

# Multidisciplinary Building—Music Department Input

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## Preface

Our purpose with this document and its attachments is to clearly articulate the specialized needs and requests we have for the new building and to convey ways we believe music can share certain spaces with a variety of disciplines. For those unfamiliar with the design of functional music spaces, the [Wenger Music Facilities Planning Guide](#) may provide useful initial insights.

This building project has the potential to revolutionize how we serve students as well as the efficacy of our recruitment efforts. Additionally, the opportunities for curricular innovation, enhanced multidisciplinary collaboration, and expanded local and regional engagement for our university are substantial. Finally, if certain features are included as requested, this building has the potential to be a vibrant center for campus life. We hope that key decision-makers share our vision for the potential this project holds.

If performance venues described in this document become a reality, Morehead State would not be the only entity to see significant benefit. Exciting opportunities exist to invite external entertainment and musical groups to our campus. The benefit to campus life at Morehead State and to the culture and economy of our community and greater service region should be self-evident. To generate additional funding for the project and/or other related MSU initiatives. Opportunities abound for new or expanded partnerships with external stakeholders.

## Acoustics—General Overview

While we believe many of our courses can be successfully taught in typical instructional spaces, there are several specialized/dedicated music spaces to consider. These spaces include ensemble rehearsal and performance areas, student individual and sectional practice rooms, or private applied studios. It is essential to use modern, industry-standard construction solutions to eliminate sound transfer to the degree possible from one room, area, or floor in the facility to another as well as sound from the facility itself (e.g., HVAC, doors). Consultation with a professional acoustician is vital to ensure that appropriate acoustic treatments (e.g., specialized construction materials, floor/ceiling/wall treatments) are applied to ensure each space exhibits sound quality ideal for its intended use.

## GENERAL FEATURES

### General Requested Features

- A freight elevator (keyed access) sufficient to move large musical instruments
- Bottle-filler, filtered water fountains and access to one or more all genders bathrooms
- Ample power outlets throughout all spaces
- Multiple student commons/study areas (appropriate furniture, charging stations, etc.)
- Security
  - Designated after-hours/weekend access point for music students to scan their ID to enter—scanner should log name/ID/time of entry
  - Security cameras at all entrances and in strategic areas in the building
  - Certain areas will require limited access
- Stable, reliable, comfortable HVAC in all music spaces (in terms of our ability to control both heat *and* humidity locally within various zones of the building). An air exchange rate of at least four per hour in all spaces is requested.
- Access Doors
  - In general, every door in music areas of the building should be much wider than standard to allow movement of large equipment
  - Double door access is necessary in most large ensemble spaces and in any space where maneuvering large equipment is necessary. For such doors, an easily removed center bar (via key) is necessary.
  - Doors need to have the highest STC rating that can be budgeted for. Doors into or inside the recording studio must have the highest STC rating available.
- Wide hallways
  - Flow of large equipment and hallway instrument storage lockers must be considered in design (see provided diagram)—12' wide where lockers are located
- Loading Dock
  - See diagram
- Attractive Entrances
  - All entrances intended for primary public/campus access have a visually appealing façade and entryway
  - Appropriate signage to direct visitors and wall-mounted digital displays (TVs)

### General Aesthetics

Most music areas experience significant public foot traffic during the academic year—especially at performances and our various music clinics. Audience members, prospective students and their parents, regional music educators, and others will frequently pass through our hallways and spend significant time in rehearsal, performance, and office areas. We ask that much care be taken to ensure these spaces are visually appealing, can be clearly identified for what purpose they serve, and communicate the sense that visitors are in a modern institution of higher learning. Interesting ceiling and wall textures (as opposed to endless flat or block walls) are desirable, and color choices that are clearly MSU (but not as overt as in an athletic facility, for example) would be welcome.

## MUSIC PERFORMANCES SPACES OVERVIEW

### Option A—Preferred

Ideally, the new facility would provide three formal indoor performance spaces (specific seating targets for each performance space detailed later in this document):

- A large ensemble performance hall used primarily by larger MSU music ensembles, performances for events like band clinic and choral festival, as well as for drawing external entertainment and music events to our campus. As we envision it, there is currently no comparable space in our region
- A large lecture/recital hall used for chamber music recitals, faculty showcases and recitals, outreach events, larger music and business lectures/guest speakers, etc. To some extent, this would be a modified version of Duncan Recital Hall with all the presentation/instructional elements incorporated into the ADUC Theatre
- A small recital/lecture hall used for junior and senior recitals, student recital class, masterclasses, smaller student and faculty meetings, music and business instruction, etc. This space would be geared more heavily toward presentation/instruction than either of the other two spaces. It would be very similar to the ADUC Theatre, but with a few added considerations for live music performance

### Options B and C

The large ensemble performance hall is our top priority. If Option A exceeds the budget for the project, a second-best option (B) would be for us to construct the two larger spaces described above. A third option (C) that would still be functional for us would be having the large ensemble performance space and the small recital/lecture hall. Having the large space alone, even if we can somehow convert it for more intimate performances, does nothing to alleviate scheduling conflicts, create multidisciplinary opportunities, or enhance instructional options for us.

## SPECIFIC PERFORMANCE SPACE FEATURES

### Large Ensemble Performance Hall

- Performance Stage
  - 70' proscenium
  - Total stage depth—60' from plaster line to the rear stage wall
  - Apron—three-stage hydraulic apron that shifts between stage, house, and a recessed level (creating an orchestra pit)
  - Fly loft over stage and wings for all rigging, lights, acoustic cloud reflectors (with catwalk as needed)
  - Full stage acoustical shell (sections fully adjustable and rear panels can move up or down stage to create variable performance area stage depths of @20'-50' from the plaster line) with the option to replace the back wall of the shell with a cyclorama as needed
  - No curtains initially, but the ability to add a main traveler and teaser if desired in the future.
  - State-of-the-art, computer-controlled stage lighting—ability to set digital scene lighting presets
  - Adjustable (up/down) overhead microphones for amplification/recording
  - Adjustable acoustic features – [SEE HERE](#)
  - Ample stage access to electrical outlets as well as audio and multimedia inputs
  - Rear wall of the stage has an access door (similar to a loading dock door—@10' wide and 10' tall) that opens to off-stage load-in/load-out area. This off-stage loading area should have a highly durable floor solution
  - The off-stage loading area should lead directly to the external loading dock door and should be as close as possible to large ensemble rehearsal areas (with band and percussion rehearsal spaces closest to this area).
  - Vinyl cover for the entire performance stage area with a cart that can be used to roll up and store the cover when not in use
- Green Rooms
  - Two green rooms (@250 sq ft each) near the backstage area
  - Small bathroom in each
  - Table and chairs and/or sofa for performers to use as they wait to take stage
  - 3-4 dressing room makeup stations along one wall (mirror, lights, integrated table/shelf for makeup, electrical outlets, etc.)
  - Wall mounted TV for live stream (audio and visual) from the performance stage
- Wings
  - @25' of wing space on both left and right of proscenium extending from the proscenium to the rear wall
  - Cabinetry for secure storage of a concert grand piano (padded interior to avoid damage) – black in color, placed in wings
  - Integrated cabinetry for secure storage of cables, tools, extension cords, etc – black in color, placed in wings
  - Professional rigging for all overhead stage elements with electronic control

- Integrated backstage tech desk (one in each wing, placed close to main curtains) for up to two people to sit and work on each side. Tech desks should have work lights for when the backstage is dark as well as the ability to plug into multimedia, house audio (including a mic for PA), etc. Ample outlets. Control over house lights.
- Lectern (customize with MSU Music branding)
- House
  - Seating for 600-750
  - A mezzanine level, if possible
  - State-of-the-art, computer-controlled house lighting (overhead as well as side lighting, front lighting and spots for the stage)
  - State-of-the-art house speakers
  - Sloped floor. Front row of audience should not be significantly below stage level
  - High-quality A/V recording and streaming capabilities (3 HD cameras ceiling mounted, channel switcher, related streaming equipment)
  - Solution for front-of-house sound/recording control

#### **Large Recital/Lecture Hall**

- Identical features to the large ensemble performance hall, but on a smaller scale. It should have its own unique aesthetic
  - The proscenium should be @35' wide
  - Seating for 300-350
  - Total stage depth—35' from plaster line to the rear stage wall
  - The stage should be elevated from the main floor, perhaps slightly more than in the ADUC Theatre with a nice wide apron extending into the house (no apron lift/orchestra pit)
  - Small set of steps on either side of the stage for access to house
  - A single backstage green room with features described above

#### **Small Recital/Lecture Hall**

- Very similar to the theatre in ADUC with a few modifications
  - Seating for 200
  - Acoustic treatment throughout for performance sound quality
  - A/V recording/streaming of live performance
  - Access to a backstage area (wings and crosswalk)
  - Storage and flow considerations for a grand piano
  - A single backstage green room with features described above

#### **Performance Halls—Light/Sound Booths**

- One combined lighting/sound booth for each performance space
- Digital controls for lighting, sound, recording and acoustic elements

- All recorded audio routed both to the booth (for basic archival or pre-master recording) and to the facility's sound studio
- Integrated control stations with digital recording equipment
- Great sight lines to the stage for booth workers
- Ample space (consider possible use of the booth in the large ensemble hall for instruction)
- Ample lighting
- Well-ventilated and comfortable (some of that equipment can heat the space up)
- Enter from either end of the booth on the main floor of the house
- Elevated from back row of house seating to avoid distraction
- Ability to open front glass panels and securely lock them when closed—particularly important for anyone controlling sound from booth)
- Ability for PA over house speakers

### **Performance Hall Reception/Atrium/Lobby**

- Should be a **WOW** moment for all who enter
- Designed to provide access to all performance areas
- Ticket booths outside performance halls. Booths feature secure customer windows with service desks and integrated wall safe for secure overnight storage of ticket receipts
- Digital displays/marquee to announce upcoming performances and to broadcast live performances from the hall via closed circuit—inside the atrium area and on the outside of the building
- Large reception/event room attached to atrium with a small room attached to the reception space for food prep (refrigerator, storage cabinets, sinks, island-style work space). Reception/Event Room could be designed to be used separate from the main atrium, or in a way that the entire atrium-side wall could be opened to host larger receptions in the combined room and atrium
- If possible, a trendy café (sandwiches)/coffee shop in the atrium would be tremendous (could business/marketing students use this business as an instructional model? Could they work together with Aramark to market the business, order supplies, and other aspects of running it?). This element could help establish the building as one center of campus life
- Gallery Nooks? Corners, walls, etc. with display lighting for MSU art students' work. Places to display 2D and 3D media.
- Access to main music department office (business office as well? Combined?)

### **One Last Note—Creating Options for Performance**

Although most performances will occur in the designated performance spaces, other performance locations can be created. At Radford University, for example, an attractive, external courtyard led to the main atrium entrance of the building. A small amphitheater-like space was included in the design of that courtyard and really presented several options for performance. Inside the atrium as well, Radford has considered the potential for performance elements.

## MUSIC REHEARSAL SPACES OVERVIEW

In total, four large rehearsal rooms (replacing BMH 117, 214, and 121 and the percussion rehearsal spaces) and three small ensemble/sectional rehearsal rooms (replacing BMH 203, 337, and other makeshift locations) would meet current and projected future needs for our music department. There are some features that should be included in all three large rehearsal rooms (Band, Choir, Jazz/Commercial):

- High ceilings (@22' in Band, @14' in all others) with LED lighting (not dropdown fixtures, flush with drop ceiling)
- Proximity to loading dock and to stage entrance of the large ensemble performance hall
- Wall mounted TVs for class announcements/presentations at front of room
- Wall mounted speakers at front of room
- Mobile multimedia station for instructor access to computer and A/V and recording elements as well as a document camera (should be able to disconnect from wall and move to secure storage as needed)
- White board
- The ability to record and playback instantly for rehearsal/archival purposes (multiple hung microphones/recording rigs that can be raised/lowered via electronic controls)
- Acoustic treatment—each room will have slightly different needs to create ideal acoustic environments for the primary ensemble type using them.
- Double door access with removable center post

The three small rehearsal rooms should be identical:

- Spaces of @300sq ft for chamber ensemble practice
- Acoustically treated to isolate sound and for sound quality in each room
- Could double as small-classroom instructional space if properly outfitted with tables, chairs, and presentation capabilities

## SPECIFIC REHEARSAL ROOM FEATURES

### Band Rehearsal Room

- See diagram
- @4800 sq ft with dimensions of @60'x80'
- Adjacent large storage rooms
  - @40' x 40' (@1600 sq ft) for uniform/school instruments—large worktable
  - @20' x 40' (@800 sq ft) for large percussion and rehearsal equipment
- Acoustic tile flooring with a pattern outlining the large stage performance area (50'x70')
- One wall-mounted speakers at the rear of the room (in addition to the two at the front) for a rehearsal metronome
- In general, the room should be resonant, but should be drier when compared to the vocal rehearsal space or the large ensemble performance hall—volume levels can become quite high, so care must be taken to ensure student/instructor hearing health while also providing a quality rehearsal room sound
- Used for band rehearsals, large studio ensembles, methods class instruction, and hosting elements of major instrumental and vocal events
- Due to equipment logistics, proximity to Ensemble Director's Office Suite is critical

### Vocal Rehearsal Room

- See diagram
- @2400 sq ft with dimensions of @40'x60'
- Two adjacent/connected storage rooms (@15'x20' or @300 sq ft each)
- In general, this room should be more resonant than the band and jazz/commercial music rehearsal spaces (may involve flooring or other elements differing from those spaces)
- Used for choir rehearsals, Operaworks, large studio ensembles, methods class instruction, and hosting elements of major instrumental and vocal events

### Jazz/Commercial Music Rehearsal Room

- See diagram
- @1200 sq ft with dimensions of @30'x40'
- In general, there will be significant volume levels in this room (including drum set and amplified instruments)—care must be taken with acoustics to ensure performer/instructor hearing health as well as a quality rehearsal space sound
- An adjacent storage room (@150 sq. ft)
- Used for jazz and commercial music rehearsals, studio ensembles of any size, methods class instruction, sectionals, and hosting elements of major instrumental and vocal events

### Percussion Rehearsal

- See diagram
- @2400 sq ft with dimensions of @40'x60'
- An adjacent percussion storage room (@800 sq feet with dimensions of @20'@40')
- An adjacent storage/rehearsal room for steel drums (@1600 sq ft or @40'x40')
- Due to equipment logistics, proximity to percussion private applied offices is critical

## **RECORDING SUITE**

The recording suite is a feature we do not currently have at Morehead State (KCTM has a small studio, but it does not meet our needs and is not practical to use given relative location). Access to such a resource is as essential to modernizing our department as the large ensemble performance space and provides a host of benefits and opportunities to our students and faculty. Stage performances for our large performance spaces can be enhanced (mastered). Faculty can produce professional recordings for scholarly and creative productions. Students can record graduate school application materials. Professional-quality recordings of ensembles can be made for submissions related to applying for regional, national and international conference performance opportunities. The list of benefits and instructional opportunities is endless.

It will be important that the long-term care of this space be carefully monitored. There should be extremely limited access protocols put in place that involve requesting access through the music department chair or approved designee. There should never be unsupervised student access. The department should draft guidelines/protocols for access, use, and care and faculty wishing to request use of the space for recording/instruction should be required to complete training. For ease of use, the studio should be located on the same floor and in relative proximity to the large rehearsal spaces.

### **Recording Studio Control Room and Iso Booths**

- @500 sq ft with dimensions of @20'x25'
- Adjacent to the recording studio live stage and the music technology computer lab
- State-of-the-art recording and editing equipment
- Will require an expert in this type of space to design
- Wall mounted TV for monitoring live stream feeds from performance spaces
- Two adjacent isolation recording booths (each @10'x15' or @150 sq ft)
- Set up for two-way communication with iso rooms and live stage

### **Recording Studio Live Stage**

- @1200 sq ft with dimensions of @30'x40' (geometry is often irregular for such spaces)
- Studio glass half wall and a single access door between live stage and control room
- Ample inputs for studio recording (up to 32 channels)
- Will require an expert in this type of space to design and to dial in acoustic elements
- Adjacent storage room (@15'x20')
- Light alerts in the room and outside in the adjacent hall to indicate when recording is in progress

## STUDENT PRACTICE AND PRIVATE APPLIED

### Student Practice Rooms (Individual and piano practice rooms)

- Located near private lesson studios and instrument storage lockers
- Controlled-access door (ID scan?) for each room
- Recommend Sound Lok rooms by Wenger – [SEE HERE](#) and [HERE](#)
  - NOTE – these are considered equipment (possible tax incentive?)
- 8'-9' ceilings
- 16 rooms @80 sq ft with wide single doors
- 6 rooms @160 sq ft with wide double doors (3-4 of these would be for grand pianos, 2-3 of these would be for chamber ensembles)
- Percussion practice rooms will be separate from where these are located
- Recommend upgrading some/all to VAE, if possible – [SEE HERE](#) and [HERE](#).

### Private Applied Studios/Offices (Flute, Clarinet, Oboe, Bassoon, Saxophone, French Horn, Trumpet, Trombone, Tuba/Euphonium, Guitar, Double Bass, Vocal)

- Total of 14 studios, all adjacent or very near one another (double as offices)
- @250 sq ft each
- Quality acoustics and safety for hearing health of instructors and students
- Secure storage suitable for professor's instruments (variable sizes required)
- LED lighting with no low-hanging fixtures
- Ample electrical outlets
- Between two of the studios, a double reed workroom is needed (@300 sq ft). The room should have integrated work desks (well-lit with power access) along the wall (for seated students), a sink, as well as secure storage cabinetry for supplies, tools, and a few school-owned instruments. Access via hall and from adjacent offices is requested.

### Private Applied Piano and Staff Accompanist Offices/Studios

- Same features as the above, but with double-wide door entry and increased space to accommodate two grand pianos (or one with a student/faculty soloist/duo—@300sq ft)

### Private Applied Percussion

- See diagram
- Two studios, each @20'x30' or @600 sq ft
- Percussion G.A. office nearby (@10'x15')
- Studios separated by the G.A. office and a @15'x20' or 300 sq ft percussion work room
- Work room features wall space for wheeled upright toolboxes, storage cabinets/shelves, sink, and ample electrical outlets
- Each studio should have double door access from exterior of rooms and single door access to work room
- Percussion practice spaces near percussion studios (3 x 100 sq ft for drum set practice and 2 x 150 sq ft for multi-percussion practice rooms)
- Tall ceilings (14'+)

## OTHER MUSIC SPACES

### Music Education

- Potential for multidisciplinary use
- Large classroom space with tables and chairs, but with space to allow for dance/movement (@1200 sq ft)
- Music Coordinator office adjacent/connected to the classroom (@250 sq ft)
- Adjacent storage room (@300 sq ft)
- Nearby or adjacent conference room area adjacent to coordinator office for up to 15 people, @600 sq ft
- Music education G.A. office adjacent to classroom (@150 sq ft)
- Classroom connected to an adjacent music technology/computer lab
- Tall, but not atypical ceiling
- A/V presentation solutions in both the conference room and the classroom (smart displays with a multimedia computer station)

### Piano Lab

- Ample space for 25 student piano stations and instructor area
- Storage cabinetry for related electronics (headphones, cables, etc)
- Ceiling-mounted camera placed over instructor station with wall-mounted digital displays (TVs).
- Multimedia station allowing for computer, document camera, or overhead camera display on TVs
- Many electrical outlets and consideration given to cable management

### Music Library

- A single combined music library room with sufficient room for current inventory plus 25%-30% increase (@1200 sq ft or more)
- Wenger music library solution – [SEE HERE](#) & [HERE](#)
- Room for a student/GA worker desk
- No specialized acoustic treatment necessary

### Music Technology Lab

- Potential for multidisciplinary use
- 30 computer stations (Mac highly preferred)
- Professional midi keyboard controllers
- Software access—industry standard notation software, DAW, mainstage, Adobe Suite, GarageBand, and others
- Adjacent to music education classroom and to the control room of the recording studio
- Specialized acoustic treatment necessary only to isolate sound from adjacent rooms

## Standard Classroom Spaces

- Access to several standard classrooms—no specialized acoustic treatment necessary
- Any of classes that do not require large numbers of people to play an instrument or sing could potentially take place in a standard classroom space (up to 35 people)
- A/V presentation solutions in as many as five classroom spaces (TVs with an instructor multimedia/computer station and document camera)
- Some courses (Music Theory, for example) would require access to an electronic keyboard/piano. If this device can be securely stored, there should be no reason other disciplines and music would be unable to share these spaces
- Tables with chairs are preferred over desk chairs in all instructional spaces

## Music Administrative Offices

- Music Department Office Suite (Combine music and business offices?)
  - Entrance from the main atrium (full glass wall/door with acrylic lettering/signage)
  - Reception desk for ADS facing door of entry with modern signage over the desk
  - Access door to adjacent G.A. office (@150 sq feet)
  - Access door to adjacent Department Chair office (@350 sq feet)
  - Access door to adjacent conference room (for large conference table and up to 15 people)
  - Access door leading to department mailroom/copy room (which is also accessible from an external atrium entry point) This door should be able to be locked/unlocked from the office side only. This room should include work counters and storage for copy supplies/paper
  - Access door to secure records storage room
  - Access door to department storage room (@350 sq feet)
  - Specialized acoustic treatment necessary only to sound from isolate adjacent rooms
- Ensemble Director's Office Suite (replaces current band office and includes vocal area to become more efficient, use resources more effectively, and enhance collaboration)
  - Should be very near the instrumental and vocal rehearsal spaces—most critically near school instrument and uniform storage (adjacent if possible)
  - Full glass wall/door entrance area
  - Reception desk for secretary facing door of entry with modern signage on wall behind desk. A few chairs for waiting in the reception area
  - Two G.A. offices (@150 sq feet each) adjacent to the secretary/reception area
  - Director of Bands office (@250 sq feet)
  - Assistant Director of Bands office (@250 sq feet)
  - Director of Choral Activities office (@250 sq feet)
  - Assistant Director of Choral Activities office (@250 sq ft)
  - Common area conference room (up to 12 people)
  - Wall-mounted display (TV) for conference room with access point for laptops, etc.

- Access door leading to copy/student room (includes a small counter and cabinetry, a sink, space for a full-size refrigerator, and storage for paper/copy supplies. A large central worktable allows student workers to organize performance literature and copies for events, etc)
  - Specialized acoustic treatment necessary only to isolate each faculty office from adjacent rooms
- Storage
  - Ample additional general storage spaces to ensure clutter is a thing of the past
  - Two @150 sq ft storage rooms for our music student organizations (PMA/SAI)
- Faculty Lounge
  - @250 sq ft equipped with tables/chairs, refrigerator, counter/sink, some storage

## **CONSIDERATIONS FOR LONG-TERM FACILITY OPERATION**

Coming from a building like Baird Music Hall, we are acutely aware of issues related to building custodial care and maintenance. We ask that rules/guidelines/policies be put in place (e.g., food and drinks, posters, etc.), signage be planned, and sufficient custodial/maintenance staffing be allocated to help us keep the new building in pristine condition for years to come.

To manage the technical aspects of performance spaces—point of internal/external contact for technical specifications and requests; management/training of student workers and faculty; adjustment lighting, sound, and acoustical elements; submission of repair/preplace requests; performance space equipment inventory control, etc.)—it would be incredibly advantageous to fund a full-time staff position for this purpose.

## **SUMMARY OF REQUESTED AREA PLACEMENTS**

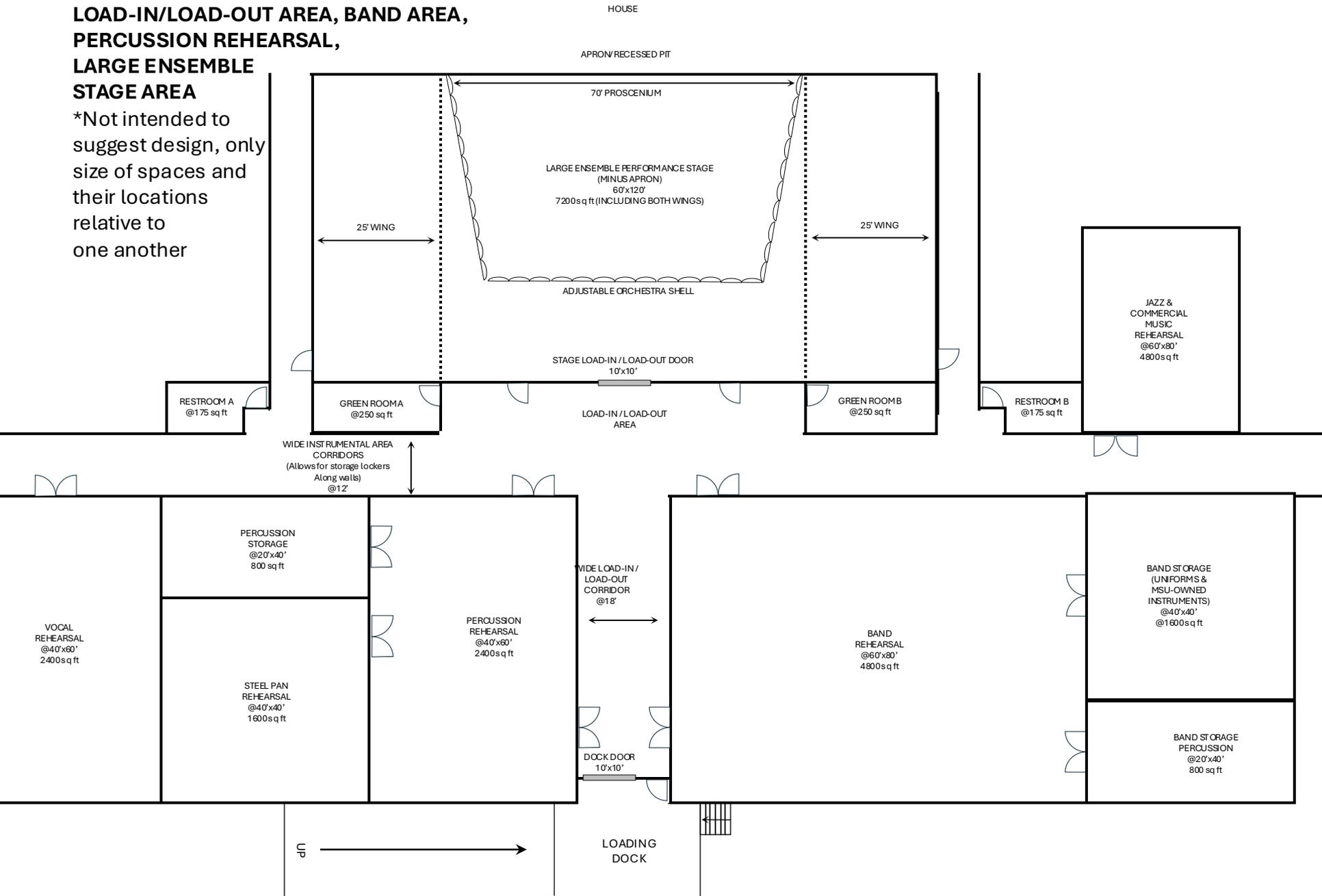
- All large ensemble rehearsal spaces should be very near both the loading dock and the rear stage access door in the large ensemble performance hall—this is most critical for the band and percussion rehearsal spaces
- Student instrument storage lockers should be located near the band rehearsal space and in relative proximity to both practice rooms and private applied offices
- The school-owed instrument/uniform storage room should be adjacent to the band room and either adjacent or very nearby the ensemble director’s office suite
- The music education classroom should be adjacent to the music coordinator’s office and the music technology lab—a conference room should be adjacent to the coordinator’s office or very nearby
- The recording studio should be adjacent to both the live stage and the music technology lab
- The atrium should provide access to administrative offices, all performance stages, and reception—it could be used as a “buffer” between music performance and rehearsal spaces and business/multidisciplinary classroom spaces
- The percussion private applied studios should be near one another, but separated by a shared workroom/storage space—they should also be in proximity to the percussion rehearsal space and the percussion area student practice rooms

# **MULTIDISCIPLINARY BUILDING MOCK-UP DIAGRAMS MUSIC DEPARTMENT INPUT**

NOTE – These mock-ups are not intended to suggest design. They are provided to demonstrate best strategic placement of certain spaces relative to others for optimal logistical flow of personnel and equipment

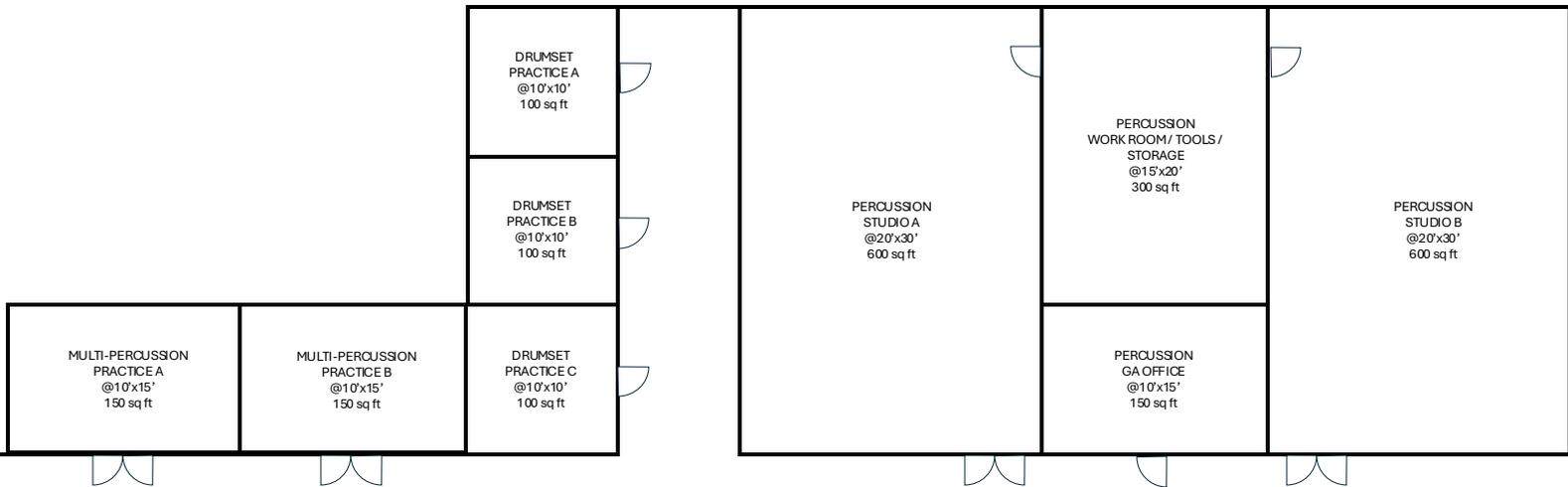
**LOAD-IN/LOAD-OUT AREA, BAND AREA,  
PERCUSSION REHEARSAL,  
LARGE ENSEMBLE  
STAGE AREA**

\*Not intended to suggest design, only size of spaces and their locations relative to one another



# PERCUSSION STUDIO AREA

\*Not intended to suggest design, only size of spaces and their locations relative to one another



PERCUSSION REHEARSAL  
ROOM NEARBY