lamps used as well as their mode, addressing, placement and which lighting console will be used at least 2 weeks before the concert date. (technik@kambrium-band.de). Our lighting technician prefers the Grand-MA 2. Other consoles are of course also possible by arrangement. A house technician must be on site for briefing before the show for sound check as well as during the concert. We bring our own supplementary lighting elements aswell as 2 vertical foggers and 2 sparculars (spark effect). Only the vertical foggers and the sparculars need electricity (each 650W). These additional devices are controlled by the band itself via DMX. The preferred location for the vertical foggers is the outer front of the stage.

Backline:	We do not need guitars/bass boxes as a backline. A drum set and stable drum riser (min. 2m x 3m) with carpet must be available. Our drummer prefers a setup of 1x bass drum, 1x snare, 2 hanging toms, 1x standing tom. We bring for this: Snare drum, cymbals and a double foot machine. 3 stands for vocals have to be provided by the organiser (we bring our own vocal microphones - each equipped with Optogate). We need around 30 minutes for changeover.
Wireless:	3x2.4Ghz (Shure GLXD and Line 6 Relay Series) For in-ear monitoring we use: 4x 863-865MHz, 1x 823-832MHz (Shure PSM 300) In case of overlapping radio frequencies, other bands have to be made aware that they have to switch off their wireless systems during our sound check and for the entire duration of our performance.
Stage:	The stage must be horizontal, dry, stable and able to withstand a usual load of 750 kg/m². Sufficient space on stage for all (5) band members is a must (at least 5m wide and 4m deep). At open-air events, it is essential that the stage and mixer platform are completely covered and in such a way that the band's technical and musical equipment cannot be damaged. If this is not the case, the organiser shall be liable for all damage caused by insufficient stage and mixer platform roofing. The power supply cables must not be routed through the audience area.
Electrical Power:	On the stage, the required number of faultless earthed sockets (230V / 16A) fused with an RCD must be provided at the marked points (see stage plan). All connections must be checked by a specialist and comply with the latest DIN/VDE regulations.
Merch:	Table 2x1m, stable, covered, 2 chairs, as well lit as possible, 230V socket, internet access via WLAN.
Backstage:	Space for musicians and technicians must be available. Direct access to the stage is an advantage and must be kept free. The rooms must be large enough to store all the equipment and must be available for us at least 2 hours before the start of the performance until 2 hours after the concert. A sink with running hot water and a lighted mirror are required. Internet access via WLAN is welcome. A site plan of the event and the loading area must be provided at least 1 week before the event.
Catering:	We need 10x0,5l still water and 5 beers (preferably local) on stage for our concert, as well as 2x0,5l still water for our technicians at the FOH. Hot food (non-franchised) and vegetarian options for the band as well as support brought along (crew and technicians). Our lighting technician does not tolerate eggs. If there are no hot food options at the venue, we will also accept an expense of 15€ per person. At least 1 case of beer and soft drinks must be available for us free of charge on the day of the event.
Crew:	The Kambrium crew consists of 5-9 people. (arrangement necessary) 5 musicians, 1 actor, 2 technicians, 1 merchandise
Photographers:	Professional photographers are requested to photograph only the first 15 minutes of the show from the pit. If we have our own photographer with us, he/she may photograph the entire show, including from the stage. Everything else is possible with prior arrangement.
Accommodation:	From a distance of 150km from Helmstedt (Germany) to the venue, we require accommodation provided by the organiser with beds and showers for the number of people brought along (by individual arrangement). Shared rooms are possible. Any deviation from this must be arranged at least 2 weeks before the event.
Acknowledgement:	The responsible technical staff or the organiser on behalf of the technical staff shall inform the band technicians in writing by e-mail after receipt of this technical rider that this technical rider has been taken note of.

KAMBRIUM – Stage Setup

04.10.2023

Kambrium Mixing Patch

#	Instrument	Mic/Line	Source	Comment
1	Kickdrum	Mic	Drumset	Mic from Venue (Beta 52A)
2	Kickdrum (Trigger)	Line (XLR)	Multicore (oder AES50)	almost in Phase
3	Snare Top	Mic (XLR)	Drumset	Mic from Venue (SE V7X) ~5ms Delay for Trigger Signal
4	Snare Bottom	Mic (XLR	Drumset	Mic from Venue (SE V7X) ~5ms Delay for Trigger Signal
5	Snare Trigger	Line (XLR)	Multicore (oder AES50)	5ms later than Snare Microphones
6	Tom 1	Mic (XLR)	Drumset	Mic from Venue (e604)
7	Tom 2	Mic (XLR)	Drumset	Mic from Venue (e604)
8	Tom 3	Mic (XLR)	Drumset	Mic from Venue (e604)
9	Hi-Hat	Mic (XLR)	Drumset	Mic from Venue (NT-5)
10	Ride	Mic (XLR)	Drumset	Mic from Venue (NT-5)
11	Overhead L	Mic (XLR)	Drumset	Mic from Venue (NT-1)
12	Overhead R	Mic (XLR)	Drumset	Mic from Venue (NT-1)
13	Guitar L (Axe-FX)	Line (XLR)	Multicore (or AES50)	
14	Guitar R (Kemper)	Line (XLR)	Multicore (or AES50)	
15	Bass Guitar (Axe-FX)	Line (XLR)	Multicore (or AES50)	
16	Keyboard L	Line (XLR)	Multicore (or AES50)	
17	Keyboard R	Line (XLR)	Multicore (or AES50)	
18	Laptop L (Samples)	Line (XLR)	Multicore	Not necessary when using AES50
19	Laptop R (Samples)	Line (XLR)	Multicore	Not necessary when using AES50
20	Main Vocals L (Clean)	Mic (XLR)	Multicore (or AES50)	Beta58 with Optogate (Kambrium)
21	Main Vocals C (Growls)	Mic (XLR)	Multicore (or AES50)	E935 with Optogate (Kambrium)
22	Backing Vocals R (Growls)	Mic (XLR)	Multicore (or AES50)	SM58 with Optogate (Kambrium)
↓ optional, nur bei Signalübergabe per AES50 ↓				
23	Click	digital only	AES50	optional
24	Subbass	digital only	AES50	
25	Backing Vocals L	digital only	AES50	
26	Backing Vocals R	digital only	AES50	
27	Backing Keys L	digital only	AES50	
28	Backing Keys R	digital only	AES50	
29	Main Keys L	digital only	AES50	Backup, in case of missing Keyobarder
30	Main Keys R	digital only	AES50	Backup, in case of missing Keyobarder
31	Acoustik Git L	digital only	AES50	
32	Acoustik Git R	digital only	AES50	
33	Additional Git L	digital only	AES50	
34	Additional Git R	digital only	AES50	
35	Midi Drums L	digital only	AES50	Backup, in case of missing Drummer
36	Midi Drums R	digital only	AES50	Backup, in case of missing Drummer
37	E-Git R	digital only	AES50	Backup, in case of missing Guitarist
38	Timecode	Line (XLR)	AES50	Output to light desk only

Informations for stagehands

The Kambrium stage has 5 decorative elements that must be set up before the start of the concert/during changeover. Set-up helpers must be sober, familiar with the work, on site 30 minutes before changeover and available until the end of dismantling and loading.

Backdrop: (8m x 6m)

BACKDROP EXTENSIONS: Two (2) StageFrames (2x2m)
Two (2) Ego Raiser. In front of the Stageframes
If possible, please have cable ties ready

Kambrium Funk Frequenzen

Shure PSM 300 T11									
	Gruppe								
Channel	1	2	3	4	5	6	7	8	9
1	863.175	863.200	863.300	863.125	863.375	863.125	863.125	863.125	863.150
2	863.800	863.550	863.675	863.500	863.750	863.500	863.550	863.525	863.550
3	864.175	864.150	864.375	864.325	864.450	864.350	864.400	864.275	864.325
4	864.800	864.500	864.725	864.775	864.825	864.825	864.850	864.675	864.750

Line 6 Relay Series (2,4 Ghz)	
Channel 1	Jan

Shure GLXD 14 R (2,4 Ghz)	
	Karsten
	Martin
	Maxi

Shure PSM 200 S5	
Channel	Frequenz
1	855.275
2	856.175
3	857.625
4	858.200
5	863.075
6	863.625
7	864.425
8	864.850

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Maxi
Jan

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This rider is a contractual component of the guest performance contract. Non-compliance or non-agreed changes therefore lead to a breach of contract and, in the worst case, can lead to a cancellation of the concert performance. In the event of a cancellation at short notice, any costs incurred shall be borne by the organiser.

Signature organiser / Venue

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