



ANJU JOSEPH LIVE

COMPREHENSIVE TECHNICAL RIDER 2026 (SOUND, LIGHT AND LED)

TECHNICAL CONTACT

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SOUND

IMPORTANT POINTS OF CONSIDERATION

- **Mandatory Communication:** All vendors and organizers must communicate via email at least two weeks before the show regarding load-in, rigging schedule, alternate equipment lists, or any changes. Communication through any other channel will not be accepted.
- **Backline Exclusivity:** All gear (including backline) is strictly for the use of Anju Joseph Live and will not be shared with any other act before the show.
- **Teleprompter Requirement:** One 42" teleprompter screen with a laptop and the required HDMI cables/adaptors must be provided, operable from the artist's stage position.
- **Post Sound Check:** No musical instruments or gear may be moved from their position after sound check.
- **Notification of Changes:** Please inform us as soon as possible of any changes to this technical rider.
- **Sound Check & Setup:** The band requires at least three hours for sound check and rehearsal (not including setup or patch time). All gear must be placed and patched as per the stage layout before our team takes over.
- **System Readiness:** If the sound system is not fully functional, additional time will be required to resolve issues. Ensure line check is complete before the band and crew arrive for sound check.
- **Technical Staff:** At a minimum, there must be:
 - Two technical staff from the sound vendor
 - One system engineer
 - One RF engineer
 - Two backline technicians
 - Four stagehands

All must have a clear communication system.

- **FOH Engineer:** The FOH engineer will not handle stage setup, mic patching, or backline work.
- **PA/FOH Placement:** The left and right PA towers and FOH sound console must form an equilateral triangle. Please consult us prior to placement.
- **FOH Console Location:** The FOH console must be located at the centre of the venue, where most of the audience will be, with a clear view of the stage.
- **FOH Console Riser:** The riser should be well carpeted, masked on three sides, and have a clear exit passage.
- **FOH Security:** Ensure adequate security around the FOH area, with free access to the stage.
- **Weather Coverage:** Provide 10 gazebo or tent units (10 ft x 10 ft) for FOH and stage areas.
- **Air Conditioning:** The venue's air conditioning must be turned on at least one hour before sound check or rehearsal.
- **Industrial Fans:** Six industrial fans are required on stage and at FOH for outdoor shows.
- **No Master Compression:** Do not apply master compression or hard limiting on the PA. The crossover/speaker management system must



be unlocked and placed at the console; the FOH engineer must have full access.

- **Batteries:** Provide enough fresh batteries for three refills for all wireless body packs and microphones.
- **Engineer Management:** Our engineers will exclusively manage audio for the Anju Joseph Live Band. Other acts must be managed by the audio rental company or promoter.
- **No Props:** Do not place thematic props in front of FOH or PA towers.
- **Sound Restrictions:** Inform the Production Manager or FOH engineer in advance of any local sound restrictions.
- **Cable Management:** The stage must be clean and uncluttered to ensure a smooth workflow.

Note: The management reserves the right to cancel the performance if any of these conditions are ignored or the requirements are not fulfilled.

PRODUCTION REQUIREMENTS FOR SOUND

Particular	Size/Dimensions	Quantity
Carpet for Drum Riser	10 ft x 12 ft x 1 ft	1
Barstool	–	3
Clear Coms (FOH, Stage Tech, Artist Manager)	–	3

Note: If there are any issues providing the above, or if there are space constraints (especially for indoor venues), contact the FOH Engineer for alternatives. All risers and the stage (including skirting/masking) must be covered with black or dark grey carpet.

STAGE DETAILS

Minimum clear stage area:

- **40 ft (width) x 32 ft (depth)**
- **Stage height:** Outdoor: 6 ft (1.8 m), Indoor: 3 ft (0.91 m)
- **Note: Refer to the stage plot diagram in the Appendix for detailed stage layout and equipment positions.**

Stage ramp:

- **If present, the ramp should not exceed 16 ft x 8 ft (L x B). The PA position must be in line with the end of the ramp (not behind it) as feedback could be an issue.**
 - **Contact the engineer for ideal PA placement.**
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CONSOLE

Mix Position:

It should be in the center of the venue floor. If this is not possible, notify the Production Manager in advance.

Distance from stage:

60–70 ft (18.3–21.3 m) from the front edge of the stage.

POWER

- All power (in-house or generator) must be at our disposal from load-in to load-out.
- Generators must not be shared with the lighting rig or any other use.
- Each service must be available via drop box at the designated stage spot.
- Inform the Artist's Production Manager if this is not possible.
- No disconnect box may be in an area accessible to the public.

PREFERRED SYSTEMS

Outdoor Venue

- 9–12 tops per side (total 18–24)
- 16–20 subs plus front fills (or as per venue size)
- Preferred brands (with factory paired subs):
 - **d&b GSL, KSL Series**
 - **L-Acoustics K1, K2**
 - **Meyer Panther / Leopard**
 - **JBL VTX A12, V20, V25**
 - **Martin WPL**
 - **Adamson E Series**

Note: If you have a different system, contact our FOH engineer for confirmation. No unapproved systems will be accepted unless approved at least two weeks prior to the concert. The FOH engineer has the final say on equipment placement.

MAIN PA

- A full concert-grade, full-range PA system, flying 3/4-way line array (L/R) plus center fill, out fills/side hangs, and subwoofers (cardioid), matrix outs, providing consistent coverage across the entire audience area.
- The system must be time-aligned as per manufacturer recommendations, and all mains must be flown along with outfills.
- **Array calculations must be submitted for each venue for approval.**
- A qualified system tech is required to process and tune the PA prior to the band's arrival.
- SPL at mix position: 115 dB (A-weighted)

Indoor Venue

- 6–9 tops per side (total 12–16)
- 8–12 subs plus front fills (or as per venue size)
- Preferred brands:
 - **Meyer Panther / Leopard**
 - **DAS LARA-100**
 - **JBL VTX A12, V20, V25**
 - **Martin WPL**
 - **Adamson S10 Series**

CENTER FILL

- 4–6 boxes (subwoofers are mandatory for the dance floor)
- **Preferred brands:**



- L-Acoustics KARA II
- Meyer Leopard
- d&b V12/V8
- Martin WPC
- JBL VTX V20
- DAS 210A

MONITOR WORLD

- JBL VTX M22 or DAS Road 15A
- singer)
- One pair of 3-way side fills (JBL SRX725 with SRX 728 Subwoofer), on
- Four identical stage wedges (at the front for the standby)
- All wedges must be identical models and spares must be available

WIRELESS IEM

- **10 units, sensitivity set to -18 dB**
- IEM rack placed beside the monitor console or at stage left/right, easily accessible
- Preferred: Sennheiser 2000 series with AC-3 wireless aggregators, passive omni-directional antennas, and stock earpieces
- Stock (small) antennas are NOT acceptable (non-negotiable)

FOH

- Minimum 64-input, large-format digital console with 32 outputs
- **Preferred FOH consoles:**
 - Avid VENUE S6L (32D/24D)
 - Digico 338/225/SD12
- One powered monitor (12" or 15"; JBL, QSC, or equivalent) for shout/talkback at FOH and stage

WIRELESS/RADIO MICROPHONES

- All wireless microphones must be in a different frequency band/range than the IEM systems
- For singers: 3 units
 - Shure Axient Digital AD4D, Axient AXT400, UHF-R (UR4D+), ULXD series with SM58/Beta58 head and passive wide-band UHF omni-directional antennas

BACKLINE REQUIREMENTS

Note: To be provided by the organizer/rental company. All backlines must be in complete working conditions. No damaged heads or skins. Keep spare skins and heads available.



Drum Kit

- 7-piece kit (TAMA Star classic, Pearl Masters, Mapex Saturn/Black Panther, DW Design/Performer/Collectors, Yamaha Recording Customs)
- Toms: 10", 12", 14", 16"
- Kick: 20" or 22"
- Snares: 14"x5" (2), 14"x6.5" (MUST)
- Cymbals:
 - 16" Crash (1)
 - 18" Crash (1)
 - 20" Ride (1)
 - 18" Effects Crash (1)
 - 16" China (1)
 - 10" Splash (1)
 - 10" Cymbal Stack (1)
 - 14" Hi-Hats set (1)
- All cymbal stands, hardware, and pedals
- Six boom arm cymbal stands
- DW 9000 / Pearl Demon Drive OR Speed Cobra double pedal
- Drum throne with backrest
- Tuning key
- Extra snare stand (1)
- Hercules heavy-duty notation stand (1)
- Top and bottom heads: Evans Hydraulic (EC2, G2) or Remo Pinstripe (two-ply, undamaged)
- Model preference order: Pearl Reference/Master Series
- Transparent acrylic drum cover (required): 5.5 ft x 2 ft panels in a C shape

Bass Guitar

- One bass guitar stand
- One Hercules heavy-duty notation stand
- **Please contact us as wireless unit requirements may vary by show**

Keyboard & Stand

- 1 Yamaha Montage 8, 1 Yamaha Montage 6/7
- Two polarity-compatible sustain pedals
- Two volume pedals
- One heavy-duty double-tier keyboard stand

Lead Guitar

- One lead guitar stand
- One Hercules heavy-duty notation stand
- **Please contact us as wireless unit requirements may vary by show**
- One single-layer X-type keyboard stand
- One flat surface to mount a laptop on X-type stand
- One Hercules heavy-duty notation stand
- X- Stand for Harmonium

MICROPHONES & DIRECT INPUT BOX (DI)

MICROPHONE/DI	BRAND/MODEL	QUANTITY
Wireless MIC for Singer	(As Mentioned)	03
Wireless MIC for Mc	(As Mentioned)	02



Drum Kit MIC	Audix, Dp7	01
Mic Kick in	Beata91	01
Mic Kick Out	Audix D6	01
Mic Snare	Shure Sm57	06
DI Box (Active Only)	BSS or Radial (preferred)	20
Mic For Talk Back	Shure Sm58 (Switch type)	06

STANDS & ACCESSORIES

PARTICULARS	BRAND/SIZE	QUANTITY
Microphone Stand with Holder	K&M Big Boom	10
Microphone Stand with Holder	K&M Med Boom	06
Microphone Stand with Holder	K&M Small Boom	06
Lead Guitar Stand	Hanging stand	01
Bass Guitar Stand	Hanging stand	01
Keyboard Stand Double Tier	As Mentioned	01
Keyboard Stand Single X Type	As Mentioned	03
Music/Notation Stand with Light	Musicians Gear/ Proline GMS80A	06
Transparent Acrylic Drum Shield for Drums & Percussion.	Control Acoustic/ Clear Sonic	01
Instrument Cable Mono 1/4 th (Quarter Inch)	Length Min 3mtrs.	24
Instrument Cable Mono 1/4 th (Quarter Inch)	Length Min 12mtrs.	02
Instrument Cable RCA male to 1/4 th inch mono	Length Min 2mtrs	02
Instrument Cable/ iPad : EP to 2XLR/1/4 th (Quarter Inch)	Length 3mtrs.	02
XLR -XLR Cables Male to Female	Length As Required	As required
AA batteries for IEM and Handheld Mic.	Duracell OR Energizer	As required
AC Power on Stage	2 Socket/Input	08

FOH MIX DIRECT OUTPUTS

Output	Wedges / IEM
AUX 1&2 (Stereo)	ANJU IEM (Set to Stereo from Transmitter & Body Pack)
AUX 3&4 (Stereo)	BASS IEM (Set to Stereo from Transmitter & Body Pack)
AUX 5&6 (Stereo)	DRUMS IEM (Set to Stereo from Transmitter & Body Pack)



AUX 7&8 (Stereo)	KEYS IEM (Set to Stereo from Transmitter & Body Pack)
AUX 9 &10 (Stereo)	GTRIEM (Set to Stereo from Transmitter & Body Pack)
AUX 11&12 (Stereo)	M VOX 1 IEM (Set to Stereo from Transmitter & Body Pack)
AUX 13&14 (Stereo)	M VOX 2 IEM (Set to Stereo from Transmitter & Body Pack)
AUX 15&16 (Stereo)	DANCE IEM (Set to Stereo from Transmitter & Body Pack)
AUX 17&18 (Stereo)	DANCE IEM (Set to Stereo from Transmitter & Body Pack)
AUX 19&20 (Stereo)	SPARE IEM (Set to Stereo from Transmitter & Body Pack)
AUX 21&22	SIDEFILL LEFT & RIGHT
AUX 23	FRONT WEDGE
AUX 24&25 (Stereo)	Cue Mix (Set to Stereo from Transmitter & Body Pack)
AUX	PA SUB

INPUT & OUTPUT AT FOH CONSOLE

C.D./A.V. L	DI	+48		-20 dB
C.D./A.V. R	DI	+48		-20 dB
TALK BACK	Sennheiser e945		Big Boom	
Shout wedge				

INPUT/OUTPUT LISTS

	Instrument	Mic/DI	Power	Stands	Note	Remark
01	Kick in	Shure Beta 91	+48			
02	Kick Out	Audix D6		Small Boom		
03	Snare Top	AUDIX i5 or SM57		Clip On		
04	Snare Bottom	AUDIX i5 or SM57		Small Boom		
05	Snare Top	AUDIX i5 or SM57		Clip On		
06	Snare Bottom	AUDIX i5 or SM57		Small Boom		
07	Hi-Hats	SM57		Med Boom		
08	Tom 1	AUDIX D2		Clip On		
09	Tom 2	AUDIX D2		Clip On		
10	Floor Tom 1	AUDIX D4		Clip On		
11	Floor Tom 2	AUDIX D4		Clip On		
12	Overhead L	AUDIX ADX51	+48	Big Boom	-10 dB	



13	Overhead R	AUDIX ADX51	+48	Big Boom	-10 dB	
14	Sampler L	DI	+48		-20 dB	
15	Sampler R	DI	+48		-20 dB	
16	E Kick	DI	+48		-20 dB	
17	E Snare L	DI	+48		-20 dB	
18	E Snare R	DI	+48		-20 dB	
19	Laptop L	DI	+48		-20 dB	
20	Laptop R	DI	+48		-20 dB	
21	Click	DI	+48		-20 dB	
22	Cue	DI	+48		-20 dB	
23	DrumsTalk Back	Sennheiser e945		Big Boom		
24	Bass	DI	+48		-20 dB	
25	Bass Talk Back	Sennheiser e945		Big Boom		
26	Gtr L	DI	+48		-20 dB	
27	Gtr R	DI	+48		-20 dB	
28	Aco Gtr L	DI	+48		-20 dB	
29	AcoGtr R	DI	+48		-20 dB	
30	Gtr Talk Back	Sennheiser e945		Big Boom		
31	Keys Talkback	Sennheiser e945		Big Boom		
32	Key 1 L	DI	+48		-20 dB	
33	Key 1 R	DI	+48		-20 dB	
34	Key 2 L	DI	+48		-20 dB	
35	Key 2 R	DI	+48		-20 dB	
36	Harmonium	Sennheiser e945		Big Boom		
37	BLANK					
38	BLANK					
39	BLANK					
40	Anju	Wireless As Mentioned		Big Boom		Lead Vocals
41	M Vox 1	Wireless As Mentioned				
42	M Vox 2	Wireless As Mentioned		Big Boom		
43	MC 1	Wireless As Mentioned				
44	MC 2	Wireless As Mentioned				
45	Stage Talk Back	Any Wireless				



LIGHT

The clauses contained in this rider are intended to ensure that the Anju Joseph Live band is provided with all necessary facilities to present a performance of the highest professional standard. If any clause is not feasible for your engagement, alternatives may only be implemented with prior approval from the Band's Lighting Designer.

This document serves as a general requirement outline. A detailed venue-specific lighting plan will be submitted 5 days prior to load-in and will be adapted to suit the venue wherever possible. All lighting equipment must be fully pre-rigged, patched, powered, addressed, and colour-checked prior to load-in.

LIGHT CHECK

- Light check must be scheduled prior to doors opening.
- A minimum of 3 hours of light check time is required after all lighting equipment has been fully installed and signal-checked by the lighting vendor.
- Only essential working personnel are permitted inside the venue during sound and light check.
- The stage/truss must not be struck, moved, or altered after light check without approval from the Artist's Management.

LIGHTING REQUIREMENTS

Sl. No	Inventory	Quantity
1	MOVING LIGHT BSW	32
2	MOVING WASH	28
3	BATTERN RGBW	18
4	MOLY 2 EYE	12
5	MOLY 4 EYE	10
6	ATOMIC STROB	8
7	MOVING BSW (FOH)	8
8	COB	16
9	HAZE MACHINE WATER BASED	2
10	HAZE MACHINE OIL BASED	2
11	SMOKE MACHINE	2
12	MIRROR BALL	3

TRUSSING

- 40 ft x 30 ft Box Truss
- Height: 22 ft
- 2 Center Cross Bars

LIGHTING CONSOLE

- **GRANDMA3 FULL SIZE/
AVOLITES ARENA**



IMPORTANT TECHNICAL NOTES

- Lighting, LED walls, and sound control positions must be located together within the auditorium (no enclosed booths), ideally at the center rear of the stalls or circle.
- A clear table or DJ riser (minimum height: 4 ft) must be provided for the lighting console.
- All faders and palette switches must be in proper working condition.
- One follow spot with an experienced operator must be provided.
- The follow spot must be elevated on towers or similar structure.
- The Lighting Designer will direct the Spot Operator via Clearcom.
- Follow spots should be positioned as high as possible to avoid light spill into the Artist's eyes.
- A full-width black backdrop (floor to ceiling) must be provided.
- Even in venues with ceilings below 16 ft or limited stage areas:
- Front lighting must be installed high enough to avoid direct glare into the Artist's eyes.
- Rear lighting must also be installed above grid height where possible.
- If necessary, remove ceiling tiles and temporarily install clamped bars above the grid to mount fixtures at appropriate height.
- All equipment must be in good working condition.
- Signal cables from splitter to console must be two pairs (one spare pair mandatory).
- All MH Sharpies must be from the same manufacturer and identical bulb configuration.
- Spare splitters must be available.
- A frame ladder or genie lift must be available for focusing.
- All profile lights must be on individual/separate channels.
- Haze machines must be operational during light check.

MISCELLANEOUS

- Sound, LED wall, and lighting systems must be fully operational and patched prior to the band's load-in time.
- Production companies must provide sufficient haze fluid, smoke oil, and spare fixtures.

Note: If any of the above requirements cannot be fulfilled, kindly inform the band in advance to discuss and approve alternative arrangements. A sample stage plot is provided in the appendix of this document.



LED

LED WALL REQUIREMENTS

- Minimum 800 sq.ft LED wall occupying most of the rear stage area.
- Minimum 2.5 ft clearance from stage floor to the bottom of the screen.
- LED must be configured as a single continuous screen driven by one processor (Novastar VX600 or higher).
- LED wall design and layout must be submitted for approval prior to installation.
- LED structure must be securely mounted using professional scaffolding or rigging systems.
- Any modification to the approved design or installation method must be communicated in advance to the Band's VJ and Management.
- If a larger LED display is planned, the design must be shared beforehand for review and approval.

VJ / FOH CONTROL

- A clear table or DJ riser (minimum 4 ft height) must be provided for the VJ console.
- VJ console must be placed centrally in front of the stage (FOH) and adjacent to the lighting console.
- Provide professional-grade video cables (HDMI / C2 HDMI / DisplayPort) supporting 4K signal transmission.
- Backup video cables must be available on site.
- Pixel mapping and signal routing must be finalized at least 1 week prior to the event.
- A backup laptop must always remain powered and ready at the VJ console.

CAMERA & LIVE VIDEO FEED (IMAG)

- Two (2) professional 4K cameras must be provided for live performance capture.
- Camera 1: (FOH camera for singer close-up shots) must be placed on a minimum 4 ft riser to ensure unobstructed line-of-sight to the stage and stable framing for the LED screen feed.
- Camera 2: Side-stage (stage left or right) for alternate performance angles

CAMERA REQUIREMENTS

- Cameras must provide clean HDMI or SDI output (no overlays or on-screen information).
- Camera feeds must be routed to the VJ console through a capture system or video switcher.



- The VJ will switch between camera feeds for live display on the LED wall (IMAG).
- Cameras must be operated by experienced camera operators familiar with live concert filming.
- Camera exposure and colour settings must be adjusted to suit stage lighting conditions.
- Camera placement must not obstruct audience sightlines, lighting fixtures, or stage movement.
- Final camera placement will be coordinated with the Band's VJ before the performance.

EQUIPMENT & POWER

- All LED, video, and camera equipment must be professional-grade and in perfect working condition.
- Qualified technicians must be present to monitor the system throughout the event.
- Dedicated power supply must be provided for LED and video equipment.
- LED / AV power must not be shared with other equipment.
- Organizers are responsible for any loss or damage caused by power failure, voltage fluctuations, or venue electrical issues.

SHOW CONTROL

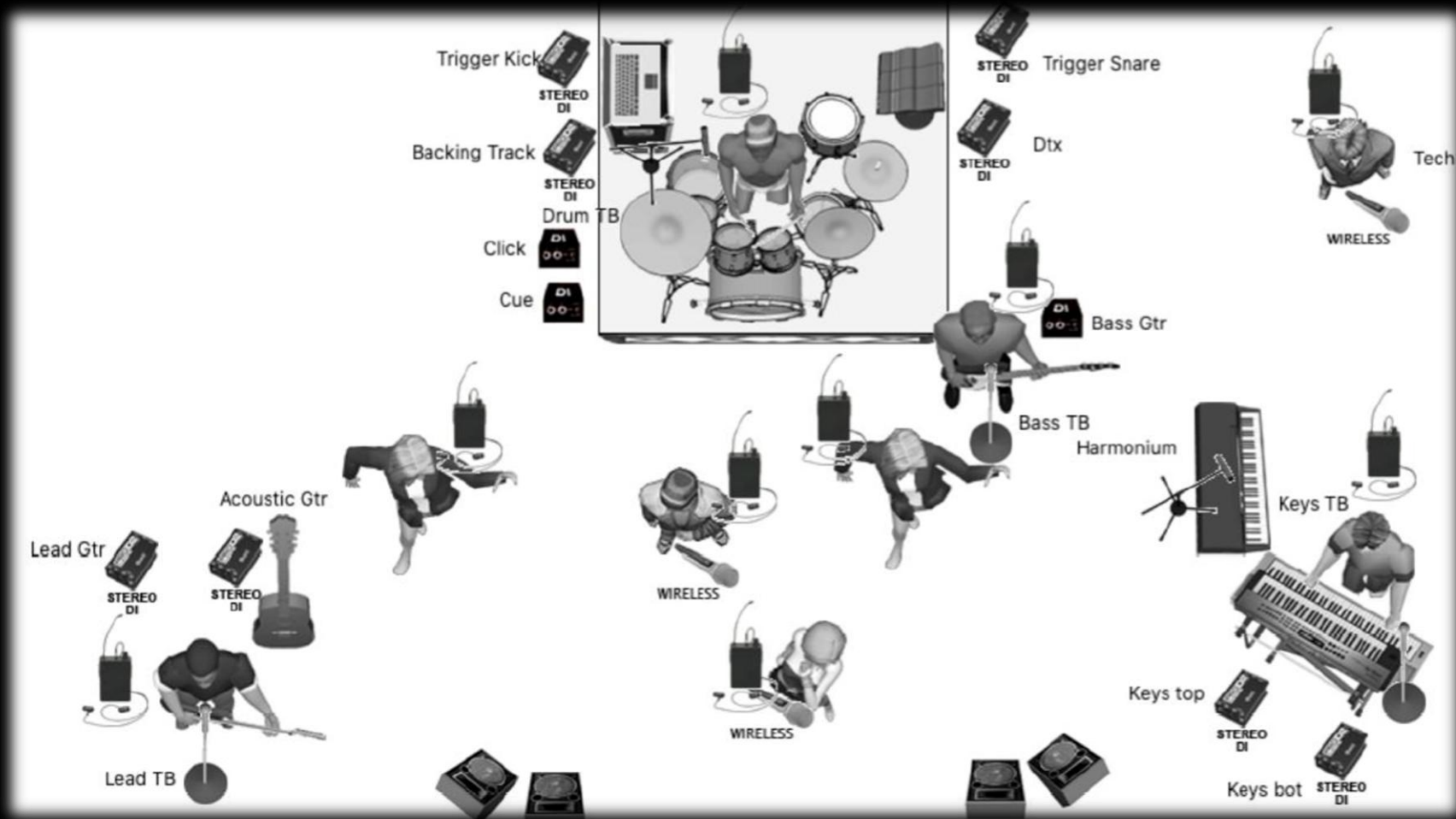
- No on-the-spot change requests will be accepted for visual content or camera setup during the performance.
- All changes must be discussed and approved in advance with the Band's VJ.

MINIMUM STAGE REQUIREMENT

- Minimum Stage Size: 40 ft (W) x 32 ft (D)
- Minimum 2.5 ft riser height required for proper LED visibility.

Note: A sample LED assembly is provided in the appendix of this document

APPENDIX A: STAGE PLOT DIAGRAM



APPENDIX B: IDEAL STAGE DESIGN

FRONT VIEW



APPENDIX B: IDEAL STAGE DESIGN

SIDE VIEW





APPENDIX C: LED WALL ASSEMBLY



Minimum 800 Sq.FT of LED Wall

2.5 ft Riser Gap

Stage Dimensions: 40 ft x 32 ft



A premium live concert experience designed for high-quality production environments.