# EIU National Association for Music Education

# Meeting Minutes

September 19, 2016

1. Call to order

President Belle Moushon called to order the meeting of the EIU National Association for Music Education Collegiate Chapter at 7:02 pm on September 19, 2016.

1. Officer Reports
2. Secretary

* Art Show on Oct. 23rd

1. Treasurer

* Current balance: $216.00

1. Vice President

* Penny Wars

1. President

* ILMEA, Band Workshop

1. Topic: Music Technology and General Information
2. Sarah Rheume Band workshop
   1. End of Fall Break
   2. In Middleton
3. Oct. 23rd Art Show.
   1. Option for service hours
   2. Good for performance
   3. Inter-department work
4. Penny Wars
   1. You must man a shift
   2. Pennies= Good
   3. Everything else detracts points from something else
5. IMEA
   1. Additional Penny Shifts help reduce your costs.
6. FEATURED SPEAKER, CHRIS
   1. Sound Reinforcement
      1. Amplification/Coverage- Amplify a source to be loud enough for the room to hear
   2. What will be asked of you:
      1. Wireless/Wired Microphones.
      2. PC Audio
      3. Advice on audio equipment purchases
         1. Marching
         2. Auditorium
      4. Advice about things that don’t even pertain to audio systems.
   3. HELP!
      1. Research: Go to these companies’ websites.
      2. Shure
      3. AKG
      4. Sennheiser
      5. Blue Microphones
   4. Source
      1. As close to the mic as possible
      2. On-axis to the microphone: pointed toward the instrument
      3. As far away from speakers as you can
      4. KEEP MIC POINTED AWAY FROM SPEAKERS
         1. No one likes feed-back loops.
      5. Quality into the mic, quality out.
         1. Or Lack thereof
      6. Mic the saxophone above the bell- mic the keys, not the bell.
      7. Generally, one does not mic the snaredrum.
   5. What you want in a mic:
      1. All microphones do the same thing
      2. Take acoustic energy and transform it into electrical energy
      3. “Flat Frequency response”
         1. You want it to be as flat as possible for most purposes
         2. This means, you want your mics picking up everything from 20-20000 hz.
         3. Also, be aware of the pick-up pattern, or the direction of sound taken in by a microphone.
   6. Dynamic Mics
      1. Most common live microphone
      2. Very durable
      3. Resistant to feedback
      4. Used on loud sources- Drums, Guitar, Horns, Vocals, etc.
      5. SM57
         1. Good all around. It won’t fail you.
      6. SM58
         1. Same, but for vocal
   7. Condensor
      1. Most common studio microphone
      2. Requires PHANTOM POWER- 48 v
      3. Not as durable.
         1. You can drop a dynamic mic.
         2. Don’t drop a condenser
      4. Less resistant to feedback
      5. Flatter frequency response
      6. Used on quite or detailed sources- Piano, Strings, saxophone, clarinet, etc.
      7. AKG P420
      8. AKG 214
      9. Between these four mics, you can handle any conceivable situation in a schools setting.
   8. Cables and Stands
      1. You need them.
      2. Don’t forget to budget for them
      3. Pro-Co Brand cables
      4. NO Monster brand cables.
      5. Atlas, Gator, and On-Stage brand mic stands.
   9. Mixers
      1. Digital or Analog?
      2. Model number usually indicates the number of inputs and outputs it has!
      3. Presonus 16.4.2
      4. Mackie 1604
      5. Behringer
      6. Analog- Yamaha/Mackie
      7. Digital- Yamaha/Digico
      8. Old mixers (older than 20 years) may not have phantom power.
      9. Analog is the easiest to use.
   10. Speaker Brands
       1. Stereo or Mono?
       2. Active or Passive?
       3. These are questions you need to ask. What do you need?
       4. QSC (best), JBL, Mackie
       5. Don’t buy: Alto, Anchor, Behringer, really anting other than those listed above.
       6. Don’t forget to budget stands!
   11. Computer Audio
       1. Audio Interface
       2. Tape in on console
       3. Direct Box (use this for keyboards/electric pianos).
       4. Don’t be afraid to email an expert.
   12. Don’t ever have a thing with an I-Phone jack -> XLR cable converter. Destroy it on site.
   13. GO TO
       1. REDDIT
          1. r/live sound
          2. r/live engineering.
       2. GOOGLE
       3. And Gearslutz.com
          1. *The most professionally used audio engineering forum there is.*
7. Cable Set up
   1. 414 mic. The big brother of the 214. Don’t drop it: it isn’t cheap!
8. Demonstration
   1. Mic connects to mixer; speaker connects to mixer.
   2. Don’t power the speaker until everything else is powered.
   3. Troubleshooting
      1. Is it plugged in?
      2. Is it powered on?
      3. Is the master volume on?
   4. 50db set to 56 db is twice as loud- exponential curve.
   5. Analog consoles usually have phantom power switches on the back.
   6. Solo allows you to test one channel at a time.
   7. Condenser mic have a filter to protect from direct speech.
   8. When using two speakers, make sure to pan one left and the other one right.
9. Brands last longer!
10. Coiling Cables
    1. Don’t coil against the cable’s natural direction.
11. Adjournment

Announcements:

President Belle Moushon adjourned the meeting at 7:55 pm.

Respectfully Submitted,

Joseph Goldstein, Secretary of the EIU NAfME Collegiate Chapter