Music Technology and Recording Resources
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Four years ago, I was invited for the first time to present a series of seminars in one of our educational institutions in Brazil. The subject seemed very trendy: music production, arranging and recording. However, at the end of every seminar I was confronted with two recurrent questions: "Where did you learn that, sir?" and "Where should we go after this for more information on this subject?"

As you may imagine, I did not have ready answers for those questions. Sound recording and playback dates back to the end of the 19th century, whereas music production for commercial release came to life early in the 20th century. In our church, music recording is still a young phenomenon. So, compared to encompassing disciplines like chemistry, medicine, mathematics, and even music theory itself, music production and recording does not have an academic tradition. Should we try to push it to the level of "academically-taught-and-outspread-researched" disciplines? This is not the place for that discussion, though I do know that right here in Canada, McGill University offers Master's and Ph.D. programs in Sound Recording (which are unique programs in North America).

My main point in this article is to demonstrate that, in this world of iPods, MP3, MP4, MP5, CDs, DVDs, music downloads, iTunes, loops, beats, grooves, MIDI, digital workstations, USB, tone generators, firewire, samplers, and you name it, even if music production and recording are not compulsory in your music program, they are part of our students' real life, as much as any other traditional discipline. And it does not have anything to do with music style orientation or with classical or pop, gospel or secular, traditional or contemporary, acoustic or synthesized, unplugged or connected. It is simply a natural part of the world we live in and the established technologies that are part of our daily lives.

For example, at Greaves Academy we have two students who have been working regularly with music production in the last few years. One of them has had a song composed, produced, performed and recorded to be played on a radio station in Montreal.

I am grateful for the fact that I was born at a time when most of those technologies were not around yet. I had to write down my musical ideas using a pen or pencil and a piece of paper. While studying music composition in university, I had no other choice but to learn how to write on paper for the orchestra instruments. Once again, I am thankful for that. Later on, however, I worked with a few clients who could afford orchestral accompaniment on their recordings, and a handful of clients who strived to produce a CD on the lowest budget possible. At that point, I realized that I had to wake up and try to get some music technology savvy, not to be left behind by technology itself.

So, where should one go for music technology learning? Even if you do not teach music, all those acronyms and terms and related technologies will still be part of your life and

your students' reality. I will share with you what worked well for me, hoping that somehow this will give you some simple ideas.

Every month I would go to a newsstand and buy either *Keyboard* or *Electronic Musician* magazine. I looked for *Mix* and *EQ* magazines, too. Over time, *Sound on Sound*, a British publication, gained my respect and preference. Most publications have gone online theses days, which makes the search much easier. It was basically from those magazines, and from the contact I kept with established musicians, that I got my first notions in music technology (see also the list of online resources follows this article).

Years later now, teaching at Greaves, I see how important that move was. Being able to speak and discuss music technology with teenagers in the 21st century helps shorten and even eliminate some gaps in communication. It may even open doors for us to introduce to them elements of the compulsory program that they may not find attractive, just because they can't easily see the link between one thing and the other.

The apostle Paul said, *"Though I am free and belong to no man, I make myself a slave to everyone, to win as many as possible . . . To those not having the law I became like one not having the law (though I am not free from God's law but am under Christ's law), so as to win those not having the law. To the weak I became weak, to win the weak. I have become all things to all men so that by all possible means I might save some. I do all this for the sake of the gospel, that I may share in its blessings"* (I Cor. 9:19-23). I am sure we can benefit from furthering our knowledge in music technology. Children now are being raised surrounded by technologies that will be second nature for them in a few years. Though it is clear that there is real danger in some electronic media being distributed, especially music and video, there are also good choices available. Learning how these technologies work and how children relate to and operate them will help us better understand the advantages and dangers, and allow us to better nurture children toward God's kingdom.

MUSIC TECHNOLOGY ONLINE RESOURCES

Music Technology & Home Recording Glossary
> *http://www.traditionalmusic.co.uk/music%20tech%20glossary/Music%20Tech%20 0GlossaryA.htm*

Music Technology & Recording Magazines Online
> *http://www.soundonsound.com/*
> *http://www.keyboardmag.com/*
> *http://www.emusician.com/*

The Basics on the Nature of Sound
> *http://www.learner.org/vod/vod_window.html?pid=1237*

MIDI Basics (Musical Instruments Digital Interface)
> *http://www.soundonsound.com/sos/1995_articles/aug95/midibasics1.html*

http://www.soundonsound.com/sos/1995_articles/sep95/midibasics2.html
http://www.soundonsound.com/sos/1995_articles/oct95/midibasics3.html
http://www.soundonsound.com/sos/1995_articles/nov95/midibasics4.html
http://www.soundonsound.com/sos/1995_articles/dec95/midibasics5.html

Sampling Basics
http://www.soundonsound.com/sos/1996_articles/jan96/samplebasics1.html
http://www.soundonsound.com/sos/1996_articles/feb96/samplebasics2.html
http://www.soundonsound.com/sos/1996_articles/mar96/samplingbasics3.html

Notation Software
http://www.finalemusic.com/Finale/
http://www.finalemusic.com/Reader/
    (free software that lets you view and print files created within Finale)
http://www.sibelius.com/

Audio Editing Software
http://audacity.sourceforge.net/
    (free, open source, cross-platform software for recording and editing sounds)