



Off to a GREAT START

YAMAHA EDUCATION GUIDE

INSTRUMENTS • EQUIPMENT
RESOURCES • TIPS

FREE POSTERS!
SEE PG. 39

Feature articles including:
RECRUIT & RETAIN LOW BRASS PLAYERS

PLUS!

- Anatomy of a mixer
- EAD: The future of drumming
- Warm-ups to develop your band
- Maintenance tips for brass & wind
- Unlocking creativity in composition
- ...and more!

\$50K GREAT START GRANT

PLAY | PERFORM | RECORD

See back page for details. Applications close 16 March.
See greatstart.yamahabackstage.com.au for terms & conditions.

INCLUDES CONCERT WITH DAMI IM!

greatstart.yamahabackstage.com.au

Education Outreach

In January 2016 Yamaha Music Australia announced the appointment of Dr. Rob McWilliams** as Education Outreach Clinician. Since Dr McWilliams' appointment, he has visited hundreds of schools and worked with thousands of music teachers and aspiring students.

A highly respected conductor and musician, Dr. McWilliams has worked closely with secondary institutions, tertiary institutions and professional development providers like ABODA, ASME and government education departments. His work in the education community on behalf of Yamaha has significantly contributed to increasing quality and participation in music education around Australia.

After leading workshops at the University of Melbourne in 2017, Sue Arney – Lecturer in Teacher Education – commends the work of Dr. McWilliams and Yamaha. "The opportunity to work with a music educator of Dr McWilliams' calibre is invaluable. His depth of knowledge, expertise and experience in both the training of conductors and the leadership of school, tertiary and community based ensembles is outstanding".

Dr. McWilliams is available to help teachers and ensemble directors at all levels of experience. Specific strategies include working directly with instrumental ensembles (band, orchestra, jazz, etc.), delivering professional development sessions, helping with recruitment or retention strategies, new program setup, advocating with administrations, preparation for festivals or competitions, and any other area that serves to support music educators and instrumental music in schools or the community.

Teachers and instrumental directors are encouraged to contact Dr. McWilliams to discuss opportunities for development in their programs and ensembles.

***Dr. McWilliams' career includes 23 years working in the United States as a musician and educator, encompassing a broad range of styles from symphonic to jazz. His most recent appointment was Director of Bands and Head of Department at the University of Wisconsin, Oshkosh. While in the USA, he completed Masters and Doctorate degrees in Instrumental Music Education and Conducting. His charter with Yamaha Music Australia is to be at the front line, in schools and the community, helping ensemble directors and students reach their full potential.*



Dr. Rob McWilliams

Education Outreach Clinician – Yamaha Music Australia

robert.mcwilliams@music.yamaha.com

EDUCATION OUTREACH POSSIBILITIES & TOPICS:

Available for professional development, in-service, pre-service, in all instrumental areas (concert band, orchestra, jazz, etc)

PRESENTATION FORUMS

- Recruitment, Retention, Advocacy
- Repertoire Selection & Programming
- Score Study & Rehearsal Preparation
- Rehearsal Techniques

- Conducting Gesture & Non-Verbal Communication
- Aural skills, Intonation Training
- Improvisation
- Supporting Resources: Print, A/V, online, etc

ENSEMBLE WORKSHOPS & GUEST CONDUCTING

Teacher Observation, Feedback, and Follow-Up

ADVOCACY

Working with institutional administrations, program set up and review



Dr. Rob McWilliams conducting at an ABODA workshop in Geelong, VIC.

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This Education Guide lists pricing for rental options as well as Recommended Retail Pricing. We couldn't list everyone's latest specials so we encourage you to contact your local dealer for updated pricing or jump on Yamaha Rental where you can be approved for a rental in minutes.

INTRODUCTION

Welcome to the second edition of the Yamaha Off to a Great Start Education Guide. This guide is aimed at providing useful content to the music education community. We are excited to announce our 2018 Great Start Grant and Education Outreach Program highlights.

Off to a Great Start is all about getting started with music, and sticking with it. Yamaha Music Australia is committed to supporting educators, students and parents to ensure the music making process is as enjoyable and productive as possible.

Last year's inaugural **Great Start Grant** gave over 50 students from Apollo Bay P-12 College the opportunity to be involved in Music Education. Apollo Bay P-12 College are almost 12 months into their reimagined music program and they are seeing amazing results. Make sure you stop by our website (below) to see a video detailing their progress.

Yamaha Music Australia have again created resources to aid in increasing the quality and participation in Music Education. Our Education Guide this year is designed to share important knowledge. Our videos are designed to advocate for quality music education and support every person in the music making process.

This year's **Great Start Grant** has the same objective as last year – to give students that wouldn't have had the opportunity to learn a musical instrument the joy of music. We will be giving away a comprehensive **"Play, Perform and Record"** pack to one lucky school. Entry is via application on the Off to a Great Start website. More details can be found on **page 40**.

Our Education Outreach team is available again in 2018 (see opposite). Dr. Rob McWilliams, our Education Outreach Clinician is available to help your band program flourish. Peter Wardrobe, our Dorico Education Specialist is available to help identify and develop your scoring software needs (see page 30).

Thank for all you do supporting and developing the future of the music community. I wish you all the luck in 2018.

Thanks,

Mathew Taylor
Education Project Manager
Yamaha Music Australia



greatstart.yamahabackstage.com.au



Recruiting & Retaining Low Brass Players

Tips for making low brass hip again

Many teachers struggle to recruit low brass students. The remedy is an overhaul of practices that may be working against your desired outcome. You need to build a culture whereby playing a low brass instrument is perceived to be a good choice, with a certain amount of status attached. You also need to put systems in place whereby low brass students feel musically fulfilled and supported. Here are some tips that will help achieve this.

How to counteract preconceptions and ignorance when recruiting

Saxophone, flute, and trumpet are part of popular culture, but how many people know what a euphonium is? Even when people do know what a trombone, euphonium or tuba is, low brass instruments are not usually considered "hip." Furthermore, research shows that these instruments are perceived to be masculine. You are trying to convince students to play instruments that they might not know exist; probably won't think are cool; and probably won't appeal to 50 per cent of your student body (girls). We have to counteract these perceptions and ignorance. Here are some ways to do that:

1. Make low brass look cool

Utilise guest artists, clinicians, YouTube clips, and posters to portray low brass instruments in a positive manner. Carefully control what role models younger students see at school, and don't promote popular instruments. If you have poor instrumentation in your ensembles, don't have your band play at assembly and feature a saxophone soloist, for example. Feature a low brass soloist instead. If you don't have a capable student, get a guest soloist.

2. Make low brass appear selective

Recruit your low brass players from the "best and brightest" applicants. Let it be known that the top students get selected to play low brass. This gives some status to the students who are the "chosen few."

3. Treat low brass players well

Regularly ask for volunteers to switch to trombone, euphonium or tuba. If you treat your low brass players well, and emphasise the importance of these instruments, students will want to play them. Some are attracted to the idea of being special (i.e. there is more status to being the only euphonium player than one of ten alto sax players). Others have a sense of civic duty and want to do what is best for the ensemble. Don't switch euphonium players to tuba (unless you have excess euphonium players). Flute to tuba is a good switch (they both use heaps of air). Trumpet to Eb tuba works well too.



How to encourage low brass players within the ensemble

How often do you tell the whole ensemble how important the low voices are? Do you choose repertoire where the low brass get interesting parts to play (maybe even the melody)? Consider these points:

1. Select low brass-friendly music

In addition to interesting band repertoire flexibly scored, quality chamber music is fantastic for low brass players, as it takes them out of the back row and allows them to play the melody. If you can't form a brass quintet or tuba/euphonium quartet, what about a tuba, bari sax, euphonium and tenor sax quartet?

2. Provide additional support

Are your low brass players exhausted from trying to balance up to multitudes of flute/sax players, only to be told that they are "dragging" or not playing with good tone? If you don't have enough low brass players, support them in band with the addition of a keyboard bass (with an appropriate sounding low brass "patch"). For example, the Yamaha PSR-E453 playing the French horn patch in the tuba register, works really well. Bass guitars are not the best substitute for low brass, as they do not have the ability to sustain sound or make effective crescendos.

If you have too many flutes, saxes, etc., make some of them sit out in sections of the music where they are just too much. This educates the students in terms of balance and blend. It might also make some consider a career change to instruments the ensemble needs.

3. Consider grouping needs

Trombone, euphonium, and tuba players need to develop good brass fundamentals. That doesn't mean they always need to be in a lesson group with other brass players. Low brass players can benefit from being grouped with low reeds. This helps with pitch and helps their ensemble playing, as they will develop confidence and a sense of teamwork with the other low voices. A single low brass student in a group of trumpets, for example, might feel conspicuous and not want to stick out.



WORDS BY Dr. Heather McWilliams

Heather McWilliams earned a Ph. D. in Curriculum & Instruction (Music Education) from the University of Wisconsin – Madison in 2003, before teaching tuba, euphonium, band, and music education courses at American universities for more than a decade. She has taught instrumental music in Queensland and Western Australia. Heather currently works for Education Queensland. She is also a freelance conductor and clinician.

How to make life practically easier for low brass students

These instruments can be heavy and awkward, so here are some practical considerations you can make to assist them:

1. Size matters

Have appropriate-size instruments (and mouthpieces) for students. Several compact tubas have come on the market in recent years. Consider baritones (smaller than euphoniums) for primary school students. Eb tubas are smaller, more versatile, sound less "muddy", and are easier to pitch on than Bb tubas.

2. Consider transportation

To make life easier for students, gig bags, cases with wheels, tuba stands (for students who have trouble reaching the mouthpiece), and chairs that have enough room from front to back so the tuba doesn't slip off the front of the chair should be considered.

Do you have enough instruments so that students could have an instrument at home and one at school? This makes life easier for the student/family. Less transporting also increases the lifespan of school instruments. Or is it possible for students to practice at school some days to minimise the number of times the instrument needs to be transported? Students who use public transport often appreciate this option.

When taking your band on excursions, students who play instruments larger than a tenor saxophone should be exempt from having to carry equipment other than their instrument.

The importance of being patient

Don't expect to fix your lack of low brass overnight. Changing culture takes time. If you are consistently starting low brass players every year, and if you are careful not to work against your own best interests, you can improve your low brass situation in a year or two.

Trombone & Trumpet



KEY KNOWLEDGE

ABOUT TRUMPETS

Monel Valves

Monel is a metal alloy of copper and nickel that is used to make valves. The alloy is robust and allows more precise tolerances in the valve action and less sticking, with proper care. All Yamaha brass instruments feature Monel valves.

Reverse Lead Pipe

Other than the mouthpiece the lead pipe is the first part of the trumpet that the air flows through. The lead pipe is connected to the tuning slide (the first bend in a trumpet). A standard lead pipe causes slight resistance due to the tuning slide sitting inside the lead pipe. Reversing this construction results in a free blowing trumpet, usually an option on more expensive models.

Gold Brass Bell vs Yellow Brass Bell

For the bell material, not the plating. Gold brass has a higher percentage of copper vs. nickel, giving it a darker and more mellow sound.

ABOUT TROMBONES

F attachment

Some trombones are available with an F attachment. This is useful for playing lower notes and gives options for easier slide positions. It does, however, add extra weight to the trombone, so is not recommended for absolute beginners.

Silver Plated vs Lacquered

Some Yamaha instruments are available in both silver-plated or lacquered. Silver-plating creates a brighter tone but involves a little more maintenance to stop tarnishing.



YSL154 Trombone

This is the ideal choice for schools and beginners alike, and stands out as a beginner trombone for two key reasons. First, the professional action slide is slick, accurate and low maintenance, ensuring the player can practice long into the night. Second, it comes with a robust hard case that will protect your investment.

GREAT START **\$1,399** RRP*
 Yamaha Rental **\$57 / MTH***



YSL456A Trombone

Like its predecessor, the YSL456GJ, this is designed specifically for the Australian market. Its gold-brass bell, professional slide and F attachment ensures this trombone has a strong, full and warm tone. A value-packed trombone perfect for advancing trombonists.

A LITTLE BIT EXTRA **\$2,699** RRP*
 Yamaha Rental **\$110 / MTH***



YSL640 Trombone

Thanks to its quick and agile response, highly accurate intonation, and rich tone the YSL640 Bb/F trombone is a popular choice for advancing students and professionals alike. Its broad sound has a well-defined tonal core for excellent projection in all registers at any dynamic.

A+ PRO FEATURES **\$2,999** RRP*
 Yamaha Rental **\$122 / MTH***



YBL421G Trombone

Featuring an extra large bore, and a 9.5-inch gold-brass bell, the YBL421 offers schools an intermediate bass trombone at a student price. Its full sound – especially in the lower registers – ensures the bass trombone will add depth to any ensemble, from orchestra to stage band.

FOR THE SCHOOL **\$3,599** RRP*
 Yamaha Rental **\$146 / MTH***



YTR2330 Trumpet

Designed for beginners, this is light but with the right amount of resistance. The Monel valves ensure that your lessons will not be interrupted by sticking, and lightweight bell help you practice for longer without getting tired. Available in lacquer and silver.

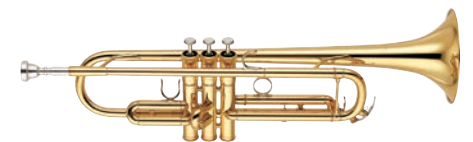
GREAT START **\$999** RRP*
 Yamaha Rental **\$40 / MTH***



YTR3335 Trumpet

Like our pro trumpet – the YTR8310Z signature Bobby Shew model – the YTR3335 features a reverse lead pipe. This will give a player that extra confidence to sing their part out in band. Available in lacquer and silver.

A LITTLE BIT EXTRA **\$1,199** RRP*
 Yamaha Rental **\$48 / MTH***



YTR6335A Trumpet

Similar to its predecessor, the YTR6335J, the YTR6335A features a gold-brass, one-piece bell to ensure a versatile tone. This trumpet would fit in with any school ensemble, from orchestra to stage band. Yamaha's most popular pro trumpet.

YTR6335 & YTR6310Z also available, \$1,999 RRP* each

A+ PRO FEATURES **\$1,999** RRP*
 Yamaha Rental **\$81 / MTH***



Other Brass



YHR567 Horn

This is a full double horn and is a standard in the horn world. The easy-to-maintain rotor valves and a medium bell ensures this tricky instrument is a little easier to teach and play.

PERFECT FOR ALL APPLICATIONS **\$5,299** RRP*
 Yamaha Rental **\$216 / MTH***



YFH631G Flugelhorn

The YFH631G is the ideal investment for a school. It features a medium-small bore to help students easily transition from trumpet to flugelhorn. Utilises a gold-brass bell to ensure a warm, mellow flugelhorn tone.

FOR THE SCHOOL **\$2,599** RRP*
 Yamaha Rental **\$106 / MTH***

KEY KNOWLEDGE

ABOUT HORNS

Single horn vs Double horn

Yamaha produce two types of single horn: Bb and F. Due to the weight and straightforward operation these instruments are great for beginner students, but have limitations. Single horns work more securely in certain registers than others due to the nature of the horn. Double horns literally bring both horns together with the ability to play in all registers securely.

ABOUT EUPHONIUMS

3-Valve vs 4-Valve

Yamaha produce euphoniums in three different styles: 3-valve, 4-valve (with four across the top of the instrument) and 4-valve (with three on top and one on the side). The 3-valve euphoniums are lighter and perfect for younger players. The 4-valve euphoniums are more traditional, offering extra range, better intonation and a fuller tone.



YEP201S Euphonium

Designed for beginners, the YEP201 is a 3-valve, entry-level euphonium. Its lightweight yellow-brass body ensures it is easy for young students to hold, but also features an 11" bell to help produce a full and sonorous euphonium sound.

YEP321S also available for \$4,699 RRP*

FOR THE SCHOOL **\$3,699** RRP*
 Yamaha Rental **\$150 / MTH***



YBB105S Tuba

This 3/4 size, small bore Bb tuba is an ideal instrument for any school looking to purchase a smaller and easier-to-handle tuba for beginners.

YBB321S also available for \$8,999 RRP*

FOR THE SCHOOL **\$6,299** RRP*
 Yamaha Rental **\$256 / MTH***



YEB201S Tuba

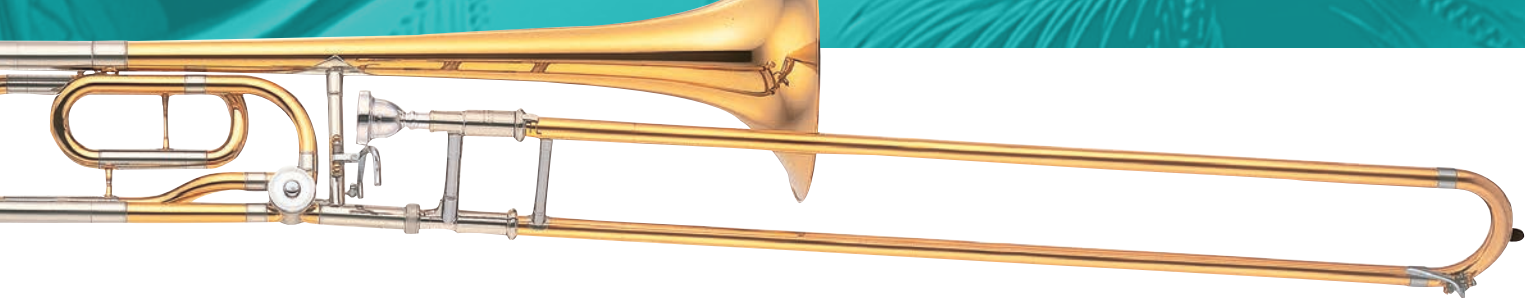
The YEB321 is an excellent choice for schools that demand a high quality Eb tuba sound, yet must consider their budget. The YEB321 features a strong, warm tone and is easy to play.

YEB321S also available for \$8,599 RRP*

FOR THE SCHOOL **\$6,999** RRP*
 Yamaha Rental **\$285 / MTH***



*Rental is provided by The Polygon Group Pty Ltd ACN 066 641 325 holder of Australian Credit License No. 412456. Rental is available online to approved applicants subject to the terms and conditions of a rental plan. Minimum rental period applies. Rental charges are paid monthly. See online at yamaharental.com.au for full details and to apply. Rental pricing subject to change without notice.



Prolonging The Life of Brass and Woodwind Instruments

A step-by-step guide to cleaning your instrument

Just about everyone hates washing up. But, eating dinner from a bowl encrusted with last night's Pad Thai is a horrifying thought, so it's perplexing why brass and woodwind musicians wouldn't swab their instruments after they play.

Brass and woodwind instruments are often subject to acid build up due to humidity, moisture, and bacterial matter being transferred from the player through normal use. When the matter isn't removed calcium deposits and bacterial biofilms can form, causing varying degrees of damage to the instrument. To avoid unnecessary wear and tear, which leads to extra servicing and repair costs, here is a step-by-step guide on how to prolong the life of your brass or woodwind instrument.

1. Know your instrument

Each instrument has a repair that is more common than others. Clarinets? Crow's foot. Flutes? Low C/C# adjustment. Trumpets? Stuck mouthpiece. All of these problems can be solved by knowing the foolproof way of assembling your instrument. New Yamaha instruments come with an assembly instruction guide, but it is always best to get expert advice from a teacher, technician, or an authorised Yamaha dealer.

2. Keep it clean

Like it or not, cleanliness is an imperative part of life. Most woodwind players are accustomed to using a swab for cleaning their instrument (and if they're not they should be!), but brass players often empty the water after playing and stick the instrument back in the case. The problem with this is that the player is using their breath, with additional spit and humidity following it, to remove moisture, which makes no sense.

Yamaha's range of swabs are made of a thin microfiber material with a weighted "drop", or a nylon bullet guide, to safely and thoroughly remove excess moisture and bacteria from the instrument after use. They are a cheap and time effective way to keep your instrument in good playing condition.



3a. Maintenance is key: brass

Slide, pistons, and rotor bearings need to be lubricated using synthetic lubricants as recommended by the manufacturer. Synthetic lubricant tends to be more stable, in most environments, in comparison to their petroleum counterparts.

For pistons you can either apply a tiny amount each day (one to two drops on a small valve, up to four on larger valves), or play until they start to feel dry or gummy and then wipe off the old oil with a lint free cloth and put on new oil.

For slides we recommend spraying the slide with water each time and only applying lubricant as necessary, to the stocking only. The stocking is the flared part at the end of the trombone slide. Before applying new lubricant, wipe off any excess water and old lubricant with a lint free cloth.

For rotors we recommend oiling the bearings with a few drops of oil as required. It's common for oil to get caught up in tubes from players oiling the rotor by squirting oil into the slides - this is a somewhat ineffective way of oiling the rotor as it is unlikely to reach the contact point between the housing and the rotor. In addition to this, ensure the slides don't feel dry by applying slide grease whenever it is necessary.



3b. Maintenance is key: woodwind

Clean moisture off vulnerable pads with Yamaha Cleaning Paper; the closer the pad is to the top of the instrument the more susceptible it is to moisture, particularly if it is a closed key. It's a good idea to clean these pads after every use. You do so by lifting the key (if it is a closed key) and placing the paper between the tonehole and the pad, then depressing the key, and reversing the process to remove the paper. For sticky pads use Yamaha Powder Paper. This paper is treated with a powder that helps lift residue from the tonehole. Always swab your mouthpiece after playing. Some swabs won't fit all the way through a mouthpiece, in which case it is advisable to simply pull the swab back through if it is beginning to feel tight. Never leave your reed on your mouthpiece as it is likely to warp.

A note on cork grease: less is more. If too much cork grease is applied it can make its way through the body of the instrument and onto the pads. Apart from that, cork grease can penetrate cork and soften the glue that holds the cork to the body of the instrument.



WORDS BY Brae Grimes

Brae Grimes (BMus., Hons. [Jazz Trumpet Performance] – Monash University) is a recent addition to Yamaha Music Australia's Band and Orchestral team, taking on the new role of Product and Repair Specialist. Brae has had various roles in the music retail industry and brings over 10 years of experience. Brae has also worked as an educator in secondary and tertiary institutions, as well as having a number of successful private students. In 2017, Brae undertook training at Yamaha's Toyooka Factory in Japan, and received official accreditation acknowledging his skills as a band and orchestral instrument repairer. Outside of his role at Yamaha, Brae is an active performer and composer, and trains at 10th Planet Jiu-Jitsu in Melbourne.

4. Enjoy playing music

Finally, the fun part! A good general rule is that the instrument is either in your hands, on a good quality instrument stand, or disassembled in its case. This will prevent any incidental damage that makes your flute look more like a banana.

Remember that music is an individual pursuit and not a race. We all get good at what we love at our own pace. Frustrated with a note you can't quite hit? Take a breath. Passage too difficult for your fingers for the moment? Take a breath. Apart from helping to achieve your musical goals, this may prevent you from throwing your instrument in a fit of rage. They're not baseballs, they're valuable instruments and require care.

If you happen to have an accident of any kind, the best thing you can do is take your instrument to an authorised Yamaha service agent for Brass and Woodwind. The qualified technicians from our repair network will be able to assist you with any damage and repair your instrument thoroughly and professionally.



Woodwind

KEY KNOWLEDGE

ABOUT FLUTES

Split E Mechanism

On all but entry-level flutes. Makes note 'E3' more solid. This will be useful from the second or third year of playing.

Solid Silver vs. Silver-Plated

Solid silver sounds far superior, and gives a wider pallet of tone, colours and dynamics.

Open Hole

The keys are ring shaped instead of flat. Not suitable for beginners as it can make it harder for the player to seal. Generally preferred by older players. Allows the sound directly out of the flute, giving a more "open" sound.

Pointed Key Arms

Pointed key arms are a great extra for any flute. Not only do they look amazing, they help the flute seal correctly and ensure your flute will stay in adjustment for longer. Pointed key arms are now standard on all Yamaha flutes.

ABOUT CLARINETS

Grenadilla Wood vs ABS Resin

Grenadilla wood is an incredibly dense and stable wood that's been used in clarinets for centuries. It sounds rich and smooth. Entry-level models are ABS resin for durability.

Nickel Silver vs Silver-Plated Keys

Silver-plated key work gives you far superior projection, a wider variety of tonal contrasts and a harder wearing finish.



YFL212 Flute

Yamaha's most popular flute, this is the perfect instrument for the budding flutist or school-hire fleet. Includes split E and silver-plating. **Now with pointed key arms!**

GREAT START \$1,099 RRP*

Yamaha Rental \$44 / MTH*



YFL372 Flute

The key difference for this model is the solid silver head. **Now with pointed key arms!**

A LITTLE BIT EXTRA \$1,949 RRP*

Yamaha Rental \$79 / MTH*



YFL472 Flute

This flute has a solid silver head, body and foot joint – the same composition as very expensive models. With bigger potential for a really nice sound and a more dynamic range it is what advancing players are looking for. **Now with pointed key arms!**

A+ PRO FEATURES \$2,549 RRP*

Yamaha Rental \$104 / MTH*



YPC62 Piccolo

The YPC62 is the perfect piccolo for those who double on flute and piccolo. It features incredibly dense and stable grenadilla wood. The YPC62 is also available with a waveform head joint, which is generally easier to switch to from flute (YPC62R).

YPC32 also available for \$1,549 RRP*

FOR THE SCHOOL \$2,049 RRP*

Yamaha Rental \$83 / MTH*



YCL255 Clarinet

The YCL255 was built with the beginner and school instrument in mind. Teachers love this model for its solid intonation. Its strong ABS resin is durable. Includes a light-weight bell, adjustable thumb rest and easy-to-carry case.

GREAT START \$999 RRP*

Yamaha Rental \$40 / MTH*



YCL450M Clarinet

This clarinet is one-of-a-kind. Perfect for a beginner to intermediate student that is ready to make a sound that only a wooden clarinet can produce, but not experienced enough to care for it. It's made from grenadilla wood, but features an ABS resin-lined inner bore in the top joint to prevent cracking. Includes silver-plated keys and adjustable thumb rest.

A LITTLE BIT EXTRA \$1,899 RRP*

Yamaha Rental \$77 / MTH*



YCL650 Clarinet

Ideal for the developing student looking for a bit more from their clarinet at an affordable price. Undercut tone holes and a unique bore design ensure a beautiful and rich clarinet sound.

A+ PRO FEATURES \$2,599 RRP*

Yamaha Rental \$105 / MTH*



YCL221III Bass Clarinet

This instrument is made to last. Built from sturdy ABS resin it comes in a robust hard case for protection.

FOR THE SCHOOL \$4,499 RRP*

Yamaha Rental \$183 / MTH*



YRS24B Recorder

Recorders are the ideal precursor to playing wind instruments and the YRS24B is Australia's most popular musical instrument. Made from durable ABS resin without toxic glues, it is easy to keep clean.

PERFECT FOR ALL APPLICATIONS \$13.99 RRP*



YOB241B Oboe

Oboe can be tough for a beginner, but this has precise intonation and light-weight keywork to ensure the player can enjoy a warm, secure sound straight away.

YOB431 also available for \$5,999 RRP*

GREAT START \$3,399 RRP*

Yamaha Rental \$130 / MTH*

Saxophone



YAS and YTS26 Alto or Tenor Saxophone

Perfect for the school hire fleet, it is designed for the first year player. Made to be affordable, it features nickel silver key work, a sturdy neck receiver and a durable hard case. Without high F#.

GREAT START

YAS: \$1,899 RRP* Yamaha Rental **\$77 / MTH***

YTS: \$2,499 RRP* Yamaha Rental **\$101 / MTH***



KEY KNOWLEDGE

ABOUT HORNS & BRASS

Types of Saxophone

There are four main types of saxophone. From highest to lowest they are: soprano, alto, tenor, baritone. The most common saxophone to start on is the alto, followed by the tenor. The soprano is pitched an octave higher than the tenor, and the baritone is pitched an octave lower than the alto.

High F# Key

This is an optional key found on the saxophone to give a fingering option for high F#. A player will need this around their 4th year of playing. High F# is vital for year 11 and 12 studies as well as higher AMEB exams.



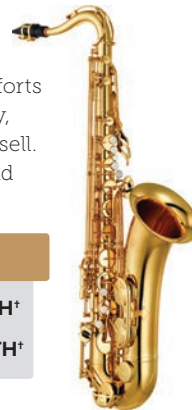
YAS and YTS280 Alto or Tenor Saxophone

The ideal first saxophone. Featuring some creature comforts like lacquered keys, sturdy neck receiver and high F# key, this model will retain value when it's time to upgrade or sell. It includes a backpack-style case for easy transport to and from school.

A LITTLE BIT EXTRA

YAS: \$2,399 RRP* Yamaha Rental **\$97 / MTH***

YTS: \$2,899 RRP* Yamaha Rental **\$118 / MTH***



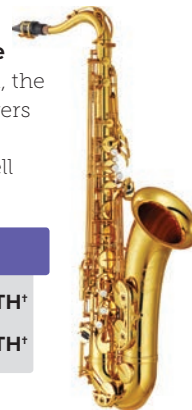
YAS and YTS62III Alto or Tenor Saxophone

First designed in 1969 with the legend Eugene Rousseau, the '62 saxophones have been standard for professional players for years. Perfect for advancing high school and tertiary students, the '62 features a hand engraved, one-piece bell and custom neck for a versatile tone.

A+ PRO FEATURES

YAS: \$3,699 RRP* Yamaha Rental **\$150 / MTH***

YTS: \$4,299 RRP* Yamaha Rental **\$175 / MTH***



KEEP IT CLEAN!

Yamaha produce accessories for all instruments including mouthpieces, oils, cleaning equipment and much more.



YSS475II Soprano Saxophone

These are designed for an easy transition between alto/tenor saxophones and soprano. Featuring excellent response, tone and intonation to ensure confident performances as soon as possible.

FOR THE SCHOOL \$3,699 RRP*

Yamaha Rental **\$150 / MTH***



YBS32 Baritone Saxophone

Featuring low A key and solid hard case, this is the ideal choice for any school.

YBS62E also available for \$11,499 RRP*

FOR THE SCHOOL \$7,999 RRP*

Yamaha Rental **\$326 / MTH***

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Warm-up Tips For Ensembles

How to develop better tone, intonation & ensemble pulse

Good tone, intonation, and a unified sense of internal pulse are foundational skills of effective ensemble music making. In addition to developing these skills in repertoire being rehearsed for performance, the ensemble warm-up particularly lends itself to specific focus on this important task. Here are some helpful tips to develop these skills.

The importance of listening

A primary educational strategy that can be fostered across all of the rehearsal process is the careful guidance and development of improved listening skills from the players. This is equally (or more) applicable to the warm-up process. Ensemble teachers are encouraged to find ways that require students to listen for the desired result and evaluate, by their focussed listening, issues that need to be addressed, come up with ways to address them, and then evaluate results. It is too easy, and perhaps less educationally valuable, for conductors to provide all the answers or potential solutions. While this approach is the typical model for conductors of professional and high level ensembles, it could be argued that conductors working at educational or community levels will help their ensembles develop to a much greater extent if their approach is targeted at developing the musicianship skills of their players, by strategies that require player listening/evaluation to make the desired improvements.

Key steps in the warm-up process for tone and intonation:

1. Start with posture

Be sure you demand excellent posture, hand positions, instrument placement, etc. from your players before they even think about producing a sound. Any

compromise on this aspect inevitably compromises the tone produced (to say nothing of reinforcing a bad habit by the players). You have to be dogged in pursuit of this—students reverting to less than optimum posture is never far away it seems.

2. Focus on breath

Once optimum posture is established, taking a good breath is the next critical fundamental, especially for wind and brass musicians. The way the conductor breathes will be emulated by the players (you don't have to teach this specifically, it just happens if they watch you), and the weight/quality of tone will reflect this breath. It is for this reason it's advocated, with rare exceptions for specific purposes, to only giving a single preparatory gesture with a prep breath (i.e. no multiple beats before sound). The single prep breath also applies to conducting strings and percussion. Good musicians breathe appropriately for preparation and phrasing purposes regardless of instrument - it helps them "feel" the music internally and produce an appropriate sound. In warm-ups using long tones try leading the ensemble to produce sounds that reflect different qualities of the breath intake by varying the depth, size, weight, etc. of the gesture.

3. Address tonal balance

Assuming posture and breath intake are optimum for best possible tone production, appropriate tonal balance can then be addressed. If members of the



ensemble are “sticking out” of the texture, utilise strategies that require them to listen for that and fix it using their ears. For example, a statement such as the following can lead to player adjustment based on their listening: “Can anyone hear any particular (tone colours/sections/players) sticking out of the texture?” Then have the ensemble play again with no further advice from the conductor on the desired solution. Now that players are listening more actively for balance, the issue is always improved or often even completely solved.

You can also ask more specifically targeted questions to the same end (for players or sections that need to balance down or up to overall ensemble), like: “How did you feel about your balance with the rest of the ensemble?” This doesn’t tell the player addressed to play more or less but, significantly, to listen for their balance in relation to everyone else. The player will typically then adjust (usually always in the right direction if not totally as desired) based on what they are hearing as opposed to the conductor telling them to play with more or less sound. This is a transferable skill – in future pieces, different acoustic environments, etc.

4. Listen for intonation

The key, once again, is using strategies that make the players accountable for listening and working to solve tuning issues using their ears. When intonation clearly needs addressing, avoid telling the students their particular pitch tendencies. Rather, draw their aural attention to pitch matching. Having students play their pitch in comparison to an accurate reference pitch

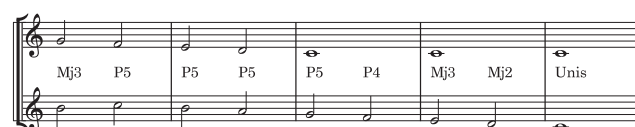
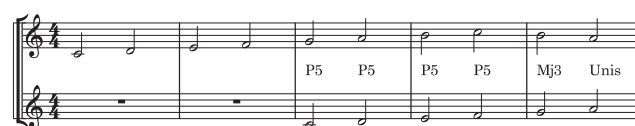
(e.g. a tuba, keyboard bass, oboe, etc.) and then having them at least attempt to judge if their note is higher (sharp) or lower (flat) in comparison, is a critical first step. They may not always get this right, but they need to try if they are going to develop this skill. Singing is also a key ingredient for developing better audiation (inner hearing) of the note to be produced. One easy warm up in this regard is as follows (use whatever scale suits your purpose):

PLAY Scale deg 1. / SING Scale deg. 2 / PLAY Scale deg. 2 / SING Scale deg. 3 / PLAY Scale deg. 3 / etc.

You can also have ensembles sing the first note of a scale (tonic) while showing your index finger as “1” and then have them audiate silently (i.e. in their heads only) as you indicate moving up the scale by adding fingers. They then have to sing aloud the degree you stop at. You could then have them find (and sing without help) the tonic degree from wherever you stopped in the scale to help them keep a tonic reference in their heads. The useful extent of this strategy is only limited by your imagination and the ensemble’s capabilities.

It’s also helpful to play a major scale as a round in just two parts, with the second part starting when the first part gets to the fifth note. This makes for a round with a lot of perfect fifth intervals (the next most important interval for tuning after unisons/octaves), as well as two major thirds (with each group having a turn at being the bottom and top of the third interval), and one unison (at the 6th scale degree). This is a great warm-up to focus the players’ ears on intonation.

It looks like this:



READ MORE FROM THIS AUTHOR ABOUT INTONATION AT
greatstart.yamahabackstage.com.au/school-resources/articles/intonation

Continued on next page ➤



5. Feeling the pulse

A foundational goal for ensembles at any level should be the ability to feel and maintain a regular pulse internally, without a conductor. The only time they give full responsibility for pulse over to the conductor is for the setting (or changing) of the tempo. When the pulse is established and constant, the conductor's gestures regarding beat should merely be confirming (or reinforcing) what the players are already feeling internally, as a steady pulse holding the music together. As a result, it's encouraged to utilise strategies that require and test this concept – often with the conductor's role being to guide/listen and not conduct. It's recommended to do at least some of this training without instruments – i.e. just using voice, clapping, etc. When there are pulse issues, the necessary requirements to think about how to manipulate the instrument (hands, fingers, articulation, bowing, LH placement, embouchure, correct notes, etc.) often confound paying close enough attention to the internal pulse that you are trying to address.

Exercises for addressing ensemble pulse

In this exercise students count aloud consecutive beats, while incrementing the number of silent counts as the exercise progresses. It would sound like the following where numbers in parentheses are silent. No audible foot tapping allowed!

1,2,3,4 | 1,2,3,4 | 1,2,3 (4) | 1,2,3,(4) | 1,2,(3),(4) | 1,2,(3) (4) | 1,(2),(3),(4) | 1,(2),(3) (4) |

Complexity can be increased by using counts greater than 4 and/or using slower tempos.

The following exercise is along similar lines and uses instruments playing a scale and replacing notes with rests one by one:



In all of the above exercises addressing tone, pitch and pulse, the reader is encouraged to find ways to modify/adapt the underlying concepts to create a variety of warm-ups that work toward the same goal of requiring students to use their listening skills to evaluate the issue being addressed, rather than having the director telling them the information. The payoff in teaching transferable skills in this regard is well worth the effort and helps give the students more responsibility for their own musical development.

As Yamaha Music Australia's Education Outreach Clinician, Dr. McWilliams is supported by Yamaha to work with instrumental ensemble directors and their groups.

To arrange a visit under this program, please contact Dr. McWilliams directly at:

robert.mcwilliams@music.yamaha.com



WORDS BY Dr. Rob McWilliams

Rob McWilliams, Ph. D., has worked in instrumental music education and ensemble direction at secondary and tertiary levels in Australia and the USA for more than 30 years. He is currently the Education Outreach Clinician for Yamaha Music Australia who support his availability to deliver Professional Development and assist instrumental music and ensemble programs in educational institutions and the broader community.

Electric Violin



YE104

Advanced Yamaha wood-processing technology has resulted in the development and production of a next-generation electric violin that combines innovative beauty with solid live performance features. It is an excellent choice for music lovers who are looking for an instrument that is easy to use, sounds great and allows them to explore and enjoy genres beyond the classics.

YE105 also available for \$1,099 RRP*

A+ PRO FEATURES **\$999** RRP*
 Yamaha Rental **\$40 / MTH***

Harmony Director



HD200A

Intonation is one of the hardest things to teach a beginner ensemble. The HD200A Harmony Director lets you demonstrate to your students how their individual notes fit into complete chords. It allows you to teach aurally rather than theoretically. This kind of harmonic understanding often takes years of experience to develop. The Harmony Director can help accelerate this process within your ensemble, moving them from a good group to an outstanding group.

FOR THE SCHOOL **\$1,499** RRP*
 Yamaha Rental **\$61 / MTH***

CB7032SET Bass Drum & Stand

Yamaha drums have been recognised the world over as an excellent choice for professional percussionists, as well as school-level symphonies and orchestras. The 7000 series features enhancements that improve on the Yamaha sound quality, producing a deep, rich tone with exceptional projection. These bass drums are manufactured for tuning accuracy, natural tone, and long-term durability. Available in three sizes.

FOR THE SCHOOL **\$2,699** RRP*
 Yamaha Rental **\$129 / MTH***



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Concert Percussion



YG1210 Glockenspiel

Yamaha glockenspiel tone bars are made of high-carbon steel and treated with a special heat process to produce a bright, pure and durable tone bar. The YG1210 has a range of 2 1/2 octaves and features a hard case. Stand available separately.

YG250D also available for \$999 RRP*

FOR THE SCHOOL **\$1,999** RRP*
 Yamaha Rental **\$81 / MTH***



YM1430 Marimba

The YM1430 has tone bars made of select Padauk, which offers an ideal balance between tone and price for the budget conscious. It features a reinforced frame and a unique adjustable height system, perfect for the younger percussionist.

FOR THE SCHOOL **\$5,999** RRP*
 Yamaha Rental **\$244 / MTH***



YX135 Xylophone

The YX135 is an excellent quality Padauk wood bar instrument that will impress teachers and students alike. It features carefully selected tone bars, matched for superb tonal clarity, and a sturdy frame so you can transport the instrument in and out of classrooms with ease. The YX135 encompasses the entire 3 1/2 range at a value-for-money price.

FOR THE SCHOOL **\$2,999** RRP*
 Yamaha Rental **\$122 / MTH***



YV2700A Vibraphone

This YV2700A features silver resonators and matte-finish silver bars for a mellower and more focused sound. A height-adjustable frame with dual, parallel crossbars ensures stability during play and transport, and makes it accessible for children of all sizes.

FOR THE SCHOOL **\$7,999** RRP*
 Yamaha Rental **\$326 / MTH***

TP6300R Series Timpani

The TP6300 series includes a completely redesigned frame that enables maximum sustain from the suspended bowl and ensures reliable long-term operation. A new wheel design and improved pedal mechanics allow smooth and reliable pedal operation. The tuning gauge is now movable, allowing its position to accommodate both German and American setup options.

TP4300R (4 sizes) also available for \$4,999-\$5,999 RRP* each.

FOR THE SCHOOL **5 SIZES AVAILABLE** **\$4,999-\$5,999** ea. RRP*
 Yamaha Rental **\$239-\$287 / MTH***





Yamaha Drums

KEY KNOWLEDGE

ABOUT DRUMS

Fusion Sizes

The smaller drum sizes of Yamaha's Fusion package allows younger players to sit comfortably and correctly behind the kit.

iOS Apps

Connect the DTX400 or 502 series to an Apple iPad or iPhone via USB and use Yamaha's range of DTX Apps to learn and play in a new interactive way.



DTX450K Electronic Drums

The upgraded 3-zone snare pad, HH65 hi-hat controller, and KP65 kick drum tower with real acoustic bass drum pedal, make the DTX450K the perfect electronic drum package for any aspiring drummer. Get connected with our range of free DTX400 apps.

✓ A LITTLE BIT EXTRA **\$1,099** RRP*
 Yamaha Rental **\$44 / MTH***



DTX400K Electronic Drums

A sturdy and easy to use electronic drum kit loaded with Yamaha's best drum and percussion voices, and packed with professional features like USB connectivity. Perfect for drum labs.

🎵 GREAT START **\$799.99** RRP*
 Yamaha Rental **\$32 / MTH***



DTX522K Electronic Drums

Facilitates realistic expression and playability that encompasses the tradition and characteristic of acoustic drum playing. Featuring 691 drum and percussion voices, 3-zone choke-able cymbal pads and 3-zone textured silicon snare. Bass drum pedal sold separately.

A+ PRO FEATURES **\$1,599** RRP*
 Yamaha Rental **\$65 / MTH***



Rydeen Plus Pack in Fusion Sizes Acoustic Drums

Yamaha's Rydeen Plus Pack in Fusion Sizes is a complete set with everything you need in one package. Featuring a full set of double-braced hardware and a set of Paiste cymbals (14" hi-hats, 16" crash, and 20" ride), this configuration contains a 20"x16" bass drum, 10"x7" and 12"x8" mounted toms, a 14"x13" floor tom and a 14"x5.5" matching snare drum. Available in a choice of six eye-catching colours. Includes DS550 drum stool.

🎵 GREAT START **\$1,199** RRP*
 Yamaha Rental **\$48 / MTH***



STAGE CUSTOM BIRCH PLUS PACK Acoustic Drums

With 100% birch shells, an extended set of professional drum hardware and deluxe set of Paiste PST5 cymbals (10" splash, 14" hi-hats, 16" crash, and 20" ride) the Stage Custom Birch Plus Pack is the perfect choice for every practice room, recording studio or performance stage. This drum set is essential for every school.

A+ PRO FEATURES **\$2,299** RRP*
 Yamaha Rental **\$89 / MTH***

MORE ON PG. 18 NEW RELEASE



EAD10 Drum Module

The EAD10 system transforms your entire acoustic drum kit into a powerful digital/electronic hybrid with sampled sounds and studio quality digital effects for practicing, recording, and live performance.

A+ PRO FEATURES **\$699.99** RRP*
 Yamaha Rental **\$28 / MTH***

The Future of Drumming!

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& Accessories



Paiste PST3 Cymbals

PST3 cymbals are made in Germany from brass alloy for superior durability and high value. This pack contains a 14" hi-hat pair, a 16" crash and a 20" ride.

GREAT START **\$349.99** RRP*
 Yamaha Rental **\$13 / MTH***



FP7210A Drum Pedal

A solid and reliable chain drive pedal that folds for easy transport.

GREAT START **\$119.99** RRP*



Paiste PST5 Cymbals

PST5 cymbals are made in Germany from Paiste's legendary 2002 bronze, for added tone and projection. This pack contains a 14" hi-hat pair, a 16" crash and a 20" ride.

A LITTLE BIT EXTRA **\$599.99** RRP*
 Yamaha Rental **\$24 / MTH***



FPDS2A Stool & Pedal Pack

This package contains a durable and lightweight drum stool and a smooth action bass pedal in one easy box.

GREAT START **\$209.99** RRP*



CS665A Cymbal Boom Stand

This double-braced cymbal boom stand can easily be converted into a straight stand for added functionality.

CS755 also available for \$139.99 RRP*

GREAT START **\$129.99** RRP*



Paiste PST7 Cymbals

The PST7 series is a unique package of Swiss made, hand-finished cymbals that offer a warm and professional sound. These cymbals are built to last and will feel at home in all performance settings.

A+ PRO FEATURES **\$699.99** RRP*
 Yamaha Rental **\$28 / MTH***



DS550 Drum Stool

This sturdy and reliable drum stool is essential for every drum set performance.

DS750 also available for \$139.99 RRP*

A LITTLE BIT EXTRA **\$119.99** RRP*



Paiste 28" Symphonic Gong

Whether you are playing "Mars" from Gustav Holst's *The Planets* or teaching correct percussion technique to your youngest players, Paiste's symphonic gongs will deliver. Paiste gongs are handmade to ensure a rich and powerful gong sound to impress your audience. Stand sold separately.

FOR THE SCHOOL **\$1,699** RRP*
 Yamaha Rental **\$69 / MTH***



Electronic Acoustic Drums



Introducing the EAD10

Get to know Yamaha's new electronic acoustic drum system

It's not often that a new piece of equipment comes along that can completely change the way you interact with your instrument, but that is exactly what Yamaha have achieved with their new EAD10 electronic acoustic drum system. Whether you are a drum student, teacher, hobbyist, or professional this system makes practicing, teaching, performing and recording your acoustic drum kit inspiring and fun.

What is it?

The EAD10 is made of two separate components, which work together to transform your acoustic drum kit into a powerful digital/electronic hybrid that uses sampled sounds and a suite of studio quality digital effects.

The "Sensor Unit" houses both a stereo condenser microphone array and a unique bass drum trigger, in a rugged metal chassis. It mounts directly on the top bass drum hoop on the player's side to capture sound from the entire drum kit, including the cymbals.

This connects to the "Main Unit" with two supplied stereo instrument cables. The Main Unit is a new type of electronic drum trigger module, with built in tone generator and FX processor that also acts as an audio mixer and audio/MIDI interface. Inside there are more than 750 high-quality drum and percussion voices, 11 Reverbs and 21 DSP effects, that can all be adjusted and mixed using the control knobs on the front panel.

Set the scene

Combinations of the effects, reverbs and trigger sounds are saved directly into the module for future use as "Scenes". The EAD10 contains 50 pre-set "Scenes" that cover almost every style of music, and you can also create and edit a further 200 of your own that are recalled by using the [-] or [+] value buttons, or the large scene knob on the front panel.

Practice made easy

Plug in your favourite headphones or in-ear monitors and you are ready to play - and the high-quality studio sounds will make playing a truly enjoyable experience! An audio device can easily be plugged into the auxiliary input for play-along, with separate control of the track against the kit sound. Improve your time-keeping with a powerful, inbuilt metronome that allows for detailed sub-division of the beat. A tap tempo feature also makes it possible to set the tempo by playing the bass drum at the speed you wish to play.



The live experience

With no need for additional mic-ing, the EAD10 lets you take charge of your entire live drum sound from behind the kit, like never before. In this setting you can use the Trigger knob to blend one of the 136 internal bass drum samples against your acoustic bass drum sound to make an 18" kick sound like a 24" or add classic, digital kick tone for your dance set. The internal trigger voices also include twelve "Kick Assist" voices, which recreate the elements of a good bass drum tone that may be missing in different performance situations. Three additional inputs in the main unit also allow for a combination of additional DTX pads or acoustic triggers for even more sonic possibilities.

The recording experience

The ability to record an acoustic drum kit is incredibly useful, but often challenging. The EAD10 makes it simple to record high quality audio to the module, USB flash drive, or computer, so you can collaborate with band mates, listen back to practice sessions, or provide feedback to students and parents.

Record and share

The Rec'N'Share iOS app developed for the EAD10 allows you to shoot, edit and upload videos of your drum performances. Pick a song from your music library and the app's tempo detection lets you add a click, change the tempo, and select sections to repeat in practice. When you are ready, you can then shoot, mix, edit, and upload your original music videos directly from the free app.

The total package

Regardless of age, experience or musical style every drummer will find a use for the EAD10. With its unique ability to enhance the way you practice, record, perform and share your drumming the EAD10 is a genuine breakthrough product that will simply make your drums do more.



VISIT YAMAHA.COM/EAD TO SEE THE FUTURE OF DRUMMING



WORDS BY Jamie Goff

Jamie Goff has worked extensively as a professional drummer and drum teacher and is currently the product manager for Yamaha Drums and Paiste Cymbals in Australia.



Keyboards



KEY KNOWLEDGE

ABOUT KEYS & PIANO

Graded Soft Touch

Keys introduce a soft simulation of weighted keys in a lightweight piano-style keyboard.

GHS

Graded Hammer Standard, is Yamaha's first level of 88-note, weighted keyboard action. Like an acoustic piano the touch of the notes is heavier in the bass, transitioning to a lighter touch in the treble notes.

GH3

Graded Hammer 3-sensor action picks up even more detail in a student's playing and is ideal for the aspiring pianist.

Apps and Connectivity

Connecting your instrument to an iOS device via Bluetooth¹ is the modern standard in transmitting data, including MIDI. Yamaha apps like **Digital Piano Controller** and **Piano Diary** allow you to easily control the many functions included in the piano, and record and document lessons.

¹May require UDBT01 adaptor.



NP12 Piano Style Keyboard

A lightweight portable 61-key, piano-style keyboard, with minimal panel buttons. Perfect for keyboard labs or where minimal classroom distractions are required. Compatible with the Digital Piano Controller app (iOS.)

GREAT START **\$339.99** RRP*
 Yamaha Rental **\$13 / MTH***



PSRE363 Keyboard

The first 61-key Touch-responsive keyboard in the range, provides expressive touch with versatile Style accompaniments and hundreds of Voices, the perfect starting point for keyboard playing.

PSREW300 76-key version also available for \$479.99 RRP*

GREAT START **\$349.99** RRP*
 Yamaha Rental **\$14 / MTH***



Vox VX50-KB Keyboard Amp

The new VX50-KB is specialised for keyboard and featuring Nutube. With a coaxial speaker that outputs a clear sound, and a bass reflex structure that reproduces rich low-frequency sound with ample power, this amp delivers high-quality sound from a compact and lightweight unit.

A LITTLE BIT EXTRA **\$399.99** RRP*
 Yamaha Rental **\$16 / MTH***



NP32 Piano Style Keyboard

The first 76-key, piano-style keyboard with Graded Soft Touch keys and minimal panel buttons. Perfect for keyboard labs or where minimal classroom distractions are required. Compatible with the Digital Piano Controller app (iOS.)

A LITTLE BIT EXTRA **\$449.99** RRP*
 Yamaha Rental **\$18 / MTH***



PSR-S670 Arranger Workstation

The PSR-S670 is the first professional Arranger Workstation keyboard in the range. With a vast array of Voices, Styles and expandability to cover all musical genres, it is a fantastic keyboard for solo or ensemble performances.

A+ PRO FEATURES **\$1,299** RRP*
 Yamaha Rental **\$52 / MTH***



HPH Series Headphones

The HPH-50B to HPH-150B range of headphones are specifically designed for use with musical instruments.

HPH-50B available for \$49.99 RRP*
HPH-100B available for \$79.99 RRP*
HPH-150B available for \$139.99 RRP*

A+ PRO FEATURES STARTING AT **\$49.99** RRP*



UDBT01 Bluetooth Adaptor

Connect the UD-BT01 USB Bluetooth adaptor to the USB to Host port of any Yamaha keyboard for wireless Bluetooth connectivity to a range of Yamaha apps on your iOS device.

PERFECT FOR ALL APPLICATIONS **\$69.99** RRP*



Digital Pianos



P45 Digital Piano

The P-45B is Yamaha's most popular portable digital piano, providing the feel of a real piano with its 88-note, weighted GHS (Graded Hammer Standard) action and Yamaha's world-famous piano sound. Optional stand sold separately.

GREAT START **\$699.99** RRP*
 Yamaha Rental **\$28 / MTH***



P115 Digital Piano

The P-115 is the next step up in portable digital piano. In addition to the Pure CF Sound Engine, you also have fourteen rhythms and ten pianist styles with 2-track recording, with dedicated L+R outputs. Allows the addition of an optional stand and a 3-pedal unit for a more realistic piano playing experience. A popular choice in many schools.

A LITTLE BIT EXTRA **\$999.99** RRP*
 Yamaha Rental **\$39 / MTH***



DGX-660 Digital Piano

The DGX-660 is a versatile performance, digital piano ideal for use in the classroom or on stage in school assemblies and performances. The 88-note weighted GHS (Grade Hammer Standard) action provides true piano feel. Plug in a microphone and an acoustic guitar via the aux input and you have a self-contained music workstation. A fixed stand is included.

Optional LP7A 3-pedal unit also available for \$129.99 RRP*

FOR THE SCHOOL **\$1,599** RRP*
 Yamaha Rental **\$65 / MTH***



YDP-143 Digital Piano

The YDP-143 is the first cabinet-style digital piano in Yamaha's Arius range, perfect for the classroom or lesson studio, it features 192-note polyphony that will handle any repertoire; 88-note GHS (Graded Hammer Standard) keyboard action; and is compatible with the Digital Piano Controller app (iOS). This is where piano playing really starts.

GREAT START **\$1,699** RRP*
 Yamaha Rental **\$69 / MTH***

KEY KNOWLEDGE

ABOUT APPS



Digital Piano Controller App

Control all the functions of NP12-32, P115 and YDP143/163 series with ease using the intuitive Digital Piano Controller app (iOS).



Piano Diary App

The perfect diary to record and document your student's lessons so that they can take them home and share.



YDP-163 Digital Piano

The YDP-163 is the second cabinet-style, digital piano in Yamaha's Arius range. Also perfect for the classroom or lesson studio, it features 192-note polyphony that will handle any repertoire; 88-note GH3 (Graded Hammer 3) three sensor-weighted action; and is compatible with the Digital Piano Controller app. Perfect for any aspiring pianist.

A LITTLE BIT EXTRA **\$1,999** RRP*
 Yamaha Rental **\$81 / MTH***

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Yamaha

PREMIUM PIANO CENTRE

— Melbourne • Australia —

Announcing an exclusive,
by-appointment premium piano
display by Yamaha Music Australia



For the first time in Australasia, Yamaha has created the brand new Yamaha Premium Piano Centre in South Melbourne, offering a purpose-built exclusive location to audition the full range of Premium Pianos.

EXPERIENCE YAMAHA'S PREMIUM RANGE

PREMIUM GRAND PIANO:

CFX — 9' Concert Grand Piano
SX Series Premium Grand Pianos **NEW**
S3X, S5X, S6X, S7X

HYBRID:

ENSPIRE Disklavier
Avant Grand
Silent Piano — selected models

Now taking appointment enquiries via your local Concert Series Yamaha Piano Dealer, or contact Yamaha directly:

premiumpianocentre-aus@music.yamaha.com
1300 739 390 • 17b Market St, South Melbourne



LEARN MORE
[au.yamaha.com/
pianocentre](http://au.yamaha.com/pianocentre)



YAMAHA

au.yamaha.com



Discover Yamaha

UNIQUE SOLUTIONS FOR YOUR SCHOOL

Music education has long been at the heart and soul of Yamaha. One of our most esteemed presidents Genichi Kawakami established the very first Yamaha Music School in 1954.

Today you will find Yamaha instruments at major universities, prominent concert halls and celebrated recording studios worldwide. Musicians who expect the absolute best of themselves and their instruments depend on Yamaha. Their trust is a direct result of more than 125 years of experience, innovation, craftsmanship and a never-ending quest to build a better instrument.

YAMAHA MUSIC AUSTRALIA CAN PROVIDE THE FOLLOWING:

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Acoustic Guitars



KEY KNOWLEDGE

ABOUT ACOUSTICS

Spruce Top

Spruce is a genuine tone-wood used in Yamaha guitars to produce full, resonant sound which is encouraging and satisfying for new players.



CS40 Acoustic Guitar

This 3/4 size classical guitar is perfect for the young beginner. Featuring a Spruce top, this guitar will provide a warm sound and inspire students to keep practicing.

GREAT START **\$219.99** RRP*
 Yamaha Rental **\$8 / MTH***



APX600 Acoustic Electric

Cool colour options, slimline body for extra comfort and easy electronics make APX600 the perfect acoustic guitar to transition from practice to the stage.

GREAT START **\$549.99** RRP*
 Yamaha Rental **\$22 / MTH***



CG12MS Acoustic Guitar

Featuring a unique matte finish and solid Spruce top, the CG12MS is a stepping stone into professional level guitar performance. Quality workmanship and mature tone are the hallmark of this guitar.

A LITTLE BIT EXTRA **\$439.99** RRP*
 Yamaha Rental **\$17 / MTH***



CGX12MSC Acoustic Guitar

With the same great features as the CG12MS, this guitar has the added functionality of a cutaway for easier neck access as well as built-in pick-up and preamp with tuner to ensure easy set-up in a classroom.

A LITTLE BIT EXTRA **\$599.99** RRP*
 Yamaha Rental **\$24 / MTH***



GIGMAKERC40 Guitar Pack

For the highest quality at entry-level, the Yamaha C40 is recommended by teachers around the world. It has a Spruce top and the nylon strings are easy to play for a beginner. This pack contains a clip-on digital tuner to get you started.

GREAT START **\$249.99** RRP*
 Yamaha Rental **\$10 / MTH***



GIGMAKER310 Guitar Pack

The GIGMAKER310 pack contains all you need to get started straight away. It includes the world-renowned Yamaha F310P full-size acoustic guitar with a Spruce top for a rich sound. A clip-on tuner, spare strings, picks, gig bag, string winder and strap are also included.

GREAT START **\$299.99** RRP*
 Yamaha Rental **\$12 / MTH***



GIGMAKER800 Guitar Pack

The GIGMAKER800 pack contains a legendary FG Series solid-top acoustic guitar, with a tone that will grow and mature as your guitar playing does. A carry bag and digital tuner are also included.

A LITTLE BIT EXTRA **\$469.99** RRP*
 Yamaha Rental **\$18 / MTH***

Electric Guitars



PAC112J Electric Guitar

The Pacifica112J is recognised around the world as the first choice for beginners. With solid wood construction and quality parts, this guitar is built to last, showing tonal versatility from delicate cleans to aggressive rock. Colours: Black (BL), Lake Placid Blue (LPB), Old Violin Sunburst (OVS), Red Metallic (RM), Yellow Natural Satin (YNS).

GREAT START **\$349.99** RRP*
 Yamaha Rental **\$14 / MTH***



RS320 Electric Guitar

No nonsense, stripped down, souped up and ready to rock, the RS320 is ready for whatever you can throw at it. It features set-neck construction, Rosewood fingerboard, T-O-M bridge and ceramic humbuckers. Colours: Stock Yellow (SY), Black Steel (BS), Red Copper (RC).

GREAT START **\$599.99** RRP*
 Yamaha Rental **\$24 / MTH***



TRBX174 Bass Guitar

TRBX174 represents Yamaha's long heritage in providing the best entry-level basses for beginners. With a modern look and versatile sound, the TRBX174 is great value. The TRBX174 will provide the necessary low-end tone for rock bands, concert bands and jazz ensembles.

GREAT START **\$374.99** RRP*
 Yamaha Rental **\$15 / MTH***



TRBX204 Bass Guitar

The TRBX204 features a modern sound to match its modern looks with classic styling. Active electronics give this bass a unique and punchy fundamental tone, voiced specifically for use in rock, pop, country and blues music. Colours: Galaxy Black (GB), Grey Metallic (GM), Bright Red Metallic (BRM), Old Violin Sunburst (OVS).

A LITTLE BIT EXTRA **\$499.99** RRP*
 Yamaha Rental **\$20 / MTH***



GIGMAKER10 Electric Pack

This pack includes a quality Yamaha Pacifica 012 electric guitar that will give the beginner a range of great sounds and an instrument built to last. The Vox amp provides quality looks and sounds, ranging from clean through to proper rock tones. The pack comes with all the accessories needed to start playing today: digital tuner, instructional DVD, Vox cable, strap, picks, spare strings and string winder. Colours: Black (BL), Red Metallic (RM), and Dark Blue Metallic (DBM).

GREAT START **\$449.99** RRP*
 Yamaha Rental **\$18 / MTH***



SC-01 Session Cake Interface

Interface for connecting your instrument to headphones and practice in private, and you can connect to other units and jam discretely with friends.

GREAT START **\$89.99** RRP*



SC-02 Session Cake Interface

Interface for connecting your instrument or mic to headphones and practice in private, and you can connect to other units and jam discretely with friends.

GREAT START **\$99.99** RRP*

Learning Life Lessons While Learning Guitar

How playing guitar can help with personal growth

Learning an instrument is about more than simply playing music, as amazing as that experience is on its own. It also has an incredible way of shaping who you are as a person. Here are some ways music can help you grow.

A personal journey

We all come to our musical instrument through a unique path. In my case, I was born with good musical genes. Although my dad doesn't play an instrument himself, most of his sisters do, his mum did, and I come from a long line of performing musicians. For instance, my great great grandmother played violin in the small groups assembled to accompany silent movies in the early days of cinema. Her violin is still in the family 100 years later. So music was always in my blood.

When I was about eight years-old, our next door neighbours gave us a couple of guitars they had kicking around the house, and I pretty much immediately started making noise on them because I was so drawn to this magical thing called music. My parents could see that I was obsessed, so eventually they got me a guitar teacher who did a fantastic job of teaching me the fundamentals. After two years I went it alone to learn what I could from magazines and other guitarists, but I returned to that same teacher in Year Nine to fill in some gaps in theoretical knowledge.

Practice makes perfect

There's such a powerful feeling of achievement when you master a piece of music and then perform it for an appreciative audience. It's not always easy, but that's exactly why it's such an achievement. To learn any piece of music, you need to know how to physically play your instrument, how to keep time, how to either memorise or sight-read the piece, and how to make it sound like you've been playing that song all your life. There are a lot of little steps required to get there and there are no shortcuts, but practice can be fun.



I like to divide my practice time between task-based goals and simply rocking out. If I'm working on a complex piece, I will break it down into bite-size phrases to master individually and then string it together. But if I start to feel like it's too much of a chore, I will change direction completely by putting that task aside and just jamming along with a song I enjoy – often the simpler the song is, the more fun it is. This leaves me feeling refreshed, energised and ready to jump back in with full focus to whatever I'm studying.

Make music your meditation

Many years ago I read an interview with Steve Vai where he talked about something called "external meditation". This is also known as "object-focused meditation", and basically it means that you're putting your focus into something other than your internal thoughts. One popular way to do this is to hold a smooth stone while doing steady breathing exercises.

But we musicians are lucky: we can put that focus into an instrument instead. I find that simply playing something repetitive and steady, over and over again, gets me into the same meditative headspace and helps me to relax. I work as a music journalist and social media manager, so my entire day is pretty much played out on screens. To be able to unplug from all of those distractions and put all of my focus into playing music instead is so refreshing. No matter what's going on in your life you can always put your heart into your instrument.

Music is about bonding

Music is also great for teaching you to work within a team. When I was 16 I joined a professional cover band full of members who were about 10 years older than me. I wowed them in the audition because I pulled out all the guitar tricks I knew, but once we got into rehearsals we all realised something wasn't quite clicking. The band leader was very patient and he explained to me that instead of playing the song *with* the rest of the band, it was almost like I was just playing the song *at the same time* as the rest of the band.

While I was hitting all the right notes, I wasn't really syncing up with the drums, bass and other guitar player. I needed to learn to trust myself to learn my part well enough that I could put my focus on listening to the other instruments instead of my own, and making sure I was really locking in with them. Once I practiced and understood this, everything clicked. And ever since then I've had some really great experiences with bands. Music transcends language and age, and it's a magical thing to communicate with other people without words.

P.R.I.D.E

This is something my Aunty Barbi taught me, and all her music students: play your song with PRIDE (Phrasing, Rhythm, Introduction, Dynamics and Endings). In other words, give each note a clear beginning, middle and end. Understand and feel the rhythm of the song, catch the audience's attention and imagination with the introduction, and leave them with a clear sense of finality at the end. And make sure you do everything to keep them listening in between!



WORDS BY Peter Hodgson

Peter has been a guitarist since he was 8, and a professional music journalist since 1997. Over the years you may have seen his writing in *Guitar World*, *Premier Guitar*, *Gibson.com*, *Australian Guitar*, *Australian Musician*, *Mixdown Magazine*, *Blunt*, *Beat* (including their weekly metal column), *The Brag* and many more. Read his blog "I Heart Guitar" and check out *The I Heart Guitar Podcast* on iTunes.

Be confident

I've been extremely fortunate to jam onstage with both Steve Vai and Joe Satriani, two of my favourite players of all time. Intimidating, right? Well yeah, it probably is, but the trick is to talk yourself into believing you can do it and that it's totally natural to be playing with them. There's a book called *The Inner Game Of Music* by Barry Green and W. Timothy Gallwey which taught me a lot about overcoming those little obstacles that can affect our musical performance, particularly self-doubt and stage fright. I can be a pretty shy guy, but I've put so much of my heart into playing guitar that I feel confident and invincible as soon as I'm on a stage with a guitar in my hands. Even when one of my guitar heroes is standing right next to me. Of course, after an experience like that it's totally okay to freak out on the way home.

Music is about connections

One night I jumped up on stage at a blues club in Canberra to play some happy, upbeat blues and I was having the time of my life. Afterwards, a couple came up to me to tell me that my joy for playing guitar was really infectious and that it made everyone want to get up and dance. That meant a lot to me because it made me realise that when you're really feeling joy in what you're doing, it becomes contagious and you can make somebody else's day better too. And that makes it all worthwhile; you can work on learning to play an instrument by yourself, transfer those skills to a band situation and then connect with a whole room full of people. And there's nothing else like it.

The greatest thing about being a musician is that there's always something new to discover: a genre you've never listened to before, a playing technique you've never tried, a new player to learn from, a new tuning, new equipment that can inspire you to create sounds you hadn't even dreamed of before. Once you've been bitten by the music bug, it turns you into a lifelong learner, and the things you learn about yourself in the process can then be applied to the way you approach life itself. And the more interesting your life is, the more interesting your music will be!



Amplifiers



KEY KNOWLEDGE

ABOUT AMPS

Valve Amps

Valves amps give guitarists the most organic expressive control over their sound. They are made with circuit elements that are more reactive and give that classic vintage rock sound.

Nutube

NuTube is essentially a low-power vacuum tube on a chip. It emits sound that is similar to the conventional vacuum tube that you would find in any standard 'tube amp' but uses less than 2% of the power. Its small footprint also allows for a myriad of applications without adding weight – you will find this new age tube in the Vox VX range.



Vox PATHFINDER10

Guitar Amp

Solid state guitar amplifier with 10 watts of power, Vox Bulldog 6.5" speaker, clean/overdrive switch and headphone/line-out jack. This combo's eye-catching looks are classic Vox and include basket-weave, leather-look vinyl, diamond grille cloth and 'chicken head' knobs.

GREAT START **\$129.99** RRP*
 Yamaha Rental **\$5 / MTH***



Vox PATHFINDER10B

Bass Amp

With two powerful Vox bulldog speakers the Pathfinder10B is little, but loud. This amp has classic Vox styling and a vintage sound with drive control for warm distortion and headphone input. Perfect for private rehearsal, band practice and recording.

GREAT START **\$149.99** RRP*
 Yamaha Rental **\$5 / MTH***



Vox VT20X Guitar Amp

The VT20X guitar amp has 20 watts of power with eleven amp models, thirteen effects, user presets and the Toneroom app to customise and save your favourite tones.

A LITTLE BIT EXTRA **\$349.99** RRP*
 Yamaha Rental **\$14 / MTH***



Vox AV30 Guitar Amp

30 watt analogue amplifier with eight preamp circuit voicings, analogue power section, chorus, delay and reverb, and unique sealed speaker enclosure.

PRO FEATURES **\$649.99** RRP*
 Yamaha Rental **\$26 / MTH***



Vox VX50-BA Bass Amp

VX50-BA features an eight-inch speaker, a unique bass reflex structure that ensures ample power and rich low-end, and warm vacuum tube sound. There's also a four-band EQ that allows detailed sound-shaping, a compressor effect and an overdrive effect that provides everything from subtle grit to high gain overdrive.

A LITTLE BIT EXTRA **\$399.99** RRP*
 Yamaha Rental **\$16 / MTH***



Vox VX50-AG Acoustic Amp

Stunning lightweight design with serious sound. The compact and portable VX50-AG is a new 50W model for acoustic guitar featuring Nutube, the new cutting-edge vacuum tube.

A LITTLE BIT EXTRA **\$399.99** RRP*
 Yamaha Rental **\$16 / MTH***

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& Wireless



Vox Adio Air GT Guitar Amp

The Vox Adio Air GT is the ultimate practice, recording, and performing solution for the modern guitarist. With a full complement of impressive amp models and expertly voiced effects, and Bluetooth connectivity, the Adio Air GT is capable of reproducing all of your favorite guitar sounds and more!

A LITTLE BIT EXTRA \$499.99 RRP*
 Yamaha Rental **\$20 / MTH***



Vox Adio Air BS Bass Amp

The Vox Adio Air BS is perfect for today's bassist, providing a wide range of modern and classic sounds designed specifically for bass, lightweight portability, and Bluetooth connectivity.

A LITTLE BIT EXTRA \$499.99 RRP*
 Yamaha Rental **\$20 / MTH***



Line 6 RELAY G10-T Wireless

Guitar wireless transmitter that's compatible with selected Line 6 Spider V amplifiers. 1/4" transmitter that works with nearly all guitar types. Just plug and play - no complicated setup required.

GREAT START \$199.99 RRP*
 Yamaha Rental **\$16 / MTH***



Line 6 RELAY G10 Wireless

A plug-and-play digital guitar wireless system that's as easy to use as a regular cable. Featuring pure 24-bit digital wireless sound quality, Relay G10 delivers guitar tone in amazing detail.

GREAT START \$399.99 RRP*
 Yamaha Rental **\$16 / MTH***



Line 6 SPIDER CLASSIC 15 Guitar Amp

Spider Classic 15, with 15 watts of power and built-in tuner, gives you all you need to take your playing to the next level. Choose from four amp models and spark your creativity with six inspiring effects, all dialled in by Line 6 tone-crafting experts. Plus, you'll spend less time tweaking and more time playing since Spider Classic 15 guitar effects are so easy to use.

GREAT START \$239.99 RRP*
 Yamaha Rental **\$9 / MTH***



Line 6 SPIDER V 30 Guitar Amp

Spider V 30 is perfect for practicing and jamming. Features 30 watts of power, over 200 amps and effects, and a specially designed full-range speaker system. Drum loops are built in for honing your ideas, while a USB interface gives you the ability to record them to your computer using the included Steinberg Cubase LE software.

A LITTLE BIT EXTRA \$399.99 RRP*
 Yamaha Rental **\$16 / MTH***



Line 6 SPIDER V 60 Guitar Amp

Spider V 60 is ideal for practicing and playing with a small band. Spider V features 60 watts of power, 200+ amps and effects, an internal wireless receiver, and a specialised full-range speaker system with a 10" loudspeaker. Say goodbye to cables - simply plug the optional G-10T wireless transmitter into your guitar and start playing!

A+ PRO FEATURES \$599.99 RRP*
 Yamaha Rental **\$24 / MTH***



KEY KNOWLEDGE

ABOUT WIRELESS

Digital Wireless

When you're performing, the last thing you want to hear is the nightly news coming through your amp. Unlike traditional analogue wireless systems, Line 6 Relay products operate in the 2.4GHz digital band - there's no danger of TV broadcasts, mobile phone towers or other sources interfering with your audio signal. Plus, Digital Channel Lock technology is included to distinguish Relay audio from other third-party signals - including Wi-Fi, laptops, smart phones and tablets - ensuring the integrity of your signal.

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Unlocking Creativity in Composition

How using the right tool can transform your classroom

The creative tools you use have a big impact on the creative journey you and your students take, so it's important to know you are using the right tool for the right job.

Choosing the right tool

Your choice to use either a chisel, pencil or software, will dictate your project path. How often have you wished that you had a smaller chisel, a softer pencil, or faster shortcut feature that would enable you to do something better or quicker, and possibly give you more time to expand the artwork or project to make it even better? Do your current tools give you and your students the options and flexibility required to complete a project to the best of your/their abilities?

For a writing task you would likely pick a word processor, knowing you are safe to start writing but still have the flexibility to make changes at a later date. For graphic artists, applications such as Adobe Photoshop have had a massive impact on what you can create, and also on student learning. For example: adding colour to old black and white photographs can really help to bring history to life.



The future is AI

Software algorithms, or 'AI' (artificial intelligence), are often pitted against humans as a test of how much progress is being made in the AI field. In a recent study called "When will AI Exceed Human Performance?" top researchers were surveyed to find out when they thought unaided machines would be able to accomplish a task better, and more cheaply, than people. The results of the survey highlighted that the researchers expect machines will beat humans in being able to fold laundry in just over five-and-a-half years, and assemble any LEGO in just over eight years. On the creativity side, the researchers think that, given the current rate of progress, if provided with the back-catalogue of an artist, a computer would produce a song indistinguishable from said artist's in just under 11 years, and would be able to generate a Top 40 pop song in 11.4 years.

Given its random nature, PacMac is acknowledged as one of the trickiest games for a computer to win, but the highest ever score achieved so far is by a Microsoft company called Maluuba, and Google Magenta is already generating music with expressive timing and dynamics (whether or not you think it is good music is a matter of personal taste).

Dorico is born

In 2011, a group of developers who had over 100 years combined knowledge working on the notation program Sibelius were acquired by Steinberg (makers of Cubase and a Yamaha company since 2006). They were given the opportunity to start with a blank canvas and design a notation program for the 21st Century.

They started with engraving tomes such as "Behind Bars" by Elaine Gould and "The Art of Music Engraving and Processing" by Ted Ross, building the details of those books and other sources into notation algorithms. In October 2016 they released their notation program Dorico, named after the 16th century Italian music typographer, Valerio Dorico.

As they had started with a clean slate, they were able to build in flexibility such as open meter (which enables the user to be more free to compose), and no penalties when you change your mind – for example, the algorithms in Dorico can correctly re-notate music that was in 3/4 into 6/8 for example.

They focussed on making sure the rhythmic spacing of the notes was not interrupted and spaced items intelligently to avoid collisions – the result being that without any tweaking, the printed page automatically looks more beautiful. A powerful desktop publishing engine was also added to enable multiple layout options and reduce publishers' reliance on other graphics programs to help achieve the printed excellence they demand. Creating worksheets in a notation program has never been easier!

There are sequencer-style options so the user can make changes like never before in a notation program. No longer do they have to switch to a DAW (digital audio workstation) to graphically adjust the played note lengths separately from the notated view of the score. Users also have direct control over VST effects and sample libraries for added realism – enhancing the composition process and spurring creativity.



WORDS BY John Baron

John is the Product Specialist for Dorico internationally, Steinberg's brand new notation software. John is a native of the United Kingdom and recently made his first trip to Australia to present at the Maryborough Music Conference. As the International Dorico trainer and demonstrator, John has a wealth of knowledge gained from experiences all around the world specifically in the music education technology field. John is also a keen saxophonist and keyboard player.



Why put up with the same errors?

In your classrooms, do you keep seeing the same issues, errors or creative blockages? For example, are all the student compositions in C and 4/4 simply because that's the default of your current software? Maybe you are not using the right tool for the job. In the same way that word processors are not designed for editing graphics to make a poster, your current notation software was designed 20-plus years ago and is no longer flexible enough, especially for composition or even simple options like a decent worksheet.

Dorico has been designed to give you and your students the space required to unlock creativity. It is simple to use, while being flexible enough to adapt both to compositional change and layout, and is able to help teach musical concepts as you work.

Dorico Education Specialist Peter Wardrobe can answer all your questions about implementing Dorico in your school. Email Peter today at peter.wardrobe@music.yamaha.com



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Advanced Music Notation System

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Professional Audio



KEY KNOWLEDGE

ABOUT PRO AUDIO

Mixer

The mixer is used to adjust the sound that was converted into electrical signals by the microphone. The signal level produced by the microphone is quite low so it must first be boosted in the mixer's "preamp" section. From here, the signal travels through the equalizer, which is used to adjust the tonal quality of the sound. The mixer also plays an important role in balancing the volumes between multiple microphones.

Compressor

A compressor is an effect used to narrow the dynamic range (the difference in volume between loud and soft) by compressing the sound.

Microphone Preamps

The microphone preamps in any mixer or interface play a significant role in defining the sound of the final mix. Yamaha engineers spared no effort in developing and refining the 'D-PRE' preamp design to ensure that every nuance and subtlety of the original signal is effectively captured. While some microphone preamps are built specifically to impart a unique character of their own, the D-PRE preamplifier has been painstakingly designed with a flat, wide frequency response that retains the tone and nuance of the original sound so that the essence of the performer's art is captured intact.



AG03 Mixer

This compact, easy-to-use mixer is ideal for any computer lab or music production suite. Featuring a studio-quality D-PRE mic preamp, 1-TOUCH effects and iPad compatibility, this high-quality recording tool will quickly become the most used asset in your classroom.

GREAT START **\$219.99** RRP*
 Yamaha Rental **\$8 / MTH***



AG06 Mixer

This compact, easy-to-use mixer is ideal for any computer lab or music production suite. Featuring two studio quality D-PRE mic preamps, 1-TOUCH effects and iPad compatibility, this high-quality recording tool will quickly become the most used asset in your classroom.

A LITTLE BIT EXTRA **\$289.99** RRP*
 Yamaha Rental **\$11 / MTH***



MG06X Mixer

You will find this easy-to-use, durable analogue mixer anywhere in the school. Featuring two studio quality D-PRE mic preamps, built-in digital effects and professional XLR outputs, this mixer will be useful in classrooms, practice rooms or anywhere top quality sound is needed in a hurry.

GREAT START **\$219.99** RRP*
 Yamaha Rental **\$8 / MTH***



MG12XU Mixer

The MG12XU is the ideal analogue mixer for the serious sound student. Featuring six studio quality D-PRE mic preamps, 1-Knob compressors, high-grade effects and a 2 channel USB audio interface the MG12XU will ensure your student have right tools to mix confidently.

A LITTLE BIT EXTRA **\$569.99** RRP*
 Yamaha Rental **\$23 / MTH***



Steinberg UR22mkII Recording Pack

This all-inclusive, production toolkit includes everything needed to produce songs on a computer or iPad. Combining a dual-channel audio interface, studio condenser microphone, monitor headphones and necessary cables with a full software package, the UR22mkII Recording Pack offers a complete, studio-grade music production set at an entry-level price.

UR12 available for \$149.99 RRP*
UR22mkII available for \$239.99 RRP*
UR44 available for \$449.99 RRP*

GREAT START **\$449.99** RRP*

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Professional Audio



DBR Series Powered Speakers

The DBR series is up to the task of delivering powerful, high-quality sound in a lightweight and portable, cost-effective package. These powered speakers are available in 10", 12" and 15" models and are easy to set up and operate for users of all backgrounds.

DBR10 available for \$749.99 RRP*
 DBR12 available for \$849.99 RRP*
 DBR15 available for \$949.99 RRP*

A+ PRO FEATURES STARTING AT \$749.99 RRP*
 Yamaha Rental \$30-\$38 / MTH*



HS Series Powered Studio Monitors

Versatile HS Series studio monitors are well suited to a wide variety of applications; from smaller studio control rooms to multimedia edit suites. With a strong emphasis on accuracy, the impressive sound image and flat frequency response will help any engineer obtain professional results. Available in black and white.

HS5 available for \$319.99 each RRP*
 HS7 available for \$419.99 each RRP*
 HS8 available for \$519.99 each RRP*

A+ PRO FEATURES STARTING AT \$319.99 RRP*
 Yamaha Rental \$13-\$21 / MTH*



HS8S Subwoofer

Adding a HS8S subwoofer to any pair of HS series studio monitors will complete the picture and ensure accurate reproduction of vital low frequencies.

A+ PRO FEATURES \$669.99 RRP*
 Yamaha Rental \$27 / MTH*



DXS12 Powered Portable Speaker

A great addition to any portable speaker rig.

A+ PRO FEATURES \$1,349 RRP*
 Yamaha Rental \$55 / MTH*



STAGEPAS400i PA System

Compact and light enough to carry by hand, the STAGEPAS400i is an all-in-one PA system that you can take virtually anywhere. Ideal for performances, school events and announcements, even users with no PA operation experience will be able to produce high-quality sound in a matter of seconds.

GREAT START \$1,249 RRP*
 Yamaha Rental \$45 / MTH*



STAGEPAS600i PA System

Compact and light enough to carry by hand, the STAGEPAS600i, featuring increased power and larger speakers, is an all-in-one PA system that you can take virtually anywhere. Ideal for performances, school events and announcements, even users with no PA operation experience will be able to produce high-quality sound in a matter of seconds.

A LITTLE BIT EXTRA \$1,799 RRP*
 Yamaha Rental \$64 / MTH*



Line 6 XD-V35 Vocal Wireless

The reliable and easy-to-use XD-V35 handheld vocal wireless system features six always-available channels, operating in the 2.4GHz digital wireless band. Also available is the XD-V35L lavalier mic system for spoken word presentations.

Line 6 XD-V35L also available for \$599.99 RRP*

A+ PRO FEATURES \$599.99 RRP*
 Yamaha Rental \$24 / MTH*



Synthesizers



reface CP Synthesizer

A vintage keyboard sound engine with six incredibly detailed, vintage keyboard types and five stomp-box style effects. Featuring 37 mini keys, built-in speakers and battery power for ultimate portability in addition to a comprehensive set of inputs and outputs.

GREAT START **\$699.99** RRP*

Yamaha Rental **\$28 / MTH***



reface CS Synthesizer

An analogue physical modelling engine with multiple synthesis and oscillator types. Featuring 37 mini-keys, built-in speakers and battery power for ultimate portability in addition to a comprehensive set of inputs and outputs.

GREAT START **\$699.99** RRP*

Yamaha Rental **\$28 / MTH***



CP40STAGE Stage Piano

The CP40STAGE creates a realistic piano experience in a lightweight and portable stage piano. Featuring a Graded Hammer action, 297 voices – including a premium grand piano sound and vintage electric pianos from different eras – this stage piano is ideal for every gig.

A LITTLE BIT EXTRA **\$1,999** RRP*

Yamaha Rental **\$81 / MTH***



reface DX Synthesizer

A 4-operator FM sound engine offering dynamic and expressive additive synthesis, with two programmable effects blocks. Featuring 37 mini-keys, built-in speakers and battery power for ultimate portability in addition to a comprehensive set of inputs and outputs.

GREAT START **\$699.99** RRP*

Yamaha Rental **\$28 / MTH***



reface YC Synthesizer

A combo organ sound engine featuring five vintage organ waves with comprehensive physical controls and two retro organ effects: distortion and reverb. Featuring 37 mini-keys, built-in speakers and battery power for ultimate portability in addition to a comprehensive set of inputs and outputs.

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CP4STAGE Stage Piano

The CP4 STAGE is simply the best stage piano Yamaha has ever made. A selection of voices from Yamaha's premium hand-crafted grand pianos – including CFX, CFIIIS and S6, vintage EPs with VCM effects and a variety of sounds based on our flagship MOTIF synth – have been matched with an 88-note, wooden-key Graded Hammer action to provide the ultimate piano touch and response.

A+ PRO FEATURES **\$3,299** RRP*

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MX49 Synthesizer

This entry-level, 49-key synthesizer is the perfect tool for students working with a DAW. Highlighting Yamaha synthesizer heritage the MX series adds complete analogue and digital connectivity that will inspire creativity in students of all ability.

GREAT START **\$849.99** RRP*

Yamaha Rental **\$34 / MTH***



MX61 Synthesizer

This entry-level, 61-key synthesizer is the perfect tool for students working with a DAW. Highlighting Yamaha synthesizer heritage the MX series adds complete analogue and digital connectivity that will inspire creativity in students of all ability.

GREAT START **\$999.99** RRP*

Yamaha Rental **\$40 / MTH***



MX88 Synthesizer

This entry-level, 88-key synthesizer is the perfect tool for students performing on stage or working with a DAW. Highlighting Yamaha synthesizer heritage, the MX series adds a Graded Hammer Standard (GHS) weighted action to complete analogue and digital connectivity that will inspire creativity in students of all ability.

A LITTLE BIT EXTRA **\$1,699** RRP*

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Steinberg Software



Steinberg CUBASE ELEMENTS 9.5

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Cubase Pro condenses almost three decades of Steinberg development into the most cutting-edge DAW anywhere. Used by star producers and musicians for composing, recording, mixing and editing music, Cubase combines outstanding audio quality, intuitive handling and a collection of highly advanced audio and MIDI tools.

A+ **PRO FEATURES** **\$519.99** RRP*†



Read more about notation software & composition on page 30



Steinberg DORICO Scoring Software (Education)

Dorico is the next-generation scoring application from Steinberg, with a whole new way of working with music notation. Built from the ground up by musicians for musicians, Dorico is like having an intelligent assistant by your side. Dorico's output is equal to the finest music engraving, and brings music to life through Steinberg's award-winning audio engine.

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A+ **PRO FEATURES** **\$499.99** RRP*†

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Anatomy of a Mixer

This MG10XU mixer is compact and easy to use, but has many advanced features including "D-Pre" high quality mic preamps, a built-in digital effects processor, three-band EQ on all four mono channels, and two "one-knob" compressors.



Input Connectors

Connect microphones and instruments here using XLR or jack plugs.

Stereo main outputs

Mic / Line

Input sensitivity and filter switches

Input Level Controls

Used to adjust input source levels and set a safe input level to avoid overload

Stereo Input Channels

For keyboards, media players etc.

EQ

Controls for managing the tone of the source with cut/boost controls for low and high frequencies (two band) or low, mid and high (three band)

Effects Processor

24 effects programs

Main Mix Output Level Control

FX

Adjusts the amount of signal sent from each channel to the effects processor

Pan

Control to place the source within the stereo mix

Channel Mix Controls

For making fast changes to individual channel volume - can be faders or rotary knobs

Mixing 101

A guide to mixing using the Yamaha MG10XU

The heart of the live sound system is the mixer. The mixer's basic function is to mix the live sources from the stage to produce a good balance for everyone in the audience to hear. A simple analogue mixing console provides basic control over the sound sources, allows the operator to mix them together and control the overall output level of the mix.

Controlling the signal flow

The input levels are adjusted and balanced between channels using the "gain" controls, which also have a "pad" switch to reduce very high input signals if necessary. The EQ section adjusts the sound by boosting or cutting different frequency bands to remove unwanted characteristics, or to gently enhance the low, middle or high frequency content. There is also a high-pass filter on the mono channels, which can further reduce low frequencies.

The main output mix will be a stereo signal, and the "pan" controls are used to place each input source anywhere between extreme left and extreme right. If the pan control stays in its centre position, then the voice or instrument on that channel will be fed equally to left and right and will appear to be placed centrally in the stereo spread. The channel fader is the last control on each channel, and is used to control how much of the channel signal is sent to the main mix. On small mixers like the MG10XU this will be a rotary control, which acts in exactly the same way as the up/down faders on larger consoles.

Auxiliary mixes

Sometimes a second mix output will be required. For example, to feed into a monitor system or an external effects processor such as a reverb unit. Such additional mixes are called auxiliary mixes, and each channel has an "aux send" control which acts exactly like the channel fader, but in this case ends the signal to an auxiliary mix bus instead of the main output. Signals to the auxiliary mix buses can be sent from each channel from a point before or after the channel main mix

output fader, and are accordingly called pre-fade or post-fade sends. Pre-fade sends are not affected by the position of the channel fader and are generally used for stage monitors. Whereas post-fade sends follow the fader setting and are used for sending to effects units.

Integrated effects

Some modern mixers such as the MGXU series mixers incorporate built-in digital effects. The MG12XU provides two aux sends (one for internal FX). In addition, the MG12XU is equipped with two group buses, used to control the overall level of selected channels.

Master section

The right-hand part of the console is called the master section, and this is where we find the output level controls for the main mix, aux mixes and effects parameters. All of the associated output connectors are usually found in this section, together with the main level meters and headphone socket.

Putting theory into practice

Always try to give yourself plenty of time to set up the sound system, particularly if you are working in a new or unfamiliar venue. It is much easier to set up when you have the space to yourself but this will not always be the case, so a careful and methodical approach will pay dividends whatever the circumstances. Preparing for a gig is an essential part of the whole process and can save time and prevent disasters happening later. If you spend some time familiarising yourself with your mixer, as well as the other parts of the sound system, you will be able to mix any gig with confidence.



WORDS BY Matt Livingstone

Matt Livingstone is the Product Manager for Professional Audio and Music Production at Yamaha Music Australia. With a strong passion for quality sound, he gained valuable experience as a freelance audio engineer across the ditch in his homeland of New Zealand. Matt also owned and operated a live sound production company, where he learned how to avoid feedback and the value of a good roll of gaffer.



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- 1) Duration
- 2) Pitch
- 3) Timbre & Texture
- 4) Dynamics
- 5) Composing in Software

DURATION & FORM

RHYTHM / TEMPO

DURATION The length of sounds from start to finish

PULSE / BEAT Repeating pattern of recurring sounds/silences of same duration

RHYTHM The placement of sounds and silences in time

TEMPO Speed of recurring beats (fast, slow, etc.)

FORM Structure for how a piece is put together

BINARY A B

TERNARY A B A

RONDO A B A C A D A

ARCH A B C B A

32 BAR SONATA FORM THROUGH COMPOSE

SONATA FORM

YAMAHA
Off to a GREAT START

PITCH

MELODY & HARMONY

MELODY
A series of pitches

PITCH
How high or low a note sounds

HIGH NOTES

LOW NOTES

TIMBRE & TEXTURE

TIMBRE
The quality/type of sound – why instruments sound different to each other



TEXTURE
Describes combinations of sounds. Some common textures include:

MONOPHONIC
One single melody layer

POLYPHONIC
Multiple different layers at same time

HOMOPHONIC
Layers moving together in harmony

IMITATIVE
(Canons, Fugues, etc.) Melody played against itself

MELODY WITH ACCOMPANIMENT

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