

Student Name:



NIU PERCUSSION STUDIO HANDBOOK



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PART ONE

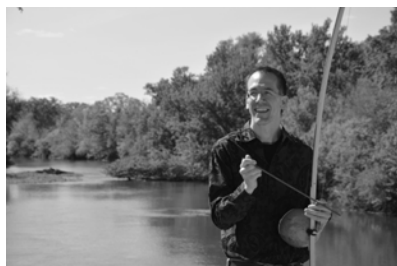
1.1 Introduction

Welcome to the Northern Illinois University School of Music Percussion Studio! We are excited for you to join our community and are eager to share with you this NIU Percussion Studio Handbook. Herein, you will find most everything needed to move your way around our percussion community.

Part 1 offers you an understanding of both your privileges and your obligations as a member of the NIU Percussion Studio. **Part 2** is an appendix of related supplemental materials you will need to get started in your routine of classes, ensembles, lessons, etc.

This handbook is a resource to answer most questions you may have about the studio as they arise and we encourage you to refer to it actively. Of course, we are always happy to visit about your thoughts or questions, after all, *you* are the reason we are here, and we take you very seriously. You are the future of this community and we look forward to celebrating NIU's rich tradition of percussive excellence together!

Warmest regards,



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1.2 Studio Philosophy

Your active participation in and contribution to our studio culture enriches your life and the lives of your colleagues and, quite simply, makes the world a better place. This culture involves the daily practice of **respect, hard work, integrity, and curiosity.**

RESPECT. Treat our studio and her resources like your home, recognizing it is also the home to a community of approximately twenty others students. Follow every rule concerning equipment. Treat your own time and the time of others like the limited resource it is. Learn to work together using professional, win-win approaches. Behave, dress, and groom like the professional you aspire to be. Your career is already happening now. Behave accordingly.

HARD WORK. There are no substitutes for hard work coupled with skillful **time management (see Section 2.3)**. A daily and weekly routine of focused work leads to measurable growth. Each day, you must put in multiple hours (2-4) of musical practice if you expect to develop mastery. Build a solid foundation for your musicianship through dedicated, consistent time management.

INTEGRITY. Take good care of your thoughts, words, and actions. They are more powerful than you think. Tell the truth in every context and in every instance of your time here at NIU. Becoming known as honest and dependable is incredibly powerful. Make a point to participate in all percussion studio events and to attend the concerts of your friends and colleagues. Help others learn, grow, and move gear whenever possible. We are all in this together. Community is built by the virtue of going through both the high points and the low points of our experiences together. See to it that integrity becomes the hallmark of your character and guides your role as a student in the NIU School of Music. Remember that you are here to learn, a very serious undertaking, indeed.

CURIOSITY. Experiment with music. Put your trust in music's depth. Improvise, compose, sing, and dance. Go well beyond the expectations and suggestions of your teachers and colleagues. Be creative in your practice and in your rehearsals. In the face of problems, look for real solutions. Don't be scared to ask for help from colleagues, friends, and teachers. Be thoughtful and fully engaged in your learning. No one else can learn for you.

*"Excellence is an art won by training and habituation.
We do not act rightly because we have virtue or excellence,
but we rather have those because we have acted rightly.
We are what we repeatedly do. Excellence, then, is not an act but a habit "*

Aristotle (384BC - 322BC)

1.3 History of the NIU Percussion Studio

By Dr. Gregory Beyer and Ben Wahlund (2017, revised 2019)

The NIU Percussion Studio dates back to 1963 and is nearly as old as the Percussive Arts Society (PAS) itself. It formed during a “second wave” of American university percussion programs. The first percussionist to arrive to the NIU School of Music was **Ron Fink**, who taught both percussion and bands. Fink stayed for only a year, and his departure to the University of North Texas in 1964 created a vacancy filled by **Dr. Robert Buggert**, a thinker, percussionist, prolific composer, and educator. An early leader in our field, Buggert was among the initial fourteen members who formed the Percussive Arts Society in 1961. Buggert constantly wrote new material for teaching and for percussion ensemble. One of his more well-known compositions is “Introduction and Fugue” for eleven players. Buggert is now a visual artist and living in the Good Samaritan Las Cruces Village retirement community.



In 1966 Buggert moved from School of Music faculty to administration within the NIU Graduate School. At that point the School of Music hired **Thomas Siwe**, an incredibly active freelancer who performed with the Chicago Lyric Opera while simultaneously teaching at NIU, UW-Madison, and Northwestern University. He stayed at NIU for two years before reaching out to his former University of Illinois colleague, **George Allan O'Connor** to take over in 1968. O'Connor was building a family in New York at the time and gladly took the position. A year later their professor at the University of Illinois, Jack MacKenzie, (whom O'Connor referred to as his greatest teacher), made a similar move into administration. He contacted both Siwe and O'Connor to take dual positions at the U of I. While Siwe accepted the offer, becoming the Director of Percussion Studies, O'Connor decided to stay at NIU. He leveraged the MacKenzie's offer and convinced NIU School of Music Director Paul Steg to provide him with additional summer employment to support his family. Sadly, “Al” O'Connor passed away on June 9, 2019. On August 3, 2019, in an incredibly moving memorial service, the NIU Percussion and Steel Pan communities celebrated Al's life and legacy right here in the NIU School of Music's Boutell Memorial Concert Hall. Much of Al's family still live right here in DeKalb.



O'Connor was a visionary leader and is responsible for originating and directing what has become our world famous NIU Steel Band. In 1966, while still at student at the U of I, O'Connor became familiar with the sound of the steel pan thanks to a piece of modern music by Sal Martirano. “Underworld” featured dancers and a host of chamber musicians including four percussionists, each with a large set up that included steel pan. In 1967, the O'Connors spent their honeymoon in the Virgin Islands, and happily spent their evenings following around

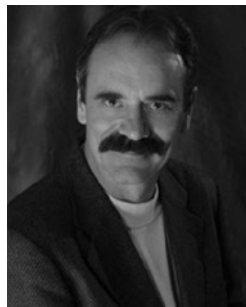
1.3 History of the NIU Percussion Studio

local steel bands. In 1970, when a student mentioned an upcoming family vacation to Aruba, Al secured \$500 from Paul Steg for a set of steel drums. The student called from Aruba three days after his departure with news: he'd found a set of drums! Within a week the instruments arrived at O'Hare, where they were held in customs. O'Connor took a truck to the airport and, after some negotiation, the customs agent agreed to call them "bongo drums." The pans were released and Al brought them to NIU.

As the studio grew underneath O'Connor's direction he was eventually able to secure a second faculty position. He first filled this post with a bold experiment: a quartet of percussionists called the **Black Earth Percussion Group (Allen Otte, Rick and Garry Kvistad, and Michael Udow)**. Their tenure lasted from 1973-1977. During their initial years, they were housed in a residential structure on Garden Road, adjacent to the current Center for Latino and Latin American Studies Building. Although the cornerstone of the current NIU School of Music Building reads 1971, it finally opened for use only in 1975. Many of the antique drums, tams, and gongs now in our instrument collection date from this period and were played by these wonderful musicians.



When the Black Earth Percussion Groups left for Cincinnati, O'Connor tapped one of his first students, **Jeff Kowalsky (1977-1983)** to continue in the position. Kowalski was one of four percussionists studying with Tom Siwe when O'Connor first arrived in 1968 and had gone on to earn a MM in contemporary music at SUNY Buffalo where he studied with Jan Williams. When O'Connor became the Assistant Director of the School of Music in 1983, Kowalski intended to move into his position as the Director of percussion studies, thereby opening a search for a second percussion instructor.



That search led to the hiring of **Richard Holly** in the fall of 1983. Yet, during the search process, Kowalski decided to move his family to Israel, and this opened up another search for the position of Director of Percussion Studies. **Robert Chappell**, who had toured with the Paul Winter Consort, joined the faculty as the Director of Percussion Studies in the spring of 1984. He brought a wealth of diversity to his position, teaching tabla and amadinda xylophone to the percussion area and he even taught

jazz piano! Chappell's tenure is the longest of any percussion professor at NIU, teaching for nearly 30 years and creating a rich history. During that time, the fast friendship between Holly and Chappell allowed them to work together to develop a beautiful balance and a solid foundation for NIU's percussion program, catapulting its rise to national eminence. So close were these two that their individual recitals eventually merged, an annual standing-room only event that became lovingly known as the "Rich and Robert Show." A heady mixture of humor and music, this "show" continued until 2000.

1.3 History of the NIU Percussion Studio

Back in 1986, steelpan builder, tuner, arranger, and performer **Dr. Clifford Alexis** was recruited to join the NIU School of Music as the Director of the NIU Steel Band. During his tenure, Steelpan became its own studio and NIU became the first university in the United States to offer a major in Steelpan studies. The NIU Steel Pan Studio quickly earned an international reputation for excellence, which brought a young virtuoso, **Liam Teague**, to study at NIU in 1993 and then to join the ranks as faculty in 2001. Liam Teague is now the Director of Steelpan Studies at NIU and maintains a robust performance schedule around the world. Upon Cliff Alexis's retirement in 2017, NIU alumnus **Yuko Asada** assumed the role of Musical Instrument Technician, as well as Director of the CSA Steel Band and Assistant with the NIU Steel Band. Today, Yuko's mission is to keep Clifford's spirit alive through her work. Known as the "Stradivarius of the Steel Pan," Alexis passed on January 29, 2019.



In 1989, Al O'Connor became the Associate Dean of the College of Visual and Performing Arts and Robert Chappell would become the President of the Illinois Chapter of the Percussive Arts Society (ILPAS). In the fall of 1991, O'Connor asked Chappell

to write a piece featuring Ugandan amadinda and the NIU Steel Band for an eight-concert steel band tour of Taiwan in the spring of 1992. The resulting work quickly became a hit and Chappell's signature composition, "Wood-n-Steel," a piece that lives on in the musical DNA of the percussion studio.

Always deeply involved in his community, Rich Holly created a distinguished record of service throughout his career. In 1986 Holly became the Associate Editor of the PAS journal, Percussive Notes, a position he held until 2002. Like Chappell before him, Holly also became ILPAS President in 1991-1992. In 2005, he became the President of Percussive Arts Society itself.



In 1995, when Holly first became Assistant Director of the School of Music, a part-time position was assumed by **Jeff Stitely** (1995-2000) who taught undergraduate studies and drum set. When Holly eventually became the Associate Dean of the College of Visual and Performing Arts in 2001, a full-time position again became available and NIU found **Orlando Cotto**, who spent three years (2001-2004) at NIU. During his stay, Cotto founded the NIU Latin Jazz Ensemble.

1.3 History of the NIU Percussion Studio



Upon Cotto's departure in 2004, **Dr. Gregory Beyer** began teaching alongside Robert Chappell. Their close relationship began another episode of foundational stability with exciting changes in the studio. Beyer brought a renewed passion for contemporary music, founding the NIU New Music Ensemble in 2008. And not unlike O'Connor's fascination that founded the Steel Band, Beyer brought to NIU his unique vision for a contemporary approach to world music. This manifest in his non-profit organization Arcomusical and its student and professional ensembles, the NIU Bau-House and Projeto Arcomusical.

It is also at this time that **Rodrigo Villanueva** joined the NIU School of Music as a professor teaching Jazz Studies, Drum Set, and Directing the NIU Jazz Lab Band. Rodrigo Villanueva continues to teach at NIU and maintains an active international performance and education schedule.



After serving for many years as the Assistant Director of the School of Music and the Associate Director of the CVPA, Holly would become the Dean of the CVPA in 2008. In 2015, he took his career one step further and is now the Executive Director for the Arts at North Carolina State University in Raleigh, NC.



When Robert Chappell retired in 2012, **Michael Mixtacki** (2012) came to stay at NIU for four years, bringing a depth of knowledge and talent in the areas of Afro-Brazilian and Afro-Cuban music. In 2016, Mixtacki began teaching at the University of Texas at San Antonio, and **Ben Wahlund**, who had been teaching at NIU during Beyer's sabbatical in 2015, has remained on to teach alongside

Beyer upon his return from a year in Brazil. Wahlund is an internationally recognized music educator and composer who brings remarkable clarity and energy to the program's foundational organizing principles.

Wahlund and Beyer consider themselves the carriers of NIU's rich tradition of percussive excellence and look forward to what the future holds for this remarkable community.

1.3 History of the NIU Percussion Studio

NIU PERCUSSION PROFESSORS/INSTRUCTORS (1963-TODAY)

1963-1964	Ron Fink
1964-1983	Dr. Robert Buggert
1966-1968	Thomas Siwe
1968-1983	G. Alan O'Connor (1944-2019)
1973-1977	Black Earth Percussion Quartet
1977-1983	Jeff Kowalsky
1985-2016	Clifford Alexis (1937-2019)
2001-Present	Liam Teague (Director of NIU Steelpan Studies, Director of NIU Steelband)
1983-2015	Richard Holly
1984-2012	Robert Chappell
1995-2000	Jeff Stitely
2001-2004	Orlando Cotto
2004-Present	Rodrigo Villanueva (NIU Jazz Studies)
2004-Present	Dr. Gregory Beyer (Director of Percussion Studies since 2012)
2012-2016	Michael Mixtacki (2015-2016 Acting Director)
2016-Present	Ben Wahlund (2015-2016 Sabbatical Instructor)
2017-Present	Yuko Asada (NIU Steelpan Studies Musical Instrument Technician)

1.4 Studio Logistics and Culture

The NIU Percussion Studio is very fortunate to have a world-class percussion inventory housed in several rehearsal and practice spaces throughout the SoM Building. As a member of our community, it is your obligation to learn how to best tend to our communal spaces.

Whenever you use one of our shared spaces, be sure to leave it as nice or better than you found it. Keep track of your personal equipment and do not leave it unsupervised in public spaces, including practice rooms. This is for your safety but also for the working environment of your colleagues. Our home at NIU will only be as nice as you make it, so do your best to avoid leaving messes anywhere - ever.

KEYS

To gain access to most of these spaces, please report to the School of Music Main Office (MB 140) and talk to Ms. Tina Zemezmi to begin the process of obtaining keys to the percussion rooms to which you've been granted access. Note that the rooms you are assigned in one year may change in the next, so it is important to return keys you no longer use when you pick up new ones each year.

LOCKERS

Percussion students not assigned 2nd floor rooms or 3rd floor practice rooms are required to maintain a locker each semester. We have arranged for percussion students to pay only \$15/semester to be assigned a double locker (top and bottom) in the set of white lockers immediately outside of 153. Please see the **Large Ensemble Office** for locker rentals/assignments.

HARDWARE IDENTIFICATION

The studio uses a system of colored electrical tape to identify and store percussion hardware (e.g. cymbal stands, snare stands, etc.) Please make sure this system is adhered to. Do not mix and match hardware!

153	Red
153 & 260 Drum Sets	Green
155	Blue
Concert Hall	White
Greg Beyer Personal	Orange

1.4 Studio Logistics and Culture

FIRST FLOOR FACILITIES

Every semester we take a day to organize, clean, and repair our spaces and our percussion instrument collection. These clean-up sessions are referred to as **Percussion Studio Maintenance** in your semester calendar. NIU Percussion Studio members are required to attend these sessions. Please contact GB or BW as soon as possible if you have a schedule conflict that is beyond your control and you will be assigned an alternate cleaning or repair task.

Room 153 - Percussion Studio (*room sign-out available*) - The Percussion Studio is the hub of percussion activity at NIU. Classes, meetings, and rehearsals are held here. You are welcome to sign it out for individual practice and lessons as well. Just inside the entrance to the Percussion Studio is a white markerboard and grey bulletin board where percussion studio announcements and inventory details are posted.

- To use the sound system and computer in 153, please make sure you know what you are doing and turn everything off afterward. Don't be scared to ask for help. **See Section 2.8 for more information about the 153 sound system.**
- The red music stands in 153 are designated as percussion-specific music stands, so please see to it that they never leave the percussion area.
- Likewise, the 153 chairs are meant to be stored in the lower half of the center closet on the west wall. Please always make sure they are returned there when not in use. They never leave 153.
- **Doors must be completely shut and locked when you are the last person to leave the room.**

Rooms 154a, 154b, 154d - Percussion Area Practice Rooms (*room sign-out available*) - These are for your personal use and they house high-traffic instruments:

154a - Yamaha 6000 "Keiko" 5.0 marimba

154b - 4.3 Kori marimba

154d - The Corner Room (Timpani and Multiple Percussion Set-up Room)

A sound system is in the corner room to assist practice. Be certain to power down the speaker system after each use. **Again, be sure to close and lock the doors behind you when leaving.**

Room 154c - Steelpan Rehearsal Room - This is where rehearsals are held by members of the NIU Steel Pan Studio and NIU Steel Band. If you are interested in playing steel pan please contact Professor Liam Teague at lteague@niu.edu and/or Yuko Asada at yasada@niu.edu.

Room 155 - Large Ensemble Rehearsal Room - This is where the Wind Ensemble, Wind Symphony, Philharmonic Orchestra, Marching Band, conducting, scoring and other ensemble-related courses meet. Room 155 features a large cage (opened by the room 153 key) in the northeast corner that holds a

1.4 Studio Logistics and Culture

number of percussion instruments which can be used for rehearsals, saving you a lot of setup time. All of the equipment in 155 is marked with blue electrical tape. The cage in 155 is organized with **practice stations** in mind. **Make sure that instruments are returned exactly as they are organized each time they are moved out of the cage for rehearsals.**

A key to the outer doors of Room 155 can be found in the top drawer of the bass drum mallet rolling cart in 153. ***You are welcome to use this key to access 155, but please do not remove this key from the cart.*** Please be sure to lock “the cage” when you are done using any of the gear in 155.

Boutell Concert Hall (MB150) - Large Ensemble Rehearsal and Performance Space - Most of your concerts will be performed here. There is a substantial amount of concert percussion stored in the back of the stage. All of the hardware that stays in the Concert Hall is marked with white electrical tape.

Recital Hall (MB152) - Used for most recitals as well as recording sessions. For access, this room must be reserved well in advance. Check availability through 25Live and send a request email to the Main Office.

2ND & 3RD FLOOR FACILITIES

Room 260 - This room is reserved for practicing and lessons for students taking secondary percussion lessons and/or Percussion Methods. Both of these courses are taught by our Percussion Area Graduate Assistant.

Rooms 261, 263, 264 & 266 - Second Floor Practice Rooms - NIU Percussion students can request assignment to one of these shared spaces. At the beginning of each semester students will have the opportunity to request a room as space is available. **Second Floor Practice Room Rules are as follows:**

1. Assignment to second floor rooms is a privilege, not a right.
2. Community comes first. Respect your roommates.
3. Conflicts, practice schedules and sharing of equipment must be dealt with between the members of each room.
4. KEEP THEM CLEAN! These rooms are often displayed to parents and prospective students.
5. Order and cleanliness will be checked on a regular basis by graduate assistants.
6. Failure to keep rooms neat and tidy will result in room forfeiture, effective immediately.

Rooms 335 & 336 - Graduate Student Practice Rooms and Offices - These rooms are reserved for percussion area graduate students.

Rooms 337, 338, 339 - These rooms are assigned to incoming first-year undergraduate students.

Room 359 - Office, Robert Chappell - Tabla classes and individual tabla lessons are held in this room.

1.4 Studio Logistics and Culture

Rooms 351 & 352 - Office/Teaching Studio, Ben Wahlund

Room 462 - This room houses the NIU Percussion Studio electronic percussion equipment and may be signed out upon request for projects that utilize electronics. Please see GB/BW for permission.

Rooms 467 & 468 - Office/Teaching Studio, Dr. Gregory Beyer

PRACTICE ROOM SIGN-OUT PROCEDURE

Once a week the Percussion Area Graduate Assistant will post sign-up sheets on the doors to rooms 153, 154a, 154b, and 154d. As a member of the NIU Percussion Studio you may reserve practice time by simply initialing your name in a blank time slot. Sign-up sheets look like this (see illustration). Sign-up sheet rules are as follows:



- * Each room may be signed out for two hours per day.
- * If you place your name on a sheet, please show up and use your time.
- * If you cannot use your time, please remove your name ASAP.
- * If you are not present by ten minutes after the hour, other students may use the room.
- * Above all, use these rooms, and be conscientious of others.

EQUIPMENT SIGN OUT AND RENTAL INFORMATION

With permission, it is possible to use NIU percussion equipment for off-campus rehearsals and/or performances. It is also possible to take home an instrument for personal practice over winter/spring/summer breaks. Five-octave marimbas are restricted to upperclassmen and graduate students preparing recitals. When a student wishes to use equipment off campus, the first step is to discuss with GB, who will prepare two forms (in the chart below and found in full in **section 2.6**).

The first is called the **“Request to Use NIU Equipment Off Campus” Form** (*below, left*) and must be completed and filed with GB, then with the School of Music Large Ensemble Office (LEO) as well.

The second is the **NIU Percussion Area Rental Contract** (*below, right*) the terms of which must be agreed to in discussion with GB. For an extended amount of time (over a winter or summer break) terms include both an agreed upon price and a fair-market number of man-hours to help maintain equipment in the NIU percussion inventory. Once the student and GB agree upon the terms, GB will draft the contract and the student must sign prior to taking equipment from the building.

OF COURSE, SIGN OUT ANY STUDIO EQUIPMENT ON THE 153 WHITE MARKERBOARD.

1.4 Studio Logistics and Culture



NIU Property Control Form



NIU Percussion Area Rental Contract

(See section 2.6 for actual forms)

PERCUSSION STUDIO EVENTS & STUDENT RECITALS

As a member of the percussion studio community, **your attendance is expected at every event listed in the percussion area calendar.** Should you be unable to attend, you must:

- notify GB/BW of your absence in writing via email
- Watch the recital on the live webcast within 24 hours of the recital.
<https://niu.edu/music/come-hear-us/webcast.shtml> (If you miss this, ask performer for link.)
- Send an email to the recital performer, copying both BW and GB, with your congratulations and thoughtful commentary about the performance.

STUDIO HOSTING EXPECTATIONS

Individual people or groups of people from outside of the NIU Percussion Studio often visit NIU in passing or for an extended period of time. This is a terrific opportunity to showcase our professionalism, sense of community, and the unique character of our studio. Always conduct yourself in a professional manner. This means wearing semi-professional or professional attire, exhibiting excellent hygiene, speaking in a clear, articulate fashion, actively listening to guests, maintaining eye contact, asking questions and avoiding talking about yourself too much. Treat guests the way you would like to be treated if you were visiting a new environment. ***This is especially critical when our guests are families and students considering NIU as a place to call home for undergraduate or graduate study.***

1.4 Studio Logistics and Culture

AUDITION HOSTING AND STUDENT-LED INFORMANCE SESSIONS

Audition days are the principal events of our recruiting efforts at NIU. Each February the studio will have four or five days of auditions, scheduled over the course of two separate weekends (TH, F, S). On each day, prior to the start of the auditions themselves, GB & BW may invite you to offer a presentation to prospective students and their families. We call these sessions **“informances,”** in which you will give a performance of a piece that you are working on and answer any questions prospective students or their families may have about the program. Additionally, GB and BW require student assistance proctoring/hosting the flow of prospective students and their families and may call upon you for assistance as needed.

ANNUAL RECRUITMENT DAYS

Throughout the school year, the jazz program, concert band program, choral program and music education program will host events at the NIU School of Music. These events are known as “Days” (e.g. Jazz Combo Day) and bring many young ensembles/musicians to our building. Please always be on your best behavior and quick to help whenever possible. You are representing not only yourself, your teachers, and peers, but also all of the Huskies who have studied before you and those who will be here after you.

1.5 Studio T-Shirt, Jacket, and Software Purchases

In the NIU Percussion Studio, we are so proud to be part of a longstanding tradition of excellence that we wear it on our sleeve...literally! We have created both t-shirts and jackets that reflect this sentiment and invite you to wear it often.

T-shirts are a required \$10 purchase. We wear them for certain events throughout the year, such as the annual city-wide *Transformation Through Rhythm* concert.

Jackets are an optional \$65 purchase. They are good looking, high quality, lightweight jackets that are perfect for use for much of the fall semester until the winter weather ultimately prevails.

[If you have not already done so, please sign up to purchase your shirt \(and jacket if you wish\) here.](#)



WOMEN'S JACKET FRONT



T-SHIRT FRONT



MEN'S JACKET FRONT



BACK OF JACK PRINT

Transcribe! is an incredible software platform for musical study. It is a required purchase that you will need to use immediately. Download the thirty-day trial at www.seventhstring.com and [sign-up here for our annual discount group purchase.](#)

1.6 Ensemble Opportunities and Dance Class Accompaniment

NIU is proud to offer students a number of diverse ensemble performance opportunities. Alongside our award-winning Percussion Ensemble, the world's finest collegiate Steel Band, and traditional ensembles like the Orchestra, Wind Ensemble, Marching Band, and Jazz ensembles, students are encouraged to explore world music ensembles such as Chinese Music, Middle Eastern Drumming, Latin Jazz, Gamelan, and more. Take a moment to peruse the options below and confer with GB or BW about what might be a good fit for your schedule.

MUSE #	Ensemble	Director	Days	Time	Auditions	Required
318/618	Percussion Ens.	Beyer/Wahlund	MW/TTh	12:00-12:50	No	1 semester
321 - 01	Mixed Chamber (Banda)	Scanlon	F	2:30-4:00	No	No
321 - 02	Mixed Chamber (Thai Ensemble)	Sripraram	T	2:00-4:00	No	No
324/624	Jazz Combo	Jazz Fac/GA	MW/TTh	1:00-1:50	1st week	Jazz Studies
330/630	Wind Symphony	Bough	MW	2:00-3:30	1st Sunday	Co-req.
331/631	Wind Ensemble	Bough	TTH	2:00-3:50	1st Sunday	Co-req.
335	Marching Band (fall only)	Bough	MWF TH	4:00-5:30 6:00-8:40	Summer and Spring	1 semester for BM - Ed
336	Pep Band (spring)	Bough	T	7:00-8:50	Bough	No
350-1	Jazz Orchestra	Thomas	MW	1:00-2:50	1st week	Jazz Studies
350-2	Jazz Ensemble	Villanueva	TTH	4:00-5:50	1st week	Jazz Studies
350-3	U-Jazz/Latin Jazz	Jazz GA	MW	5:40-7:20	1st week	Jazz Studies
360/660	NIU Philharmonic	Squires	MW	2:00-3:50	1st Sunday	Co-req.
370/670	Gamelan	Yoffe	M	5:00-7:00	No	No
372/672	Steel Band I (NIU Steel Band)	Teague	MTWTH	1:00-1:50	No	1 year
373	All-University Steel	Asada	TTH	4:30-5:30	No	No
375/675	Chinese Music	Wang	W	3:00-5:00	No	No
n/a	Tabla (Fall Only)	Chappell	TBD	TBD	Levels	No
n/a	Middle Eastern Perc (Spring only)	Al-Musfi	T	5:00-6:20	No	No

1.6 Ensemble Opportunities and Dance Class Accompaniment

DANCE CLASS ACCOMPANIMENT

Many percussionists take advantage of this paid work study post in the School of Theatre and Dance. There are multiple classes to accompany and they require at least two to three students per semester to accompany everything. For more information, please contact the Dance Studio Director, Paula Frasz, at pfrasz@niu.edu.

1.7 Large Ensemble Auditions and Large Ensemble Etiquette

Each semester on the day before classes begin (Sunday in the fall, Monday in the spring), classical percussion auditions are held to determine large ensemble participation. These required auditions are integral to the NIU Percussion Studio experience. Audition participation impacts primary lesson grading. Not participating lowers a student's grade by one letter in that semester; however, not participating for two *consecutive* semesters lowers a student's grade by two letters.

If in a given semester a student is not placed in a large ensemble, that student must participate in another large ensemble that term. Common options include Huskie Marching Band and Concert Choir.

Adjudicators sit behind the screen to ensure anonymity: auditionees will be heard but never seen. This helps ensure that ensemble placement is determined primarily by musical quality of the audition. There is no seniority, only sound quality.

Auditions are adjudicated by the percussion faculty and occasionally the percussion area graduate assistant. Each adjudicator tallies scores for each audition, and then all adjudicator scores are averaged and organized as follows:

Philharmonic	Wind Ensemble	Wind Symphony
Timpanist - 1st top scoring audition	Principal percussion - 2nd top scoring audition	Principal percussion - 3rd top scoring audition
Principal Percussion - 4th top scoring audition	Section Percussion - 5th	Section Percussion - 6th
Section Percussion - 7th	8th	9th
10th	11th	12th
	Etc. as needed	

This rubric is then shared with the Large Ensemble Directors who are ultimately responsible for final say in personnel decisions. Percussion faculty serve in an advisory capacity to the Large Ensemble Directors.

The faculty have chosen a rigorous set of twenty-eight excerpts (**see Section 2.1**) to be prepared and played over the course of four semesters, seven per semester. [Professor Beyer has created a body of audio and video assets to assist with study and preparation.](#) The following pages present the excerpts in an organized fashion. This document will therefore be useful for you throughout your studies at NIU.

1.7 Large Ensemble Auditions and Large Ensemble Etiquette

10 RULES FOR LARGE ENSEMBLE ETIQUETTE

Timpanists and Principal Percussionists in each section are responsible for part assignments and making sure that each percussion section adheres to large ensemble protocol. Here are ten rules to help section personnel achieve the best possible experience in your ensemble each semester.

1. **TEAMWORK.** The percussion section must work together as a team, as a single unit, as if one person were playing all the instruments. A number of pre-game strategies must be laid out clearly, so that from the very first rehearsal you are developing good habits that will lead to successful performances on a regular basis.
2. **LEADERSHIP.** The section leader, in conjunction with the other members of the section, must make a list of the complete instrumentation required for a given concert. Section leaders need to communicate with directors on a regular basis to clarify expectations on the part of both parties. Likewise, it is the section leader's job to communicate these expectations to section members and to help facilitate meeting these expectations.
3. **SET-UP PLAN.** Once the instrument list is set, a *meta-set-up* must be developed that will accommodate for each piece. This is especially true for wind ensemble and wind symphony. Although parts are commonly distributed that may read like a breadbasket of instruments, more often than not instruments are shared between players, or the individual set-ups may radically differ from piece to piece. In such a scenario, the only workable option is to develop a single set-up that will accommodate every piece. This takes extra time and effort, but it is time well spent.
4. **SECTIONS WITHIN THE SECTION.** Our instruments can be broken into two general categories: the BATTERY, and the KEYBOARDS. Both categories have further subsections that can be called STATIONS. Each station should be built around one or two major instruments (snare drum, bass drum, marimba, xylo, etc.), and supplementary instruments (tambourine, triangle, castanets, etc.) can be built into or fit around them. The battery is anchored by the bass drum, and from there to the right the instruments typically line up as follows: snare drum, tenor drum, toms, cymbals (use a table...like a Wenger cabinet, for crash and sus cymbals), miscellaneous percussion such as tambourine, triangle, castanets, etc. The KEYBOARDS can be set up in one or two rows. If two, the vibes and marimba should be in front, because they do not cut through the texture of a large ensemble nearly as well as glockenspiel or the xylophone.
5. **MAKE PARTS WORK.** Often, parts are written with the ease of the composer in mind and not the ease of the percussionist. That said, parts may have you jumping from marimba to bass drum to tam-tam to toms and back with only a moment's notice. Not only is this difficult, it is not desirable from an audience perspective to see percussionists running around frantically while

1.7 Large Ensemble Auditions and Large Ensemble Etiquette

the rest of the band sits comfortably and focused on their music. Therefore, a “cut-and-paste” method might be adopted when possible. If someone has a difficult move in their part, look through the other parts to see who might be able to more easily cover the instrument shift and adjust accordingly.

6. **SET-UP & TEAR DOWN FOR REHEARSALS.** The NIU schedule often does not permit adequate set-up time for percussionists between classes, so get in the habit to set up the evening before or the morning of your rehearsal. You may not need to set up everything, but certainly address the basic time-sensitive instruments. Although this takes time, it eliminates the stress that students often feel prior to rehearsals. There is no need to yourself through that daily bi-weekly misery. Take your time setting up the night before and have the confidence that everything will be there for you the next day. Consider doing this together and post signage at your setup explaining why that gear is set up the way it is. (ex: “Please do not move - needed for 1:00pm rehearsal today, Tuesday”)
7. **LEARN YOUR NOTES.** There is absolutely no excuse for walking into a rehearsal without knowing your parts. If this were to happen in a professional situation, you would be fired or quietly just not hired again. Get in the habit *now* of learning parts as soon as you get them. This saves you so much stress later. If your set-up is impossible to make happen in the confines of a practice room, work with GB and/or BW to allocate more appropriate practice space(s). It is always preferable to learn your parts on real instruments.
8. **CARE FOR YOUR INSTRUMENTS.** We are artists in *sound*, and getting good sounds should be the first thing on your mind. So please note the following:
 - a. **Use appropriate mallets on each instrument.** A xylophone mallet is not a glockenspiel mallet, and not every marimba mallet is built the same. Typically mallets built for soloists do NOT sound good in an ensemble. Ex: Becker Blues are too soft for most large ensemble xylophone parts and are certainly not glockenspiel sticks. Likewise, Zeltsman mallets are typically too light and soft and warm to really cut through on a marimba in a large ensemble setting.
 - b. **Remember that the trap stand is a major part of the instrument.** Build into each station in the meta-set-up a stick tray or instrument tray that is easy to reach, and in front of you. You should never need to take your eyes off the conductor and your music.
 - c. **If you need to move between stations, photocopy your music** as many times as you need to have music at each station that you need to play. Do this by the end of the first week of rehearsals, if not before the very first rehearsal. The percussionist walking around with music in his or her hand is the sure sign of an amateur.
 - d. **Eliminate all extraneous noises.** There is no need for cymbal stand that rattles. Use a gooseneck stand. There is no need for the clatter of mallets on a xylophone. Use a

1.7 Large Ensemble Auditions and Large Ensemble Etiquette

mallet tray. There is no need for tambourine jingle noise. Place it on a tilted and padded stand. Consider these and many other means of framing your musicianship with pristine silence.

9. **CARE FOR EACH OTHER.** Make sure everyone knows their music and feels comfortable with the set-up and assignments. Make sure that every member of the section knows his or her set-up and tear-down responsibilities. If someone is not pulling their weight, confront them directly and with compassion. If that doesn't work, please let your section leader know about the problem. If this persists, contact GB or BW. Work together, make music together. You are here to learn not just how to become better musicians, but how to become better team players who watch out for each other's interests.
10. **THE CONDUCTOR IS ALWAYS RIGHT.** Whether you like it or not, your job is to help facilitate the conductor's vision for a performance. Regardless of how your conductor's opinions may align with your interpretation, you must see to it that your performances in rehearsals and on the stage not only meet your director's expectations but *surpasses* them. Never engage in body language or conversations during rehearsal that undermine the authority and artistic vision of the conductor. If you ever find yourself at odds with the conductor, address this outside of rehearsal so as to always maintain the integrity of his or her post and in an entirely respectful fashion. Unsolicited opinions from ensemble members have a way of developing their own life and you do not want that following you around after graduation. Let your esteemed musicianship do the talking for you.

1.8 Convocations: All-School and Percussion (Performance & Studio)

Convocations are held on Tuesdays and Thursdays at 11AM, throughout the School of Music. All-School Convocations bring the entire School of Music community together, whereas individual studio convocations allow for focused time to address studio specific topics. All convocations that happen over the course of a semester are listed in your [NIU Percussion Studio Calendar](#). There are three different types of convocations and your attendance and participation is required for all of them. The Percussion Area Graduate Assistant takes attendance at each event. As per your primary percussion study syllabus:

"Please note that all classical majors are required to attend all student, faculty, and ensemble percussion performances as posted in the percussion area calendar. Unexcused absences will lower final MUSP 229 grades 5% per absence."

* * *

All-School Convocations are held in Boutell Concert Hall approximately four times a semester. The times and dates of All-School Convocations are listed on posters placed throughout the music building and normally listed in the NIU Percussion Studio Calendar, as well. Attendance is taken at All-School Convocations by swiping your student i.d. card at a table in the Boutell Concert Hall Lobby. Every semester, the final All-School Convocation is the **Honors Convocation** in which notable performances from each studio are invited to perform for the entire NIU School of Music. The percussion studio is represented every other semester and participants are announced a week or two beforehand by GB or BW via e-mail.

The Percussion Studio holds weekly Studio and Performance Convocations on Thursdays (and less frequently on Tuesdays for special occasions such as guest artist visits). Unless otherwise noted, percussion convocations are held in room 153.

Performance Convocations are held approximately five times a semester. They are an opportunity for students to perform a piece they are working on in lessons. At the conclusion of each performance, students and faculty offer positive feedback to help the performer continue developing an interpretation. Students are required to perform in performance convocations once a semester.

Performing students are expected to set up their instruments beforehand, wear professional attire, verbally introduce their piece, and provide a digital or printed copy of their sheet music for interested audience members to peruse. For everyone not performing, please arrive on time, actively listen to/watch performances, and offer succinct, specific, and constructive feedback.

Studio Convocations meet approximately seven times a semester. Studio convocations fall into one of four categories: a general informational meeting, a faculty member presentation, a student presentation, or a special guest artist presentation.

1.9 Google Drive Documentation, Private & Group Lesson Expectations

GOOGLE DRIVE DOCUMENTATION

Google Drive is the Percussion Studio's chosen platform for disseminating material for percussion ensemble and percussion class material to students. Creating your own google email account facilitates the use of Google Drive as intended. Having access to Drive on all of your devices (laptops, tablets, phones, etc.) is recommended. In Google Drive, each percussion student will find shared folders for percussion ensemble, for percussion classes, and for weekly lessons. Regarding lessons, each student is provided an **individualized folder** that will contain the following eight documents:

1. **NIU Percussion One-Sheet** - A list of links to important resources both in and beyond the studio.
2. **Info Sheet** - to be filled out at the beginning of every semester prior to the first studio meeting.
3. **Lesson Notes** - Editable document to dialog, track weekly assignments and lesson comments.
4. **Weekly Schedule** - A document to help you organize and best manage your time. (**Section 2.3**)
5. **Class Grades** - Read-only document to track weekly class assignment grades and comments.
6. **Repertoire List** - Editable document to list all repertoire studied each semester, due at jury.
7. **Jury Comments** - Read-only document to receive faculty comments on jury performances.
8. **MUSC99 Concert Attendance Journal** - An optional place to annotate your concert attendance.

PRIVATE LESSONS & JURIES

Students in the NIU percussion studio are required to take private percussion lessons each semester toward fulfillment of their academic degree. Lessons meet once a week for 50 minutes with GB or BW. Lessons are not necessary after a student successfully presents their final required recital program.

Every percussion major will study approximately an equal number of semesters with both GB and BW. At the beginning of each semester when you complete your **"2. Info Sheet"** document in your personal **Google Drive folder**, you can indicate your preference for whom you would prefer to study with. GB and BW make studio decisions based on a student's schedule availability as well as what they consider to be in the best interests of each student's professional, musical, and personal development.

During the course of each semester, students are expected to perform the material they are working on in lessons in two public settings: **performance convocations (see Section 1.8)** and the **jury**. A **jury** is a final performance exam and takes place in Room 153 during the last week of classes. The [NIU Percussion Studio One-Sheet](#) includes a link to a sign-up sheet for you to select a date and time to perform your jury. For the jury performance, please dress in a professional manner, clearly introduce your work(s) performed, and provide one paper copy of your sheet music to the adjudicators. Additionally, please fill out a copy of the Repertoire List Form (in your Google Drive Folder) and provide it to the faculty along with the copies of your jury music. Your jury performance constitutes a portion of your final lesson

1.9 Google Drive Documentation, Private & Group Lesson Expectations

grade. Students who present recitals do not need to perform a jury during the semester the recital is presented.

GROUP LESSONS (LOWER DIVISION STUDY ONLY - MUSP 229)

In addition to weekly private study, first- and second-year undergraduates as well as transfer students are required to participate in 50-minute **percussion fundamentals classes** that meet twice a week. Fundamentals classes are designed for you to establish a healthy technical and musical foundation on all of the major percussion instruments.

As part of these classes, students are required to demonstrate specific skills on the instruments studied. These skills are assessed throughout the year via video assignments that will be graded and commented upon in the **5. Class Grades** document in your personal Google Drive folder, as well as final projects which may include written take home essay exams, mock auditions, and solo or group performances.

You are expected to complete all course assignments and projects in a timely fashion. If you do not, upper division percussion studies (MUSP 329) will be delayed which may ultimately lead to dismissal from the program.

The class schedule is as follows:

Term	Topic	Instructor	Meeting Time
1st Year - Fall	*Snare Drum and Complementary Percussion I *Keyboard Percussion I	*Greg Beyer *Ben Wahlund	*Tuesday - 10am *Thursday - 10am
1st Year - Spring	*Snare Drum and Complementary Percussion II *Keyboard Percussion II	*Greg Beyer *Ben Wahlund	*Tuesday - 10am *Thursday - 10am
2nd Year - Fall	*Afro-Cuban Percussion *Timpani	*Greg Beyer *Ben Wahlund	*Friday - 2pm *Tuesday - 8am
2nd Year - Spring	*Afro-Brazilian Percussion *Drum Set	*Greg Beyer *Rodrigo Villanueva	*Friday - 2pm *Thursdays - 6pm

UPPER DIVISION STUDIES (MUSP 329)

Expectations for **upper division studies** percussion students revolve around recital preparation. See Section 1.10 for specific information about recital requirements, expectations, reservation forms, a timetable of preparation, and program formatting and submission.

Third Year: B.M. students with a performance emphasis must present a minimum 30-minute recital program that addresses each of the student's chosen specializations (minimum of three). This recital will

1.9 Google Drive Documentation, Private & Group Lesson Expectations

be enhanced through written program notes or a written project that deals in some way with at least one of the chosen works to be performed on the recital. The student may choose to discuss the repertoire historically, analytically, etc.

Fourth Year: All B.M. students must present a minimum 45-minute recital program that continues to hone and focus the student's chosen areas of specialization. As above, a written document of some fashion accompanies the performance. Additionally, each senior is encouraged to create a meaningful and self-motivated performance project that involves the synthesis of various aspects of percussion performance. Students might choose to incorporate electronics into live performance, perform traditional instruments using a contemporary musical approach, etc. Such projects, when merited, can become the subject of a written thesis, an article for future publication, and a stepping stone for first career steps after graduation.

GRADUATE PERCUSSION STUDIES

The **Master of Music** graduate student is expected to give two recital programs in two years, one of which is to be coupled with a written research project. A written project can take the form of either a thesis or a lecture/recital. Faculty will encourage and support student attempts to publish individual research.

The **Performer's Certificate** graduate student is expected to document four performances, two of which must be full-length recitals. These four performances must be accompanied by documented research activities. Examples of research activities include, but are not limited to, (1) an annotated bibliography related to the works on the recital or other aspects of the student's musical studies, (2) an analytical or historical paper on a work or group of works on the recital, (3) a formal oral presentation concerning works on the recital, (4) program notes.

THINKING BEYOND NIU - BUILDING A DIGITAL PORTFOLIO

As sophisticated media technology is readily available here in the School of Music, percussion students at NIU are expected to compile an electronic portfolio that can serve to promote their skills beyond graduation. We encourage students to develop thoughtfully representative and media rich websites and accompanying social media pages. Professional websites are part of an overall strategy in developing a successful career path. Our most successful students have created their own websites filled with excellent quality video, audio, blog statements, etc. that represent their professional ambitions, ideas and ideals, and musical capabilities. To learn how to effectively develop appropriate material over the course of your career at NIU, visit with GB and BW, and reach out to NIU Recording Services to make plans to document your performances.

1.10 Recital Information, Forms, and Deadlines

Recitals serve as milestones of achievement that represent the culmination of a long, steady arc of hours of dedicated practice. They are a celebration of the very best in an individual and in the strength of our community. For this reason, recitals are very significant events for both the principal performer as well as the entire percussion studio. It is worth repeating once again: **percussion students are required to attend all percussion studio events, especially recitals!**

RECITAL ATTENDANCE (MUSC 99)

MUSC 99 is a zero-credit course that provides students with an exposure to and acquaintance with a wide selection of solo and ensemble literature, including the principal eras, genres, and cultural sources. To receive a passing grade in MUSC 99, students must attend each of the All-School Convocations as well as ten concerts or recitals per semester. Professional and/or collegiate level concerts count toward MUSC 99 requirements. Students may not count concerts in which they perform toward this requirement.

The School of Music requires all undergraduate music majors to satisfactorily complete seven semesters of MUSC 99 - Recital Attendance, and transfer students who complete degree requirements in fewer than seven semesters must enroll in MUSC 99 each semester they are completing other music degree requirements. Students should enroll in MUSC 99 each semester, until seven enrollments have been completed. Those students who have enrolled in fewer than seven semesters of MUSC 99 will be enrolled administratively.

Undergraduate students who do not record attendance at ten performances in a given semester will receive a grade of "U" (unsatisfactory) for that semester. There is no alternative method of satisfying course requirements other than record of attendance at appropriate performances. If a student has record of attendance for more than 10 performances in a semester, the extra performances will be counted toward any deficit (grades of U) for previous semesters.

Percussion students are supplied with a MUSC99 Journal in their lesson notes folder on Google Drive. Students will be asked to journal their attendance at live or streamed concerts by submitting a Word document to music@niu.edu before 4:30 pm on the final day of classes. For each of the ten concerts you need to document the date, title, location and ensemble. Write a one paragraph reflection about your experience listening to the concert. What was new to you? What stood out? Are there composers that you would want to investigate further?

PRESENTING RECITALS

Anyone is encouraged to organize and perform a recital at any time. Often, first, second, and even third year students will organize shared recitals so that no individual has to prepare 30-45 minutes of music alone. These non-required recitals should be planned in advance and booked during less busy times of

1.10 Recital Information, Forms, and Deadlines

the school year, e.g. the first half of either semester. With advanced notice, a jury day can be set aside for a group of students in the form, for example, of a “first-year recital,” or similar.

Required recital information is thoroughly spelled out in Section 1.9, but here is a quick summary:

B.M. Performance	Third Year	Minimum 30-minute recital program focusing on standard instruments and repertoire.	Program Required
B.M. All Emphases	Fourth Year	Minimum 45-minute recital program, with at least three instrument types represented and one of those types being keyboard percussion.	Program and Notes Required
M.M. and Performer's Certificate	1st Year	Minimum 45-minute recital program	Program and Notes Required
	2nd Year	Minimum 60-minute recital program	Program, Notes, and associated research project Required
Performer's Certificate	Additional two performances and associated research required. Must be discussed and agreed upon with percussion area faculty.		

RECITAL SCHEDULING PROCEDURE & DEADLINES

1. The NIU School of Music has recently adapted the [25Live](#) online platform to access the calendars for the Concert Hall (MB150), the Recital Hall (MB152) and several other rooms throughout the building. Once on 25Live, search the room location you wish and you can see what is available to schedule your recital date and time. Make a list of 3-4 dates/times that work for you.
2. Double check with GB and BW that the time(s) you have chosen will work for both faculty members to attend your recital in person.
3. Recital time slots are either 6:30 or 8:00 weekdays, 11:00 a.m., 1:00, 3:00, 5:00, or 7:00 p.m. on Saturdays, and 1:00, 3:00, 5:00, or 7:00 p.m. Sundays. If the recital is scheduled for 6:30 p.m. on a weekday, there must be no intermission and the hall must be vacated by 7:30 to allow for a following 8:00 p.m. recital in the same hall.
4. Percussionists are strongly encouraged to take first recital slots on a given day whenever possible to ensure having enough time for logistical preparation of the hall. Make certain to remind the Large Ensemble Office that your recital is a percussion recital.
5. If you need to cancel your recital, notify the Large Ensemble Office immediately by email.

1.10 Recital Information, Forms, and Deadlines

REQUIRED FORMS

There are several forms that need to be filled out and submitted well in advance of your scheduled recital. **(See deadline chart below).** These forms are all found on [Blackboard](#) as follows:

(1) Senior Recital Form:

Blackboard > Organizations > Music Majors > Documents > Senior Recital Form

(2) Student Performance Scheduling Request Form:

Blackboard > Organizations > Music Majors > Documents > Student Performance Scheduling Request

(3) Recording Services Request: This is for your recital to be recorded and webcasted. **You must complete and submit forms 1 and 2 before you can submit this form.**

Blackboard > Organizations > Music Majors > Documents > Recording Services Request

DEADLINES

FALL SEMESTER RECITALS		MARCH RECITALS	
Required Grad Student Recitals	1st week of Sept	Required Graduate Student Recitals	4th week of Oct
Required Undergrad Student Recitals	2nd week of Sept	Required Undergraduate Student Recitals	1st week of Nov
All Other Recitals	3rd week of Sept	All Other Recitals	2nd week of Nov
JANUARY RECITALS		APRIL RECITALS	
Required Graduate Student Recitals	4th week of Sept	Required Graduate Student Recitals	2nd week of Nov
Required Undergraduate Student Recitals	1st week of Oct	Required Undergraduate Student Recitals	3rd week of Nov
All Other Recitals	2nd week of Oct	All Other Recitals	1st week of Dec
FEBRUARY RECITALS		SUMMER RECITALS	
Required Grad Student Recitals	2nd week of Oct	<p>N.B. Recitals cannot take place during the period extending from the first day of the last week of classes through the last day of final examinations.</p> <p>N.B. Scheduling of summer performances in the Music Building are considered on a case-by-case basis. Approved faculty or degree-required student recitals are to be scheduled on Monday, Tuesday, or Wednesday evenings.</p>	
Required Undergrad Student Recitals	3rd week of Oct		
All Other Recitals	4th week of Oct		

1.10 Recital Information, Forms, and Deadlines

RECITAL PROGRAMS

Recital programs must be submitted **at least two weeks in advance** of the performance to the Music Office, Room 140. All concert and recital programs must be prepared by the Music Office following the school's standardized format. You are encouraged to ask your applied teacher to send your program to the office via email. The program does not have to be signed if it is sent from his/her e-mail address. It is your responsibility to have your applied teacher proofread your program before sending it to the office. Programs that contain too many errors will be returned.

NIU Percussion Studio Student Recital Program Template

Name: Main Gauche
Recital Type: Senior Recital
Recital Date: April 52, 3000
Recital Time: 11AM
Venue: Recital Hall

Assisted by: Main Droite, handclaps; Pied Gauche and Pied Droite, footstomps

Program:

Piece One (date composed) (timing in minutes) relevant information	Composer (dates)
---	------------------

Piece Two (date composed) (timing in minutes) relevant information	Composer (dates)
---	------------------

Intermission

Piece Four (date composed) (timing in minutes) relevant information	Composer (dates)
--	------------------

Piece Five (date composed) (timing in minutes) relevant information	Composer (dates)
--	------------------

RECITAL POSTERS

See section 2.5 for some excellent suggestions to consider when designing a poster for your recital.

1.11 Percussion Club

The NIU Percussion Club meets weekly to plan events like community drum circles, jam sessions, gear “garage sales,” the annual drum set competition, peer education, and more. The NIU Percussion Club is one of over seventy **NIU Student Association (SA)** recognized student organizations on campus. Percussion Club applies to SA each year with a budget request and has a track record of success. With this funding the Percussion Club funds its activities and, in conjunction with GB and BW, brings guest artists to the NIU Percussion Studio. The club elects five officers who assume leadership roles for the organization throughout the year (listed below). Studio members as well as non-studio members are encouraged to participate in the many events organized by the NIU Percussion Club. **Please consider running for an office or simply contributing as a member at large!**

President	Liaison to Percussion Faculty Liaison to the NIU Student Association and staff Event coordination Email communication to current members Email communication to alumni network
Vice President	Web publicity of club events Music Society Involvement; become a board member Keep perc. studio informed of MS meetings!!! Administrator of NIU Perc. Facebook Page Flyer/Poster Design for Events Guest Artist Idea Coordination
Secretary	Transportation of guest artists Minutes of meetings Event documentation (photos, articles) Liaison to Corporate Sponsors of guest artists
Treasurer	Keep track of funds Liaison with S.A. regarding securing funds for current and upcoming year Door prizes Report on funds at convocations
Promotions Director	Social media and poster management, in conjunction with President and Vice-President.

1.12 Percussive Arts Society

As with any profession, actively engaging a network of professional colleagues is an important part of your career. In the NIU Percussion Studio, we encourage students to join the Percussive Arts Society soon and to attend the annual Percussive Arts Society International Convention (PASIC) whenever possible. Additionally, the Illinois State Chapter of the Percussive Arts Society (ILPAS) sponsors events annually and it is always enriching to take part in those events, too. Please take a moment to read some material from the pas.org website and consider joining our community's international professional organization!



The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for percussionists and drummers of all ages. Established in 1961 as a non-profit, music service organization, our mission is to inspire, educate, and support percussionists and drummers throughout the world. Today, PAS has over 5000 subscribers, with over 40 chapters located across the United States and an additional 28 chapters abroad.

What Do We Provide?

PAS publishes two publications, **Percussive Notes** and **Rhythm! Scene™** and a website that contains publication archives, research databases, a conference center, museum tour and other features. PAS is headquartered in Indianapolis, Indiana, and includes the **Rhythm! Discovery Center**, which features unique, interactive exhibits highlighting a rich collection of historic artifacts and hands-on percussion instruments. For 50 years, the Percussive Arts Society has been serving all levels of percussion performers as well as the percussion industry. Each year PAS hosts the largest percussion convention in the world, the **Percussive Arts Society International Convention (PASIC)**, featuring the top names in drumming and percussion. PASIC features more than 120 concerts, clinics, master classes, labs, workshops, panels and presentations. The top percussion artists from all over the world present and perform in areas that include, drumset, marching, keyboard, symphonic, timpani, world, recreational, education, music technology, new music, and health and wellness. Attendance is over 5,000 annually.

PASIC also features the International Drum and Percussion Expo, which includes over 115 percussion related manufacturers, publishers and organizations exhibiting and demonstrating the latest instruments, sticks and mallets, accessories, music, and related products and services. In addition, more than 60 domestic and international PAS **Chapters** host **Day of Percussion** events and other clinics in their regions throughout the year.

Registration

For complete up-to-date information on how to join PAS, [please visit the PAS website!](http://pas.org)

1.13 Graduate Assistant and Tuition Waiver Expectations

The Percussion Area of the NIU School of Music currently maintains one graduate assistant (GA) position and one or more graduate tuition waiver (TW) positions. These positions require 10 hours (GA) and 5 hours (TW) of Percussion Area work per week. The hourly assignments for each activity are as follows:

RESPONSIBILITIES*		GA	TW
1	Set-up/Proctoring of Large Ensemble Auditions	Sunday afternoon before classes begin each semester	
2	Timpani Clearing and Maintenance	1	
3	Instrument Inventory & Toolshed Order		2
4	Percussion Techniques, MUSP 129/629, Instruction	3*	
5	Secondary Student Private Instruction, MUSC 159	3	
6	Percussion Ensemble Direction/Coaching	1	1
7	Practice Room Sign-Up Sheets	.5	
8	Equipment Repair	1	2
9	Studio Recital and Convo Attendance	.5	
TOTALS		10	5

RESPONSIBILITY DESCRIPTIONS

1. On the Sunday prior to the start of each semester, percussion area GA & TW work together to proctor classical **large ensemble percussion auditions**. (See **Proctor Guide** below).
2. Percussion area GA will apprentice with GB to learn how NIU's four sets of timpani are to be tuned and cleared. In the fall semester there is a particular emphasis on this, as timpani class will be in full swing.
3. Percussion area TW will begin each semester working to **organize and equip the NIU toolshed**. Once that is established, **instrument inventory can begin**. When new items for repairs and general maintenance need to be purchased, TW grad students will report this on the first tab of the [NIU Inventory Spreadsheet](#), which is made available to all graduate students in the program.

1.13 Graduate Assistant and Tuition Waiver Expectations

4. The area GA will teach the **Percussion Techniques** course for Music Education Majors. This meets every semester twice a week (MW at 8AM) and forms the core responsibility for the GA position.
*When a GA first comes to NIU, percussion tech will not be offered in order for the GA to observe GB/BW teaching to help shape the tech course in the next three semesters. The GA will organize this course and all its materials. Highly recommended is a course that favors ensemble playing projects that lead to one or more performances in addition to verbal instruction and individual testing.
5. **Secondary Students** are NIU students, typically from schools outside the School of Music, interested in private percussion instruction. Some of these students may have auditioned for the School of Music in the past and were not initially accepted. As a result, some of these students may have ambitions to audition for the percussion studio, and will need to be given adequate attention.
6. Each semester, it is possible that the Percussion Area GA and TW will conduct or coach one work for **percussion ensemble**. Additionally, the GA and TW may be called upon to direct percussion ensemble rehearsals in the GB or BW's absence.
7. Each of the four percussion rooms on the first floor (153, and 154A, B, and C) and the secondary/perc tech practice room on the second floor (260) has a weekly **sign-up sheet** for student use. The Graduate Assistant is expected to post these **every week at the same time** so students may plan accordingly. The standard usage policy is that students are allowed two hours per day per room. If this is being regularly abused, please let GB/BW know.
8. **Equipment repair and maintenance** is the ongoing responsibility of both the GA and the TW.
9. Percussion area TW students are responsible for **keeping track of attendance**. For percussion majors and jazz undergraduates in years 1 and 2, attendance at percussion area studio convocations and recitals is required. An attendance sheet is in your GA Google folder, and we ask that TW students **populate the events, following the Perc Area Studio Calendar**.

LARGE ENSEMBLE PROCTOR GUIDE

Each semester on the day before classes begin, behind-the-screen percussion auditions are held for large ensemble participation. The Percussion Area Graduate Assistant and Tuition Waiver student play a key role in their efficiency. Here is what must be done.

1.13 Graduate Assistant and Tuition Waiver Expectations

SETTING UP

Please complete the following no later than thirty (30) minutes prior to auditions.

1. Place two large tables in the Concert Hall in front of the middle rows just in front of the mixing board table at the back of the hall. This is where the large ensemble directors, Ben, and I will sit and adjudicate.
2. Run an extension cord from the back of the sound booth (back of the hall) to the tables.
3. Build two large “gong racks” with the materials in 153 and stand them directly in front of these tables.
4. Locate the large packing blankets in 153 (currently in a large cardboard box on top of the shelves either on the west wall or east wall of 153).
5. Cover the gong racks with these packing blankets to create a “screen” that will ensure the anonymity of the auditions.
6. Set up the following instruments on the concert hall stage in ordered stations (see numbers below), as well as music stands and the Wenger cabinet/tables for cymbals/tambourine:

Instrument List (located in 153 unless indicated otherwise):

1. Two snare drums of varying depth
2. Deagan Xylophone
3. Adams Box Glockenspiel
4. 2 pairs of excerpt appropriate crash cymbals
5. Studio tambourine
6. Clevelander timpani (concert hall)
7. Place copies of the audition music at each station. See GB for extra copies.

PROCTORING

Each auditionee will be given a number rather than a name, to ensure anonymity during the auditions. One of you will be inside the concert hall while the other will be outside the hall making certain that auditionees are ready to come on stage when their turn comes. It is imperative that we keep things moving.

The person in the hall will assist each auditionee with preparation of mallets, music, etc, and announce when they have entered and exited the hall (e.g. “Auditionee 2 has exited the concert hall! Auditionee 3 has entered the concert hall!”) When necessary, we will speak clearly and loudly to you. Please respond with equal volume and clarity. **Auditionees are never to speak during this process.**

TEARING DOWN

As soon as the auditions are over, please bring the sign-up sheet to us so that we can match names with numbers. Then, reverse the set-up process and put everything back how you found it - instruments, stands, racks, blankets, tables and all. Don’t hesitate to ask other studio members to give you a hand putting instruments back to 153.

PART TWO

2.1 Large Ensemble Audition Excerpts

Undergraduate percussion students are required to take large ensemble auditions each semester and graduate students are encouraged to participate as well. An unexcused missed audition negatively impacts a student's primary lesson grade.

The faculty have chosen a rigorous set of twenty-eight excerpts to be prepared and played over the course of four semesters, seven per semester. The following chart presents an overview of this two-year cycle. Conventional undergraduate students will pass through this cycle twice during their four years of study, whereas graduate students taking these auditions will experience the cycle once. Therefore, this section of the handbook will be useful for you throughout your studies at NIU.

Instrument	Fall Even	Spring Odd	Fall Odd	Spring Even
Snare Drum	1. Rimsky-Korsakov: Scheherazade, mvt. 4	2. Prokofiev: Peter & the Wolf	3. Rimsky-Korsakov: Capriccio Espagnol	4. Prokofiev: Lieutenant Kijé, The Birth of Kijé
Xylophone	5. Messiaen: Oiseaux Exotiques	6. Persichetti, Symphony no. 6, mvt. 4	7. Schuman: Symphony no. 3, part 2, toccata	8. Gershwin, <i>Porgy and Bess</i> , Overture
Glockenspiel or Vibraphone	9. Dukas: The Sorcerer's Apprentice	10. Bernstein, <i>West Side Story</i> VIBRAPHONE	11. Mozart: Magic Flute	12. Respighi: Pines of Rome mvt. 1
Cymbals	13. Tchaikovsky: Romeo and Juliet	14. Mussorgsky: A Night on Bald Mountain	15. Tchaikovsky: Symphony 4, mvt. 4	16. Rachmaninov: Piano Concerto no. 2, mvt. 3
Accessories	TRIANGLE 17. Brahms: Symphony no. 4, mvt. 3	TAMBOURINE 18. Benjamin Britten: Four Sea Interludes, mvt. 4 "the storm"	TAMBOURINE 19. Dvorak: Carnival Overture	BD & CYMBALS 20. Sousa: Washington Post March
Timpani 1	21. Beethoven: Symphony 1, mvt. 3	22. Beethoven: Symphony 9, mvt. 4	23. Mozart: Symphony no. 39	24. Beethoven: Symphony 9, mvt. 1
Timpani 2	25. Martin: Concerto for 7 Wind Instruments, Mvt. 3	26. Brahms: Symphony 1, mvt. 4	27. Hindemith: Symphonic Metamorphosis	28. Tchaikovsky: Symphony 4, mvt. 1

2.1 Large Ensemble Audition Excerpts

AUDITION PREPARATION TIPS

1. Begin your preparation early. Do not wait until the last week of summer to prepare.
2. Preparing involves knowing the music! Study recordings **before** you go to the instruments!
3. [Professor Beyer has created a body of audio and video assets to assist with study and preparation](#), as well as **Transcribe!** metadata files (.xsc) for each excerpt. You must use **Transcribe!** to:
 - a. locate and isolate the excerpts within the provided recordings.
 - b. mark up the passage with phrase and measure markers as helpful.
 - c. loop phrases and play along with them. Construct the passage one phrase at a time.
 - d. Work from slow tempi to performance tempi gradually.
4. Make intelligent choices about sticks/mallets AND instruments. No two snare drums or pairs of crash cymbals are alike. Choose an instrument and implements that match the character of the passage.
5. On the day of the audition:
 - a. Wear comfortable clothing. Auditions are played behind a screen, so no one will see you.
 - b. About 5-10 minutes before your audition, use the restroom as needed and drink some water.
 - c. On stage, relax! Take a few deep breaths and smile! If you've prepared well, you'll be great!

The following pages present the excerpts organized by instrument (i.e. according to the logic of the chart above, by row and numerical order).

2.1 Large Ensemble Audition Excerpts

SNARE DRUM

1. Scheherazade, 4th movement (Rimsky-Korsakov)

The musical score for the Snare Drum part of the 4th movement of Scheherazade by Rimsky-Korsakov is presented on ten staves. The notation includes various musical symbols and performance instructions:

- Staff 1:** Starts with a red bracket labeled **P** and a dynamic marking of *f*. It features a series of eighth and sixteenth notes.
- Staff 2:** Continues the rhythmic pattern with sixteenth notes.
- Staff 3:** Includes a box labeled **Q** and a dynamic marking of *mf*. It features a series of eighth notes with accents.
- Staff 4:** Continues the eighth-note pattern with accents.
- Staff 5:** Includes a red bracket labeled **R** around measure 15, a box labeled **S** around measure 16, and a dynamic marking of *f* with a crescendo hairpin leading to *p*. It features a trill (*tr*) and a wavy line.
- Staff 6:** Includes a dynamic marking of *f* and a trill (*tr*). It features a series of eighth notes.
- Staff 7:** Includes a box labeled **T** above measure 10, a dynamic marking of *mf*, and a *dim.* (diminuendo) hairpin. It features a series of eighth notes.
- Staff 8:** Includes measure numbers 3 through 13 above the staff. It features a series of eighth notes.
- Staff 9:** Includes a red bracket labeled **U** around measure 16, a box labeled **V** around measure 28, and the instruction *Più stretto* (faster). It features a series of eighth notes.
- Staff 10:** Includes measure numbers 14, 15, 16, 28, and 7 above the staff. It features a series of eighth notes and a trill (*tr*).

2.1 Large Ensemble Audition Excerpts

SNARE DRUM

2. Peter and the Wolf (Prokofiev)

49 *L'istesso tempo*
Solo

The musical score for the Snare Drum part in Peter and the Wolf, measures 49-50, is as follows:

- Measure 49:** Starts with a *ff* dynamic. The first staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fifth staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes.
- Measure 50:** Starts with a *f* dynamic. The first staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The third staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fourth staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The fifth staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes.

2.1 Large Ensemble Audition Excerpts

SNARE DRUM

3. Capriccio Espagnol, 3rd movement "Alborada" (Rimsky-Korsakov)

Vivo e strepitoso ♩ = 126

f

H 12 **I**

f

K 29 (b.d. & cyms.) *f* *attacca*

2.1 Large Ensemble Audition Excerpts

SNARE DRUM

4. Lieutenant Kijé, 1st movement "The Birth of Kijé" (Prokofiev)

S. Prokofiev, Op. 60

The musical score for Snare Drum in "The Birth of Kijé" by Prokofiev is as follows:

- Measure 1:** *Andante assai*, *Cor. a.p.*, *p*. (Tamb. mil. Solo)
- Measure 2:** *rit.*, *pp*.
- Measure 3:** *pp*.
- Measure 4:** *pp*.
- Measure 5:** *pp*.
- Measure 6:** *pp*.
- Measure 7:** *pp*.
- Measure 8:** *pp*.
- Measure 9:** *pp*.
- Measure 10:** *pp*.
- Measure 11:** *pp*.
- Measure 12:** *pp*.
- Measure 13:** *pp*.
- Measure 14:** *pp*, *rit.*.

Additional performance instructions and dynamics include:

- Doppio movimento* (Measure 1)
- Poco più animato* (Measure 5)
- Allegro, come prima* (Measure 13)
- Andante* (Measure 10)
- Andante assai* (Measure 14)
- Cor. a.p.* (Measure 1)
- Cor. I* (Measure 7)
- Tuba* (Measure 5)
- Solo* (Measures 1, 5, 7, 9, 11, 13)
- ff* (Measures 6, 8, 10, 12)
- mf* (Measure 8)
- f* (Measure 5)
- pp* (Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)
- rit.* (Measures 2, 10, 14)

2.1 Large Ensemble Audition Excerpts

XYLOPHONE

5. Oiseaux Exotiques (Messiaen)

(Grive de Californie)
Un peu vif

6

f

6A

mf *ff* *mf* *mf* *ff* *mf*

f *f* *ff* *f*

ff *f* *ff* *f* *ff*

f

f

ff *p* *ff*

2.1 Large Ensemble Audition Excerpts

XYLOPHONE

6. Symphony no. 6 for Band, 4th movement (Persichetti)

Excerpt 1

Vivace (♩=144-)

p *sempre*

7 10 13 *mp*

Excerpt 2

250 (♩=144-)

f *rigoroso*

255 260 *ff* 261 266

2.1 Large Ensemble Audition Excerpts

XYLOPHONE

7. Symphony no. 3, 2nd movement (Schuman)

(lower octave optional)

mf

230

234

238

242

2.1 Large Ensemble Audition Excerpts

XYLOPHONE

8. Porgy & Bess, overture (Gershwin)

Allegro con brio ♩ = 112-132

f

5

8

10 *8va*

12

14

16

2.1 Large Ensemble Audition Excerpts

GLOCKENSPIEL

9. Sorcerer's Apprentice (Dukas)

Vif ♩ = 112-120
GLOCK.

p détache

cresc.

f *rin f*

rin f *più f* *sempre cresc.*

Poco animato **Poco animando**

19 20 12 21 6

22 Au Mouvt!
GLOCK.

ff

23

tr

tr *tr* 24

2.1 Large Ensemble Audition Excerpts

VIBRAPHONE

10. Symphonic Suite from West Side Story (Bernstein)

Allegretto ♩ = 160 [583] *string. un poco*

p *sfz*

[586]

[589] *mf* *mf*

[597] ♩ = 88 *p dim. molto*

[604]

[620] **Poco più mosso (Fugue)** *p*

[623]

[627] *sfz* *ff*

2.1 Large Ensemble Audition Excerpts

GLOCKENSPIEL

11. The Magic Flute, Act 1, finale (Mozart)

Allegro

28

The musical score is written for a Glockenspiel. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The score starts at measure 28, indicated by a red bracket and the number '28'. The music consists of a continuous melody of eighth and sixteenth notes across eight staves. The eighth staff concludes with a red bracket and a final measure rest.

2.1 Large Ensemble Audition Excerpts

GLOCKENSPIEL

12. The Pines of Rome, 1st movement (Respighi)

(transposed version) **I. Pines of the Villa Borghese** (1879-1936)

Allegretto vivace

ff

ff

mf *cresc.*

ff

2.1 Large Ensemble Audition Excerpts

CYMBALS

13. Fantasy Overture, *Romeo & Juliet* (Tchaikovsky)

Allegro giusto ♩=138-160

ff

0

2

ff

ff

14. A Night on Bald Mountain (Mussorgsky)

S ♩ = 104-120

f

2.1 Large Ensemble Audition Excerpts

CYMBALS

15. Symphony no 4, 4th movement (Tchaikovsky)

Tempo I. 16 G 10

fff

fff

ff

on beat - brass off beat

meno f

mf cresc

meno f

sub. mp cresc. sempre

ff

Fine

2.1 Large Ensemble Audition Excerpts

CYMBALS

16. Piano Concerto no 2, 3rd movement (Rachmaninov)

III.

Allegro scherzando $\text{♩} = 110$

f (vc., cb.) *f* *ff*

Meno mosso *rit.*

(horns) (piano solo)

Moderato $\text{♩} = 72$ *dim e rit.* *rit.* *pp*

(ob., vls.) (piano solo) (basson)

(basson) (piano solo)

rit. *pp* *Meno mosso* $\text{♩} = 48$

ritard.

Allegro scherzando (Moto primo) $\text{♩} = 110$

pp *f* *Più mosso* $\text{♩} = 120$ *acceler.*

Presto $\text{♩} = 126$ (timpani) *pp* (timpani)

(1st violins)

The image displays a page from a musical score for the third movement of Rachmaninov's Piano Concerto No. 2. The score is written for various instruments, including cymbals, horns, piano solo, basson, ob., vls., timpani, and 1st violins. The tempo markings are Allegro scherzando (♩ = 110), Moderato (♩ = 72), Meno mosso (♩ = 48), and Più mosso (♩ = 120) with an accelerando. The score includes dynamic markings such as f, ff, pp, and p. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with some measures numbered (14, 21, 22, 28, 29, 30, 31, 32, 33, 34, 42). The score is written in a single system, with the instruments grouped together. The score is written in a single system, with the instruments grouped together. The score is written in a single system, with the instruments grouped together.

2.1 Large Ensemble Audition Excerpts

TRIANGLE, TAMBOURINE, BASS DRUM W/ CYMBAL ATTACHMENT

17. Symphony no 4, 3rd movement (Brahms) TRIANGLE

Allegro giocoso

The musical score is for the 3rd movement of Brahms' Symphony no 4, marked **Allegro giocoso** in 2/4 time. The score includes staves for violins, oboe, timpani, and strings. The percussion parts are indicated by specific markings: triangle (tr), tambourine (tr), bass drum with cymbal attachment (b), and strings (strings). The score includes rehearsal marks A, B, C, D, and E. The tempo is **Allegro giocoso**. The score is in 2/4 time. The key signature has one sharp (F#).

Rehearsal marks and measures:

- A** (oboe): 12 measures
- B**: 10 measures
- C**: 7 measures
- D**: 11 measures
- E**: 5 measures

Dynamic markings include *f*, *p*, *pp*, and *f sempre*.

2.1 Large Ensemble Audition Excerpts

TRIANGLE, TAMBOURINE, BASS DRUM W/ CYMBAL ATTACHMENT

17. Symphony no 4, 3rd movement (Brahms) (continued) TRIANGLE

Excerpt 3

317 **I** ♩ = 126-132

327

339

ff sempre

Ob.I

Pk.

18. Four Sea Interludes, 4th movement "The Storm" (Britten) TAMBOURINE

9

a tempo

largamente

a tempo

largamente

(snare drum)

(snare drum)

10

ppp

p dim.

ppp

11

Tacet to the end

2.1 Large Ensemble Audition Excerpts

TRIANGLE, TAMBOURINE, BASS DRUM W/ CYMBAL ATTACHMENT

19. Carnival Overture (Dvorak) TAMBOURINE

Q $\text{♩} = 144-168$

f

p

f

p

cresc.-----

ff

S

$\text{♩} = 144-168$

ff

U

tr *tr* *tr* *tr*

W **Poco più mosso**

ff

secco

2.1 Large Ensemble Audition Excerpts

TRIANGLE, TAMBOURINE, BASS DRUM W/ CYMBAL ATTACHMENT

20. Washington Post March (Sousa) BASS DRUM W/ CYMBAL ATTACHMENT

$\text{♩} = 112-120$

ff

f *mf* *f*

p/f

p/pp Trio

p/f

f *ff* *mp/ff* *p/f* solo

f

1 2

2.1 Large Ensemble Audition Excerpts

TIMPANI

23. Symphony no. 39, 1st movement (Mozart)

Adagio ♩ = 92-96

1 2 3 4 5
tr
p f f f 2

24. Symphony no. 9, 1st movement (Beethoven)

in 2/4 Allegro ma non troppo, un poco maestoso ♩.ss

Viol. II Viol. I 10 Viol. I 19 3 80 A 13 Viol. I

2.1 Large Ensemble Audition Excerpts

TIMPANI

25. Concerto for Seven Winds, 3rd movement (Martin)

♩ = 69-72
solo

mf

mf

mp *un poco cresc.*

f *mf*

cresc.

meno f *dim.*

♩ = 112 (22)

pp

2.1 Large Ensemble Audition Excerpts

TIMPANI

26. Symphony no. 1, 4th movement (Brahms)

359 Viol. I. 1 7

Trpt.

string.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

p < *sf* > < *sf* > < *sf* > *cresc.*

Più Allegro

391 *f* *mf*

397 4 1 6 1

415 3 3 3 3 3 3 3 3

423 3 3 3 3 5 3 6 6 6 6 6 3

435 6 6 6 6 6 3 6 6 6 3

445 *tr* *tr* 1 2 3 4 *tr*

27. Symphonic Metamorphosis (Hindemith)

Handwritten musical score for "The Rose Tree" in bass clef, 2/2 time. The score is divided into two systems. The first system contains measures 1-4, with a "1. Pos." label above measure 1 and a "2. Pos." label above measure 3. The second system contains measures 5-8, with a "T" label above measure 8. The key signature has one flat (B-flat). Dynamics include "f" (forte) and "ff" (fortissimo). The score is marked with a red bracket on the left and a red bracket on the right.

2.1 Large Ensemble Audition Excerpts

TIMPANI

28. Symphony no. 4, 1st movement (Tchaikovsky)

333 ²¹ ²² **T** *sempre stringendo al* - - - - -
cresc.

338 *Allegro con anima*
f cresc. *ff*

342

346

350 ² **U** ¹ ²
fff

357 ³ ⁴ ⁵ ⁶ ⁷ ⁸ ¹ **V** ¹⁶
f dim.

2.2 Curriculum Requirements

DEGREE PROGRAMS IN THE SCHOOL OF MUSIC

Once you elect a major in the School of Music, that choice will dictate to varying degrees what courses you need to take to complete your degree program and graduate successfully. While we as your professors understand and welcome the sometimes difficult conversations around the question of degree path choice, we urge all students to make a point of scheduling an appointment every semester with School of Music James Brown for additional and more granular guidance.

UNDERGRADUATE PROGRAMS

For undergraduate study, there are two degree tracks, a **Bachelor of Arts** (B.A. Music) and a **Bachelor of Music** (B. M. Music). Within the B.M. there are five emphases from which to choose:

1. Education
2. Performance
3. Composition
4. Jazz Studies
5. Combination of Music Education with Jazz Studies

For the latest information regarding detailed semester-by-semester checklists for each abovementioned degree path, please visit the NIU School of Music Website at:

<https://www.advisingcenter.niu.edu/advising/your-advising-plan/degree-paths/2020-2021/visual-performing-arts/index.shtml>

GRADUATE PROGRAMS

For graduate study, the School of Music offers a **Master of Music** and a **Performer's Certificate**. The ensuing pages detail degree program checklists for both these programs.

**MASTER OF MUSIC
SPECIALIZATION IN PERFORMANCE
BAND AND ORCHESTRAL INSTRUMENTS**

Core Courses (13)

- _____ MUHL 633: Seminar in Musical Research (3)
_____ Approved Theory Elective (3) _____
_____ Approved History Elective (3) _____
_____ MUSC 699A: Final Recital (4)

Area of Study (19)

- _____ Private Instrumental Study (8)
_____ Ensembles (3)
_____ MUSE 615-625 (1)

- _____ One of the following (2)
_____ MUED 670, 671, 672, 674 – Pedagogy: Woodwinds, Brass, Percussion, or Strings

- _____ Electives (6)

TOTAL HOURS = 32

Diagnostic Exams completed on: _____

Review Courses (as required):

- _____ MUHL 320
_____ MUTC 402

Additional course(s) required: _____

PERFORMER'S CERTIFICATE

Semester One

MUSP _____: Primary Instruction (4)

MUSC 797: Research & Performance (4)

_____ Electives (3)

_____ Ensemble (1)

Semester Two

MUSP _____: Primary Instruction (4)

MUSC 797: Research & Performance (4)

_____ Electives (3)

_____ Ensemble (1)

Total Hours = 24

MUSC 797 Performer's Certificate Research and Performance Requirements

Name of student _____

Name of faculty member _____

Expected term and year of graduation _____

List the four performances (date, works performed) that count toward the Performer's Certificate. Please note that two of these performances must be full-length recitals.

	Date of performance	Works performed
1.		
2.		
3.		
4.		

List the required accompanying research activities for each of the above performances and provide an electronic copy of any supporting materials. Examples of research activities include, but are not limited to, (1) an annotated bibliography related to the works on the recital or other aspects of the student's musical studies, (2) an analytical or historical paper on a work or group of works on the recital, (3) a formal oral presentation concerning works on the recital, (4) program notes.

	Date of performance	Research activity
1.		
2.		
3.		
4.		

Please complete this form as a Word document and e-mail the document to the Coordinator of Graduate Studies. (Hard copies are not necessary.)

This form must be submitted by the student's primary instructor to the Coordinator of Graduate Studies prior to the posting of the final grade of S for MUSC 797 in the student's final term. Student must submit this form and evidence of research activities in order to receive the Performer's Certificate.

2.3 Time Management - Building a Weekly Schedule

One of the most important transitions from high school to college is developing self-reliance when it comes to time management. It is *your* responsibility to arrive at classes, lessons, and ensembles on time, to study and to practice, to eat right, exercise, maintain friendships and get enough sleep. It is a balancing act that can be daunting!

To help you with your time management skills we have created a weekly schedule/practice log on the following page that you can use to plan out your week before it begins. Consider making a copy for each week of the semester and talk over your time commitments and time management skills with GB and BW in lessons. It is our objective to help you help yourself meet your goals of positive professional development and meet our expectations of you as our student.

We also cannot stress enough the importance of self-care. Make certain to make time for sleep, for good food, for friends, and for exercise. Keeping yourself consistent from day to day and week to week will help you understand more clearly your realistic limits and we can help you gauge your time accordingly. Serious professionals maintain serious routines.

With this in mind, we generally recommend three to four hours of practice daily. However, we fully recognize that, come the second year of undergraduate studies, Music Education students have heavier course loads than Music Performance students. Therefore, beginning in the second year, Music Education students should aim for two to three hours of practice per day, rather than three to four.

Listen to your own voice and intuition about how to best manage your most precious resource - time.

2.3 Time Management - Building a Weekly Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00							
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							

Guidelines:

1. Make a list of holistic priorities, including self-care essentials (i.e. sleep, food, exercise, friends, family) as important considerations alongside your classes, ensembles, studies, and practice.
2. Make sleep your number one priority. Please download and read [“Why We Sleep.”](#) Plan on getting 8 hours a day. Add a consistent sleep and wake hour into the chart first, before anything else.
3. Input your class/ensemble schedule onto the chart.
4. Build around that schedule your other essentials.
5. “Stripe” your schedule horizontally, so that you do the same things at the same times each day (e.g. regular lunch hour, regular practice hours, regular study hours, etc.)

2.4 How to Practice, Developing Good Habits through Warming Up

Once you've organized your daily practice hours within the larger framework of your weekly schedule, its time to get into the practice room!

But how do we organize our practice time? Can we further break down an hour of practice into meaningful segments of time that meet our needs and develop good habits? Yes, we can. In fact, it is good for your mind and body to divide an hour into smaller sections and to take small breaks between dedicated practice chunks.

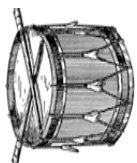
The first chunk of any good practice routine warms up the body while reinforcing one's command of the **language(s) of music**. The human need for musical expression may be universal, but the way it is expressed is highly varied from culture to culture. In order to build a solid foundation in the musical language, in the percussion studio we rigorously cultivate two languages of two musical parameters: rhythm and melody:

Solkattu (groups of syllables) is the practice of *Konnakol* southern Indian (Karnatic) classical music system that develops an amazing rhythmic fluidity in anyone who takes its practice seriously. Indian drummers have a wise mantra: "If it is clear in the mouth, it will be clear in the hands." The system that we use to develop Solkattu in the NIU Percussion Studio is what famous jazz drummer and educator Joe Morello called the "Table of Time."

Solfège (French, or *solfeggio*, Italian) is a European classical music system that develops an amazing melodic fluidity in anyone who takes its practice seriously. When practicing scales and arpeggios on our percussive keyboard instruments, NIU Percussionists are strongly advised to sing solfège while playing to reinforce good habits that will make your work in aural skills and music theory classes much more comfortable.

* * *

The following pages represent Professor Beyer's ongoing pursuit of thorough warm-up routines for snare drum and keyboard that address most all the important technical and musical fundamentals that make up a solid technical foundation. This is a work in progress.



GB SNARE DRUM WARM-UP CHART

Method	Single Strokes	Accent Patterns	Double Strokes (Rudimental Rolls)	Flams	Drags Odd Groups (same) Even Groups (alt)	Triple Strokes (Multi-Bounce Rolls)	Ruffs Odd Groups (same) Even Groups (alt)
Stone, Stick Control	5-7 duples 8-9 triples			16-23			
Peters, Developing Dexterity	2-3 6-7, use singles for "check patterns"	16-19 28-31	6-7; 16-19 (accents=2s) 43 - offbeat accents 18 suggestion - Chris Lamb Exercise	16-19 (accents=flams) 20-25	16-19 (accents = drags)	8-9; 12-14 15 "rhythmic base" 16-19 (accents= 3s)	
Peters, Rudimental Primer	2-3 Single Stroke Rudiments in LEVELS	24-31 Diddle Rudiments in LEVELS	4-23 Double Stroke and Roll Rudiments in LEVELS	32-47 Flam Rudiments in LEVELS	48-69 Drag Rudiments in LEVELS	70-71	
Delécluse Method	3-4 "figures" 5 "Table of Time"			24	31-32	33	
Stone, Accents & Rebounds		4-15	16-20 - Offbeat accents 32-39 adds; 40-47 mixed rhythm			25-31	21 (4-stroke) 22-23 (triple control)
Snare Drum in Foreign Languages	caisse claire (Fr.)	kleine Trommel (Gr.)	caixa, tarol (Pt.)	tamburo rullante (It.)	xiào gu (Chinese)	tambor militar pequeño (Sp.)	"kamin tabil" (Arabic)



GB SNARE DRUM WARM-UPS (2021)



The preceding snare drum warm-up chart presents a series of seven columns that each represent seven technical pillars that, taken together, form a solid foundation for excellent drumming skills. Each column is filled with a group of related exercises that address that specific pillar. Those exercises are culled from the following classic snare drum text books that you'll need access to:

George Lawrence Stone, *Stick Control*
George Lawrence Stone, *Accents and Rebounds*
Mitchell Peters, *Developing Dexterity*
Mitchell Peters, *Rudimental Primer*
Jacques Delecluse, *Méthode de caisse claire*

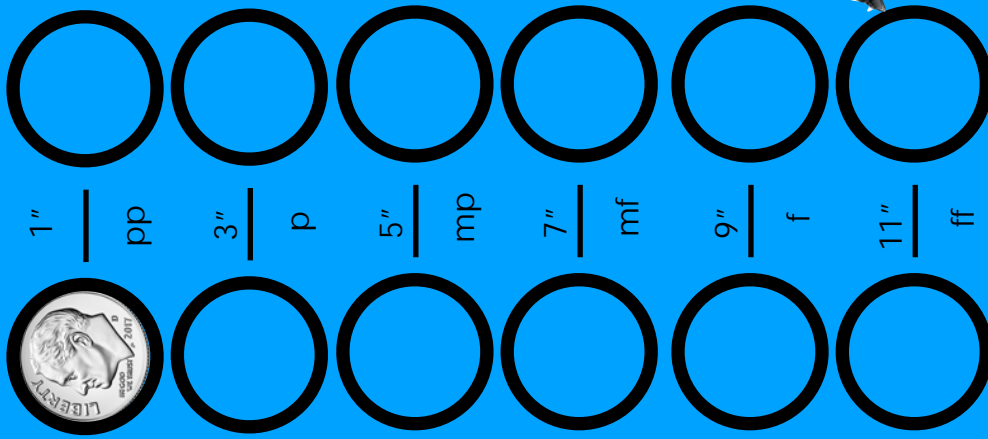
A solid warm-up routine progresses through each technical pillar so that well-rounded technical mastery is developed over time. Daily practice is key.

All exercises should be done at the same tempo. Try starting circa 50BPM and find what feels comfortable, working slowly and steadily up to 80BPM and even faster as your technique gradually improves. Daily work guarantees progress.

SIGHT READING - This is critically important to include at the tail end of a warm-up session. I make a habit of sight reading something in the time signature in which I have just finished warming up. Rudimental solos such as Charley Wilcoxon's *All-American Drummer* or concert etudes such as the Jacques Delecluse *Initium* series are excellent choices. Remember that learning to sight read with musicality and confidence takes time. This level of skill may take you months or even years to achieve. That is OK. Take your time and enjoy your own journey of musical discovery.

SING! - Daily solkattu practice at the drum(s) or practice pad hones your musical language.


PRACTICE PAD - A good quality practice pad is an essential tool to develop your skills. You will want to mark it up neatly to practice dynamic control, a critical component of snare study. The following illustration is meant to clarify the tools and mark-up that I expect to see on each of your pads.



HOW TO MARK-UP YOUR DRUM PAD!

the table of time

1




Ta Ta Ta Ta

2



Ta ka Ta ka Ta ka Ta ka

3




Ta ki ta Ta ki ta Ta ki ta Ta ki ta

4



Ta ka di mi Di mi ta ka Ta ka Ta ka Di mi Di mi

2+3



Ta ka Ta ki ta Ta ka Ta ki Ta Ta ki ta Ta ka Ta ki ta Ta ka

3+3



Ta ki ta Ta ki ta Ta ki ta Ta ki ta Ta ka Ta ka Ta ka Di mi Di mi Di mi



Ta ka Ta ka Ta ki ta Ta ka Ta ki ta Ta ka Ta ki ta Ta ka Ta ta Ta ki ta Ta ka di mi



Ta ka di mi Ta ka di mi Ta ki ta Ta ki ta Ta ka Ta ki ta Ta ka Ta ki ta Ta ka Ta ki ta Ta ki ta



Ta ki ta Ta ki ta Ta ki ta Ta ka di mi Ta ki ta Ta ka Ta ki ta Ta ka Ta ka di mi Ta ka Ta ki ta Ta ka di mi



Ta ki ta Ta ki ta Ta ka di mi Ta ki ta Ta ka di mi Ta ki ta Ta ka di mi Ta ki ta Ta ki ta Ta ki ta Ta ka Ta ka



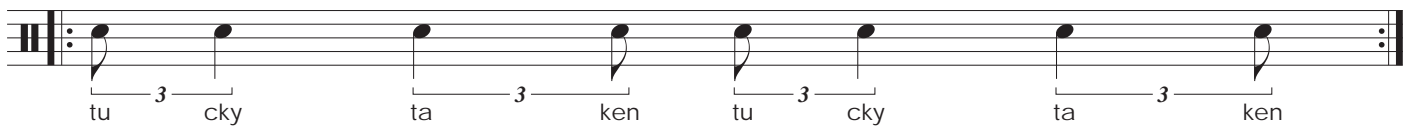
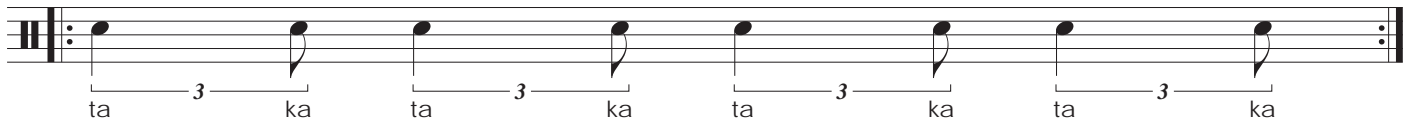
Ta ki ta Ta ka di mi Ta ka di mi Ta ka di mi Ta ki ta Ta ka di mi Ta ki ta Ta ki ta Ta ki ta Ta ka Ta ki ta Ta ki ta Ta ka Ta ki ta



Ta ka di mi _____ Di mi ta ka _____ Ta ki ta _____

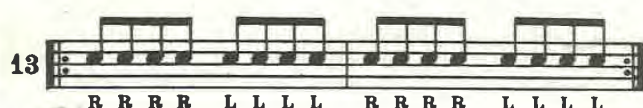
snare drum warm-ups

rhythmic grid variations



Single Beat Combinations

(Read downward)



* R = right stick
L = left stick

Repeat each exercise 20 times

EXERCISES W/ JOHN RILEY

→ R = R.I. + R.H.
L = L.I.
H = HANDS

R = TWO R.D.
E = HANDS



GB MARIMBA WARM-UPS (2021)

Block Chords	Single Independent Strokes	Single Alternating Strokes	Double Lateral Strokes	Triple Lateral Strokes	Intervals	One Hand Rolls	Octaves
Chord Progression Template				Interval Study Template			
hands together Table of Time 1-6	Same note singles (8-4-3-2)	permutations through accent patterns (DD 16-18)	Adding doubles to a steady rhythmic grid (4, 5, 6)	Adding triples to a steady rhythmic grid (2, 3, 4)	Julie Spencer Interval Study (8-4-3-2-1)	Begin with tonic block chords. Interval study four times: leading w mallet 4, then 3, then 2, then 1	One hand remains on tonic octave while other hand moves through interval study in octaves.
2+2, LH lead Table of Time (7-12)	Scale chunks ascending (2, 3, 4, 5, 6)	permutations through table of time	Every week, choose a new double lateral sequence: 1-2-3-4 4-3-2-1 2-3-4-1 1-4-3-2 3-4-1-2 2-1-4-3 4-1-2-3 3-2-1-4	Every week, choose related triple lateral sequence: 121 - 343 213 - 431 212 - 434 124 - 342 343 - 121 431 - 213 434 - 212 342 - 124	Stevens Method, Chordal Arpeggios	Play 8's over static hand's 2's;	As above, going beyond the octave
	Scale chunks descending (2, 3, 4, 5, 6)				Julie Spencer Interval Study going beyond the octave (8-4-3-2-1)	Play 9's over static hand 3's.	G.H. Green Method Book, Lesson 1, RH & LH lead
			Paradiddles in duple grid (DD 6-7)	Double paradiddles in triple grid (DD 13)		Table of time... Try Stone A+R pp. 40-50.	pp. 61-64 Stevens.



GB MARIMBA WARM-UPS (2021)

The preceding mallet warm-up chart presents a series of eight columns that each represent a technical pillar that, taken together, form a solid foundation for excellent mallet skills. Each column is filled with a group of related exercises that address that specific skill.

A solid warm-up routine progresses through each technical pillar so that well-rounded technical mastery is developed over time. Daily practice is key.

All exercises should be done at the same tempo. Try starting circa 50BPM and find what feels comfortable, working slowly and steadily up to 60BPM and even faster as your technique gradually improves. Daily work guarantees progress.

In a given warm-up session, all exercises should be done in the same key. For the sake of expediency, all exercises are printed in C major; however, keyboard mastery involves developing intimate familiarity with all twenty four keys (12 major and 12 minor keys, not to mention minor key variations (i.e. natural, harmonic, melodic). This mastery takes years of patient practice to develop so take your time and enjoy the process, going as slow as you need each day to properly absorb what you are learning.

You may wish to spend one week per key, progressing through all 24 keys every six months, i.e. twice a year. As you improve, you might eventually shift to one key per day. Be patient with your progress and stay focused on the music!

SIGHT READING - This is critically important to include at the tail end of a warm-up session. I make a habit of sight reading something in the same key in which I just finished warming up. An EXCELLENT resource for this is J.S. Bach's Well-Tempered Clavier Book One, which presents preludes and fugues in all twenty-four keys. If this music seems too dense at first, try reading just one hand, then the other, then gradually put both hands together. This process may take you months or even years to achieve. That is OK. Take your time and enjoy your own journey of musical discovery.

TEMPLATES - The eight columns of exercises address eight different techniques, however, they are based upon just two essential "templates" that are worth absorbing thoroughly: chord progressions and interval studies. Columns 1-5 are informed by the chord progressions and columns 6-8 are based on the interval. Both templates are fantastic and worthy of committing to memory.

SING! - Daily solfège practice at the keyboard hones your musical language.



GB MARIMBA WARM-UPS (2021)

Template One: Chord Progressions

This simple chord progression is a place to begin developing mastery over basic tonal harmony in major and minor keys. Notice that A&B are in major, while C&D are in minor. Notice that A&C place the chordal guide tones in the RH, while B&D place those same guide tones in the left hand. Begin with 1A and focus just on major keys with the guide tones in the RH. When you decide to move from major keys to minor keys, switch to 1C. Only when you feel comfortable with those templates, then come back to major and begin working with 1B. Remember this process will take months and year. Take your time and learn well.

♩ = 50-60

Gregory Beyer (2021)

1A. Chord Progression Template, Guide Tones RH, Major

1A. Chord Progression Template, Guide Tones RH, Major

Right Hand (RH): I, ii⁷, V⁷, I

Left Hand (LH): Do, Sol, Re, La, Re, Sol, Do, Sol

1B. Chord Progression Template, Guide Tones LH, Major

1B. Chord Progression Template, Guide Tones LH, Major

Right Hand (RH): Sol, Mi, La, Re, Sol, Re, Sol, Mi

Left Hand (LH): I, ii⁶⁵, V⁴², I

1C. Chord Progression Template, Guide Tones RH, harmonic minor

1C. Chord Progression Template, Guide Tones RH, harmonic minor

Right Hand (RH): i, ii^{ø7}, V⁷, i

Left Hand (LH): Sol, Do, Le, Re, Sol, Re, Sol, Do

1D. Chord Progression Template, Guide Tones LH, harmonic minor

1D. Chord Progression Template, Guide Tones LH, harmonic minor

Right Hand (RH): Me, Sol, Re, La, Re, Sol, Me, Sol

Left Hand (LH): i⁶, ii^{ø65}, V⁴², i⁶



GB MARIMBA WARM-UPS (2021)

COLUMN ONE: BLOCK CHORDS - Table of Time

Choose one chord progression template (1A - 1D) and play as block chords, progressing through the table of time subdivisions. With subdivisions 1-6, keep both hands playing together. When you reach subdivisions 7-12, switch to hand-to-hand, left hand lead. Left hand lead is a critical skill to master for developing your ability to play chorales. Remember that harmony leads and supports melody.

COLUMN 1: BLOCK CHORDS, HANDS TOGETHER (1-6)

etc.

COLUMN 1: BLOCK CHORDS, LH LEAD (7-12)

etc.



GB MARIMBA WARM-UPS (2021)

COLUMN TWO: SINGLE INDEPENDENT STROKES

Using the same chord progression template above, repeat each chord tone with the same mallet for eight sixteenths, then four...three...two...

A COLUMN 2: SINGLE INDEPENDENT STROKES

Chord progression: I, ii⁷, I, ii⁷

Chord progression: V⁷, I, V⁷, I

B

Chord progression: I, ii⁷, V⁷, I

C

Chord progression: I, ii⁷, V⁷, I

D

Chord progression: I, ii⁷, V⁷, I



GB MARIMBA WARM-UPS (2021)

COLUMN TWO: SINGLE INDEPENDENT STROKES - SCALE CHUNKS

Thinking of the chord tones within the same chord progression, begin playing two ascending 8th notes from each chord tone. Sing solfège as you play. Next play three ascending notes from each chord tone, in the speed of 8th note triplets. Again, solfège as you play. Now try four note chunks as 16th notes, and even five note chunks as quintuplets! Keep up the solfège! Go for six! Need more challenges? Do this same exercise but with descending note groupings from the chord tones!

Do re Mi fa Sol la Do re Re mi Fa sol La ti Do re Re mi Fa sol Sol la Ti do Do re Mi fa Sol la Do re

etc.



GB MARIMBA WARM-UPS (2021)

COLUMN THREE: SINGLE ALTERNATING STROKES - Accent Patterns

Continuing the same chord progression as column 2, play one stroke per chord member and layer different accent patterns on the pattern to develop small muscle velocity control. For variations, use a snare drum warm-up book (e.g. Mitchell Peters, *Developing Dexterity*, pp. 16-18). Here is a basic example:

COLUMN 3: SINGLE ALTERNATING STROKES - accent patterns

The musical notation consists of two systems, each with a treble and bass staff. The first system starts with a treble clef and a 'I' chord symbol, followed by a bass clef and a 'ii7' chord symbol. The second system starts with a treble clef and a 'V7' chord symbol, followed by a bass clef and a 'I' chord symbol. The notation includes various accent patterns (accents, slurs, and dynamic markings) over the notes.



GB MARIMBA WARM-UPS (2021)

COLUMN THREE: SINGLE ALTERNATING STROKES - Table of Time 4-9

With the same sticking, at the same tempo, increase your subdivision to quintuplets. Now you'll repeat the 1324 permutation sticking five times per measure. To anchor the new subdivision, accent the pulse.

COLUMN 3: SINGLE ALTERNATING STROKES - table of time

etc.

Next try sextuplets, septuplets, then thirty-second notes!

Next play nonuplets! When you do reach 9's, you'll realize that the accents will be identical to the quintuplet exercise (i.e. the exercise eventually comes full circle).

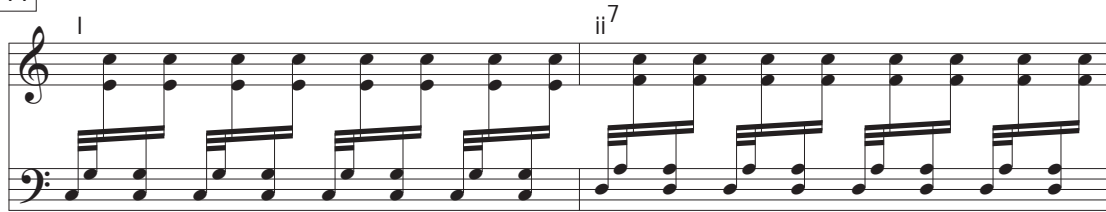


GB MARIMBA WARM-UPS (2021)

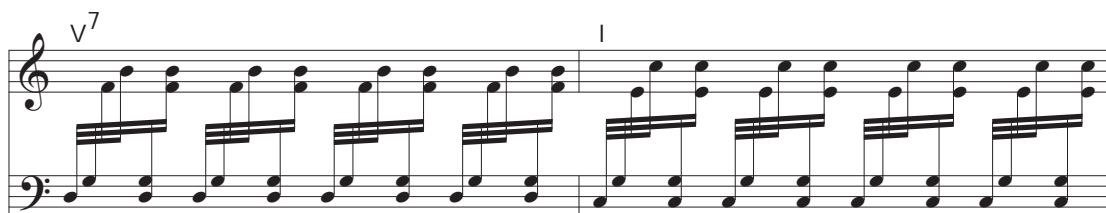
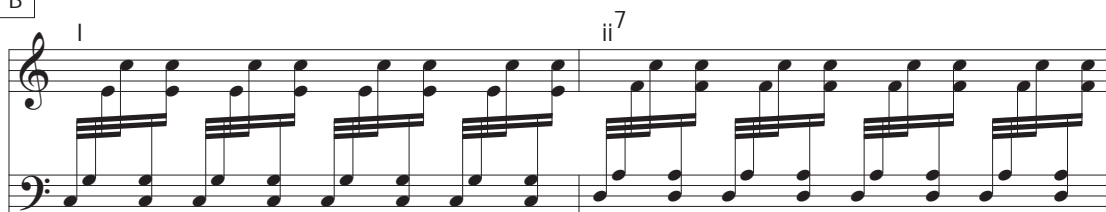
COLUMN FOUR: DOUBLE LATERAL STROKES

Revisiting the block chord template, play through the exercises again, but now layering double lateral strokes over the rhythmic grid. Use a snare drum duple-grid double-stroke roll exercise (i.e. Peters, *Developing Dexterity*, p. 12) to work through this systematically. Example as follows:

A COLUMN 4: DOUBLE LATERAL STROKES



B



etc.



GB MARIMBA WARM-UPS (2021)

COLUMN FIVE: TRIPLE LATERAL STROKES

Revisiting the block chord template, play through the exercises again, but now introducing triple lateral strokes over the rhythmic grid. Use a snare drum triple-grid double-stroke roll study to work through this systematically (i.e. Peters, *Developing Dexterity*, p. 13). Keep your triple permutation sticking logically consistent with your double lateral sticking choice (i.e. 1-2 3-4 will be 1-2-1 3-4-3; 4-3 2-1 would be 4-3-4 2-1-2 etc.) All eight sequential triple lateral pairings are listed in the warm-up chart above.

A

B

etc.



GB MARIMBA WARM-UPS (2021)

Template Two: Interval Study

When Professor Beyer was in high school, he learned this versatile and powerful exercise from acclaimed marimbist and composer Julie Spencer. Commit this incredible exercise to memory and learn to sing it in solfège fluently.

2A. Interval Study Template, Mallets 2&4, Major

2B. Interval Study Template, Mallets 1&3, Major

2C. Interval Study Template, Mallets 2&4, natural minor

2D. Interval Study Template, Mallets 1&3, natural minor

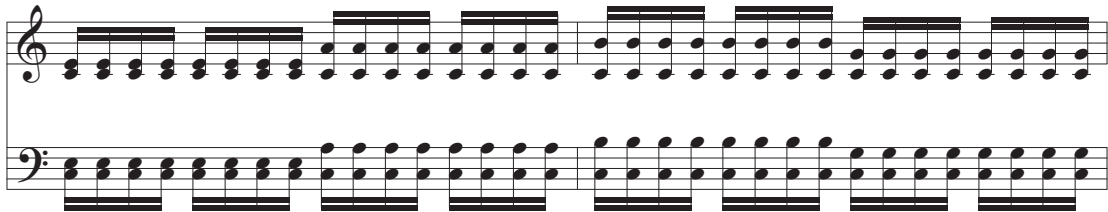
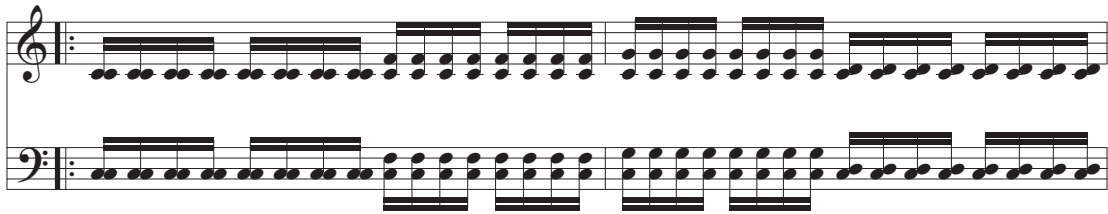


GB MARIMBA WARM-UPS (2021)

COLUMN SIX: INTERVAL STUDIES

To begin, try approaching this exercise in similar fashion to the basic single stroke exercise (i.e. play each “chord” in continuous 16th notes for two beats. As you become comfortable with the progression, shift to playing just 4 strokes, then 3, then 2...and finally just 1 stroke at different rates of speed. This becomes an excellent challenge!

A COLUMN 6: INTERVAL STUDIES





GB MARIMBA WARM-UPS (2021)

B

Exercise B consists of two systems of musical notation. The first system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. The second system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. Both systems end with a repeat sign and a 3/4 time signature.

C

Exercise C consists of two systems of musical notation. The first system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. The second system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. Both systems end with a repeat sign and a 4/4 time signature.

D

Exercise D consists of two systems of musical notation. The first system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. The second system features a treble staff with eighth-note patterns and a bass staff with quarter-note chords. Both systems end with a repeat sign and a 4/4 time signature.



GB MARIMBA WARM-UPS (2021)

E

F

G

COLUMN SIX: INTERVAL STUDIES

Ready for the next challenge? Does your octave feel confident enough that you can cross beyond? Add an extra bar to the exercise and see if you can leap to a 10th, then a 9th, then back to a 7th and then finally come home to the octave once again. This can be a challenging extension for the small muscles at first so don't attempt this until you have your octaves under control!

2E. Interval Study Template, Mallets 2&4, Major, Beyond the Octave Above

2F. Interval Study Template, Mallets 1&3, Major, Beyond the Octave Below



GB MARIMBA WARM-UPS (2021)

COLUMN SEVEN: ONE-HAND ROLLS

Continuing work with the interval study template, play through the study with left hand triplets P5 (1&5) while the RH plays nonuplets, three notes per LH triplet, beginning with mallet 4. If your tempo needs to start slower than 50BPM at first, that is OK. Then do the exercise three more times, leading the one-hand roll with mallet 1, 3, and 2, respectively while the other hand strums triplets outlining the tonic chord (RH plays a m6, 3&8).

A COLUMN 8: ONE-HAND ROLLS

4 3 4 3 4 3 4 3 4 3 4 3 4 3 etc.

etc.

97



GB MARIMBA WARM-UPS (2021)

B

1 2 1 2 1 2 1 2 1 etc. 9 9

etc.

etc.



GB MARIMBA WARM-UPS (2021)

C

Exercise C, measures 1-8. The treble clef staff contains a sequence of eighth notes with a 9-measure slur over the first six measures and a 9-measure slur over the last two measures. The bass clef staff contains a sequence of eighth notes with a 3-measure slur over the first two measures and a 3-measure slur over the last two measures. The notation includes the word "etc." after the first six measures of the treble staff.

D

Exercise D, measures 1-8. The treble clef staff contains a sequence of eighth notes with a 3-measure slur over the first two measures and a 3-measure slur over the last two measures. The bass clef staff contains a sequence of eighth notes with a 9-measure slur over the first six measures and a 9-measure slur over the last two measures. The notation includes the word "etc." after the first six measures of the bass staff.

Etc.

Exercise C, measures 9-16. The treble clef staff contains a sequence of eighth notes with a 9-measure slur over the first six measures and a 9-measure slur over the last two measures. The bass clef staff contains a sequence of eighth notes with a 3-measure slur over the first two measures and a 3-measure slur over the last two measures. The notation includes the word "etc." after the first six measures of the treble staff.

Etc.

Exercise D, measures 9-16. The treble clef staff contains a sequence of eighth notes with a 3-measure slur over the first two measures and a 3-measure slur over the last two measures. The bass clef staff contains a sequence of eighth notes with a 9-measure slur over the first six measures and a 9-measure slur over the last two measures. The notation includes the word "etc." after the first six measures of the bass staff.



GB MARIMBA WARM-UPS (2021)

COLUMN EIGHT: OCTAVE STUDIES

Using the same template described in the one-hand roll study, play the interval study in octaves in one hand, then the other, while the accompanying hand plays dyads that either outline the tonic chord or simply plays octaves. Similar to the interval study itself, you might start by playing each interval 8 times, then 4, 3, 2 and finally just once.

A COLUMN 9: OCTAVES

(try playing octaves as well)

The first system of exercise A consists of two staves. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note dyads. The instruction "(try playing octaves as well)" is written below the bass staff.

The second system of exercise A continues the pattern of eighth-note chords in the treble staff and eighth-note dyads in the bass staff, ending with a double bar line and a 3/4 time signature.

B

The first system of exercise B consists of two staves. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note dyads. The time signature is 3/4.

The second system of exercise B continues the pattern of eighth-note chords in the treble staff and eighth-note dyads in the bass staff, ending with a double bar line and a 4/4 time signature.



GB MARIMBA WARM-UPS (2021)

C

D

E

F

(now do column 9 again with the LH moving!)

Hands feeling good and warm? Great! Don't forget to sightread in today's key!

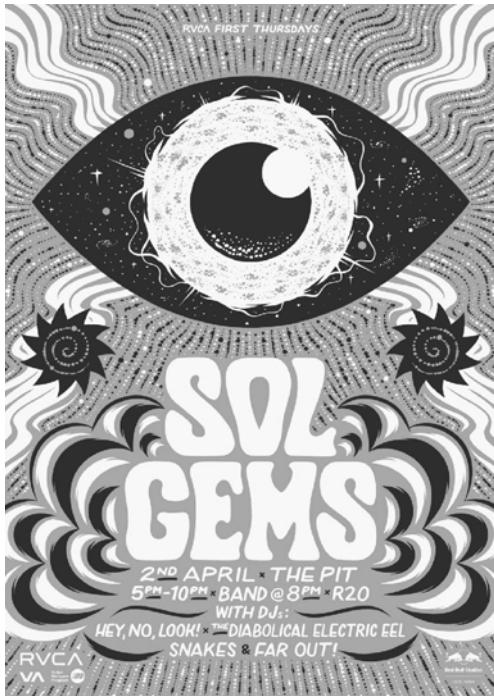
2.5 Ten Tips for Perfect Poster Design

by Carrie Cousins, www.designshack.net

Almost everyone has designed a poster or flier at some point. Whether it was for self-promotion or a client, posters can be a fun way to present a message and do some interesting things with design.

Poster design starts with a common canvas. Common poster sizes are 8.5 by 11 inch letter (or A4), 11 by 17 inches and 22 by 34 inches. Large format poster sizes are commonly 24 inches by 36 inches. Posters can be designed vertically or horizontally, but are most commonly designed with vertical orientation. Today we're taking a look at ten useful tips for improving your next poster design!

1. Make it Easy to Read from a Distance



The top priority of a poster is generally to expose someone to an event. Key information should be easy to read from a distance to help draw people to the poster and create a hierarchy in the text.

When it comes to poster design you can think of text as having three distinct layers:

Headline: This is the main (and largest) text element in the design. It can be in addition to an art element or it can be the art element. Opt for a readable typeface that is interesting and demands attention.

Details: What, when, where? Answer these questions in the second level of text. What information does someone need to do what your poster is asking of them? Provide the information here in a concise manner. As for sizing there are two options – drop the size to about half of the main headline for very clear hierarchy or continue to use a larger size and use another technique for contrast. (The choice often depends on other elements and importance of secondary text.)

The fine print: This one explains itself. Commonly seen on posters to promote movies, it's everything else that someone decided needed to be on the poster. Make it small and keep it out of the way.

2.5 Ten Tips for Perfect Poster Design

2. Amp Up the Contrast



You have one glance to grab someone's attention with a poster. High contrast between elements can help you do that. Forget a monotone color palette with pale gradients; go bold with color and type options. Poster design is a great time to try a typeface or color palette that might be too "crazy" for other projects. Experiment with it. Think about a big color background as well. Many times poster designers start with a white canvas. If your printer allows, use a high color background with a full bleed to make your poster stand out from all the rest.

3. Consider Size and Location

This is important: Where is your poster going to be located? This factors in several ways, including the size of the poster (and possibly aspect ratio), visual clutter around the poster and will the people who see it appreciate your call to action?

Knowing where the design will live can help you make choices about how to create it. Not only is visual contrast important within your design, it is an important external factor as well. Think of it this way: If your poster is going to hang on a green wall, you probably want to use a contrasting color scheme so the design does not blend into the environment.



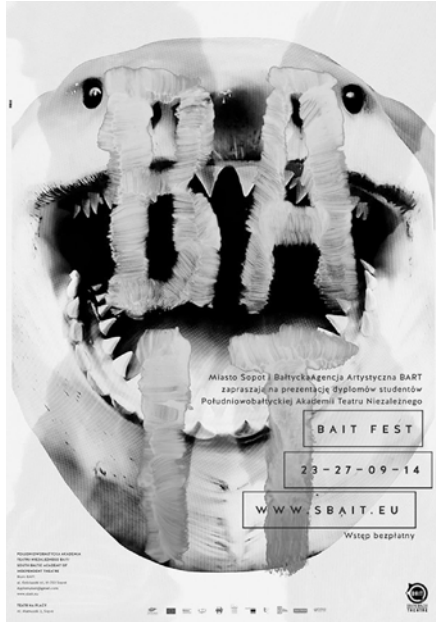
4. Make a Mini Version



While poster design is primarily a print project, create mini versions that can be used in other places as well. Remember one of those basic principles of marketing – a person needs exposure to something 20 times to remember it. The multiple poster versions can help you accomplish just that. Scale down an image that can be shared on social media. Make a postcard or letter size to hand out. Consider making a poster-version" landing page for your website. Create a version that can be sent via email.

2.5 Ten Tips for Perfect Poster Design

5. Use One Big Visual



Whether you choose a photo, illustration or text, a dominant image is key. And just like the text, it needs to be readable from a distance.

When designing posters, think tight — close-up crops of faces or elements, single item illustrations, a common scene with a sharp focal point, novelty typography with high intrigue. After you select a visual be careful about layering elements. Type and images need to have enough contrast so that they are independently readable.

6. Use Plenty of Space

When it comes to posters, use exaggerated spacing between elements. It may look a little funny to you at first, but the extra spacing will dramatically increase visual impact and readability at distances.

There are a few places where extra space can work wonders in poster design:

- Between individual letters. Tight kerning can cause letters to blur at distances.
- Between lines of text.
- Around interior margins of the canvas.
- Between elements of different types, such as images and text.
- Around the most important element in the design. -What do you want people to see first?



2.5 Ten Tips for Perfect Poster Design

7. Include a Call to Action



The goal of every poster is to expose people to something. Most of these “touches” involve inviting someone to something, such as a concert or movie or other event. For that reason a call to action is vital. Think of it in the same way you would if designing a call to action for a website or app – give it a high-level of prominence in the design.

The difference from web design is that the call to action might not be as simple. (In websites “sign up” or “email us” are common actions that you can’t get on a poster.) The call to action is often the event information or a

contact point in poster design. Once you know what users are supposed to do when they see the poster, then you can design the call to action. (Some designers really like elements such as QR codes to encourage users to scan for information; only use this tool if it is popular in your market.)

8. Create Focus with Typography



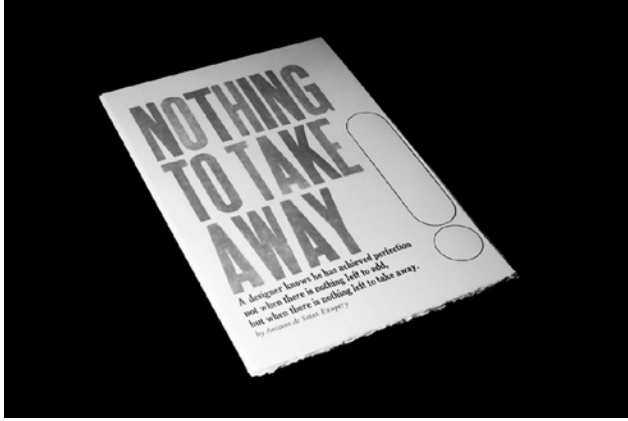
Poster design is one of those places where you can really go crazy with beautiful typography. Some of the best posters are made with type and color, with no images or illustrations.

Keep the same typography principles in mind that you would with any other project – this is not the time to use 10 fonts in one location. But do experiment with bolder, wider, bigger typefaces that you might feel comfortable with otherwise.

Set the tone for the project with these type options. Use type that conveys an appropriate mood for the event. You might find this challenging at first, but it can be a quite invigorating exercise.

2.5 Ten Tips for Perfect Poster Design

9. If You Can, Use a Cool Printing Technique



Depending on the location and audience for your poster a cool printing technique might be in order. There are a lot of things you can do on paper that just don't work in digital projects. This might be the perfect opportunity to try out something like letterpress, screenprinting, foiling or use of a UV layer.

Many of these techniques are often reserved for higher-end projects or events with a certain level of prestige.

Talk to your printer in advance of settling on any special technique to make sure they can make the prints at the size you need. When it comes to printing techniques, there can be budgetary considerations as well. Some printing processes can be pricey; so make sure you have enough wiggle room with the budget before you get started.

10. Have Fun

Poster design is a place where designers can have a lot of fun. While there are plenty of things to think about and consider, this is an area where you can break the rules and go a little crazy with design.

So go for it. Try something that you've wanted to do or take the opportunity to learn a new technique or skill. Stretch your imagination to create something new and fresh. The goal of a poster is to grab attention from afar; get creative!

Conclusion

In an age with so much design talk centering around websites and apps, the art of poster design is often an afterthought. Poster design can be fun and give you plenty of room to stretch your design muscles.

Posters can work in a variety of ways for almost any project. They are a great form of promotion and can help expose the masses to your personal, business or client message.

2.6 Instrument Sign-Out and Rental Form Information

The NIU Percussion Studio proudly maintains an excellent collection of historically significant and modern instruments. Students have access to just about everything imaginable, and if not, GB and BW will make every effort to either build, borrow, or purchase equipment to satisfy repertoire demands for ensembles or student recitals.

During winter and summer breaks, NIU Percussion students are encouraged to rent equipment from the studio for extended practice at home. These requests are handled using our two standard rental forms found on the following pages.

Rental figures are calculated at 5% of current replacement cost. For example, if a 4.3 octave marimba is currently \$6000, renting that instrument for a period of time is \$300. In agreement with GB and BW, however, students can offer to divide these payments into two parts (A and B), where A is a cash/check payment, and B is studio enhancement work project, paid at \$20/hour. Examples of such projects have recently included cymbal, chime, and crotale polishing, floor taping for keyboard organization in 153, and similar.

If you are interested in taking an NIU instrument home for summer/winter break practice, please communicate directly with GB and BW. Note the following important handling guidelines:

1. It is your responsibility that only appropriate mallets, sticks, beaters and performance techniques be used on the instruments borrowed.
2. Should damages occur to an instrument at any time while in **transit, storage, or use** during the rental period, you are responsible to pay in full all costs incurred in repair or replacement of the instrument(s), including shipping, labor and materials.

Here is a table with rental figures for commonly requested keyboards:

INSTRUMENT	REPLACEMENT COST	RENTAL FEE (5%)
MARIMBA 4.3	6000	300
MARIMBA 5.0	12000	600
VIBRAPHONE	4000	200

Please refer to the following pages for the two forms that **MUST BE FILLED OUT AND FILED** prior to taking an instrument off campus.

NIU PERCUSSION INSTRUMENT RENTAL CONTRACT

1. Contract

Date of Agreement

Renter Entity Identification

1. This contract between the **Northern Illinois University School of Music Percussion Department** (hereafter known as "**Owner**,") and the entity named above hereafter known as "**Renter**," is an agreement that the **Owner** shall provide the **Renter** with the following instruments and/or supplies:

INSTRUMENT	REPLACEMENT COST	RENTAL COST
INSTRUMENT SUBTOTAL		
CARTAGE		
TOTAL TO NIU		A. B.
Start and End Date of Rental		

2. Renter agrees to all of the following conditions unless otherwise noted:

These instruments and/or supplies are being rented ONLY for the period listed above. An extension of these dates will result in further rental charges.

Renter agrees to pay the total sum listed above for the agreed upon instrument rental. Payment should be made out to **NIU School of Music**.

It is the Renter's responsibility that only appropriate mallets, sticks, beaters and performance techniques be used on the Owner's instruments and supplies.

Should damages occur to any of the instruments and/or supplies at any time while in storage, or use during the rental period, Renter agrees to pay in full all costs incurred in repair or replacement of the instrument(s), including shipping, labor and materials, above and beyond rental costs as stated in the above table.

3. Rental Contact Person:

Name

Association with NIU

Cell Phone

4. Signatures

All parties whose signatures appear below agree to the terms of the rental as stated above.

Owner

Renter

Signature

GREGORY BEYER, DIRECTOR OF PERCUSSION

Telephone

815.753.7981

Email

gbeyer@niu.edu

Date

3.25.2017

NORTHERN ILLINOIS UNIVERSITY

Property Control Department

Dorland Building 753-1436

**REQUEST TO USE NIU OWNED
EQUIPMENT OFF-CAMPUS**

Date of Request: _____ Department Name: _____
M - D - YR

Location: _____ Phone No. _____

Describe Item to be Borrowed -- Include NIU Tag No. with description

Anticipated Return Date: _____ Actual Return Date: _____
M - D - YR M - D - YR

LOCATION WHERE EQUIPMENT WILL BE USED:	Business:	<input type="checkbox"/>	Residence	<input type="checkbox"/>
Address: _____		City: _____		State: _____
Contact Person: _____		Phone: _____		
Indicate Purpose for Borrowing this Item: _____				

Individual Borrowing Item: Printed Name _____ Signature: _____

Dean/Dept Head Approval: Printed Name _____ Signature: _____

Property Control Approval: _____ Date Approved: _____

INSTRUCTIONS FOR COMPLETING FORM

1. Complete all information requested.
2. Fill in specific date for return. Terms like "indefinite" or "unknown" are not acceptable.
3. Be specific about your purpose for borrowing university equipment for off-campus use.
4. Print name and sign in ink where requested.
5. Mail or bring 2 completed signed copies to Property Control in the Dorland Building.
6. When approved by Property Control, one copy will be returned to the requesting department to the Responsible Officer's attention.
7. When item(s) are returned to campus, fill in the actual return date on borrower's copy and mail to Property Control.

2.7 Digital Correspondence

Different professors have their own expectations for protocol when it comes to digital correspondence. GB and BW are happy to correspond in the following ways:

TEXTING OR CALLING CELL PHONE - Only in the case of emergencies or particularly time sensitive inquiries. Please keep any personal conversations limited to in-person exchanges.

SOCIAL MEDIA - We are active on Facebook and happy to correspond in a professional, collegial way. Please direct any private/personal messages to e-mail unless an emergency calls for a private message. Remember: our digital footprints follow us our whole lives. Please extend us the courtesy of only posting appropriate material in public forums.

E-MAIL - Brevity is always appreciated as is clarity of thought. Take a moment to peruse the *17 Etiquette Tips for E-Mailing Your Professors* article below. Finally, please understand that our timeframe in replying to e-mail may be different than your expectations. We try our best to address your inquiries as soon as possible.

Before you communicate, think! Consider the following etiquette tips regarding communication with your professors.

2.7 Digital Correspondence

US NEWS - 17 ETIQUETTE TIPS FOR E-MAILING YOUR PROFESSORS

Jeremy S. Hyman & Lynn F. Jacobs, Contributors

Professors, like everyone else, have gone electronic. In addition to the one-on-one office hour, they're quite willing to communicate by e-mail. Here are some things to consider before clicking the "Send" button:

1. E-mail is forever. Once you send it off, you can't get it back. Once your professor has it, he or she owns it and can save it or, in the worst case, forward it onto colleagues for a good laugh—at your expense.

2. E-mail goes where it's told. Check—and double check—to see that the right address appears in the "To" line. Just because your mom and your professor are both named "Lynn" is no reason to send all your love to Professor Lynn.

3. Professors might not be using the cruddy university e-mail system. So send it to the address they actually use, not the one on the university directory. (Check the syllabus or assignment sheet for clues.)

4. Professors might not open mail sent from luckydogpig@thepound.com. They prefer to open mail sent from more reputable addresses, like you@theCruddyUniversityE-mailSystem.edu.

5. Subject lines are for subjects. Put a brief explanation of the nature of the e-mail (like "question about paper") in the subject line. Never include demands such as "urgent request—immediate response needed." That's the surest way to get your request trashed.

6. Salutations matter. The safest way to start is with "Dear Professor So and So" (using their last name). That way you won't be getting into the issue of whether the prof has a Ph.D. or not, and you won't seem sexist when you address your female-professor as "Ms." or, worse yet, "Mrs. This and That."

7. Clear and concise is best. Your prof might get 25 or 30 E-mails a day, so, it's best if you ask your questions in as focused and succinct a way as possible. (Hint: it's often good to number your questions). And, if your question is very elaborate or multifaceted, it's best to go to an in-person office hour. You'll get better service that way.

Extra Pointer. Before sending a draft of a paper to a professor as an attachment, check to see that he or she is willing to accept such longer documents. If not, see if he or she will look over a page or even a central paragraph of your work incorporated into the body of the E-mail. And be sure to "cc" yourself any time you send a piece of work; who knows the fate of the copy you're sending?

2.7 Digital Correspondence

5-Star Tip. Never e-mail your paper as an attachment in a bizarre format. You might think that .odt is really cool since you didn't have to pay for Open Office. But what when the professor discovers it takes him or her 20 minutes to find the plug-in that doesn't work, then another half hour to download Open Office (which ties up all too much space on his computer). What was supposed to be a 15-minute grading job on your paper is now taking over an hour. And then the prof has to assign your grade? Stick to Word.

8. Always acknowledge. If your professor deigns to answer—or send you the handout or reference that you asked for—be sure to tell him or her that you got it. That way he or she will think kindly of you next time they see you in class.

9. THIS IS NOT A SHOUTING MATCH. Don't write in all uppercase letters, which is an E-mail convention for anger or other strong emotions. No one likes yelling.

10. No one really likes emoticons and smileys. Trust us on this one. :)

11. This is not Facebook. Don't write the professor in the way you'd write on your friend's wall.

5-Star Tip. It's never a good idea to "poke" your professor, no matter how funny it seems at the time.

12. This is not IM-ing. So pls dun wrte yor profeSR llk ur txtN. uz abbrz @ yor own rsk. coRec me f lm wrng.

13. This is not CollegeHumor. Resist the temptation to talk about the "bad ass" paper you need help with, your "loser" TA who didn't teach you what you needed to know, or the "crappy" grade you just got on the midterm.

14. Spelling mistakes make you look like a doofus. So always use the spel check, and proofread yyour e-mail, two.

15. Signoffs and signatures count. Always end by thanking the professor for his or her time, and closing with "Best wishes" or "Regards" (or some other relatively formal, but friendly, closing). And always sign with your (entire) real name, not some wacky nickname like Ry-Ry or Biff.

16. Your prof doesn't want to hear your philosophy of life. Skip the cute quotes or statements of your religious or political views at the bottom of your E-mail. You never know what offends.

17. Don't lay it on too thick. It's one thing to be polite and friendly in your e-mail; it's another thing to wind up with a brown nose.

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2.8 Sound Systems

The sound system in the southeast corner of room 153 can seem like a daunting collection of equipment at first glance. The following set of points are designed to help first-time users get started using the equipment efficiently and safely, and are to be referred to by anyone in the studio when questions arise:

1. **EASY ON, EASY OFF.** The entire collection of equipment is turned on and off with a single switch - the **RED LIGHTSWITCH** on the south wall, just to the right of the sound equipment (look behind the computer monitor). **PLEASE MAKE SURE YOU TURN THE SYSTEM OFF AFTER EACH USE.**
2. **MIXING BOARD.** The Mackie mixing board that greets you when you open the equipment cabinet can seem very complex at first. But don't worry, there are some simple rules to follow that will get you the results you desire.
 - a. **VOLUME CONTROL.** The points of volume control on the mixing board are numerous; however, we would like to focus your attention on the most important levels, the MAIN OUTPUTS, which are two sliders to the lower right of the mixing console. "U" stands for **unity**, and is an audio term meant to convey the idea that whatever is coming to the main-out switches is being sent directly out to the speakers. For your purposes, you need to know just one thing: **NEVER SET THE LEVEL ABOVE UNITY.**
 - b. **INPUTS.** The mixing board has multiple available inputs which include microphones, metronomes, laptops, cell phones, and the computer in 153 vis-a-vis the MOTU 828 audio interface (a blue rack mounted box below the mixing board).
 - i. **Microphones and Instrument Line-ins.** Often used for rehearsals such as percussion ensemble or latin jazz ensemble, the Mackie board has a series of eight (8) parallel inputs, each with a series of knobs that control input type, gain, panning, EQ, effects, and volume. For your purposes, make sure that you are using the appropriate input type and gain choice, and once again, **NEVER SET THE VOLUME LEVEL ABOVE UNITY.**
 - ii. **Metronomes, laptops, phones.** These devices are connected to the mixing board vis-a-vis a mini TRS cable kept plugged into the board. The level in this case should be set accordingly on your device, and then the same rules apply...**NEVER SET THE VOLUME LEVEL ABOVE UNITY.**

The following tutorial on understanding how a mixing board works comes from MediaCollege.com, and may prove helpful as you take your first stab at navigating the complexities of a mixing board:

2.8 Sound Systems

Input Channels

On most sound desks, input channels take up most of the space. All those rows of knobs are channels. Exactly what controls each channel has depends on the mixer but most mixers share common features. The list below details the controls available on a typical mixer channel.

Input Gain / Attenuation: The level of the signal as it enters the channel. In most cases this will be a pot (potentiometer) knob which adjusts the level. The idea is to adjust the levels of all input sources (which will be different depending on the type of source) to an ideal level for the mixer. There may also be a switch or pad which will increase or decrease the level by a set amount (e.g. mic/line switch).

Phantom Power: Turns phantom power on or off for the channel.

Equalization: Most mixers have at least two EQ controls (high and low frequencies). Good mixers have more advanced controls, in particular, *parametric equalization*.
See also: [Audio equalization](#).

Auxiliary Channels: Sometimes called *aux channels* for short, auxiliary channels are a way to send a "copy" of the channel signal somewhere else. There are many reasons to do this, most commonly to provide separate monitor feeds or to add effects (*reverb* etc).

Pan & Assignment: Each channel can be panned left or right on the master mix. Advanced mixers also allow the channel to be "assigned" in various ways, e.g. sent directly to the main mix or sent only to a particular subgroup.

Solo / Mute / PFL: These switches control how the channel is monitored. They do not affect the actual output of the channel.

Channel On / Off: Turns the entire channel on or off.

Slider: The level of the channel signal as it leaves the channel and heads to the next stage (subgroup or master mix).



Input Sockets and Controls

The example on the right shows the input connections on a typical mixer. This mixer has two input sockets — an XLR for mic-level inputs and a 6.5mm jack for line-level inputs. It also has a *pad* button which reduces the input level (gain) by 20dB. This is useful when you have a line-level source that you want to plug into the mic input.

Some mixers also offer RCA inputs or digital audio inputs for each channel. Some mixers provide different sockets for different channels, for example, XLR for the first 6 channels and RCA for the remainder.



Input Gain

When a signal enters the mixer, one of the first controls is the input gain. This is a knob which adjusts the signal level before it continues to the main parts of the channel. The input gain is usually set once when the source is plugged in and left at the same level — any volume adjustments are made by the channel *fader* rather than the gain control.

Set the gain control so that when the fader is at 0dB the signal is peaking around 0dB on the [VU meters](#).

Other Controls and Considerations

Phasing: Some equipment and cables are wired with different phasing, that is, the wires in the cable which carry the signal are arranged differently. This will kill any sound from that source. To fix this problem, some mixers have a *phase* selector which will change the phasing at the input stage.

Phantom Power: Some mixers have the option to provide a small voltage back up the input cable to power a microphone or other device. See [Phantom Power](#) for more information.

2.8 Sound Systems

Sound Mixers: Channel Inputs

The first point of each channel's pathway is the input socket, where the sound source plugs into the mixer. It is important to note what type of input sockets are available — the most common types are [XLR](#), [6.5mm Jack](#) and [RCA](#). Input sockets are usually located either on the rear panel of the mixer or on the top above each channel.



There are no hard-and-fast rules about what type of equipment uses each type of connector, but here are some general guidelines:

- XLR** Microphones and some audio devices. Usually [balanced audio](#), but XLRs can also accommodate [unbalanced signals](#).
- 6.5mm Jack** Musical instruments such as electric guitars, as well as various audio devices. Mono jacks are unbalanced, stereo jacks can be either unbalanced stereo or balanced mono.
- RCA** Musical devices such as disc players, [effects units](#), etc.

Note: For more information see [Audio Connections](#).

Input Levels

The *level* of an audio signal refers to the voltage level of the signal. Signals can be divided into three categories: *Mic-level* (low), *line-level* (a bit higher) and *loudspeaker-level* (very high). Microphones produce a mic-level signal, whereas most audio devices such as disc players produce a line-level signal. Loudspeaker-level signals are produced by amplifiers and are only appropriate for plugging into a speaker — never plug a loudspeaker-level signal into anything else.

Sound mixers must be able to accommodate both mic-level and line-level signals. In some cases there are two separate inputs for each channel and you select the appropriate one. It is also common to include some sort of switch to select between inputs and/or signal levels.

Sound Mixers: Channel Equalization

Most mixers have some sort of equalization controls for each channel. Channel equalizers use knobs (rather than sliders), and can be anything from simple tone controls to multiple parametric controls.

Note: For more general information about equalization see [Audio Equalizers](#).

The first example on the right is a simple 2-way equalizer, sometimes referred to as bass/treble or low/high. The upper knob adjusts high frequencies (treble) and the lower knob adjusts low frequencies (bass). This is a fairly coarse type of equalization, suitable for

making rough adjustments to the overall tone but is not much use for fine control.



2.9 Student Support Services

NIU has recently published an e-book called the [NIU One Book](#). It is an incredible one-stop resource for all the resources available to NIU students. Most importantly, A healthy life calls for a healthy lifestyle. At NIU we are fortunate to have a number of resources available to students. We encourage you to use them whenever you see fit:

Resource	URL
NIU One Book	https://issuu.com/northernillinoisuniversity/docs/niu-orientation-onebook-2017-2018
Campus Child Care	http://www.niu.edu/ccs/
Campus Recreation	http://www.niu.edu/campusrec/
Center for Black Studies	http://www.niu.edu/blackstudies/
Career Services	http://www.niu.edu/careerservices/
Student Conduct	http://www.niu.edu/conduct
Counseling & Consultation Services	http://www.niu.edu/counseling
Disability Resource Center	http://www.niu.edu/disability/
Health Services	http://www.niu.edu/healthservices/
Latino Resource Center	http://www.niu.edu/lrc/
Military and Post-Traditional Student Services	http://www.niu.edu/mptss
Office of the Ombudsperson	http://www.niu.edu/ombuds/
Students' Legal Assistance	http://www.niu.edu/legal/
Wellness Promotion (formerly Health Enhancement)	http://www.niu.edu/wellness/

We will always be happy to help you with anything within our means, but sometimes may suggest that you seek help from other resources outside of the music community. We care about you and want to see you succeed during your time at NIU and well beyond, so please do not limit yourself to a life just within the walls of the Music Building. Our lives are bigger than our work together in the NIU Percussion Studio and we hope for only the best in yours.

2.10 Parting Thoughts

"Buried in various corners of the web is a beautiful and poignant list titled Some Rules for Students and Teachers, attributed to John Cage. The list, however, is the work of the celebrated artist and educator Sister Corita Kent and was created as part of a project for a class she taught in 1967-1968. It was subsequently appropriated as the official art department rules at the college of LA's Immaculate Heart Convent, her alma mater, but was commonly popularized by Cage, whom the tenth rule cites directly. Legendary choreographer Merce Cunningham, Cage's longtime partner and the love of his life, kept a copy of it in the studio where his company rehearsed until his death. It appears in Stewart Brand's cult-classic Essential Whole Earth Catalog, published in 1986, the year Kent passed away." - Maria Popova, Brain Pickings (brainpickings.org)

IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1** FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2** GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3** GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4** CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5** BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6** NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7** The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8** DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9** BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10** "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE

HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.
THERE SHOULD BE NEW RULES NEXT WEEK.

niu percussion

