

Technical Rider

Homebound Concert

PA-System:

State-of-the-art PA-System with sufficient coverage for all audience. Please provide additional infill or nearfill systems at wide stages. For extremely "long" venues, delay-lines are required. Please notice: This is not a rock concert!. We do not need or want high sound pressure levels. In order to achieve a differentiated reproduction of the complex sound, the requirements for the pa-system are quite the same as for a classical concert. If you have any questions – please contact me.

FOH-Technician: Jan Weimann +49 171 7526214 jw@tonwerk.com

Front of House:

The FOH should be positioned at a good listening position where sight contact to the stage is ensured.

Mixing Console min. 32 Channels with 4-Band-EQ (2 sweepable mid-band-eq's). Low-Cut, 10 Aux-Sends (6x pre, 4x post).

2x31-Band-EQ im Master, 6x 31-Band EQ für die Monitor-Aux-Sends.

2 Compressors (e.g. dbx (not 266!!), Drawmer, Klark, LA Audio)

4 Gates (e.g. Drawmer, Klark)

3 Reverb-/Multi-FX-Units (e.g.. Lexicon PCM 90, MPX-1, TC M5000, M3000, Yamaha SPX 990).

1 CD-Player, 1 MD-Recorder for recording

Mikrophones:

please refer to Channel List. For picking up the different pipes high quality condenser microphones (such as Neumann KM184) are required. Standard Rock'nRoll Microphones line SM 57/58 do not work properly here. On stage, please provide microphone stands with extendable boom arms. Long boom arms will – especially at small stage – lead to chaos. Please keep this in mind!. Also DI-Boxes transport highly sensitive music signals. Please refer to our recommendations from the Channel List. Cheap stuff like Monacor, Behringer or LD-Systems will not be accepted.

Monitoring:

7 Wedges on 6 mixes (e.g. Martin Audio LE12, EV FM 1202, Turbosound TMW-212, d&b Max, EAW, Nexö)

Light:

Please remember: This is not a Rock'n Roll Show. There is absolutely no need for fast chasers or blinding effects. Please provide "nice-mood" illumination for the whole stage. Also some colour-spots (e.g.. Blue (Lee 71) and Orange (Lee 22)) can be used. For gigs in attractive locations like castles please provide decoration light. In principle, we only need a few static light moods. For the use of Moving-Lights please keep in mind: Less is more. Slow moves, a little haze will support the intense atmosphere where fast chasing disco-light just does the opposite. Moving-Heads which present themselves with high-frequency-tones, should be turned off.

Channel List:

The following microphone types are recommendations. They can be replaced by similar ones with equal quality level.

<i>Chan</i>	<i>Instrument</i>	<i>Mic</i>	<i>Insert</i>	<i>Stativ</i>
1	Kickdrum	Audix D6	Gate 1	small
2	Snare	Audix D1, SM57		small
3	Hi-Hat	Condenser (KM 184, Rode NT5)		tall, short boom
4	Tom 1 (small)	SM 57	Gate 2	Claw
5	Tom 2 (medium)	SM 57	Gate 3	Claw
6	Tom 3 (floor)	SM 57	Gate 4	Claw
7	Overhead L	Condenser		tall
8	Overhead R	Condenser		tall
9	Percussion 1	mountable mic (e.g. Audio Technica Pro 35X)		
10	Tablas	Condenser, Audix D3		tall, short boom
11	Tablas	Condenser, Audix D3		tall, short boom
12	Cello	Large diaphragm condenser, z.B. AKG C414		small
13	Acoustic Guitar	DI-Box (Atelier der Tonkunst, BSS)		
14	Harp	PZM		
15	Harp Pickup	DI-Box		
16	Pipes 1	Condenser		tall, short boom
17	Pipes 1	Condenser		small
18	Pipes 2	Condenser		tall, short boom
19	Pipes 2	Condenser		small
20	Vocals Pipes 1 / Low Whistle	Audix D6, SM 58		tall, short boom
21	Vocals Pipes 2 / Low Whistle	Audix D6, SM 58	Comp	tall, short boom
22	Vocals Git/Whistle	Audix D6, SM 58		tall, short boom
23	Vocals Harp	Audix D6, SM 58		tall, short boom
24	Vocals Tablas	Audix D6, SM 58	Comp	tall, short boom
25	FX 1 Return L			
26	FX 1 Return R			
27	FX 2 Return L			
28	FX 2 Return R			
29	FX 3 Return L			
30	FX 3 Return R			

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Stageplot

technical Support:
Jan Weimann
+49 171 7526214
jw@tonwerk.com

Drums
Percussion

Mon 6

Tablas
Vocals

Mon 6

Pipes 2
Low Whistle/
Vocals
Small Pipes
Borderpipes

Mon 2

Guitar
Whistle/Vocals

Mon 3

Cello

Mon 4

Pipes 1
Low Whistle/
Vocals
Small Pipes
Borderpipes

Mon 1

Harp
Vocals

Mon 5

↓ Audience ↓