

The Concert Management Office (CMO) strives to ensure all performances and activities in Bienen School of Music concert venues receive the highest-quality technical services support. These guidelines serve to clarify the process of communicating technical requirements and obtaining the desired level of support.

I. Overview

CMO's technical services include stage management, live sound engineering, and recording engineering.

CMO draws from several staffing sources to provide optimum support for each performance or activity. While most technical staff members are work-study student employees, CMO often engages professional audio engineers depending on the specific technical requirements of each event.

Identifying and engaging the proper technical staff requires time and advance planning. To provide each concert with the proper support, we depend on performers and ensembles to communicate their needs as early and as comprehensively as possible.

II. Levels of Technical Support

Standard Support

By default, all Bienen performances will have the following technical support:

1. **One (1) student stage manager**, who will control standard concert lighting, set stage equipment, and coordinate with front-of-house staff
2. **One (1) student recording engineer**, who will use the installed audio recording system to capture the performance for archival purposes
3. *Pick-Staiger ONLY*: **One (1) student live sound engineer**, who is trained to operate one (1) speech microphone only

This level of support is sufficient for most performances and activities in Bienen venues. For events that require support exceeding this level, advance notice is needed to engage additional technical staff.

Additional Support

The standard support described above is intended to suffice for entirely acoustic concerts/recitals involving minimal changes to the stage set-up between pieces. Ensembles or performers who expect their performance will require more than the standard level of support must communicate their needs to CMO as soon as possible.

Examples of requirements that would necessitate additional support:

1. Amplification of instruments, individual vocalists, or choir
2. Performance or presentation using projections or pre-recorded audio playback
3. Movement of risers or keyboard instruments between musical works

When an event requires additional support, CMO strives to provide a **maximum of two (2) technically-supported rehearsals**, depending upon schedule and resource availability. CMO will work with faculty and staff to identify which rehearsals are best suited to receive technical support prior to the performance.

When in doubt, just ask! If you are unsure, it is always best to assume additional support will be required.

III. Contact Information

Communication of anticipated needs for technical support can be done in any of the following ways:

- **Email** – musicvenues@northwestern.edu
- **Phone** – Technical Services:
Bill Milgram, Manager
(847) 467-5471
Henry Stewart, Coordinator
(847) 467-7627
- **In person** – Concert Management Office in Pick-Staiger Concert Hall

IV. Notification Procedures

All technical services needs beyond a standard level of support should be communicated to CMO technical services staff. The Technical Services Manager will work with faculty and staff to develop accurate and appropriate technical plans for their events. This collaborative process involves the creation and review of stage plots, technical diagrams, patch lists, and potential score analysis (see Appendix).

CMO should receive technical support requests as soon as repertoire is chosen. **Requests must be made no later than the end of the term preceding the performance or activity.** If an event is added to the calendar during the term it occurs, requests must be made at the time of venue reservation.

These deadlines help ensure suitable consideration, time, and planning can be devoted to every technical services support request. ***Without sufficient advance notice, the ability of CMO to provide adequate support for performances and activities may be severely limited.***

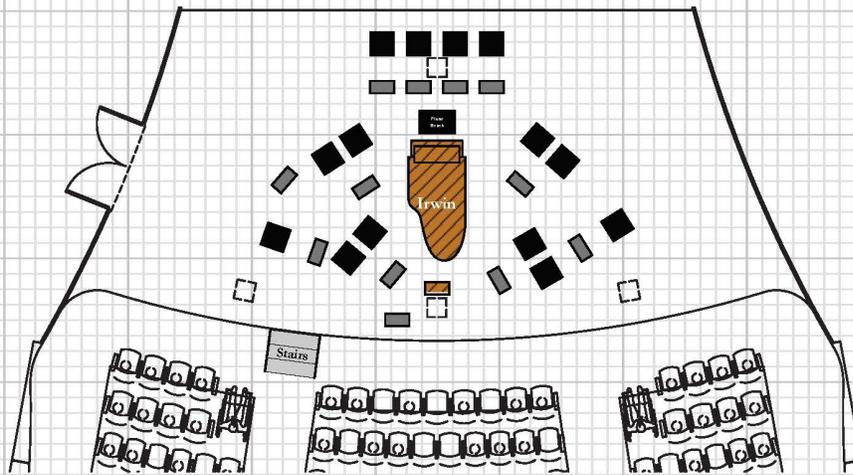
VI. Appendix (cont'd)

Stage Plot from Concert Management Office

Event:
 Concert - BME
 3 - Hoffmeister

Date(s) of Activity:
 Rehearsals: 2/15/17 & 2/17/17
 Concert: 2/19/17

Dimensions:
 Front of Stage: 50'
 Back of Stage: 33'
 Front to Back: 23'
 □ = 1'

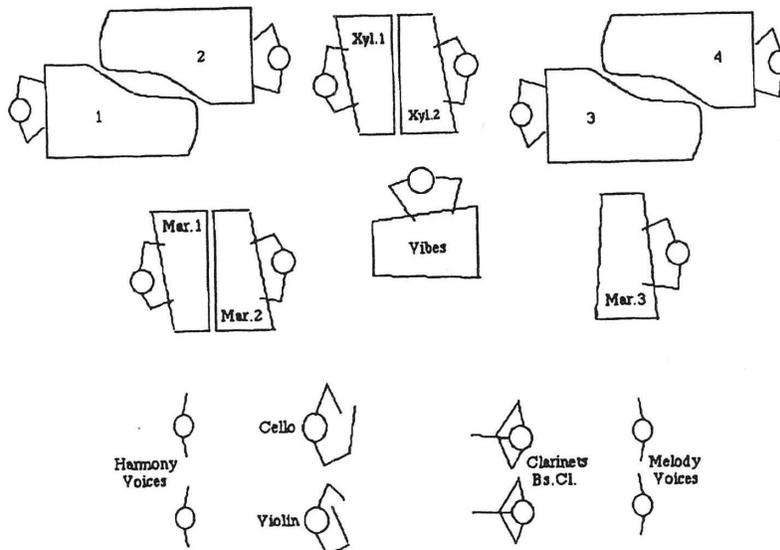


■ = Musician's Chair
 ■ = Music Stand
 ■ = Conductor's Music Stand
 Irwin = Harpsichord

Mary B. Galvin Recital Hall
 70 Arts Circle Drive
 Evanston, IL 60208-0883

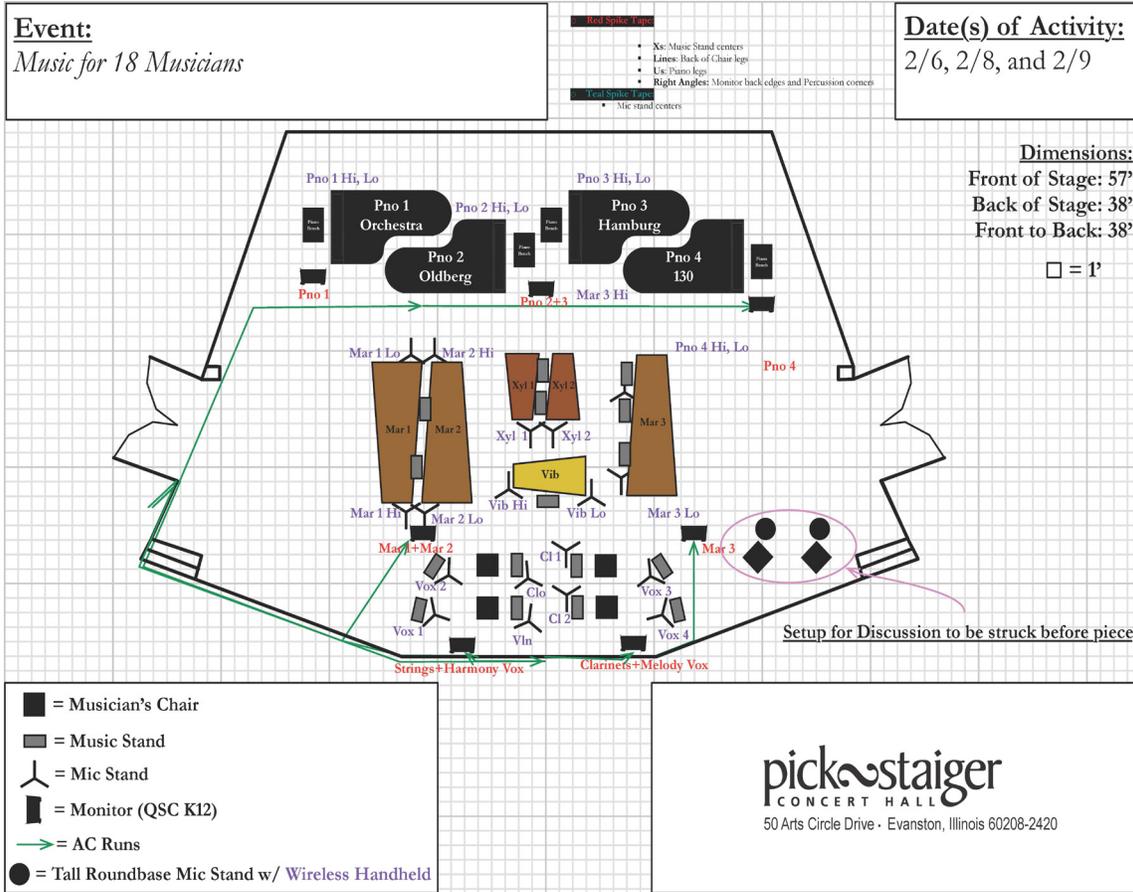
Stage Plot: Large Ensemble

Stage Plot from Conductor's Score for *Music for 18 Musicians* by Steve Reich



VI. Appendix (cont'd)

Stage Plot from Concert Management Office Detailing Amplified Sound Source and Microphone Locations



Patch List: Music for 18 Musicians

Patch List Detailing Amplified Sound Sources, Microphones, Microphone Stands, Stage Monitors, and Cables

20170209 - Music for 18 Musicians Patch List						
Inputs						
TF5 Input	Main Snake	Subsnake	Cable	Function	Mic	Stand
1	1	-	25' XLR (TCF)	H Vox 1	SM58 (P)	TTB (P)
2	2	-	25' XLR (TCF)	H Vox 2	SM58 (P)	TTB (P)
3	3	-	25' XLR (TCF)	M Vox 1	SM58 (P)	TTB (P)
4	4	-	25' XLR (TCF)	M Vox 2	SM58 (P)	TTB (P)
5	5	-	25' XLR (TCF)	Vib	RSM141 (G)	TTB (P)
6	6	-	25' XLR (TCF)	Clo	RSM141 (G)	LTB (P)
7	7	-	25' XLR (TCF)	Cl 1	RSM141 (G)	TTB (P)
8	8	-	25' XLR (TCF)	B Cl 1	C414 (P)	LTB (P)
9	9	-	25' XLR (TCF)	Cl 2	RSM141 (G)	TTB (P)
10	10	-	25' XLR (TCF)	B Cl 2	C414 (P)	LTB (P)
11	11	-	50' XLR (P/G)	Mar 1 Hi	RSM141 (G)	TTB (P)
12	12	-	50' XLR (P/G)	Mar 1 Lo	RSM141 (G)	TTB (P)
13	13	-	50' XLR (P/G)	Mar 2 Hi	RSM141 (G)	TTB (P)
14	14	-	50' XLR (P/G)	Mar 2 Lo	RSM141 (G)	TTB (P)
15	15	-	50' XLR (P/G)	Mar 3 Hi	RSM137 (G)	TTB (G)
16	16	-	50' XLR (P/G)	Mar 3 Lo	RSM137 (G)	TTB (G)
17	17	-	50' XLR (P/G)	Vib Hi	RSM137 (G)	TTB (G)
18	18	-	50' XLR (P/G)	Vib Lo	RSM137 (G)	TTB (G)
19	19	-	50' XLR (P/G)	Xyl 1	RSM141 (G)	TTB (G)
20	20	-	50' XLR (P/G)	Xyl 2	RSM141 (G)	TTB (G)
21	21	8 ch XLR (TCF) - 1	20' XLR (G)	Pno 1 Hi	Irving 1 (TCF)	-
22	22	8 ch XLR (TCF) - 2	20' XLR (G)	Pno 1 Lo	Irving 1 (TCF)	-
23	23	8 ch XLR (TCF) - 3	20' XLR (G)	Pno 2 Hi	Irving 2 (TCF)	-
24	24	8 ch XLR (TCF) - 4	20' XLR (G)	Pno 2 Lo	Irving 2 (TCF)	-
25	25	8 ch XLR (TCF) - 5	20' XLR (G)	Pno 3 Hi	Irving 3 (TCF)	-
26	26	8 ch XLR (TCF) - 6	20' XLR (G)	Pno 3 Lo	Irving 3 (TCF)	-
27	27	8 ch XLR (TCF) - 7	20' XLR (G)	Pno 4 Hi	Irving 4 (TCF)	-
28	28	8 ch XLR (TCF) - 8	20' XLR (G)	Pno 4 Lo	Irving 4 (TCF)	-
29	-	-	-	RX 1	SM58 Ws (TCF)	MS-12 (TCF)
30	-	-	-	RX 2	SM58 Ws (TCF)	MS-12 (TCF)
Outputs						
TF5 Output	Omni Out	Main Snake	Cable	Function	Speaker	Stand
Aus: 1	1	A	25' XLR (TCF)	Strings + Harm Vox	K12 (P)	-
Aus: 2	2	B	25' XLR (TCF)	Clarinets + Mel Vox	K12 (P)	-
Aus: 3	3	C	50' XLR (P)	Mar 1 + 2	K12 (P)	-
Aus: 4	4	D	50' XLR (P)	Mar 3	K12 (P)	-
Aus: 5	5	E	50' XLR (P)	Pno 1	K12 (TCF)	-
Aus: 6	6	F	50' XLR (P)	Pno 2 + 3	K12 (TCF)	-
Aus: 7	7	G	50' XLR (P)	Pno 4	K12 (TCF)	-
ST L	15	Input 1 with M-M XLR	-	Main Left	Mains Left	-
ST R	16	Input 2 with M-M XLR	-	Main Right	Mains Right	-