



Making a difference... One step at a time.

Dear Educator,

Last issue we stirred things up a little with our recent Gallup Poll from the US and the 1970s research from NSW. But unfortunately that's all we managed so far... not a lot of meaty stuff yet in our on-line **Music In Education survey** of SA/NT schools.

I have had many comments from teachers confirming that resources are often thin and that music is seen as an expensive subject to deliver. One school has even had to deal with an "advisory note" sent to prospective students for next year ... advising parents of the "costs" associated with choosing music. Early indications are that music in that school will be **down by more than 50%** on the previous intake.

There is nothing wrong with telling parents what things will cost. That is a common sense courtesy. But surely, if music has a real **value** in the curriculum (and we all know it does) then we do parents (and students) a great disservice if we only focus on the cost.

Getting back to the survey... to date we are far short of the responses needed to be statistically relevant across the primary/secondary and government/independent spectrum.

I have extended the survey through to the end of the year, with the aim of summarising before the new school year. Please **take a few minutes to complete the survey for your school** before the end of the term.

You now have 2 options...

1. **Complete on-line** at www.musicednet.com and click on the **YELLOW** survey panel.
2. **Complete the paper version** (with this issue of ACCENT) and fax back.

All individual responses will remain confidential.

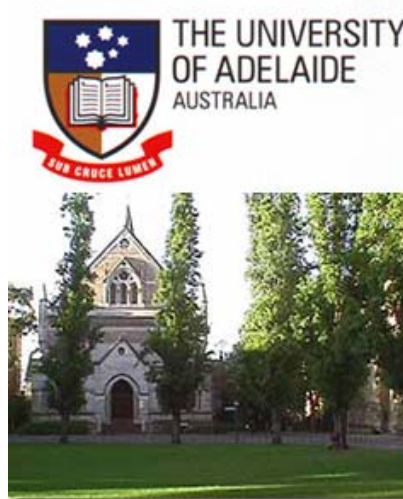
Many thanks for your support.

Enjoy your break and have a happy and safe festive season.

Sincerely,



Keith Huxtable
Managing Director
kch@musicednet.com



Elder Hall, University of Adelaide and Jenny Rosevear, Head of Music Education programme.

Elder School of Music Leading the way for new music teachers.

When you merge two of Australia's best known music schools (Elder Conservatorium of Music and Flinders Street School of Music) you cannot help taking on some enormous challenges.

The amalgamation of courses, including certificates, degrees and doctorates, and the balancing of resources with student needs ... not to mention overall University funding pressures ... have no doubt provided the new Dean, Professor Charles Bodman Rae with some real "excitement" since arriving from the UK last year.

Change creates Opportunity

Despite the challenges, this has created a rare opportunity that Charles has been quick to grasp through wide consultation with the many stakeholders in the education of music ... particularly the practicing music teachers in our schools.

There are plans afoot to bring the Elder School of Music closer to schools, both secondary and primary, and we hope to cover these in some depth in a future issue of ACCENT. But possibly the closest current link with schools is in the Music Education programme. This is where our future music teachers are made and important professional relationships are established.

So, you want to teach music? B.Mus.Ed up 40% for 2003.

It seems that there is a warm feeling amongst current year 12s about the "new" Elder School of Music. Current indications are that around 40% more students wish to enrol for 2003. A nominal annual quota of just 20 means another (nice) challenge to be met by Jenny Rosevear, Head of the Music Education programme.

Jenny Rosevear is particularly keen to attract the best teaching talent for the BMusEd degree. Prospective students are auditioned during term 3 for entry the following year and are not only expected to meet advanced levels in performance, sight reading and aural skill, but also be prepared to discuss their interest in pursuing a teaching career.

Jenny looks for qualities beyond the core skills that she believes are essential. Success in any degree requires commitment, but from Jenny's experience, a typically successful BMusEd graduate will also have...

- a passion to teach AND play music.
- enthusiasm and a strong ability to communicate.
- leadership qualities.
- most likely been inspired by a music teacher.

Elder School of Music and our future teachers.

.... Continued from page 1.

Music



BMusEd vs BMus + GradDipEd

At present there are 3 pathways to music teaching including a BMusT (Bachelor of Music Teaching) carried over from Adelaide TAFE (Flinders Street School of Music). This course is not accepting new students and will be phased out as the last cohort completes their degrees.

From 2002 new students have 2 paths to teaching... either BMusEd or BMus plus a GradDipEd. Either will take 4 years to complete (or 5 years for BMus(hons) + GradDipEd) and the first year is substantially common. However the BMusEd provides 3 years of educational focus compared to 1 year in the GradDipEd. The GradDipEd is more general in its approach with only 25% (6 units out of a total 24) specific to music and 20% practical teaching. This makes it somewhat of a "crash course" in teaching compared to the BMusEd and is more typically the pathway chosen by instrumental teachers.

The BMusEd takes a comprehensive approach to education (with a focus on secondary) over years 2 through 4 and is the preferred path for students pursuing a music teaching career in the classroom.

Building on tradition... Improving facilities

Elder School of Music is one of Australia's oldest and most distinguished music schools. But in recent years it has had to cope with severe budgetary pressures and, like most of our universities, find ways to improve efficiencies and maintain standards with fewer resources. The merger with Flinders Street School of Music and a renewed focus on music as opposed to "performing arts" means the future is looking far rosier and facilities are about to receive a significant boost.

A common myth about music teachers...
"If you can't play, then teach!"
 But it could easily be turned around and probably has greater relevance....
"If you can't teach, you'd better be a darn good player!"

A respectable \$8m has been allocated to refurbishment including a re-fit of the Madley and Schultz buildings and Scott Theatre complex to provide more rehearsal, performance and teaching space. Completion is due by early 2004.

Music technology resources have recently been expanded including the Electronic Music Unit (EMU, formerly called PATU). Prospective students will be pleased to hear that Music Ednet recently doubled the available Sibelius licenses in EMU to 25.

WANTED ... Music Teachers!

So now you have your BMusEd, you have already completed 3 blocks of practical teaching in schools over the last 2 years of your degree and your professional "links" have been coming together nicely. Getting a job teaching music simply will not be a concern... especially in country areas. That has been the experience, according to Jenny, in recent years.

With the high average age of practicing teachers in our schools the employment opportunities should be even better in the future ... and that is the trend Australia wide.

Extras. The things that make a difference.

Music teachers are renowned for their dedication and commitment to the after-hours and extra-curricular activities. Band rehearsals and performances, musicals, touring and student coaching are all part of a music teacher's day (although not always acknowledged or rewarded).

BMusEd students have many opportunities to experience these "extras" during their time at University. At the end of this year, December 2002, current students will be visiting schools in SA's mid north to run a series of workshops. These will include a number of Music Education concerts with students performing ... all helping to promote "Music - Educating for Life", a motto adopted by ASME as part of its advocacy role.

During the BMusEd course students are also expected to take part in a band or choir in addition to their instrumental or vocal studies. These ensembles are a key part of their practical work and are integral in the study of areas such as conducting, composing and arranging, instrumental methodology and music curriculum.

Music EDnet has had a long association with the Elder Conservatorium and the Flinders Street School of Music (FSSOM), in particular the establishment of the original Music Technology Centre at FSSOM and ongoing assistance with PATU (now EMU).

BMusEd Programme Overview

The BMusEd degree combines a study of music with a major study in music teaching. Graduates will be eligible to apply for registration as a secondary school teacher in South Australia (and other states). A specialization in Classical or Jazz Performance or Composition or Music Technology is taken for at least 2 years in conjunction with studies in Education in years 2 to 4.

A component of core studies common to the 3 degrees is also taken (**BMus** in Classical or Jazz, **BMus Studies** in music technology, composition or musicology/ethnomusicology and **BMusEd**).

The Education components cover areas including:

- Band and choir
- Composing and arranging
- Conducting
- Instrumental methodologies (string/brass/woodwind/percussion/rhythm section)
- Music Education literature
- Physical & psychological development
- Music curriculum (ideas and concepts)
- Research issues (systems, methodologies (eg Kodaly etc), history)
- General education.

STAFFING

Jenny Rosevear oversees the Education programme and takes a large part of the music education subjects.

Carl Crossin, Director of Choral Activities takes Conducting and the choir.

Stephen Whittington, Head of Music Technology Studies (Music Technology).

Graham Dudley, Director of Elder New Music Ensemble takes composition.

Elder School of Music has approx 80 instrumental teaching staff, including part time.

For more information: Contact Jenny Rosevear at Elder School of Music on 8303 3679 or email: jennifer.rosevear@adelaide.edu.au.

Footnote

Jenny is currently researching her PhD studying the relationship between self concept, academic achievement and music involvement of adolescents.

Roland amplification.

Efficient design means **HUGE** performance.

**Don't be fooled
by the SMALL
power ratings.**



SUPER DEAL
\$198 inc GST
(ends 28/2/03)

CUBE 15

CUBE 30

Two New Compact Guitar Amplifiers that Pack a Punch!

Weight ... just 9.2kg (Cube 30), 6.9kg (Cube 15).

There are lots of affordable guitar amps available on the market today, but none of them have the charisma, style or finesse of the new Roland CUBE-30 and CUBE-15. Representing incredible value in compact guitar amps, these light, portable and affordable little beasts host a 10-inch speaker with 30-watts of sonic punch (CUBE-30) or an 8-inch speaker with 15-watts (CUBE-15) of pure tone quality.

CUBE 30 ... Awesome! 8 amps in 1.

- High-quality DSP guitar amplifier with 30-watt output and 10" speaker
- Includes 8 COSM guitar amp models: JC Clean, Acoustic, Black Panel, Brit Combo, Tweed, Classic Stack, Metal Stack, R-fier Stack
- Powerful onboard EFX section includes chorus, flanger, phaser and tremolo
- Independent Delay/Reverb processor
- Two-channel operation (Clean/Lead) with footswitch control of channels and EFX section
- Recording/Headphone output for silent practice and recording
- Auxiliary input for connecting CD players, drum machines, etc.

CUBE 15 ... 2 ch plus auxiliary inputs.

- Ultra-affordable compact guitar amp with 15-watt output and 8" speaker
- Two-channel operation (Clean/Lead) with footswitch control
- Lead sounds include Overdrive, Distortion, Metal, and Metal Stack
- 3-band EQ for precise tonal shaping
- Recording/Headphone output for silent practice and recording
- Auxiliary input for connecting CD players, drum machines, etc.

Music EDnet prices

Cube 30 \$464 (\$510.40 incl GST)

Cube 15 \$180 (\$198.00 incl GST) ... **SUPER DEAL!**



Roland KC100 60W Keyboard Amp

Compact, High-Quality Mixing Amplifier

The newest member of Roland's KC-Series of amplifiers, the KC-100 maintains the design concepts and superb sound quality of the KC-300 and KC-500. Its clean 60-watt output, ultra-compact lightweight design and affordable price make the KC-100 ideal for small-stage performances and for on-stage monitoring.

- 60-watt output power.
- 12-inch woofer and tweeter.
- Compact and lightweight (14kg).
- Functions tailored to modern keyboard, electronic percussion and guitar synthesiser applications and on-stage monitoring
- 4 x 6.5mm Jack inputs, including convenient monitor input for click monitoring.
- XLR-type Mic input.
- Line output. Headphone output.
- Perfect size and power for full stereo set-up using two KC-100s
- Compact design allows for direct mounting on commercially available speaker stand.

Also available ... KC 60 (40W), KC300 (100W), KC500 (150W).

Music EDnet price KC100 \$720 (\$792.00 incl GST)

Roland KC500 150W Keyboard Amp

**Out performs amps of
twice the power.**



The flagship KC-500 amplifier integrates 150 watts of clean power with a precision two-way speaker system and a four stereo input mixer section--perfect for professional keyboard, electronic percussion, guitar synth and small PA applications.

Music EDnet price KC500 \$1550 (\$1705.00 incl GST)

Edirol Software Synthesizers.

The latest additions for today's sequencing programmes.

Superb new synthesizers that "plug-in" to your SONAR, Home Studio or Cubase software. Not only do you have hundreds of new sounds for your MIDI sequencing, they also allow fast, high quality conversion to audio (WAV, AIFF etc) for CD recording.

Listen to MP3 samples on our website (under Catalogue>Software)



HQ-OR Orchestral

The new HQ-OR offers premium acoustic sounds, focusing on orchestral strings, woodwind and brass as well as percussion and keyboards. Just one Virtual Instrument can produce all the sounds for complex orchestrations with some unique playing effects: staccato, spiccato, pizzicato, tremolo etc.

Thanks to the huge wave memory, Strings, Brass and other wind tones are selectable from solo, part or full section, thus making it ideal for composing classical and contemporary music, sound tracks and marching bands.

Main features

- Plug-In Software Synthesizers, DXi and VST Instruments (Win/Mac)
- Premium acoustic sounds, focusing on Strings, Woodwinds, Brass, Percussion and Keyboards
- Realistic articulation such as vibrato, tremolo, pizzicato, and spiccato
- Up to 16-part and 128-voice polyphony
- Multiple output (Compatible with DXi 2.0 and VST 2.0)
- Full assignable MIDI control
- Cakewalk "MusicCreator 2002" full version included

HQ-QT Super Quartet

Guitar, Bass, Piano and Drums have been the backbone of the Music Industry for half a century. The **Super Quartet** provides you with the fundamental band line-up in a Virtual Instrument format. Stunning new waveforms provide you with sound quality up to the new industry standard of 24Bit/96KHz and an incredibly expressive set of instruments. From Nylon Strung Flamenco to Electric Picked Funk Guitars complete with fret squeak, hammers and bends, from Grand Pianos to Electric Suitcase models, Upright Bass to Electric 6 string, or Rock to Brush drum kits, the depth and realism of these instruments is breathtaking.

Main Features

- Outstanding sounds for HQ Acoustic Band Sounds (Piano, Guitar, Bass, Drums)
- Plug-in 16-part software synthesiser (128-voice polyphony)
- Stereo sampling, 32-bit floating point, 24-bit/96kHz resolution
- Huge waveforms memory (66 MB)
- 60 + 384 (user's variations) and 3 + 128 (user's variations)
- Programmable high-quality Reverb/Chorus/Delay

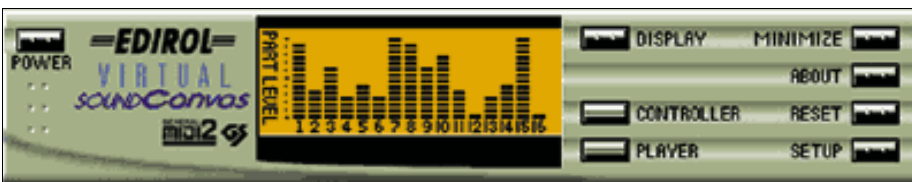
- Tone sound-editing through HQ graphic interface: 3-band EQ, Envelope, Cut-off Frequency, Resonance, Tuning, Portamento, Modulation, Pitch Bend
- DXi and VST instrument versions

HQ-GM2 Hyper Canvas

With 9 Drum Kits and 256 Preset patches ranging from Piano through to Acid Synth sounds the **Hyper Canvas** could be the only Virtual Instrument you ever need to buy. The enormous quality and range of the GM2 Pre-sets makes the Hyper Canvas ideal for all styles of music from Techno to Polka while the new Edirol-designed sound waveforms set a new standard for Virtual Instruments in sound quality and expression.

Main Features

- Outstanding sounds from a Virtual GM2 sound module
- Plug-in 16-part software synthesiser (128-voice polyphony)
- Stereo sampling, 32-bit floating point, 24-bit/96kHz resolution
- Huge waveforms memory (26 MB)
- 256 + 512 (user's variations) and 9 + 128 (user's variations)
- Presets of high-quality Reverb/Chorus/Delay
- Tone sound-editing through HQ graphic interface: 3-band EQ, Envelope, Cut-off Frequency, Resonance, Tuning, Portamento, Modulation, Pitch Bend
- DXi and VST instrument versions
- Cakewalk "MusicCreator 2002" full version included



VIRTUAL SOUND CANVAS VSC-MP1

The benchmark in synthesizer sounds ... the Roland Sound Canvas, shown here in its software form as the Edirol **Virtual Sound Canvas**. This plug-in comes **FREE** with SONAR and Home Studio (as featured in previous issues of ACCENT).

It is also available separately for sequencing programmes that use either VST Instruments or DXi (Direct X Instruments).

Music EDnet price \$135 (\$148.50 incl GST)

Music EDnet prices

HQ-OR Orchestral \$672

(\$739.20 inc GST)

HQ-QT Super Quartet \$419

(\$460.90 inc GST)

HQ-GM2 Hyper Canvas \$419

(\$460.90 inc GST)

Latest PA and audio gear.



QUEST QSA300

2-way active speaker system

340 Watts
(280W LF + 60W HF)



Optional QS12FB Foldback Brackets available

This new powered speaker system by QUEST is great value and ideal for portability. Weighing just 23.5kg yet pumping out a respectable 340W through a 12" bass driver and 1" heavy duty titanium HF driver the QSA300 includes both line and mic inputs and a line driver output (for additional units if desired).

Solid ABS moulded case ready for mounting or speaker stand.

Music EDnet price \$1140
(\$1254.00 incl GST)

OPTIONS

QS12FB Foldback brackets \$29 (pair)
(\$31.90 incl GST)

QB350 Nylon speaker bag \$79
(\$86.90 incl GST)

QSSAL Speaker Stand + Bag \$90
(\$99.00 incl GST)

Un-powered version QS350 also available.

Behringer UB series mixers



UB2442FX

Includes 19" Rack Mount Kit



The **UB1204 mixer** is in the middle of the new UB range. This is a mixer whose small size belies its incredible versatility and audio performance. You get

- 8 balanced high-headroom line inputs,
- 4 Invisible Mic Preamps (IMPs)
- 2 aux sends per channel (1 pre fader for monitoring applications and 1 post fader for external FX devices).
- 2 subgroups with separate outputs for added routing flexibility
- 2 multi-functional stereo aux returns with flexible routing.

19" Rack Mount Kit included

Music EDnet price \$299
(\$328.90 incl GST)

OTHER MIXERS in the new UB Series

- UB502—1 mic (no phantom), 2 stereo in.
- UB802—2 mic, 2 stereo in.
- UB1202—4 mic, 4 stereo in.
- UB1204FX—as for UB1204 plus FX

This is the big cajuna of the new UB Series. You get all the features you'd expect in an ultra high-quality compact mixer:

- 16 balanced high-headroom line inputs with dedicated gain controls on stereo channels 13-16
- 10 new state-of-the-art, studio-grade IMP "Invisible" Mic Preamps
- An effective, extremely musical 3-band EQ with semi-parametric mid band plus switchable low-cut filter on all mono channels.
- 4 band EQ on all stereo channels.
- Direct outputs on channels 1-8
- There is also an integrated 24-bit digital stereo FX processor with 99 great-sounding VIRTUALIZER presets.

An ideal mixer suited equally to both live and studio use.... High-quality recording studios as well as MIDI-studio applications, small-size PA applications, video edits and similar setups.

19" Rack Mount Kit included

Music EDnet price \$756
(\$831.60 incl GST)

- UB1622FX—4 mic, 4 stereo in, FX
- UB1832FX—6 mics, 4 stereo in, FX
- UB2222FX—8 mics, 4 stereo in, 4 band EQ on stereo channels, FX.

For more details and pricing contact Music EDnet or visit our website.

TEACHERS

Are you registered on our website? Log in now.

www.musicednet.com

Be part of the network!

A Home Studio or SONAR MIDI Tutorial.

For your class.

By Antony Hubmayer, Brighton SoundHouse.

MIDI Sequencing is a great composing activity for students. This tutorial is the first of a number of MIDI and Audio sequencing units that I teach to my classes. I have taught these tutorials using several sequencing packages but I highly recommend Cakewalk's Home Studio 2002 as it is one of the most flexible and best value pieces of software available for schools.

This tutorial is for your teaching use and you are free to copy it and modify it as you see fit. **All the resources you need are provided on the Music EDnet website for downloading.** (www.musicednet.com then Resources>EDnotes>Music & Technology)

The philosophy behind the paper is that students are motivated by hearing 'the sound' and will want to record and hear their own efforts as soon as possible. I have observed that students respond better if they begin with a pre-load song and add their own parts or perform some editing. The tasks are open ended so that students can experiment without any right or wrong answer. At the conclusion of the unit, (approximately one hour) students play their 'efforts' to the rest of the class. They then progress to MIDI Sequencing Unit 2.

The tutorial is deliberately two pages long so that it is easy to photocopy and less intimidating than a booklet. The pictures illustrate what students should see on their monitor screen and break up the text information. To create these tutorials I use screen snapshots (print screen), and the cropping and drawing tools available within Microsoft Word.

My teaching strategies involve modelling tasks using a Data projector, 'show and do' type demonstrations and encouraging students to 'read and do'. I try to keep my instructions to a minimum of information as students love to 'explore' and they also tend to ignore written text if they think you have already told them about it.

My explanations involve: labelling what is on the Track View screen (using correct terminology), checking that the Toolbar preferences are correctly 'ticked' and that they are familiar with zoom controls and closing any edit window screens when they accidentally double click on a track clip. I do not play the 'Rock Song' during the explanation process and only direct them to load the tutorial song once all of the adjustments and explanation has finished. This reduces the temptation of students 'mouse fiddling'.

I stop the class several times during their work time and reinforce key points by modelling a task on the Data Projector. Remember to wander the classroom and check that students are not becoming bogged down by a confusing instruction or 'exploring bold new territories' before they have been asked to.

Step 1

Follow the steps outlined in 'Modifying the Home Studio' document (opposite) so that your MIDI equipment works with this tutorial. Save your modified 'Rock Song' so that these settings are remembered the next time it is loaded. Adjust the file properties of the 'Rock Song' so that it is 'read only' and therefore will not be overwritten by a zealous student.

Step 2

Work through this tutorial yourself and preferably the other tutorials supplied with the software. The more familiar you are with the software, the easier it will be to teach a class group.

Step 3

Plan what instructions you are going to give to the class during your software explanation and introduction to the tutorial tasks. Instructions that I include are:

- Adjust controlling MIDI keyboard to 'local keyboard off' so that program sounds are selected on the computer rather than on the piano keyboard.
- Setting the monitor screen resolution to 1024 by 768. That way they see more of the program desktop (great if you have 17" monitors).
- Adjust Toolbar shortcuts; Under the View menu, select Toolbars and ensure that the following are ticked (active): Tempo and Transport Large. (The less toolbar shortcuts you have open the better as they reduce your desktop space).
- Direct the students to where the 'Rock Song' tutorial is stored on your school network.

Conclusion

Music Technology can play an important creative and motivating role in your music curriculum if you as a teacher are willing to put the time into practicing and mastering the required skills. I trust that this tutorial has given an insight into one approach of teaching MIDI Sequencing.



Antony Hubmayer in the Brighton SoundHouse (Brighton Secondary School).

Antony is a pianist, Concert Band conductor and classroom music teacher at Brighton Secondary School Special Interest Music Centre, Adelaide.

He has a background in performance particularly in the areas of classical, jazz and popular music and is the manager of the Brighton SoundHouse, a music technology learning centre.

In 1999 he was selected as a Discovery Network Teacher for the Learning Technologies Project (South Australian Department of Education Training and Employment).

He has conducted workshops and presented academic papers throughout Australia and is a moderator for SSABSA composing and arranging. His qualifications include a B. Mus.Hons.(Perf.), Dip.Ed. and M.Ed. Studies. from the University of Adelaide. He regularly performs as a pianist/vocalist in Adelaide Hotels and occasionally dusts off his synthesizers for Rock Band Gigs.

Would you like more?

- Learn more about this software
- Get copies of the other tutorials
- Explore how you can use them in your classroom teaching

Contact Brighton SoundHouse at Brighton Secondary School (8296 8344) and enrol in a Sonar – Home Studio course . Semester 1, 2003 schedule included with this issue of ACCENT or go to the **Music EDnet website and look under Prof Dev menu.**

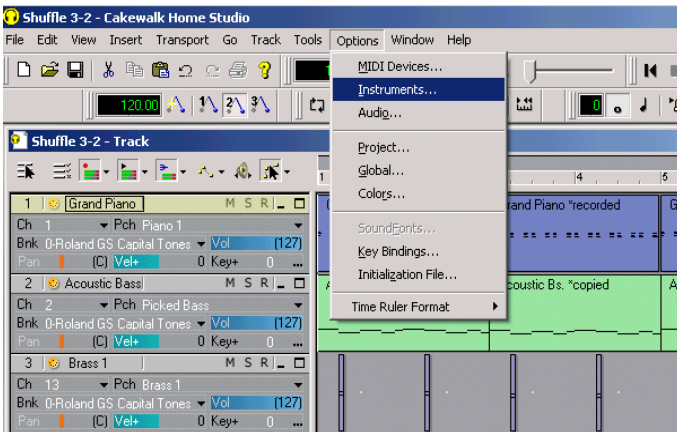
Modifying your Home Studio or SONAR settings.

Preparing your system for the MIDI tutorial.

The MIDI tutorials have been designed for GS (General Standard) sounds from a Roland SK50 keyboard. They will function with any other General MIDI patch but the following settings may be required. You may have to edit and save each tutorial song if my saved settings do not transfer to your computer. Good Luck. Drop me a line if you have difficulties (hubmayer@bigpond.net.au).

Home Studio Instrument Settings

1. Select Options Menu>Instruments



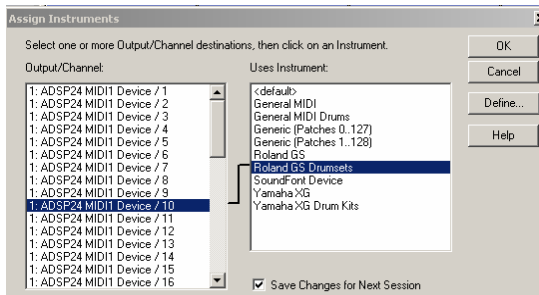
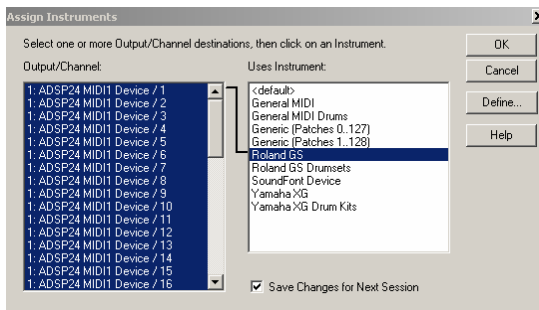
2. In the left column (Output/Channel) select the 16 MIDI channels of the MIDI output you use. (They should all turn blue)

3. In the Right column (Uses Instrument) Left Click on the Type of instrument (Roland GS). It will turn blue and a black line will connect to this device.

4. In the left column (Output/Channel) select the MIDI channel 10 (It will turn blue)

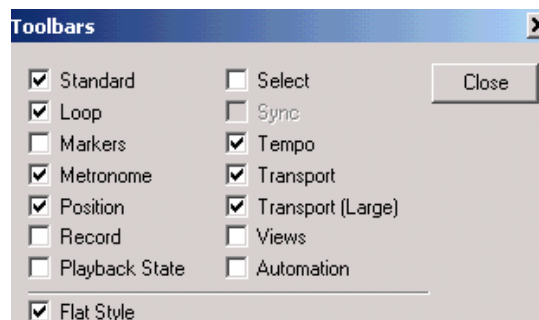
5. In the Right column (Uses Instrument) left click on the Roland GS Drumsets

6. Select OK.



Activating Toolbars

Move the mouse to the View menu and select Toolbars and activate the following toolbars.

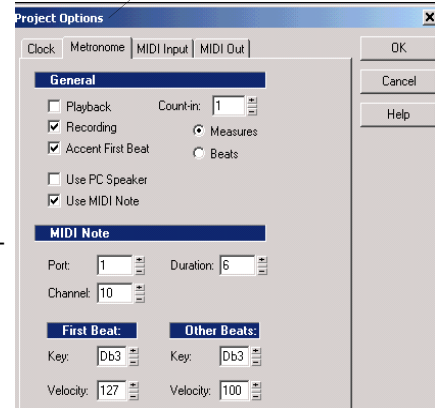


Metronome Settings on the Toolbar

1. In the toolbar select Metronome Settings.



2. In the Project Options Window select Metronome. I adjust the Click note to be the Rimshot (Db3) you may prefer something else. Make the following settings.



To Change each of the Track Pane settings

See Tutorial 1 point 12.

You will then need to save the tutorial song.

Download worksheets and song files at www.musicednet.com
Resources>Ednotes>Music & Technology

ACCENT ON-LINE

DID YOU KNOW....

ALL issues of ACCENT can be downloaded from the Music EDnet website as Adobe PDF files ... all in living colour!

Also...

Cover stories and major stories can be viewed on-line.

And...

Most of the guides and tutorials can be viewed on-line AND downloaded as PDF files and printed.

Teachers... if you haven't registered, do it now at...

www.musicednet.com

Go to login and click on EDUCATOR under NEW MEMBERS.

Be part of the Network!

Music EDnotes.

Recording - A guide to Equalization.

One of the greatest challenges in recording instruments is to know how to make the most of your equalization controls.

In the end your ears must be the final arbiter of what sounds good and the overall mix that you want, but it will make life far simpler if you have a good understanding of the characteristics of the instruments first.

Getting to know the instruments.

All instruments have distinguishing features that make them identifiable purely by their sound. A competent sound engineer will know almost instantly how to bring out these characteristics just as a fine craftsman does when making the instrument.

Broadly speaking, instruments have a basic frequency range (or note range) plus harmonics or overtones that can extend far higher. Of course some percussion instru-

ments do not have a defined "note" range, but they do have overtones.

The other characteristics are defined more by the way they are played. These include the "shape" of the sound such as the attack, sustain and decay. These vary greatly dependant on how the sound is being produced (bowed, struck, plucked, blown etc).

Warmth, body and other terminology.

It is common to use terms that are somewhat subjective and can often be misunderstood by the uninitiated. Fortunately you will quickly understand if you use the table below and listen as you make adjustments.

Microphones and DIs

Before we get to the actual equalizer settings it is important to note that basic tonal characteristics picked up from the instrument are also dependant on exactly how

you "connect" with that instrument.

Take some time to position your microphones. This is important. DO NOT try to use equalization to compensate for either poor placement of a mic or a bad choice of mic. Aim to get the best sound first by changing mic placement. (We'll cover miking techniques in a future issue.)

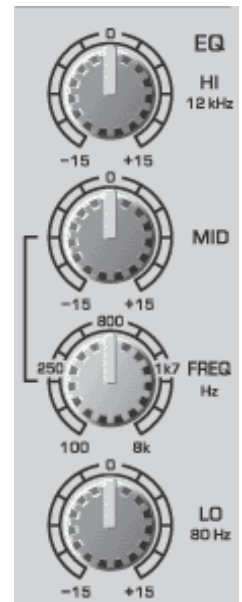
EQUALIZATION

Now you're ready to start adjusting the EQ knobs. Depending on your mixer or software your control may vary from a simple 2 band EQ (low and high) up to 4 bands with sweepable frequencies in each band. Ideally you should at least have a sweepable mid range.

The following chart will give you some idea of instrumental ranges, overtones or harmonics and what EQ points are most effective. Remember that these are guides only and ultimately your ears must be the judge.

Instrument	Fundamental Range (C4 = middle C)	Overtones	EQ guide
Bass Drum	35Hz - 75Hz (typical)	Up to 3.5 kHz	Body 125Hz, Boxy 400Hz, Slap 2.5kHz Boomy 80Hz
Snare Drum	220Hz - 440Hz (typical)	Up to 8 kHz	Depth 80Hz, Body 150Hz, Hollow 400Hz Crisp 2.5kHz
Tom Toms	85Hz - 250Hz (typical)	Up to 3.5kHz	Body 120Hz, Slap 2~5kHz
Cymbals	150Hz - 1kHz (typical)	Up to 12kHz	Bell 240Hz, Sparkle ~5kHz, Air 10kHz
Timpani	73Hz - 130Hz (D2-C3)	Up to 4kHz	Warmth 90Hz, Attack 2 kHz, Air 4.5 kHz
Bass Guitar	41Hz - 520Hz (E1-C5)	Up to 8kHz	Body 80Hz, Warmth 300Hz, Attack 2.5kHz
Double Bass	41Hz - 260Hz (E1-C4)	Up to 4kHz	Body 80Hz, Warmth 200Hz, String 2.5kHz
Electric Guitar	82Hz - 1.6kHz (E2-G6)	Up to 8kHz	Body 240Hz, Warmth 400Hz, Clarity 2.5kHz
Acoustic Guitar	82Hz - 1.3kHz (E2-E6)	Up to 12kHz	Bottom 80~120Hz, Body 240Hz, Clarity 2.5kHz, Attack 3.5kHz
Piano (grand)	27Hz - 4.2kHz (A0-C8)	Up to 7kHz	Resonance 40~60Hz, Body 80~120Hz, Presence 2.5~5kHz, Honky-tonk ~2.5kHz (narrow band), Crisp 10kHz
Tuba	24Hz - 520Hz (G0-C5) Prof	Up to 2kHz	Full 80Hz, Resonance 500Hz, Cut 1.2kHz
Trombone (Tenor)	82Hz - 698Hz (E2-F5) Prof	Up to 7kHz	Fullness 120Hz, Brightness 5kHz
Trumpet	185Hz - 1.2kHz (F#3-D6) Prof	Up to 9kHz	Fullness 240Hz, Bell 5kHz, Attack 8kHz
Saxophone (Alto)	116Hz - 1.6kHz (Bb3-G6)	Up to 8kHz	Body 240Hz, Brightness 2.5kHz, Attack 4.5kHz
Clarinet	164Hz - 2.1kHz (E3-C7) Prof	Up to 12kHz	Body 300Hz, Brightness 2.5kHz, Air 5kHz
Flute	246Hz - 2.3kHz (B3-D7) Prof	Up to 14kHz	Warmth 500Hz, Breath 3.5kHz, Air 6kHz
Oboe	116Hz - 1.8kHz (Bb3-A6) Prof	Up to 14kHz	Body 300Hz, Resonance 1.2kHz, Attack 4kHz
Viola	130Hz - 1.3kHz (C3-E6) Prof	Up to 8kHz	Body 200Hz, Strings 2.5kHz, Scratch 4kHz
Violin	189Hz - 3.5kHz (G3-A7) Prof	Up to 12kHz	Warmth 240Hz, Strings 2.5kHz, Attack 7kHz

Sample of channel EQ on a Behringer UB series mixer.



REMEMBER

Cutting EQ is just as important as boosting.

Some good rules...

- CUT to improve quality
- BOOST for effect.
- Equalize in moderation
- LISTEN to the overall mix.

Music Department administration...

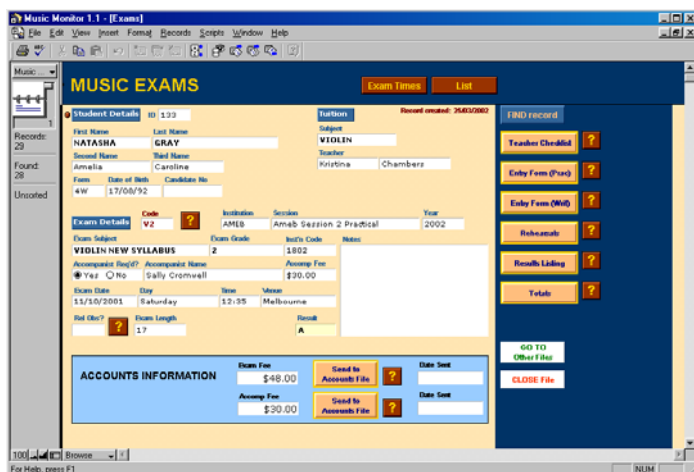
Music Monitor - Complete Database System.



Manage your entire Music Department with one software programme

Keep all your records in one place

Music Monitor is a system of databases developed specifically for music departments/schools. It provides a simple and effective way of keeping records up to date and finding information quickly.



It includes files for:

- **Contacts** (teachers, suppliers, committee members, etc.)
- **Students** (personal details, music tuition enrolments, music exams, ensembles, instrument hire, accounts.)
- **Budgets and Purchases** (track budget expenditure and details of purchase orders.)
- **Resources** (music books, instruments, equipment, and borrowing details.)
- **And more!**

Simple to use

Whether you are a database 'wiz' or a novice with limited experience, you will find *Music Monitor* meets your needs. Buttons have been created to make finding records and adding new records quick and easy. Data entry is made more efficient by using entry codes that you create. Searches can be conducted based on any criteria. Screens are clear and easy to read (and colour coded so you know where you are!) View several years' records on the one screen, at the click of a button, view one record in more detail. *Music Monitor* saves information as you work.

Print reports quickly and easily

Music Monitor includes many pre-defined reports that can be printed at the click of a button, including:

- Name/address lists
- Teacher enrolment lists
- Exam entry checklists
- AMEB Practical Exam entry forms

- AMEB Written Exam entry forms
- Exam timetables
- Accompanist rehearsal advice slips
- Rehearsal timetables
- Exam results lists
- Ensemble rolls
- Ensemble checklists
- Budget expenditure reports
- Music catalogue

In addition, data can be easily exported to other programs (Word, Excel, etc.) enabling you to create your own reports.

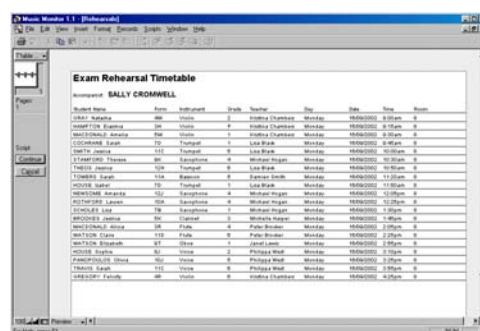
User-friendly screens and 'Help' buttons

The layouts in *Music Monitor* have been designed so that they are simple to use. 'Help' buttons (?) have been placed throughout the databases and when clicked, provide an explanation of a particular field or code or report.



Link with School Databases

Music Monitor makes importing school records (names, addresses, forms, etc.) easy, ensuring that your records are always up-to-date (and saving you lots of typing time!)



Designed by a Music Administrator

Music Monitor has been developed by Music Administrator, Alison Carr (Ruyton Girl's School, Melbourne). Alison has extensive experience, working with the needs of music staff in busy music departments, and has a good understanding of what Music Administrators need! *Mac or Windows versions available.*

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Leonie's Tattoo

The Scottish variety.

Leonie Moore is a clarinet teacher in several Adelaide schools and secretary of the Clarinet and Saxophone Network of SA. In term 3 Leonie had the unique opportunity to perform in the Edinburgh Military Tattoo as a member of the Army Reserves band.



The Edinburgh Military Tattoo. What an awesome experience!

The first observation I made about Scotland is the sun doesn't set until after 10pm, and wakes up at 4.30 am! Also, it rains! Not wet rain, just a constant fine mist. But it wasn't cold. The next observation is that the uniform for men in their 50s is tweed jackets, tartan ties and strangely coloured shirts (often also in tartan). Also, there are a lot of bagpipes and kilts, but I suppose this was to be expected, really.

Getting the act together.

After a couple of days recovering from the flight, we began rehearsals with Tonga and New Zealand to assemble our "Down Under" act. The entire display commenced with Tonga performing a solo act for 2 minutes, then they would march off to the left hand corner as we marched on (playing "Waltzing Matilda" of course). We then did a 2 minute solo, and similarly marched off to the right as New Zealand marched on. They performed for 4 minutes then we all joined together for a 2 minute display that concluded with us forming a 50 and crown, to celebrate the Queen's Jubilee.

None of us had any idea what to expect with the joint display. It had been choreographed by NZ, and we had been given the music to learn and a rough plan, but it wasn't until we actually all got together on the parade ground that we really had any idea how it would all fit together. Miraculously though, we put the whole thing together in just 3 days!

The next part of the Tattoo that we had to learn was the finale, where all of the Bands that had participated during the evening came together. These rehearsals were held at Redford Cavalry Barracks, in Edinburgh, where most of the international Bands were accommodated. (The Down Under Bands,

plus a few others, were accommodated at another barracks nearby.) This is where most of the mass confusion occurred, since there were 1200 performers involved!

The challenge of tuning ... is it the bagpipes?

The most difficult aspect was seeing and hearing the conductor, and tuning. Each Band would tune individually, but not collectively. I am responsible for tuning our Band, and my clarinet is usually correct (according to a tuner) if I have it pulled out about 2 mm. For the tattoo, however, I had to tune the Band with the barrel pushed fully in (sharp), to be in tune with the massed Bands. I questioned some of the British Bands about this. "Oh, it's because of the pipes!" they said. (It seems to be universally accepted amongst military/brass Bands that it must be the fault of the pipes!) Another theory is that everyone over blows. It certainly wasn't due to hot weather, although I was told that it was a particularly warm Scottish summer. No, I have a theory that in reality, no one really tunes up at all!

Playing under water!

Another difficulty experienced during the rehearsals for the massed Bands was the evolution of the fine misty rain to sudden heavy down pours! All the British clarinets and piccolos miraculously disappeared beneath large overcoats, but we Australians bravely soldiered on, to the detriment of our instruments. Tone holes filled with water, causing "God Save the Queen" to sound like a cat drowning, and during the ensuing days pads began to split, cork began to crack, and springs began to rust. The piccolo became unplayable and had to be sent for repair, but with sticky tape, cork grease, oil and luck, my clarinet held together until the end.

However despite being completely drowned with rain and having to guess the instructions, sense was made and the finale was born.

Security for the Tattoo was very tight. During the 2000 Sydney Olympics I worked in security, so I was familiar with the procedure of searching venues (with mirrors, torches and dogs) for anything out of the ordinary. However it was quite a novelty to be given a police escort to and from each performance. We would be escorted in a convoy of coaches, about 25 in total, by

about 10 motorcycle police, who would leap frog between us, racing ahead to stop the traffic to let the convoy through. Crowds gathered on the pavements to wave. I felt like royalty!

A right Royal show begins.

Our very first public performance was quite terrifying. It was a full dress rehearsal where the media could be present, but I had no idea that they would be on the parade ground with us, right in your face and tripping you over. My mind went blank, but at least I remembered which direction to march. After that ordeal, the opening night was easy! Then, a couple of performances later, HRH the Queen and Prince Philip attended, for the first time ever in Tattoo history.

During the second week of performances (there were 3) the BBC commenced filming over three nights. Most of the time there was no change, except that we had to allow the introductions to be made in full before marching on (usually due to tightness of timing of the show they were done over the top as each Band marched on playing). However on one night a rather amusing incident occurred. During our massed Down Under display, we marched up the parade ground towards the castle in 6 long ranks, then effectively folded in half and crossed over (called a double reverse counter march). One cameraman failed to realize we were performing this manoeuvre until too late, and was taken out by one of our trombone players!

However no doubt the proudest moment was when members of our families were in the audience. A tour, organized and escorted by Travelworld Blackwood, arrived in the final week for two of the performances. Each night they sat in a different location, so were able to view the show from two different angles. The comment from my parents was that the show, on both nights, was fabulous!

I would like to thank all who helped me to participate in such an exciting occasion. To those teachers who taught my pupils for the term, my mail collectors, house sitters, and cat feeders, a big thank you!

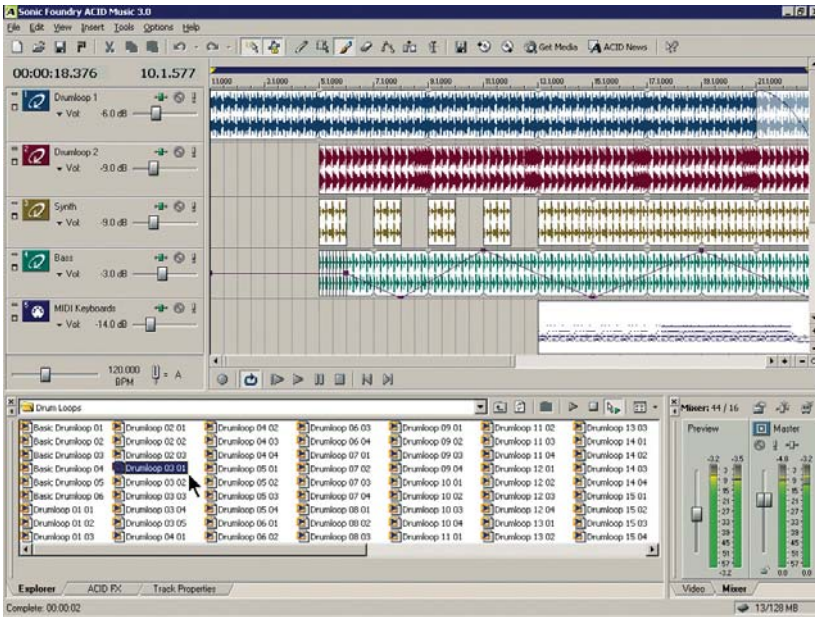
Leonie Moore

(Pictured at Stonehenge).



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MIDI Recording				0
Tempo & Key changes	Set for song	0	0	0
MP3 open/save		0	0	0
Track Effects			0	0
CD Burning			0	0
CD Ripping			0	0
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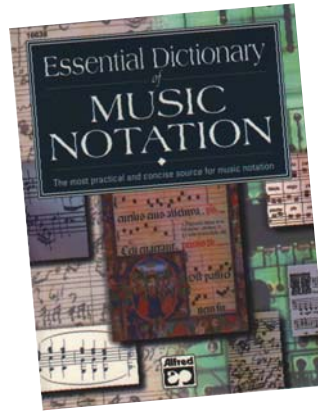
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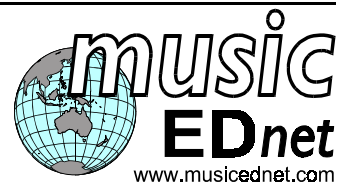
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