



TOLIMAN SCHEDA TECNICA V2.0

13th September 2024

This rider includes technical elements that are essential to the professional presentation of this performance and replaces previous technical riders for TOLIMAN.

This rider contains 6 pages.

The clauses contained in this rider agreement are intended to ensure that TOLIMAN, from here on referred as “the artist”, has all the necessary facilities to present a performance of the best professional standard. It is appreciated that not all of these clauses are appropriate for every engagement and some compromises are possible, however this must be agreed in writing at least 1 month in advance from the date of the show.

If there are any queries whatsoever regarding the clauses contained in this rider agreement, then, in the interests of both the promoter and the artist, please [get in touch!](#)

1. STAGE, RISERS, BARRIERS

1.1 Stage:

The promoter agrees to provide a stage area of minimum 8 m wide and 5 m deep with a tolerance of minimum 900 kg/m² and with a minimum height from the ground of 0.8 m. Clearance needs to be at least 3m from the stage floor. Please note that the stage must be flat, clean without obstacles and preferably covered by black fabric walls. The performance area must be totally cleared prior to our load in on stage. This includes any monitor wedges.

1.2 Risers:

The presence of at least two (2) small risers (approximately 1x0.6x0.6 m) to be placed at the front of the stage is appreciated.

1.3 Crowd barriers:

We appreciate the use of MOJO, Nordic Crowd barrier or similar barricades to distance the crowd from the stage.

2. SOUND

2.1 PA system:

The system must preferably be flown and must deliver a uniform sound across the whole performance area. Use necessary fills when needed (outfills, delays, etc.). The PA must be able to produce a clean undistorted sound pressure level of 110 dBa across the whole audience area without any constraints. PA should be system-tuned/aligned prior to our arrival. Subs should

be in phase with the main PA at FOH. No hum/buzz/noise shall be present from the PA. It will not be tolerated.

Main PA Subs: Subs must be in cardioid / end-fire configuration with an even coverage across the whole audience area. Subs must be of the same brand/system as the main PA (eg. L'acoustic K1 = SB28 subs).

Front fills: Front fill speakers must be provided and shall be of the same brand as the main PA.

2.2 Front of House (FOH):

FOH position: FOH shall be centered and positioned in the middle of the performance area no more than 30m from the stage.

It's essential that our sound engineer can hear a good representation of the PA at FOH.

FOH should be positioned on a riser or similar so that our sound engineer has a clear sightline of the stage.

FOH security: FOH must have crowd barriers (MOJO, Nordic or similar) to protect the equipment from the crowd. At least 1 security guard shall look after our equipment at all time.

2.3 Monitor

The artist has their own stage mixer with in-ear monitors. The artist handles whole of the stage mix: guitars and bass split their signal to the stage mixer; a second kick mic and one overhead will be placed inside the kick and behind the drum kit; a passive signal splitter will be used for the vocals.

The band reserves the right to bring their own sound engineer for the show.

3. POWER REQUIREMENTS

Stage power: 230 V power drops as per stage plot. Each power drop must have at least three (3) plugs for the use of the artist only.

Power plugs: Please provide [type F+L](#) power plugs. If not available, please advance the details of your local power plugs when advancing the show.

4. LOCAL CREW

The promoter agrees to provide:

- The promoter or one of his/her representatives, properly qualified and capable of making any decision concerning the signed contract, shall be present from the arrival of the team throughout the whole time they spend at the venue.
- 1 (one) PA system engineer who's familiar with the supplied PA system, to assist our sound engineer at FOH.

- 1 (one) Light technician who's familiar with the supplied lighting gear to design the light show during the performance.
- 1 (one) Stagehand for load in, set up, changeover and load out.

All local crew must be sober, English or Italian speaking and fully familiar with the supplied production and location.

5. LIGHTS

The promoter agrees to provide a perfectly functional lighting system. The artist provides an audio track with some references to help the Lighting Designer (LD) with making a better show and making the show more synchronised with the song. This audio track contains instructions such as "verse", "chorus", "turn off lights", "right guitar solo". **The LD must have all the necessary equipment (headphones and headphone amplifier) in order to listen to the track during the show.**

6. BACKLINE

The promoter agrees to provide the following backline in a perfectly working conditions:

DRUMS:

All drums must have fresh drumheads.

- 1x Bass Drum 22x18".
- 1x Rack Tom 12x8".
- 1x Floor Tom 14x14" OR 1x Floor Tom 18x16".
- 1x Floor Tom 16x16".

HARDWARE:

Tama, Yamaha, DW, Pearl or Gibraltar.

- 1x Hi-Hat stand with 2 legs (the stand must allow the legs to be turned to accommodate and fit a double bass drum pedal).
- 1x Snare Drum stand (heavy).
- 4x Cymbal stand with boom (e.g.: Yamaha CS-865 / Gibraltar 6709).
- 1x Drum throne.
- 1x Black drum carpet 3x2m.
- 1x Tech tray / percussion table to clamp on cymbal stand.

MICROFONI:

- 1x Kick Drum microphone.
- 1x Snare Drum microphone.

- 1x Hi-Hat microphone.
- 3x Tom microphones.
- 2x Overhead microphones.

MISC:

- 2x Acoustic guitar stand.
- 1x D.I. for LD cues track.
- 1x stereo D.I. (or 2x mono D.I.s) for the keyboard.

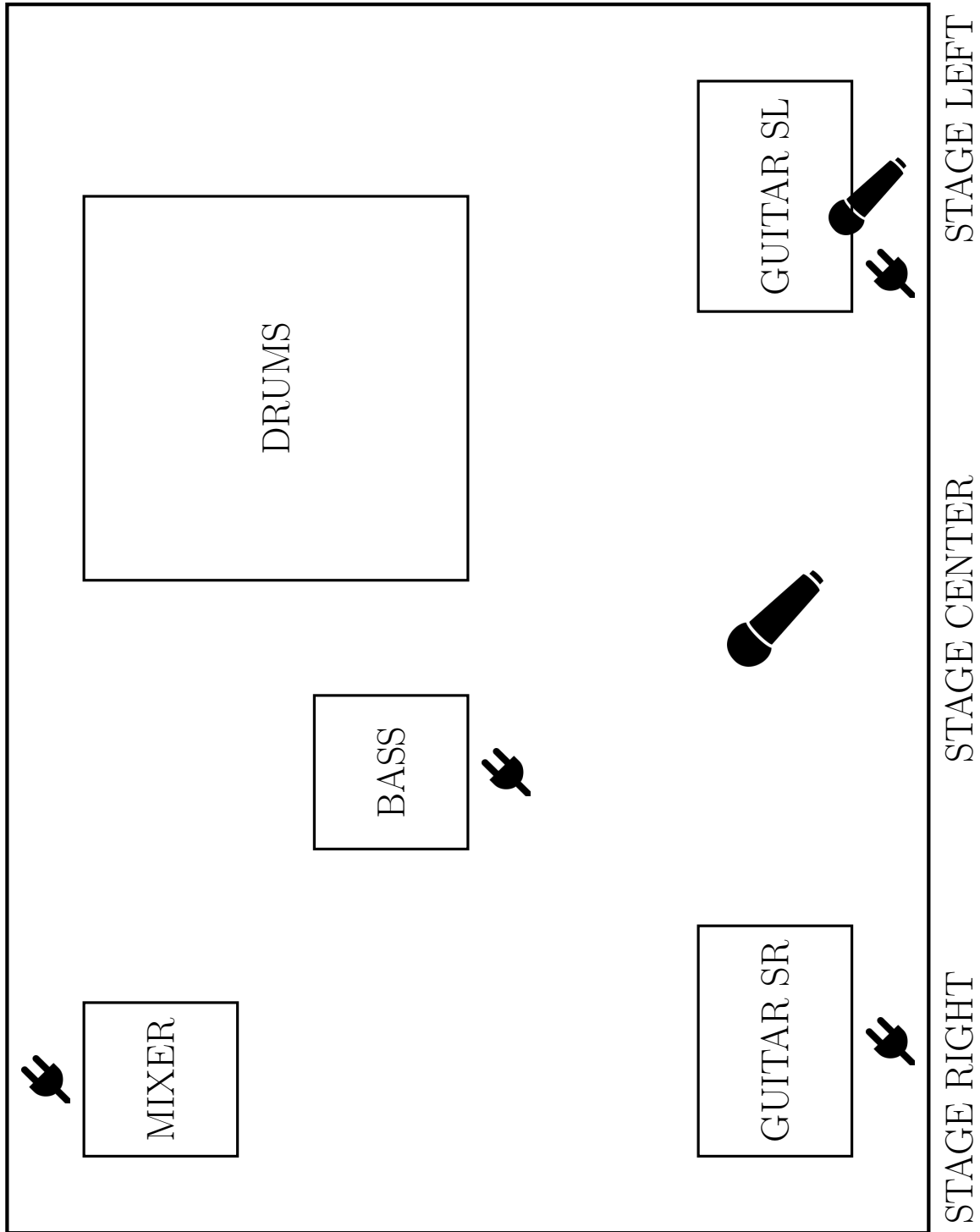
Any substitution to this backline list MUST be approved by the artist prior to the showday.

7. CONTACTS

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8. STAGE PLOT



9. CHANNEL LIST

Channel	Instrument	Microphone	Notes
1	Kick In		OWN 2 nd mic
2	Snare		
3	Hi-Hat		
4	Racktom		
5	Floortom 1		
6	Floortom 2		
7	SR OH		
8	SL OH		
9	Bass – FM3	XLR	
10	SR Guitar – Helix	XLR	
11	SL Guitar – FM3	XLR	
12	Keyboard [L]	D.I.	
13	Keyboard [R]	D.I.	
14	SC Lead Vocal	OWN Sennheiser e935	OWN Splitter
15	SL BG Vocal	OWN Shure SM57	OWN Splitter
16	Backing tracks [L]	XLR	
17	Backing tracks [R]	XLR	
18	LD Cues	D.I.	

SL, **SR**, and **SC** mean **Stage Left**, **Stage Right**, and **Stage Center**, respectively, from the perspective of the stage and as indicated on the stage plot.