
DOUGLASS PORTRAIT

Music by J. Kimo Williams

TECHNICAL RIDER

Featuring Guest Artist: Vinnie Colaiuta, Drums

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General Notes

This rider covers all technical production requirements for a full performance of *Douglass Portrait* for symphony orchestra, narrator, orator, and trap-set percussion. Items marked **[OPTIONAL]** are strongly recommended but may be discussed with the production team. Items marked **MANDATORY** are non-negotiable requirements. All questions and advance coordination should be directed to the composer's representative prior to load-in.

The sound design of this work requires careful, musically informed mixing. The relationship between the orchestra, the spoken text, and the drums is central to the artistic intent of the piece. A sound engineer who can read music and follow a conductor's score is mandatory, not optional.

1. Audio — Microphones & Sound Reinforcement

All spoken-word reinforcement must be managed in real time by a score-reading sound engineer at front-of-house. The engineer's primary responsibility is to balance vocal amplification against the live orchestra and drum reinforcement, preserving the dynamic arc of the composition throughout.

Input / Source	Microphone Type	Qty	Notes
SPOKEN WORD			
Orator	Headset (wireless)	1	Flesh-tone preferred; must allow free movement at podium
Narrator	Headset (wireless)	1	Coordinated with lighting cues on speech
DRUM KIT — PROVIDED BY VENUE / PRODUCTION			

Input / Source	Microphone Type	Qty	Notes
Kick Drum	Dynamic (e.g. AKG D112 or equiv.)	1	Internal or external placement per engineer
Snare	Dynamic (e.g. SM57 or equiv.)	1	Top head; noise gate recommended
Tom 1	Dynamic clip-on or small condenser	1	Rack tom
Tom 2	Dynamic clip-on or small condenser	1	Floor tom
Overhead Left	Condenser (matched pair preferred)	1	Cymbal/kit room coverage, left position
Overhead Right	Condenser (matched pair preferred)	1	Cymbal/kit room coverage, right position
ORCHESTRA			
Orchestra general	Per venue standard practice	—	Spot mics on strings/winds at engineer's discretion for blend

NOTE: The drum kit backline (hardware, cymbals, heads) will be provided by guest artist Vinnie Colaiuta. The venue is responsible for all microphones, stands, and cabling listed above.

NOTE: All drum mic channels must be individually addressable at the FOH desk for real-time dynamic management against the orchestra and speakers.

2. Sound Engineer Requirements

Requirement	Detail
Score literacy — MANDATORY	Engineer must be able to read an orchestral score and follow the conductor. Dynamic cues for microphone management are embedded in the score.
FOH console position	Must have clear sightlines to the conductor and both podiums. A score copy or monitor feed at the FOH position is required.
Primary function	Real-time balance between (1) orchestra, (2) Orator/Narrator spoken amplification, and (3) drum reinforcement. These three elements are in constant dynamic relationship throughout the work.

Requirement	Detail
Advance preparation	Engineer must attend the full orchestra sound check and at minimum one complete run-through with narrators before the performance.
Monitor mix	Orator and Narrator each require a dedicated IEM or wedge mix with orchestra blend. Levels to be set at sound check.

3. Staging — Podiums / Lecterns

Item	Qty	Specification
Podium / Lectern	2	Full-height presentation podiums preferred over music stands. Must accommodate a score or script binder and support a gooseneck reading light. Position: stage left and stage right, forward of the orchestra, within lighting spot zones.
Music stands [OPTIONAL]	2	[OPTIONAL] Acceptable substitute if podiums unavailable. Must be fitted with clip lights.
Podium lighting	2	Gooseneck or clip-on reading light at each podium. Independently switchable. Must not bleed into audience sightlines.

4. Lighting

Lighting design is integral to the dramatic structure of this work. The transitions between orchestral passages and spoken text must be supported by lighting cues. A lighting technician familiar with live music cuing is required — not merely a static theatrical board operator.

Requirement	Specification
Lighting technician — MANDATORY	Must be present for all rehearsals and the performance. Must be able to take real-time cues from score markings or a designated cue caller.
Orator spot	Dedicated spot fixture (NOT wash / Omni) focused on the Orator's podium. Must be capable of full dim-to-black and fade-up. Warm white or amber gel recommended.
Narrator spot	Dedicated spot fixture (NOT wash / Omni) focused on the Narrator's podium. Same spec as Orator spot. Independent channel.

Requirement	Specification
Cue behavior	Spots dim when speaker is not speaking; illuminate on speech. Recommended fade: 1.5–2 seconds. Spots must never go fully dark while performers are at podiums — maintain approximately 20% as floor level.
Orchestra wash	Standard orchestral wash on full ensemble. Must be capable of independent dimming relative to spot levels.
Drum kit lighting	Dedicated fixture or shared front wash covering the drum position. Should integrate with orchestral wash. No separate "rock" lighting treatment unless specifically requested.

5. Keyboard Instrument

Item	Qty	Specification
Acoustic grand piano	1	Preferred. Must be in concert tune (A=440) and serviced prior to performance. Position per conductor's direction.
Stage electronic piano [OPTIONAL]	1	[OPTIONAL / ALTERNATIVE] Must include: (1) acoustic piano sample patch of professional quality, and (2) digital electric piano patch (e.g., Rhodes or Wurlitzer type). 88 weighted keys required. Sustain pedal required. Direct line output to FOH.
DI box / line out	1	Required if electronic piano is used. Stereo DI preferred. Coordinate with sound engineer.

6. Video Projection [OPTIONAL]

Video projection is strongly recommended for the full concert experience, particularly for the closing CGI sequence. See the ending demonstration at: kimowilliams.com/catalog/classical/dp/dp.html

Item	Qty	Specification
Rear projection screen [OPTIONAL]	1	[OPTIONAL] Large-format rear-projection screen upstage, behind the orchestra. Minimum recommended: 14 ft wide. Must not obstruct conductor sightlines from house.
Projector [OPTIONAL]	1	[OPTIONAL] High-lumen projector suitable for concert hall ambient light. Minimum 10,000 lumens. HDMI and DisplayPort inputs required.

Item	Qty	Specification
Playback system [OPTIONAL]	1	[OPTIONAL] Laptop or media server capable of playing provided video files (H.264 or ProRes). A/V operator required to trigger cues.
Content provided by	—	Composer/production team will supply: (1) still Douglass image for display during the work; (2) CGI animation sequence for the final section. Files delivered in advance in agreed format.

7. Stage Plot Summary

Position	Element
Downstage Left	Narrator podium — spot lighting, headset mic
Downstage Right	Orator podium — spot lighting, headset mic
Stage Center / Right of Center	Drum kit (backline by Vinnie Colaiuta) — mic'd per Section 1
Stage Center Left	Keyboard instrument (piano or electronic keyboard)
Upstage	Full symphony orchestra per conductor's preference
Upstage Center	[OPTIONAL] Rear projection screen if video option selected
Front of House	Sound engineer at console with score — clear sightlines to conductor
Lighting position	Lighting technician with cue sheet and score reference

8. Advance Schedule

Milestone	Requirement
8 weeks prior	Confirm video projection option. Begin screen/projector sourcing if required.
6 weeks prior	Share score with sound engineer for advance review. Confirm score-literacy requirement.
4 weeks prior	Confirm keyboard selection (acoustic grand vs. electronic). Schedule piano tuning.
2 weeks prior	Deliver video files to A/V team if projection selected. Confirm playback compatibility.
Day of — Morning	Stage set, drum kit positioned and mic'd. Full orchestra sound check.

Milestone	Requirement
Day of — Afternoon	Complete run-through with narrators and sound/lighting team. Set all cue levels and fade times.
Day of — Pre-show	Final systems check. Confirm all wireless frequencies clear. Confirm video playback (if applicable).

Production Contacts

Role	Contact
Composer / Production Lead	J. Kimo Williams [Phone] [Email]
Guest Artist Management	Vinnie Colaiuta — contact via artist management: [TBD]
Technical Questions	[Designated production contact — TBD]