

Nakash Aziz Live

TECHNICAL SOUND RIDER -2019

Please go through each page of this rider thoroughly so that all equipment provided are as per requisite. Exceptions / Substitutions of any kind must be approved well in advance.

FOH ENGINEER : Shadab Rayeen (+91 - 9920391314) shadab.rayeen@gmail.com

Monitor ENGINEER: Harikrishnan.R (+91 - 9987344349) krizhariz@gmail.com

Nakash Aziz will be performing with a 6-piece band, which includes

Nakash Aziz	Lead Vocals
Hricha	Lead Vocals
Rahul	Keys & Ableton
Vinit	Drums
Jayesh	Percussions
Prakash	Bass
Arbaz	Guitars
Omkar	Flute
Guest Singer	Lead Vocals

Event Safety Check List (Safety First!)

Truss and Scaffolding/Speaker Towers:

- ☺ You must ensure that the Truss systems installed are rated for the total load to be installed.
- ☺ Truss pillars must be installed on stable and ground leveled, and all 4 outriggers of each leg must be used.
- ☺ Pillars must be free of any form of tilt.
- ☺ Ensure the speaker towers used, are rated for the load being installed.
- ☺ Adequate support, counter weight, Ballast must be used to ensure stability of the truss/scaffolding.
- ☺ Ensure the crew has safety harness, safety shoes, and hardhats during setup. Provide additional hard hats for the crew traveling with the band.

Pyro:

- ☺ It is **compulsory** to inform in advance the use of any form of pyro technics for the event.
- ☺ No Hot pyro, blasts, flame throwers to be used without permission from the artist's management.
- ☺ Have adequate distance between the pyro and audience and artist to ensure safety. (At least 15ft between each)
- ☺ Have the pyro control center/switches and operator at the FOH console area.

Power:

- ☺ A qualified Electrician & generator operator is mandatory on site from the time of Setup till to the end of the event.
- ☺ **We need 3-phase 230V/50Hz regulated power supply on Stage**, Current rating for the power should be in accordance to what is needed by each department be is sound, lights or video systems.
- ☺ ENSURE separate generators for Audio, Lights and Video systems.
- ☺ Absolutely NO plastic taped electrical contacts. No temporary joins and contacts using matchsticks or such other will be entertained.
- ☺ Earthing & Grounding has to be done correctly for each department Sound, light and video.
- ☺ Use only Copper cable for earthing, of the same gauge or thicker than the cable used for 3-phase connection.
- ☺ **Any form of current leakage from cables, microphones etc. will be unacceptable, and will result in termination of the performance.**
- ☺ As far as possible use only Schuko and CEE form for connectors and sockets.

🔊 **Miscellaneous:**

- ☺ Ensure adequate fire fighting equipment like Fire extinguishers, Fire-fighting trucks etc. is onsite.
- ☺ It is unacceptable to store any flammable, material like Leftover plywood wood, carpet etc. under the stage
- ☺ Please have a well-stocked Medical kit available.

Safety of artist, crew, and audience is of utmost concern at our event. Pay close attention to the points mentioned above to ensure a safe and enjoyable event.

AUDIO SYNOPSIS:

🦇 The sound vendor may only be finalized after confirming with the band engineer and the management.

🦇 We wont be able to work on any kind of Pre-installed house speakers unless & until it's the Professional series & meets our band's audio requirement

🦇 PA system (4 WAY) befitting the venue size and configuration, in consultation with the sound equipment supplier. It should evenly cover the entire venue & able to reproduce 110 dB SPL (A – weighted / slow) at FOH position without distortion.

🦇 There should be proper delay stacks, when required. Front fills are compulsory.

🦇 The Subwoofer system must be driven off a separate bus other than the main LR buses (Subs on Aux/ Matrix configuration). The Subwoofer Array must be able to set-up in **Cardioid format**. It must be possible to delay each Subwoofer or Group of 2 subs to even out subwoofer coverage.

🦇 The entire PA system should be well calibrated according to the venue before the band's arrival to the venue.

- 🦇 All processing must be made available to the FOH engineer for further processing if needed.
- 🦇 No props or décor blocking the PA system or the FOH console view wont be allowed.
- 🦇 FOH console should be at the **CENTER** & on a platform, facing the stage & at a distance measured in accordance with the performance of the PA system's sweet spot. Any alternate position of FOH Sound Console is not at all acceptable.
- 🦇 In case of any local sound restriction scenario, it should be informed prior to the sound engineer.
- 🦇 The sound power source must be on a separate generator from the lighting source.
- 🦇 Please make sure that all the Sound & Backline material provided are of professional quality, in perfect working condition, and is accompanied by professional, competent technicians/engineers. There shouldn't be any unwanted Hiss, Buzz, Hums, Clicks, & Pops present in any of the audio systems.
- 🦇 ***The Band will be requiring at least 4 hrs of Sound check*** prior to the show. This will be after all the backline gears are in position & operational on stage.
- 🦇 All inputs must be line-checked and must be fully functional in a Show ready state. Once the equipment has been sound checked, it is not to be removed or changed until the band's performance is over.

Preferred PA:

L-Acoustics K2/K1

Center FILLS: Ideally the same make as FOH Speakers (adequate Center fills with subs in STEREO configuration is mandatory.)

Mixing Consoles:

FOH

AVID Profile

AVID S6L

(with **WAVES Extreme Server**, Network Switch & all the accessories)

Monitor World

DiGiCo SD 7/10/12

AVID S6L

(with a minimum of **32 outputs**)

🦇 ***Monitor console should be placed on the Right side (Audience View) of the stage***

🦇 **Both FOH & Monitor consoles should be connected with a Wi-Fi network for remote operations (iPad control)**

🦇 **We would be requiring Hydraulic Type Barstools @ both FOH & Monitor consoles**



Backline Requirement

Bass Amp : 1 no Hartke HA 2500 / Ampeg SVT4-Pro with 8*10”
Cabinet

Guitar Amp : 1 no Fender Twin Reverb

Keyboard Amp : 1 no Roland KC 550

Guitar Stands : 1 Bass Gtr Stand & 1 Electric Gtr Stand

Keyboard Stands : 2 no_s Double tier Spider type (K&M or Ultimate)
2 no_s Single tier Spider type

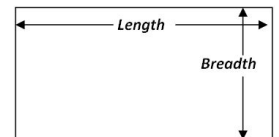
Notation Stands : 7no_s (with lights)

Laptop Stands : 1 no

Laptop Plank : 1 no (LxB 3Ft x 1Ft)



Risers (Thick Carpet On!) : LxBxH=8 Ft x 8 Ft x 1 Ft for Drums
LxBxH=8 Ft x 8 Ft x 1 Ft for Percussion



Drum Shields : 6Ft heighted for Drums
6Ft heighted for Percussions

Acoustic Drum Kit : Pearl Reference / Pearl Masters or Tama Star-classic (*In a very Good condition!*)

Whichever of these kits provided, should have

- 1) Bass Drum 22"
- 2) Snare 14"
- 3) Rack Tom 10" / 12"
- 4) Floor Tom 14" & 16"
- 5) Hi hats 14"
- 4) Crash Cymbals 14", 16" & 18"
- 6) Splash Cymbals 12" & 10"
- 7) Trash Crash Cymbals 14" / 16"
- 8) Ride 20"
- 9) Double Bass Pedal TAMA Speed Cobra
- 10) Cymbal Stands Boom type 10 No.
- 11) Drum Throne with *Backrest*

& With all the other accessories in good condition!

Percussions : 1 Set of LP Timbales (16" & 14")

1 Remo Darbuka (12")

1 Set Tumba (LP/ Giovanni)

1 Remo Djembe (14"),

1 Set Bongos

1 LP 36-Bar Wind Chimes (Single row)

One Boom Stand with Zildjian K or A series 12" Crash

Keyboards : 1 no Yamaha Motif XF-6 / XF7 (No ES Series)
 1 no Korg Kronos 2 (88 Keys)
 2 no Sustain Pedals
 2 no Volume Pedals

Wireless Mics & : 6 no_s Shure UR4D series with SM 58 Heads
Ins Body Packs : 1 no DPA 4099A Wireless Mic with Shure Body Pack &
 Saxophone Clips
 1 no Wireless Headset Mic (DPA/ Countryman)

In Ear Monitors : 13 no_s Wireless (Sennheiser G4/ G3) (No other brands Pls!)

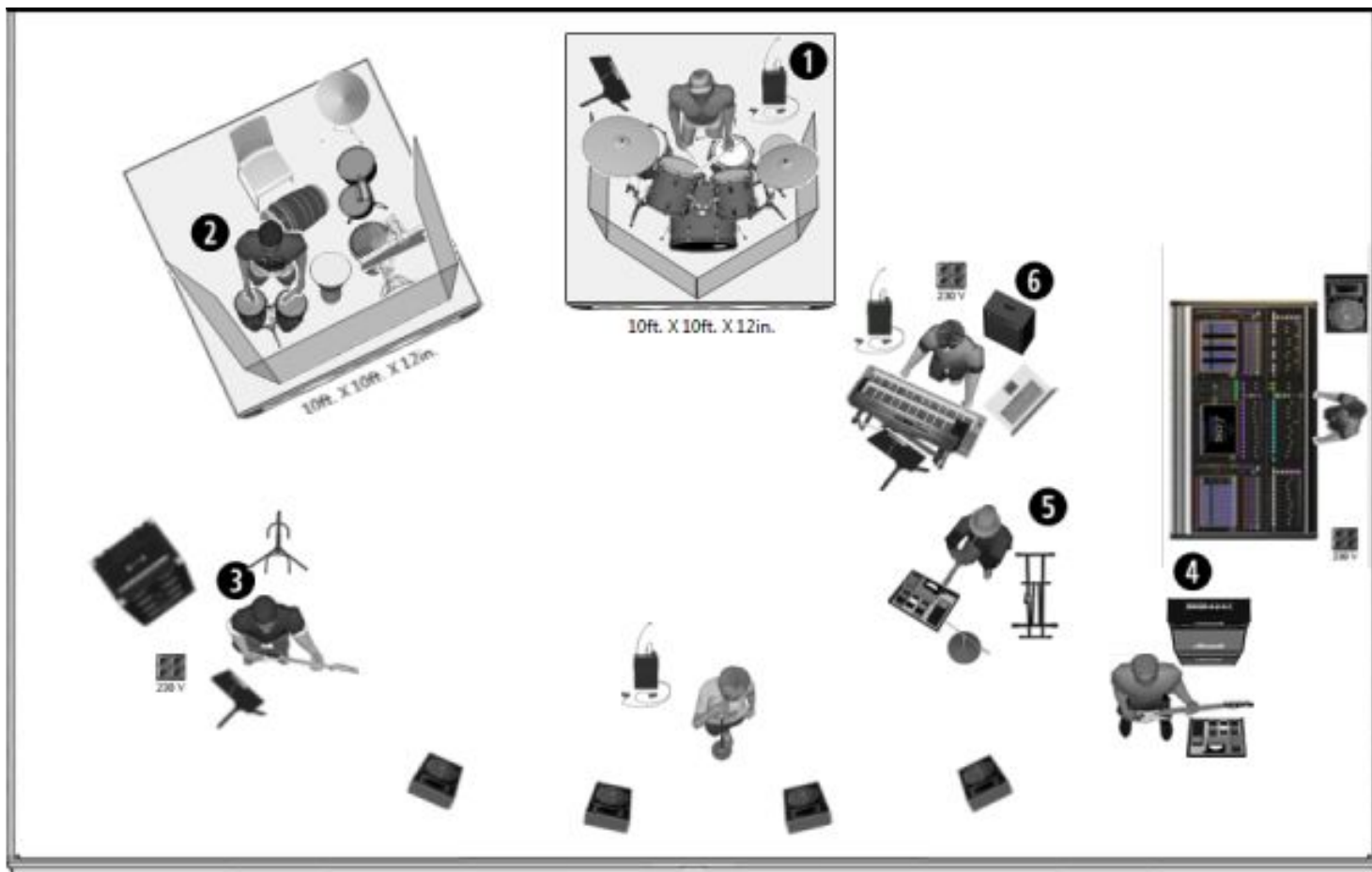
Headphone Amp : 1 no Behringer HA 400 or HA 4700 with HP extension Cables

Stage Monitors : 4 no_s (4 In the front, Pref:- JBL SRX 712 M)

Monitors (Powered) : 2 no_s (1 @ FOH ; 1 @ Monitor World)

Power Extension Boards : 7 no_s (Min: 4-6 Sockets per board.....Schuko/ CEE Only)

Stage Plot



Stage size 40 ft x 30 ft

Stage size 40 ft x 30 ft

★ Thoroughly go through the Input list for the kinds of Microphones & other details Please!

Input Channel Assignments

CHANNEL	INSTRUMENT	MIC / DI	Stand Type
1	KICK In	Shure Beta 91A	
2	KICK Out	AKG D12 VR / Audix D6	Short Boom
3	SNARE Top	Shure Beta 57	"
4	SNARE Bottom	SM 57	"
5	HI HATs	AKG C 451B	Tall Boom
6	Rack TOM 10"	AKG D 40/ Audix D4	Clip on
7	Rack TOM 12"	AKG D 40/ Audix D4	"
8	Floor TOM 14"	AKG D 40/ Audix D4	"
9 & 10	OH L & R	AKG C 214 (Matched Pair)	Tall Boom
11 & 12	Drum Trigger	2 × DI	
13 & 14	Drum Pad	2 × DI	
15 & 16	Han Sonic	2 × DI	
17	Tumba Lo	SM 58	Tall Boom
18	Tumba Hi	SM 57	Tall Boom
19	Timbale 16" Lo	SM 58	Short Boom
20	Timbale 14" Hi	SM 57	Tall Boom
21	Djembe Lo	SM 58	Short Boom
22	Djembe Hi	SM 57	Tall Boom
23	Darbuka	SM 57	"
24	Dholak Lo (Baya)	SM 58	"
25	Dholak Hi (Chatti)	SM 57	"
26	Perc OH	SM 81	"
27	Emcee / Blah blah!	HH UHF	~
28	BASS Gtr	DI (Active)	~
29 & 30	Elec Gtr 1 Processor L & R	2 × DI	
31 & 32	KEYS 1 L & R	2 × DI	Yamaha Motif Series
33 & 34	KEYS 2 L & R	2 × DI	Korg Kronos
35 & 36	Ableton SC L & R	2 × DI	~
37	Click	DI	
38	Flute	SM 58 with Switch	Tall Boom
39 & 40	Shehnai Processor L & R	SM 58 (Switch) + 2 × DI	Short Boom
41	Sax	DPA 4099 A	Wireless Clip-on
42	Backing Vx KEYS	SM 58 with Switch	Tall Boom
43	Backing Vx Percs	SM 58	"
44	✪ Nakash ✪	Sennheiser 5000	Own Mic
45	✪ Hricha ✪	SM 58 (Shure UR4D)	~
46	Guest Singer	SM 58 (Shure UR4D)	~
47	Backup Mic	SM 58 (Shure UR4D)	

48	Talkback FOH	Any Mic with Switch	Tall Boom
49	Talkback Monitors	Headset Mic (Wireless)	
50 & 51	FOH Return	<i>Into Monitor Console</i>	<i>No Splitting</i>

Output /Auxiliary Assignments


The output assignments have to be the below mentioned order. Kindly follow this to avoid confusion....

<i>Artist</i>	<i>Instrument</i>	<i>Outputs</i>	<i>Monitor Type</i>
Nakash	Main Vx	1-2	Stereo W/L -IEM
Hricha	Main Vx	3-4	Stereo W/L -IEM
Vinit	Drums	5-6	Stereo W/L -IEM
Jayesh	Percussions	7-8	Stereo W/L -IEM
Prakash	Bass	9-10	Stereo W/L -IEM
Arbaz	Elec Gtr	11-12	Stereo W/L -IEM
Rahul	KEYS & Ableton	13 -14	Stereo W/L -IEM
Omkar	Flute	15-16	Stereo W/L -IEM
Guest Singer	Main Vx	17-18	Stereo W/L -IEM
	Front Wedges	19	Wedge
Monitor Engineer ☺	<i>Cue-Wedge @ Monitors</i>	20	<i>Powered Wedge</i>
Monitor Engineer ☺	<i>Cue IEM</i>	21-22	Stereo W/L -IEM
Stage Help	<i>Com: Mix</i>	23	W/L -IEM
FOH Outputs Patching			
PA ~ L	~	1	PA
PA ~ R	~	2	PA
PA ~ Center Fill L	~	3	PA
PA ~ Center Fill R	~	4	PA
PA~ Sub Send		5	Subs
PA~ Delay Stack		7-8	PA
2TR~ Recording	~	9-10	
FOH Engineer ☺☺	<i>Wedge @ FOH</i>	11	<i>Powered Wedge</i>
Light & Graphics Cue	<i>FOH Mix L-R</i>	13-14	<i>HA 4700</i>
FOH Mix	<i>To Monitor Console</i>	15-16	

Checklist

Shure SM 58	–	09
Shure SM 58 (With On/Off Switch)	–	05
Shure SM 57	–	09
Shure Beta 57	–	02
Clip-on Mic (For Saxophone)	–	01
DI Boxes	–	23
Short Boom stands	–	15
Tall boom stands	–	15
TRS m- TRS m Cables (Phono Stereo)	–	20
Headphone Extension Cable (TRS m $\frac{1}{4}$ - TRS fm $\frac{3}{4}$)	–	02
TS m- TS m Cables (Phono Mono)	–	22
XLR fm- TRS m	–	08
XLR m- XLR fm	–	40
EP- TRS cables	–	03

Important Notes

 **Our Engineers won't be doing any kind of cable patching or PA system calibration on the stage/Venue. The sound vendor should have proper team/Persons for those works.**

 **Finish all the stage wirings and do a line check before the engineer/s comes to the venue.**

- 🦇 Please ensure every track of the snake and splitter works perfectly else please make alternate arrangements.
- 🦇 Keep the Sensitivity on all the G4 wireless IEM's to -18dB.
- 🦇 Remove all kind of Limiter as well as Hi Boost/Cut settings from the body packs.
- 🦇 You should have separate booster Antennas/ Antenna distribution system for wireless Mics & IEM Receivers (In built Antennas are not acceptable).
- 🦇 Any kinds of RF signal dropouts' due to the incapability of the systems are not at all acceptable.
- 🦇 A proper RF scan has to be done before the sound check for both IEMs & WL Mics.
- 🦇 All the IEM & Cordless Mic batteries need to be replaced with fresh pack of batteries before the show.
- 🦇 All the open cables on the performance area on stage to be masked once the band is done with the sound check.
- 🦇 You should keep all kind of interlink audio cables like XLR male/female to TRS (Jack), EP (3.5mm) to XLR (male/female) & TRS & all the combinations of Y cables.
- 🦇 You should have the sufficient crewmembers/ Man Power for cabling & other stage procedures during the sound check as well as in the show.

We strive for a top-notch show for our artist, but we also understand the need for substitutions from a rental point of view. We request you to inform us in case of any changes or shortfalls prior the gig date. We would be more than happy to discuss and solve the same. Thank you for your time and consideration.