

## NASYA TECH RIDER

Hi,

Here are the technical requirements for Sound. If there are any questions or trouble providing any of the below mentioned, please do get in touch few days before the show.

Nasya performs with a 7 piece band, which includes -

Kunal Wason	Lead Vocals
Pawan M	Drums
Prannoy	Bass
Siddharth	Lead Guitars
Nihal	Keyboards
Sujeet	Flute
Pankaj	Percussions

Please make sure that all the Sound & Backline materials provided are of professional quality, in perfect working condition, and is accompanied by professional, competent technicians/engineers. Considering the use of quality equipment we assume there will not be any unwanted Hiss, Buzz, Hums, Clicks, & Pops sound present in any of the audio systems.

### Sound Check -

We will require at least 3 hours of Sound check prior to the show, 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.

## PA System -

1. PA system befitting the venue size and configuration, in consultation with the sound equipment supplier.
2. The Subwoofer system must be driven off a separate Bus other than the main LR buses (Subs on Aux configuration)
3. The whole PA should be put on the side of the stage 3 meter away from the stage and at least 3 meter forward.
4. The Ratio of Tops to Subwoofers MUST BE in 3:2. I.e. 2 Subs for every 3 Tops. 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.
5. The entire PA system should be calibrated according to the venue before the band arrives
6. There should be proper delay stacks, when required. Front fills are must.
7. Minimum No of PA in FOH per side should be

No of Tops: 8 / Side

No of Subs: 4/ Side

## Preferred PA -

- L-Acoustics K2/K1
- JBL Vertec 4889

Whichever brand you are providing,  
Should have been driven by a System

## Console -

### FOH & MOH from 1 console -

Avid Venue "SC 48 with 24 Outputs"

(FOH console have to be placed **30 Meter away** (Varies to the size of the venue) from the stage & in the **Centre position** corresponding to the stage on a riser)

## Backline Equipment

### INSTRUMENTS

#### DRUM KIT

PEARL / TAMA

20" Bass Drum with Emad on batter & eq3 resonant head(Please no other size! No other brand)

Snare Drum with its Respective Stands

10" & 12" Rack Tom,

14" Floor Tom,

6 Cymbal Stands with Hi Hats

For cymbals, high quality cymbals of Sabian/Paiste/Meinl/Zildjian only.

#### PERCUSSIONS

2 Piece Giovanni /LP Series Congas

#### KEYBOARD's

Motif xf7 OR xf8 with sustain pedal

#### AMPLIFIER's

#### ELECTRIC GUITAR AMP

Mesa Boogie Lonestar

Fender Hot Rod Deluxe

Marshall JCM 800

#### BASS GUITAR AMP

Mark Bass with 8\*10" Cabinet / Ampeg SVT4-Pro

Hartke 4.5XL Cabinet with HA5000 Amp Head

#### KEYBOARD AMP

Roland KC 350/ 550

#### LEAD VOCALS

4 Cordless Microphones UHF R

### STAND's, SIDE FILLS & MONITORS

2 Keyboard Stands

1 no Spider type / Double tier & 1 no Single tire

Guitar Stand : 1 Bass Guitar & 1 Electric Guitar

Stage Side fills : 2 With Subs Pref, JBL STX 825 & STX 8285)

Stage Monitors : 8 Monitors (4 In the front, Pref, JBL SRX 712M)

## Input Channel Assignments

CHANNEL	INSTRUMENT	MIC / DI	Stand Type
1	KICK In	Shure Beta 91A/ Sennheiser E901	Short Boom
2	KICK Out	AKG D12 VR	“
3	SNARE Top	SM 57	“
4	SNARE Bottom	SM 57	“
5	HI HATs	AKG c 451/ SM81	“
6	TOM 1	AKG 408/SM98	Claw
7	TOM 2	AKG 408/SM98	Claw
8	F TOM	AKG 408/SM98	Claw
9 & 10	OH L & R	AKG c 451/ SM81	Tall Boom
11 & 12	Sampler L & R	DI	~
13 & 14	Han Sonic L & R	DI	~
15	Congo Lo	SM 58	Tall Boom
16	Congo Hi	SM 57	“
17	Darbukka	SM 57	“
18	Dhol Lo ((Baya)	Beta 98 Wireless	Short Boom
19	Dhol Hi (Chatti)	Beta 98 Wireless	“
20	Shakers	AKG c 451/ SM 81	Tall Boom
21	Tabla	SM 58	Short
22	BASS Gtr	2 DI's (IMP)	~
23	Elec Gtr	2 DI	~
24	Elec Gtr Amp	Sennheiser e 906	Short Boom
25 & 26	KEYS 1 L & R	4 DI	~
27 & 28	Sampler L & R	DI	~
29 & 30	iPad L & R	DI	~
31 & 32	KEYS 2 L & R	DI	~
33	Backing Vx 1	HH UHF (Shure URD)	Tall Boom
34	Backup Vx 2	HH UHF (Shure URD)	“
35	KUNAL* Vx Mic	HH UHF (Shure URD)	~
36	Kunal* Standby Mic	HH UHF (Shure URD)	~
37 & 38	Video L & R (FOH)	DI	~
48	Talkback~ FOH	Any Mic with Switch	Tall Boom

## Monitor Mix Notes -

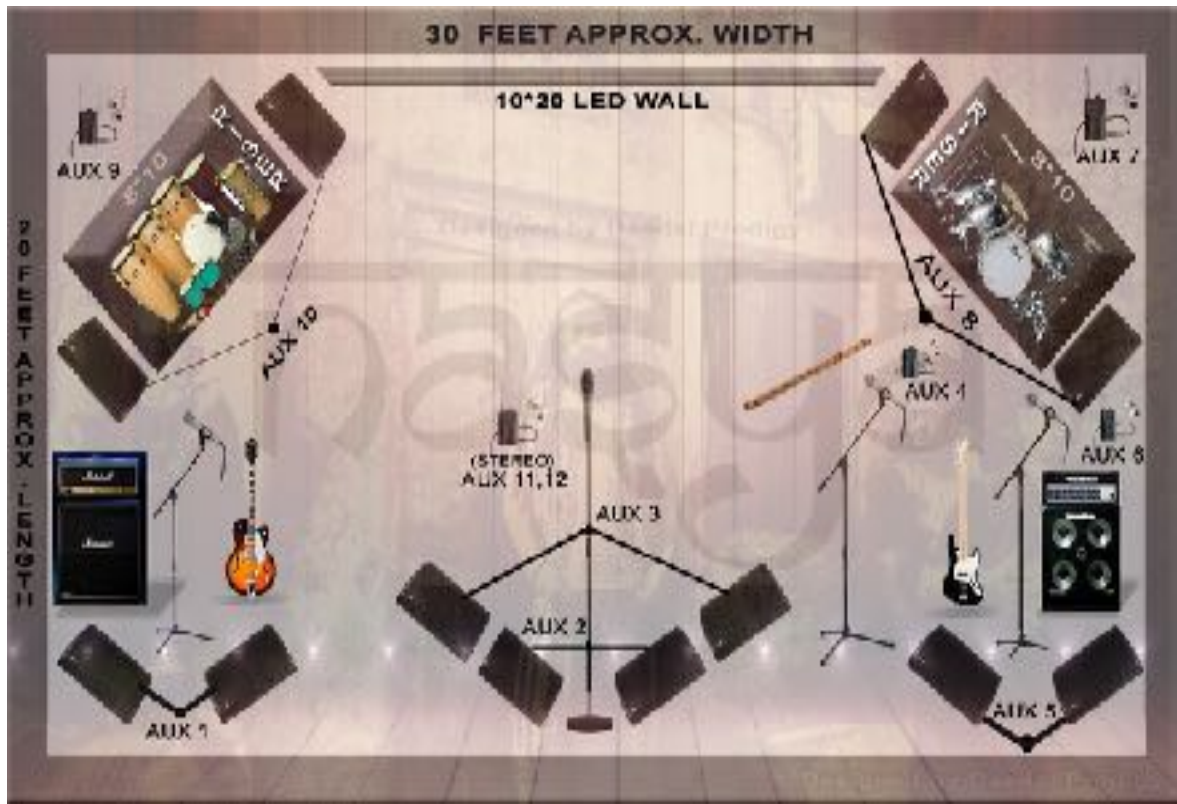
1. Finish all the stage wirings before the engineers comes to the venue.
2. Keep the Sensitivity on all the wireless IEM's to -12dB
3. Remove all kind of limiter & Hi Boost settings from the body packs
4. You should have separate booster antennas for wireless Mics & IEM Receivers
5. Any kind of RF signal dropouts are not acceptable due to the incapability of the systems
6. You should keep all kind of interlink audio cables like XLR male/female to TRS (Jack),  
EP (3.5mm) to XLR (0male/female) / TRS & all the combinations of Y cables
7. Please strictly follow the Input & Output patch list & don't do any changes to it with out informing the FOH & MOH engineers...
8. You should have the sufficient no of crewmembers to do the cabling & other things on the stage. ...Also need help during the sound check
9. Any doubts regarding these above mentioned things, please feel free to contact us

## Output/ Auxiliary Assignments -

The output assignments have to be the below mentioned order. Kindly follow this for not to have confusion.

Artist / Instrument	Outputs	Monitor Type
<b>KUNAL SINGER</b>	<b>1 &amp; 2 Stereo</b>	<b>WEDGE - Stereo</b>
<b>DRUMS</b>	<b>3 &amp; 4Stereo</b>	<b>Wireless -IEM</b>
<b>PERCUSSION</b>	<b>5 &amp; 6 Stereo</b>	<b>Wireless -IEM</b>
<b>BASS</b>	<b>7 &amp; 8 Stereo</b>	<b>Wireless - IEM</b>
<b>ELCTRC GTR</b>	<b>9 &amp; 10 Stereo</b>	<b>Wireless -IEM</b>
<b>KEYBOARD</b>	<b>11 &amp; 12 Stereo</b>	<b>Wireless -IEM</b>
<b>Front Wedges</b>	<b>13</b>	<b>Wedge (2 no)</b>
<b>Subs</b>	<b>14</b>	<b>Mono</b>
<b>Side Fills</b>	<b>15 &amp; 16 Stereo</b>	<b>Stereo</b>

## Musician Stage Position



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

For any queries, please contact the organiser or the band manager.