

# Technical Rider

Effective April 2026



# THRUXTONE

Contact:

Adrian Ullmann  
Info@Thruxtone.com  
0162/4691869

# Technical Rider



This stage instruction aims to ensure that the event day runs as smoothly and relaxed as possible for all parties involved. Please consider it as part of the contract and fulfill it in every detail if possible. Any changes or deviations should be coordinated by email or phone with the contacts provided, no later than 14 days before the show. There is nothing worse than encountering problems on the day of the event that could have been solved beforehand. Thank you very much!

|    |                      |   |
|----|----------------------|---|
| 1  | Venue Specifications | 3 |
| 2  | Catering             | 3 |
| 3  | Stage Requirements   | 3 |
| 4  | Monitoring           | 3 |
| 5  | Crew                 | 4 |
| 6  | PA System            | 4 |
| 7  | FOH (Front of House  | 4 |
| 8  | Stage Lighting       | 5 |
| 9  | Safety               | 6 |
| 10 | Local Staff          | 6 |
| 11 | Timing               | 6 |
| 12 | Legal                | 6 |
| 13 | Patch                | 7 |
| 14 | Stageplot            | 8 |
| 15 | Contact Informations | 9 |

## 1. Venue Specifications

We require a secure parking space for 1 car + trailer, preferably located close to the stage.

We need a lockable backstage area for 6 people, which should not be accessible to third parties at any time during the event.

The stage requires a minimum size of 4m by 6m.

Please prepare a drum riser with dimensions of at least 2 m x 2 m.

## 2. Catering

Food: We don't have any specific dietary habits and are flexible. We are not vegetarians or vegans. A warm, nourishing meal between soundcheck and performance is preferred.

Beverages: We prefer to be served with a crate of beer („Tegernseer Hell“ or similar), a crate of soft drinks (such as "Spezi") and a crate of water (no gas) to drink before, while and after the concert.

Catering does not need to consider allergies or intolerances.

## 3. Stage Requirements

Please provide all microphones, stands, DIs, and XLR cables mentioned in the patch list. The first option listed is the preferred choice, and the second option is the alternative. Deviations should be discussed.

NOTE: Overhead microphones for drums are mandatory (even for small shows), as we exclusively use in-ear monitoring and need to hear the drum set even with minimal microphone coverage.

Please provide multiple power outlets on stage (230 V / 50 Hz) as indicated in the stage plan.

We will bring a backdrop that needs to be hung. Please provide an appropriate device (such as an aluminum pipe) for this purpose.

## 4. Monitoring

We use our own in-ear monitoring rack. This rack is equipped with **24 splitters** and is clearly arranged. Instruments on stage must first be fed through our rack. **For the FOH, a 2m long multicore cable** from the rack is prepared, which simply forwards the corresponding signal via splitter for processing. The patch plan later in this rider indicates which inputs we tap in the rack and which can go directly to the FOH.

We arranged the rack and the multicore cable as helpful as possible for the FOH, with **named** labels, as well as the **patch plan at the top of the rack**.

If there is anything unclear or if you have constructive feedback, please approach us.

## 5. Crew

- Vincent (Lead Vocals)
- Adrian (Lead Guitar)
- Julia (Bass)
- Yannick(Drums)
- Photographer
- Roadie

The entire crew needs access to all relevant areas, including the FOH position, backstage, and catering. The catering should consider the entire crew. The backstage area should have a lockable door. Access should only be granted to the band and persons involved in planning the concert.

**Backstage = Band only**

## 6. PA System

An adequately powerful sound system, proportionate to the size of the venue, must be provided. It should be tuned and ready for performance by **Thruxtone BEFORE THE SOUNDCHECK**. It should be capable of delivering distortion-free sound at a level of 115 dB SPL at the FOH position. Only sound systems from reputable manufacturers will be accepted: d&b, L'Acoustics, TW-Audio, Pro Audio Technology, KS-Beschallungstechnik. Deviations must be discussed. Homemade systems will not be accepted.

## 7. FOH (Front of House)

We do **NOT** travel with our own Sound engineer, unless we say so. We require a professional digital mixing console with a minimum of 24 analog inputs and 8 outputs, including stage boxes and a multicore system. The following mixing console manufacturers are acceptable:

- Yamaha, Soundcraft, allen and Heath, Presonus, Behringer

## 8. Stage Lighting

We do **NOT** travel with our own lightning engineer, unless we say so.

Technically we expect:

In General:

- 1x Truss (FD34) across the entire stage width (Front-, Middle- and Back-Truss)
- 1x MA Lightning console (Model series grandMA 3 commandwing XT, grandMA 3 compact, grandMA 3 compact XT, grandMA Light 2/3 or Fullsize 2/3)
- 1x Hazer or Fog (Sufficient for the venue size)

Front Truss:

- Min. 5 x Profiler (1x for each band member, 2x for the singer)
- Min. 2x 4light Blinder (1x Stage Left; 1x Stage Right)
- Min. 4x RGBW LED Par lights sensibly distributed
- Possibly Moving Heads (Profile and Wash sensibly distributed)

Middle Truss:

- 2x Profiler (for the drummer)
- Min 5x Fresnel lens/WW LED Par for illuminating the band
- Min. 4x RGBW LED Par lights sensibly distributed
- Possibly Moving Heads (Profile and Wash sensibly distributed)

Back Truss:

- 1x Fresnel lens/WW LED Par for illuminating the drummer
- Min. 4x RGBW LED Par lights sensibly distributed
- Possibly Moving Heads (Profile and Wash sensibly distributed)
- Min 2x Strobes

## **9. Safety**

The band expects the following safety measures upon arrival:

- Electronic devices on/above/beside the stage should be properly grounded and inspected according to DGUV V3 regulations.
- Stacked equipment should be secured with weights and straps to prevent tipping.
- Every flown equipment should have a secondary safety mechanism.
- All power sources should have appropriate backup systems (according to national regulations) to prevent interruptions.
- No homemade devices or semi-professional PA systems will be accepted.

## **10. Local staff**

From the band's arrival until the end of the show, a sober house sound technician must be available as a point of contact for the band and their technicians on-site. The technician should have full access to all system components. Additionally, at least one person familiar with PA/lighting systems and power supply must be present on-site. This person should be in the vicinity of the venue from load-in to load-out, particularly during the show. If one technician can cover both sound and lighting as well as power-related matters with the required expertise, it is acceptable.

## **11. Timing**

Please refer to the show contract for the exact schedule. All locally provided PA and lighting equipment must be set up and tested before the scheduled load-in time. The band prefers to leave all equipment on stage between the soundcheck and the show.

## **12. Legal**

If essential technical requirements described in the Technical Rider are not met on the day of the concert without further notice, we reserve the right to cancel the performance at short notice. The right to the contractually agreed fee and travel expenses remains valid.

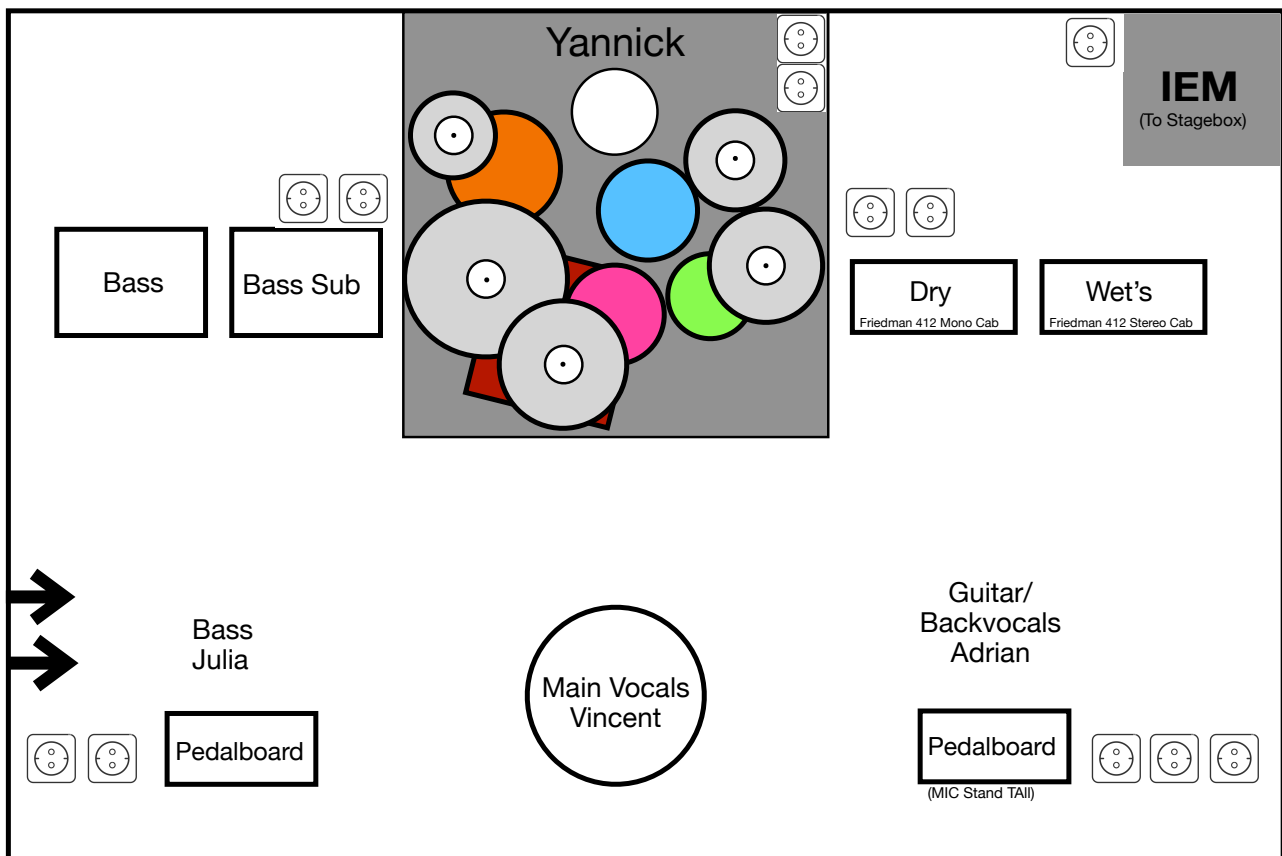
The Technical Rider is an integral part of the performance contract, and we rely on the agreements contained therein.

However, it is often not possible to meet all requirements. We are only human, so please just approach us beforehand. It is important to us to have good conditions for a great show, rather than taking legal action.

## 13. Patch

| Canel on IEM | Fixture           | Mic                          | Design | Must go through our In Ear Rack |
|--------------|-------------------|------------------------------|--------|---------------------------------|
| Inputs       |                   |                              |        |                                 |
| 1            | Vincent Vocals    | Neumann KMS 105 (own)        | Tall   | Yes                             |
| 2            | Back Vocals       | Sennheiser E945 (own)        | Tall   |                                 |
| 4            | Guitar Left       | MD 421 II, E906, MD 441      | Small  |                                 |
| 5            | Guitar Center     | MD 421 II, E906, MD 441      | Small  |                                 |
| 6            | Guitar Right      | MD 421 II, E906, MD 441      | Small  |                                 |
| 7            | Acoustic Guitar 1 | LR Baggs DI (own)            |        |                                 |
| 9            | Bass 1            | DI Pedal (own)               | Small  |                                 |
| 10           | Bass 2            | DI Pedal (own)               |        |                                 |
| 11           | Kick In           | E901,Beta 91A,               |        |                                 |
| 12           | Kick Out          | AKG D 112 MKII, TG D70 MK II | Small  |                                 |
| 13           | Snare Top         | SM 57, MD 421 II             | Small  |                                 |
| 14           | Snare Bottom      | SM 57, MD 421 II, E904       | Clip   |                                 |
| 15           | Hihat             | Neuman KM 184,E914,          | Small  |                                 |
| 16           | Tom 1             | E 904, E604,MD 421 II,       | Clip   |                                 |
| 17           | Tom 2             | E 904, E604,MD 421 II,       | Clip   |                                 |
| 18           | Tom 3             | E 904, E604,MD 421 II,       | Clip   |                                 |
| 19           | Overhead Left     | Neuman KM 184,E914,          | Tall   |                                 |
| 20           | Overhead Right    | Neumann KM 184, E914         | Tall   |                                 |
| 23           | Ambiance Left     | Rode M5 MP                   | Small  |                                 |
| 24           | Ambiance Right    | Rode M5 MP                   | Small  |                                 |

## 14. Stageplot



The stage plan shows the band's largest setup. However, it can be customized to suit specific circumstances.

Please provide stage power at the marked locations (230V) including multiple power outlets.

The drawing above is just a schematic representation. The placement of instruments and monitors must be adjusted according to the musicians' individual space requirements and the on-site situation.

However, the drum set is accurately displayed. In case the complete drum set is not available, the following parts of the drum set should be provided as an absolute minimum:

**When we travel without our own drum kit we need one in size:**

- 1 **Bass** drum 22/24
- 1 **Rack** tom 12/14
- 1 **Floor** tom 16/18
- 1 Hihat stand
- 1 Ride stand
- 4 Cymbal stands (2 Crashes, 1 China, 1 Splash)

## 15. Contact informations



### Further questions:

If you have any questions about the event, please contact Mr. Ullmann, who is responsible for booking and all other inquiries.

Adrian Ullmann  
[info@thruxtone.com](mailto:info@thruxtone.com)  
0162/4691869