

# Nomfusi

## TECHNICAL RIDER

**-PLEASE COPY AND DISTRIBUTE TO APPROPRIATE PERSONNEL-**

### **SETUP / SOUNDCHECK**

The venue must be made available to ARTIST for technical setup, sound check, and rehearsal for a minimum of three (3) hours prior to the house being opened to the public. PURCHASER will provide technical assistance for setup and operation of provided equipment as needed and mutually agreed upon by ARTIST. One (1) stagehand/loader must be available for ARTIST load-in and setup as well as ARTIST strike and load-out. The audience must not be permitted into the performance area until setup/soundcheck/rehearsal is complete.

### **STAGE**

PURCHASER must provide a safely constructed and physically secure stage capable of supporting all equipment and personnel. The stage must be flat, level, free of irregularities and must be accessible from the backstage dressing room area in a manner other than through the audience. Stage must be clear of all cases and unnecessary equipment. Stage must be clean and swept prior to ARTIST Load-in. All cable runs in performance area walkways must be neatly run, taped down and covered. If the engagement is to be outdoors, PURCHASER agrees to provide an adequate covering over the stage and adjacent off-stage areas that will protect the ARTIST and their equipment from the elements.

**Note: Please refrain from finalizing mic setup until positioning has been approved by ARTIST or tour manager.**

### **ELECTRICAL**

PURCHASER must provide AC power and distribution for all equipment. Two (2) separate services are required consisting of one (1) 125 amp three phase service for Lighting and one (1) 32 amp three phase service for Sound. **From the Sound service a minimum of one 20 amp circuits must be provided for Stage power.** These circuits must be grounded and regulated and must be supplied with four (4) breakout boxes, one for each instrument

Contact Sound Engineer: Frenzy Erl [FrenzyE@t-online.de](mailto:FrenzyE@t-online.de) Phone: +49 172 8953464

Contact Management : Stefanie Schumann [stefanie@delicioustunes.com](mailto:stefanie@delicioustunes.com) Phone: +49 170 8019391

Nomfusi Backline ( please provide ) 6 piece Band 2015

**Voice Nomfusi:**

Cordless Heil Mic PR35 or cordless SM58 microphone for lead vox  
1x mic stand

**Backing Vox:**

1x SM58 microphone for backing vox  
1 x mic stand

**Drums :**

Sonor ProLite, SQ2,  
22" Kick  
10" Tom  
14" Standtom

**Hardware:**

3 Continuously Adjustable Cymbal Boom Stands,  
2 Heavy Duty Snare Stands  
HiHat Stand (Yamaha, Tama, Pearl, DW)  
BassDrum Pedal (Tama Speedcobra if available)  
Heavy Rug 2m x 1,50m  
Drum Seat ( Tama Ergo-Rider if available)

**Drumheads:**

BassDrum: Powerstroke 3 coated, Hole in Reso-Head  
Toms: Emperor coated

Contact Drummer : David Woehrer :

[kummerkasten@davidwoehrer.net](mailto:kummerkasten@davidwoehrer.net)

00436504555453

004917699017390

**Guitar :**

1 x good quality Fender type tube amp Fender Devil please  
Requires suitable microphone of good quality to mic guitar amp  
1 x SM58 microphones for backing vocals  
1 x mic stands 1x Note stand

**Bass:**

1 x Bass Amp Mesa Boggie or similar ( Ampeg )

**Keyboard:**

Nord Stage 2 or Roland FANTOM G6 or Yamaha Motive 8 ( 76 Keys )  
1x DOUBLE Keyboardstand

Stage Monitors 6

PA of good quality Professional Sound Engineer

Contact for questions: [frenzyE@t-online.de](mailto:frenzyE@t-online.de)

Please send us the contacts to the sound company or sound engineer upfront

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CONTACT MANAGEMENT: Stefanie Schumann [Stefanie@delicoustunes.com](mailto:Stefanie@delicoustunes.com) Tel+491708019391

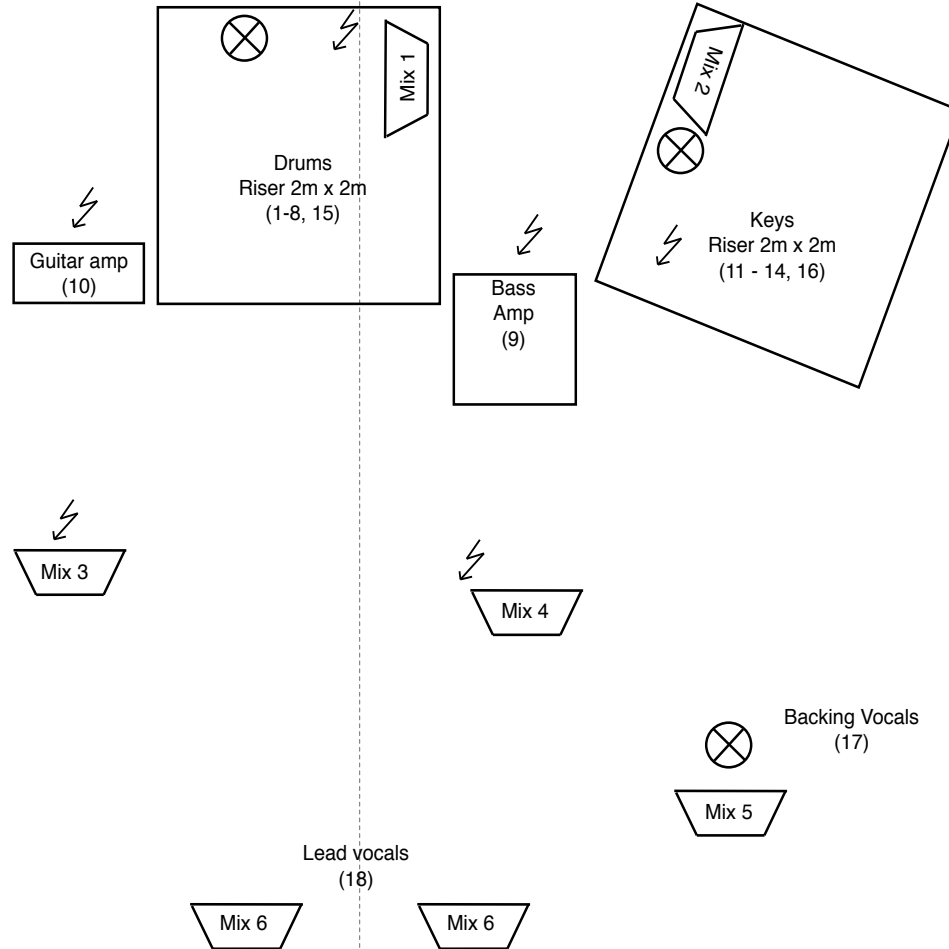
<b>Chann</b>	<b>today</b>	<b>Description</b>	<b>Mic</b>	<b>Mic Stand</b>	<b>Notes</b>
<b>1</b>		<b>Kick</b>	<b>Beta 52,D112</b>	<b>short boom</b>	
<b>2</b>		<b>SD</b>	<b>SM57</b>	<b>short boom</b>	
<b>3</b>		<b>HiHat</b>	<b>KM184</b>	<b>short boom</b>	
<b>4</b>		<b>Floor Tom</b>	<b>Beta98</b>		
<b>5</b>		<b>Rack Tom Lo</b>	<b>Beta98</b>		
<b>6</b>		<b>Rack Tom Hi</b>	<b>Beta98</b>		
<b>7</b>		<b>OH L</b>	<b>KSM32/C414</b>	<b>tall boom</b>	
<b>8</b>		<b>OH R</b>	<b>KSM32/C414</b>	<b>tall boom</b>	
<b>9</b>		<b>Chimes</b>	<b>KM184</b>	<b>tall boom</b>	
<b>10</b>		<b>Bass</b>	<b>Active DI</b>		
<b>11</b>		<b>Guitar</b>	<b>SM57</b>	<b>short boom</b>	
<b>12</b>		<b>Key1 L</b>	<b>Active DI</b>		
<b>13</b>		<b>Key1 R</b>	<b>Active DI</b>		
<b>14</b>		<b>Key2 L</b>	<b>Active DI</b>		
<b>15</b>		<b>Key2 R</b>	<b>Active DI</b>		
<b>16</b>		<b>Drums Vox</b>	<b>SM58</b>	<b>tall boom</b>	
<b>17</b>		<b>Keys Vox</b>	<b>SM58</b>	<b>tall boom</b>	
<b>18</b>		<b>Backing Vox</b>	<b>SM58</b>	<b>tall boom</b>	
<b>19</b>		<b>Lead Vox</b>	<b>WirelessSM58</b>	<b>tall boom</b>	

# Nomfusi Stage Plot

⚡ 4 X Outlets, grounded/regulated

Monitor Wedge

Microphone Stand



Center Stage

**Audience**

## SOUND REQUIREMENTS

The following are minimum requirements for production of the ARTIST. All equipment, especially substitutions of preferred brands, is subject to approval by the ARTIST or ARTIST Representative.

### FRONT OF HOUSE SOUND SYSTEM:

#### 1. SPEAKER SYSTEM

High quality professional sound reinforcement system capable of providing clear undistorted sound throughout the venue. The speaker system should be a 3-way system with hi / mid speakers flown whenever possible and sub-woofers on the ground. Line Array systems are preferred. (d&b, L'Acoustics, etc).

The sound system should be configured in stereo with (2) two 1/3 octave EQ's for the mains and an additional 1/3 Octave EQ for Subs when run from an aux bus. Clusters or balcony fills and additional zones should be controlled through console matrix and include 1/3 octave e.q's on corresponding sends.

#### 2. MIXING CONSOLE

**Please understand that console has to be placed in same listening environment as the audience (in the center).** A digital desk with a minimum of 32 inputs is needed. Preferences: Digico SD series, Soundcraft digital desks, Yamaha digital desks, Digidesign, etc. If you cannot provide a digital desk, please provide an analog desk with VCA's, 4 band parametric EQ for each channel, 48-volt phantom power and a minimum of 8 auxiliary sends.

#### 3. SIGNAL PROCESSING

If one of the above digital desks are provided, no further external signal processing will be required. If not, please advance with ARTIST Representative

### STAGE MONITOR SYSTEM

#### 1. WEDGES

Six (6) sends to six (6) high quality bi-amped monitor wedges  
Preferences: d&b, L'Acoustics, Martin, Meyer, etc.

#### 2. MIXING CONSOLE

One (1) 32-channel mix console with 4 band sweepable EQ, capable of six discreet monitor mixes. And a post-EQ cue system. Preferences: Midas, Soundcraft, etc. A capable and experienced Monitor Engineer will be needed.

#### 3. PROCESSING

Three (3) 1/3 Octave EQ's. Each mix must have the equalizer inserted on output so cue system will reflect mix changes. BSS, Klark, White (not needed if a digital desk is provided that has the capability of onboard 1/3 Octave EQ's).

One (1) high quality digital reverb for monitors (not needed if a digital desk is provided)

#### 4. MICROPHONES

Please see attached input list and stage plot for microphone specifications, microphone stand requirements and placement.

## F. LIGHTING REQUIREMENTS

1. Lighting system variations from venue to venue, so options will be discussed when the performance is advanced. Regardless of lamp size and array, ARTIST requires professional lighting console with One (1) lighting technician with full knowledge of the local system.

2. PURCHASER will make arrangements for all lights not specifically required by local safety ordinances to be turned off or dimmed during performance.

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