

Lucia Micarelli – Anthropology – Technical Rider

Updated Oct 6, 2026

Overview

Anthropology is an acoustic trio: Lucia Micarelli (violin and lead vocal), cello, and upright bass (with backing vocal). The show is intimate acoustic music, from classical chamber pieces to songs and folk tunes, so clean sound and a dark, focused stage matter more than volume or spectacle.

The show runs 90 minutes. We can play it straight through or with one intermission, whichever the venue prefers.

This rider is part of the performance agreement. Most of it is flexible if we talk ahead of time. Please contact us at least four weeks before the show to go through it together, and tell us about anything you can't provide so we can find a substitute.

Advance contact: Lucia Micarelli · 646-522-3259 · lucia.micarelli@gmail.com

Position	Player	Standing or seated	Stage position
Violin / lead vocal	Lucia Micarelli	Standing	Downstage center
Cello	Eric Byers	Seated	Stage left, slightly upstage
Upright bass / backing vocal	Nate Farrington	Stool	Just stage left of center, upstage

Schedule and crew

We need the PA, monitors, and lighting rig working before we arrive, and about 90 minutes on stage, finishing an hour before the show.

When	What
4 hours before show	PA, standby monitors, wireless, and lighting installed and tested
3 hours before show	Artist load-in (hand-carried instruments, mics, and one reverb unit)
2.5 hours before show	Sound check, at least 60 minutes
After sound check	Lighting walkthrough with the lighting operator, 30 minutes
30 minutes before show	All sound, lighting, and stage crew in place

Please provide:

- One house sound engineer to mix the show. We do not travel with our own
- One house lighting operator, present for the walkthrough and the full show
- One stagehand for load-in, set-up, and load-out

Photography: audience photos without flash are fine. Please don't post signs either allowing or banning them.

Sound

We need a professional PA with smooth, even coverage of every seat. Clarity matters far more than power: these are acoustic string instruments and voice.

PA. A modern line array or equivalent professional system (L-Acoustics, d&b, Meyer, JBL, or similar), with front fills where the first rows need them.

Front of house. We do not travel with a sound engineer, so we rely on the house engineer to mix the show. Someone comfortable with acoustic strings and voice is ideal. Lucia will work through the mix with them at sound check.

- Mix position in the house if possible, rather than in a booth or under a deep balcony
- We bring a Bricasti M7 reverb for front of house. Please give us table space, one power outlet, and one stereo send and stereo return at the console (analog XLR or AES)

Monitors. We usually perform without monitors. Please have three wedges patched and ready at sound check, one per player, in case the room calls for them. We will decide then. They can be mixed from the front-of-house console; no separate monitor engineer is

needed.

Microphones and stage equipment

We bring our own instrument and vocal mics. The venue supplies three channels of Shure wireless with bodypacks and DPA adapters, mic stands, and seating.

We bring

- (6) DPA 4099 instrument mics. The show uses three; the rest are spares
- (1) Neumann KMS 105 wired vocal mic for Lucia
- (1) wired backing vocal mic for the bassist
- (1) Bricasti M7 reverb, used at front of house
- Tablet stands for cello and bass, who read from tablets
- (1) small cordless table lamp, used as stage dressing

Venue provides

Position	Item
Lucia	(1) channel Shure wireless with bodypack and DPA DAD6010 adapter
Lucia	(1) spare wired vocal mic: Neumann KMS 105, Shure KSM9, Sennheiser e965, or Audio-Technica AE5400
Lucia	(1) straight round-base mic stand for the lead vocal
Bass	(1) channel Shure wireless with bodypack and DPA DAD6010 adapter
Bass	(1) stool
Bass	(1) tall boom stand for the backing vocal mic
Cello	(1) channel Shure wireless with bodypack and DPA DAD6010 adapter
Cello	(1) small piano bench or cello chair with a 20-inch seat height. No folding chairs, please

Position	Item
Cello	(1) boundary (floor) mic, such as a Shure Beta 91A, laid flat by the cellist's foot for foot stomps in one song. If none is available, any instrument mic on a very low stand
Stage	(1) small wooden side table or plain wooden stool, about 24 to 30 inches tall, to hold our lamp and a glass of water. Dark wood if possible
Stage	(1) plain wooden chair without arms, where Lucia sits when she is not playing

Wireless notes: the DPA DAD6010 is the MicroDot-to-TA4F adapter that connects our DPA 4099 mics to Shure bodypacks. We need three. Shure Axient Digital, ULX-D, QLX-D, or UHF-R bodypacks with the standard 4-pin mini (TA4) input all work. Please coordinate frequencies before we arrive and have fresh or fully charged batteries for sound check and for the show.

Input list

Ch	Source	Mic	Provided by
1	Violin	DPA 4099 on Shure wireless	Mic: artist. Wireless and adapter: venue
2	Cello	DPA 4099 on Shure wireless	Mic: artist. Wireless and adapter: venue
3	Upright bass	DPA 4099 on Shure wireless	Mic: artist. Wireless and adapter: venue
4	Lead vocal (Lucia)	Neumann KMS 105, wired, straight stand. Needs 48V phantom power	Artist
5	Backing vocal (bass position)	Wired vocal mic on tall boom	Artist
6	Foot stomp (cello position), one song only	Boundary mic on the floor	Venue

Ch	Source	Mic	Provided by
7 / 8	Reverb return L / R	Bricasti M7 at front of house	Artist

Lighting

The look is a lamplit room in an old house, late at night: warm, low, and still. The audience should feel they have been invited in to sit close and listen, and the stage should feel much smaller than it is.

The program moves between classical chamber music, songs, and American folk and fiddle tunes. The light should feel equally at home with all three: intimate and elevated, never formal or theatrical.

The house lighting operator runs the show. This section is direction for the overall ambience, not a cue list. If a choice comes up, go darker, warmer, and simpler.

Reference video (a solo piano show; we want the same feeling adapted for a trio):

[Instagram reference](#)

Make the stage small

- Light only the trio's footprint at center stage, about 12 feet wide. Everything beyond it falls off to black
- A black curtain closed close behind the trio (the mid-stage traveler, if there is one), with the side curtains pulled in, so the playing space feels like a small room. No cyc, no lit backdrop, no logos, and no light on the curtain itself, including uplight along its base
- The stage floor stays dark and bare. No rug or carpet under the trio; we prefer the sound of the bare floor
- House lights all the way out during the performance
- Work lights, wing lights, and backstage spill off or masked
- A clear stage: no spare stands, cases, or unused wedges in view
- Cables taped flat with black tape and run straight upstage, out of the light. All three instruments are wireless, so the only cables on stage are for the two vocal mics and the floor mic
- We bring one small shaded table lamp (cordless, warm, dimmable). It sits on the side table upstage of the vocal mic and stays on at a low level throughout the show

Quality of light

- Warm white on faces at all times, 2700K to 3200K, like lamplight. Tungsten is ideal; LED fixtures should be matched to tungsten and dim smoothly at low levels. No cool or daylight front light
- One soft-edged pool of light per player (see the stage plot for positions), focused on the player and instrument and kept off the curtain and the empty floor
- Steep angles: high front, top, or side light rather than a flat front wash, so faces and instruments are sculpted and have shadow. Warm side light that makes the wood of the instruments glow is exactly right
- A gentle warm backlight or rim light on each player to separate them from the black
- Low intensity overall. Faces and hands must read from the back row, but the level should feel dimmer than a normal concert
- Color stays in a narrow range: warm white, amber, and gold, plus one pale cool backlight for the Song state below. No saturated color washes

How it changes during the show

The show uses three states. We will provide a set list that marks each piece as Chamber, Song, or Dance and notes who is featured.

State	Used for	The light
Chamber	Classical pieces	The tightest and dimmest. Three separate pools, very still
Song	Songs and ballads Lucia sings	Lucia forward in warm light; cello and bass settle back to a soft glow. A pale, nearly white cool backlight, like moonlight, may be added for a sense of dusk. Never blue, purple, or lavender
Dance	Fiddle tunes and up-tempo folk pieces	The three pools open into one shared pool, brighter and more golden, like late-afternoon sun. The audience should see hands and the players watching each other

- Within any state, bring the featured player up a little and let the others settle

- All three players stay on stage for the whole show. Anyone not playing in a piece drops to a faint glow, never to black. When Lucia is out of a piece, she sits in the chair by the lamp
- Lucia's light covers both her playing spot at center and the vocal mic one step to her right, so there is no need to follow her
- The table lamp stays on at a low level throughout
- All changes are slow fades of 5 to 10 seconds. Nothing should call attention to itself
- A soft warm front light when Lucia speaks to the audience and for bows, still modest in level

Please avoid

- Colored backlight or colored floor wash, especially magenta, purple, pink, or blue
- Gobos, leaf or breakup patterns, or projections of any kind, on the floor or the curtain
- Haze or fog of any kind
- Strobos, chases, or flashing
- Fast movement or moving beams
- Audience blinders or light in the audience's eyes
- Follow spots, unless there is no other way to light Lucia. If used: soft edge, low intensity, no hard pickup

Minimum equipment

- (3) front or side specials, one per player: profile/ellipsoidal fixtures such as ETC Source Four 19° or 26°, or equivalent
- (3) top or back specials, one per player
- A dimmable warm front wash for bows and speaking
- A lighting console and house operator for the walkthrough and show

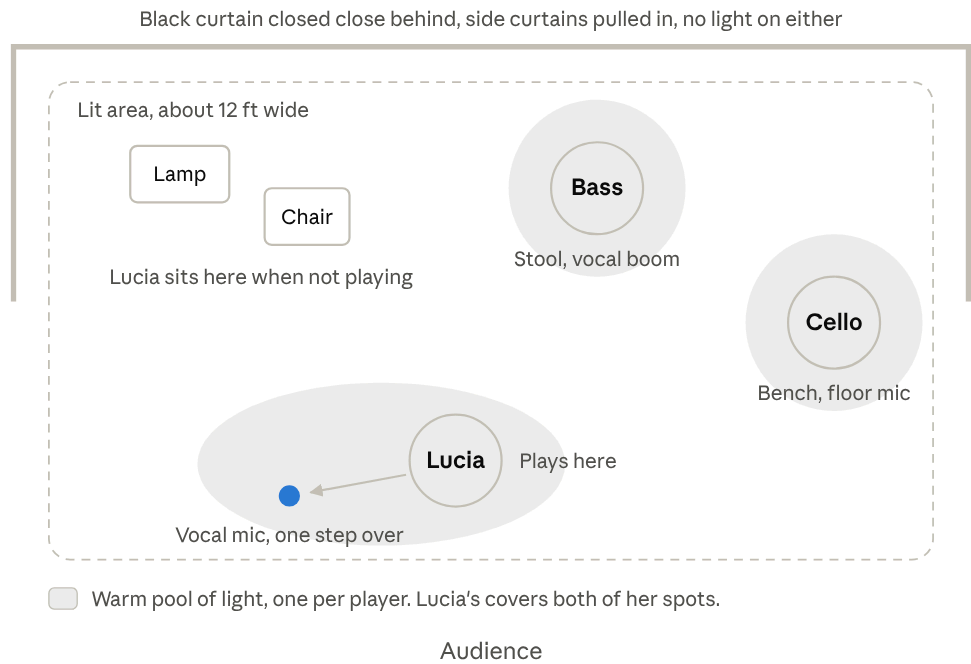
The players need to see each other, so please keep a little low side light between positions.

Stage plot

The trio sets up close together at center stage, inside a lit area about 12 feet wide. There is no backline, amplifier, or riser. If monitors are used, one wedge sits at each position.

Stage plot: three players close together in a 12-foot pool of light

View from above, audience at the bottom. Stage right is the audience's left.



stage plot · top-down view with lit area

Lucia plays at center and steps one pace to her right to sing, so the vocal mic is never in front of her while she plays. All three players stay on stage for the whole show.

Position	Location	On stage here
Lucia, playing	Downstage center, standing	Nothing in front of her
Lucia, singing	One step stage right of center, half a step downstage	Vocal mic on a straight round-base stand
Bass	Just stage left of Lucia, about 4 feet upstage	Stool, tablet stand, tall boom stand for backing vocal
Cello	Stage left, about 2 feet upstage of Lucia and 4 feet from the bass	Bench, tablet stand, floor mic for one song
Chair	Upstage, stage right of center, behind the vocal mic	Plain wooden chair, where Lucia sits when she is not playing
Side table	Upstage, just stage right of the chair	Our lamp and a glass of water

Stage left and right are from the performers' point of view, facing the audience.

Dressing rooms and hospitality

We are a party of three musicians. This section is for whoever handles backstage and catering.

Dressing rooms. Two lockable rooms: one for Lucia and one shared by the cellist and bassist. Lucia's room needs a full-length mirror, a lit makeup mirror, a clothing rack with hangers, and a bathroom nearby.

In the dressing rooms, from sound check to load-out:

- Still water, some chilled and some at room temperature
- Coffee and tea
- Healthy snacks for the band
- A few hand towels

Dinner. A hot, healthy meal for three after sound check, or a buyout agreed at the advance. We will confirm dietary needs then.

On stage. A mug or glass of water on the side table near Lucia's vocal mic.

Agreement

Thank you for your help. Please call or write with any questions: Lucia Micarelli · 646-522-3259 · lucia.micarelli@gmail.com

Agreed for the venue / presenter: _____ Date: _____

Agreed for the artist (Loosh Inc.): _____ Date: _____