

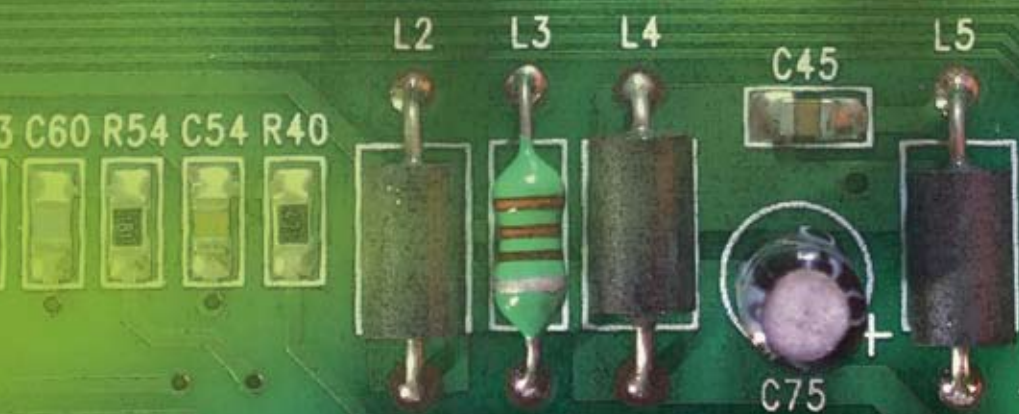
The magazine for clued up Youth

MUSE



Issue 3 Autumn 2007

**This issue:-
Musical meanderings
and sound advice**



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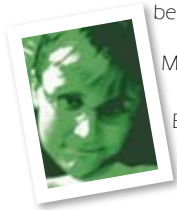
Plus 'The Letter Trail Part One' • Poetry and Puzzles

Hello all Musers!

Hope you are enjoying the autumn term, and aren't too obsessed about Christmas yet! This issue the focus is on **sounds** – musical and mystical. We are taking a look at the obscure field of **acoustic archaeology**, the meaning of **txt tik**, plus discovering what **musicology** is all about.

I also hope you all will have noticed the new funky website too! Every youth member should be able to log on now, and you have your own dedicated area to explore. There are games, reviews – even areas where you can send in your creations to be seen online, plus a message board and chat room to talk to other members! Check out the fact sheet series too for info on different topics, I'd like to know what you think of the advice! If there is one not yet written you want, again get in touch and I'll get on the case for you.

I would love to hear from more members, some of you have been great in sending in your stories, poems, articles, pictures and photos, but I want more! It is good to hear about what you lot have been up to, and to see what you've created, so don't be shy in sending things in. Or maybe there's a burning issue or hot topic you would love to write about and see in print?! Send it in! If you are reading this before the family weekend, then I am just want to say I am really excited about it all, and can't wait to meet you at Manor Adventure. It's going to be great, whatever the weather – and please let me know what you got up to there, won't you?!



Muse will be back in the New Year, so have a good time until then, ok?

Bye for now,

Zana



10



8

Contents

3 Music News

Facts you might not know about composers

4 Silk not Denim

Haiku by Michaela

5 Letter Trail

Part one of two by Nick Ramsden

8 Youth Wise - Talented in music

Helpful advice for anyone with musical interest.

10 Youth Aspire - Archaeoacoustics

The next big thing in sound?

12 Youth Aspire - Musicology

A science or art

14 Cover Star

Get the lowdown on our cover star...a sound card!

15 Youth Think

Puzzles to make you think. Can you work them out?

MUSE

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Umbrellas and Vexations

Carrying on the mad musician theme, have you heard of Satie? Satie lived from 1866-1925, and was a unique and eccentric individual whose talents were not recognised by the public, despite friends Debussy and Ravel promoting his compositions.

The reason could be his unique style – he often wrote without any bar lines or structure, with rather unhelpful instructions such as “light as an egg” or “work it out yourself”.

One of his pieces entitled Vexations is a 180 note work which is directed to be repeated 840 times! When it was performed in 1963 it took a relay of 10 pianists over 18hrs to perform.

In his apartment he had two pianos. Nothing unusual there you might think until you realise that he had one placed on top of the other, and connected their pedals!

He also collected umbrellas and had over 100, and only ever ate white food. For more on Satie and his mad ways look at: www.af.lu.se/~fogwall/intro.html

The long and winding road...

If you thought Bohemian Rhapsody was a long piece of music have you ever heard about John Cage's composition Organ²/ASLSP? John Cage's directions are to play the piece “very slowly”. They started playing it on a German church organ in 2001, and will finish in 2640!! The piece actually started with a silence lasting 18 months.

Cage was an avant-garde composer who lived 1912-1992

Look at www.johncage.info for more details on his work if you have a spare year or so!

I like Wagner's music better than anybody's. It is so loud that one can talk the whole time without other people hearing hat one says.
Oscar Wilde

There is nothing remarkable about it. All one has to do is to hit the right keys at the right time and the instrument plays itself.
Johann Sebastian Bach

People are wrong when they say that opera is not what it used to be. It is what it used to be. That is what is wrong with it.
Noël Coward

Too many pieces of music finish too long after the end.
Igor Stravinsky

The trouble with opera is that there is always too much singing.
Claude Debussy

Crazy Composer Quickies

Haydn was expelled from school at 17yrs old because he cut off another pupil's hair.

Struggling with Chopin's Etudes? So did he, which he why he wore a finger-stretching device at night to help him reach those difficult notes, ouch! Or try his other method of having a keyboard made with smaller keys you can reach.

Despite having 20 children, Bach wasn't naturally sympathetic with children as a music teacher; he would often beat choir boys if they got things wrong or hadn't practiced enough!

Brahms loved reading and collected over 800 books.

Struggling with music homework? Try Beethoven's tip – to help him compose he would tip ice water over his head. He thought it would stimulate his brain...

Peter Maxwell-Davies studied composition at university, but his tutor hated his work so much he was thrown off the course and so he studied Indian music for his final thesis instead.

Silk not Denim

This poem arrived in my inbox from Michaela who is 16yrs old and from Kent. We had to print it as we loved the imagery in it of fabulous fabrics and rich textures. The emotion and expression Michaela gives for her preferred choices of clothing are clear....

I am wearing silk. Despite the fineness
It isn't comfy. The softness feels strange,
The material is so light, it floats.
It hardly feels there.

The dress is gorgeous. The vibrant colour,
The embroidery, increase its value.
Clinging, revealing, showing my figure,
It is beautiful.

Elegant, refined, I seem to float through
My surroundings, and all is opulence.
I feel self-conscious, out-of-place, awkward,
Like an alien.

I long for denim, for rough scratchy wool,
For tough corduroy, leather, worn by wear,
Muted, earthy tones, clothes which feel to me
Like a second skin.



Letter trail Part One

By Nick Ramsden

'To the Reader'.

Luke stared at the words. 'To the Reader'. Written at the top of a letter, an old one, that he had found lodged firmly in a crack in the bark at the very top of the tallest tree in the area, 40 feet above the ground, where only the very best climbers could get to and where only the craziest actually went. As far as he knew, he was the only person who had climbed to the top in the last decade or so. 'To the Reader'. Why was this up there, in a waterproof plastic bag as if to protect it from the elements, hidden out of sight round the top of the branch? It could have been there for months, years, even. And written on the front of the yellowing envelope, in a neat, rounded hand, were the words; 'To the Reader'. He opened it, took a deep breath, and read.

*To the Reader,
Hello. I don't know who you are, how old you are, where you come from or anything else about you. However, if you've found this letter, you must share my love of heights and open spaces. This document marks the start of a trail, which will cross the years and, quite possibly, the country. If you can follow it to the finish, I'll know you are just as intelligent and resourceful as me. However, it will not be easy, and remember, you must keep this trail a secret from everyone but you and me. Good luck, my friend,*

Tallier Ray



uke blinked, swayed, and sat down heavily on his bed. He reread the letter twice more,

turned it over in case there was something on the other side, then carefully folded it up and hid it down the spine of the thickest book on his shelf - a Lord of the Rings hardback. He slumped back down on the bed, and stared at the envelope, then transferred his gaze to his room. He winced; you could barely see the floor through the junk that littered the room and what you could see wasn't in the greatest of shapes. His mum would be after him to clear it up again soon and with the state it was in now, that could take hours. He got up to go downstairs, the movement disturbing the envelope as he did so. It fell to the floor with a slap that sounded much too loud for an empty envelope.

He picked it up. Come to think of it, it did feel a bit heavy.

Not quite understanding why, he ripped it open completely, to find that what he had taken for a card backing was actually a folded piece of paper. Curious, he unfolded it. It looked like a map, but of where he had no idea. There were no names on it, and it was quite high detail, the A3 map only showing 1 or 2 square kilometres. There wasn't any urban area on the map; it showed only countryside, a hill, part of a river - more a large stream really - and a lot of what appeared to be a dense bramble thicket. It also showed a path, narrow and winding, that led through the

thicket, with many dead ends and sudden turnings. Luke could see that it would be difficult to follow with the map, and impossible without it.

In the middle of the thicket was a small clearing, in the centre of which were two arrows. One pointed to the top of the map, the other towards the bottom left hand corner. Luke stared at it for a while. The map, he realised, must show where the second letter was. One of the arrows in the clearing must be north, so what was the other? He lay back and thought about it. It didn't take very long. The map was very high detail; the place it showed could be anywhere. Therefore, it needed a point of reference. Luke was willing to bet his right arm that the arrow pointed to the first letter, which meant that this place was north-east of here. He hurried downstairs to find a map of the area.

Two weeks later, Luke stood in front of a dense grove of brambles. He studied the map he held closely, and walked a few paces to his right. There! The entrance to the path was so small he almost missed it. Ducking under a low-hanging branch, he began. Despite being only a few hundred metres long, the path took almost an hour for him to traverse - it had been overgrown since the map was made and once or twice he had to force his way through or take an alternate route. Finally he stood, exhausted and scratched, at the edge of the clearing. He limped across the bare earth to find... nothing.

The clearing was empty. For a minute he stood, absolutely dumbfounded. Then, brimming with anger, embarrassment and loss, he turned to leave. As he did so, a glint caught his eye.

He walked to the centre of the clearing, and saw a small metal pole rising a few inches above the ground. Curious, he tugged at it. It didn't move, connected to something underground that was held in place by the soil.

"Wait a minute," he murmured, caught by that thought.

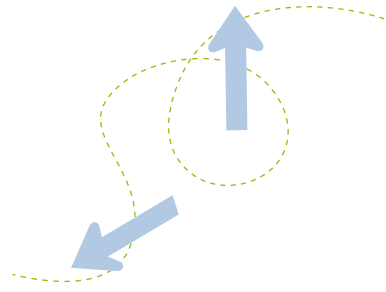
"Connected to something underground..."

Luke grinned.

It took him another half hour to dig up the box, from about 30 centimetres underground. It was small, maybe half a cubic metre in volume, with the pipe screwed into a hole in the lid. He unscrewed the pipe, put it and the box in his backpack, pushed the soil back into the hole and began the long, arduous journey back along the trail.

Back at home, he opened the simple catch on the box and threw back the lid. Inside were an envelope and a small stone figurine, a man in traveller's clothes standing, one foot forward, with a staff in one hand and the other pointing in front of him, on a roughly egg shaped base. Curious, he turned it over a couple of times in case it hid something, but there didn't appear to be anything more to it, so he set it down on his desk and opened the letter.

*To the Reader,
Hello again, my young friend. I know you must be younger than me because you could never have*



got through the path to this letter if you weren't. So you've managed to find the second letter. Well done indeed, that is a great achievement and bodes well for your chances. Though it has probably only been a matter of weeks or months since you read my last letter, written when I was 15 years old, it has been a decade for me. I am now 25 years old, and my next letter will be written when I am 35. However, finding it won't be easy. All I will say is this, find the home of the little friend who was guarding this letter, and set him where he belongs, then follow his lead to the third letter. Finally, I suppose I am more trusting now than I used to be. I leave it up to you, but the next part of the trail is hard and I would advise enlisting a friend - someone you know you can count on - to help you with your quest. I wish you luck, my friend,

Tallier Ray

"What on earth..." Luke scratched his head in sheer and utter bewilderment.

"'Find the home of the little friend', huh? Well, the figurine must be the 'little friend', so its home must be where it was made, right?" He ran downstairs to ask his parents if there was a stonemason anywhere nearby. "Mum?"

"Yes dear," she replied, concentrating on the book she was reading, "what is it now? Have

you tidied your room yet?"

"Eh... no, not yet," he said, then quickly continued, before she could reprimand him, "Mum, is there a stonemason in the area?" "A what?" she replied, confused. "Somewhere that makes things like this," he elaborated, holding out the figurine for inspection. She took it, turned it over a few times and examined it closely. "Hmmm, this is a beautiful piece of work now, isn't it?" she mused. "Where does it come from?"

"That," he threw back, "is what I'm trying to find out."

"Don't be smart with me, I was asking where you found it."

"Oh." This was bad news; he didn't want her to know about the letters. Hurriedly, he improvised, "I... uh... found it lying near my favourite tree, you know..."

"Yes, yes, I know the one," she cut in, "I'm sorry to say I have no idea where it's from, Luke. You'll have to get someone else to help you I'm afraid."

"Okay then."

Disappointed, he backed out of the room. On impulse, he flung on his jacket and shoes and took a walk, his feet leading him into town, his hand curled around the little stone traveller, trying to decipher its meaning.

"Huh," he growled softly, "this Tallier Ray guy wasn't kidding when he said the next one would be tough. What the heck does that stupid name mean anyway?"

"What stupid name?"

Luke almost had a heart attack. He had been so deep in thought; he hadn't noticed the girl walk up beside him.

"Sarah?!" It was both question and exclamation.

"That's me," replied his friend.

"What name were you talking

about?"

Luke considered. He had known Sarah for four years, they were relatively close friends, getting along with each other most of the time despite occasionally scraping along each other's nerves; he knew he could trust her and most importantly, she was an expert at solving riddles.

"Let's go sit down somewhere," he said, "this is gonna take a while to explain."

Some time later, both children were sitting in Luke's room, with both letters, the map and the figurine spread out on the floor between them. Luke was brooding and muttering under his breath as he tried to decipher the meaning of the second letter, and Sarah was writing on a piece of paper. She had started to grin about a minute ago and the grin had been getting wider and wider since then. Suddenly she let out a triumphant laugh, and began to giggle.

"Uh... Sarah?" Luke was understandably confused.

"Look," she said between giggles.

"Look at this..."

He stared at the paper. On it were written two phrases, four words, and the same 10 letters in two different combinations.

T a l l i e r - R a y .

T r a i l - L a y e r .

"The little..." he managed to stay mad for all of three or four seconds, then the infectious laughter began to have an effect. "The whole time, it was an anagram..." he said, beginning to laugh, "the little piece of..."

"I might have something on the figurine, too," Sarah cut in.

"What?"

"Follow me."

Sarah explained on the way to her house,

"See, there's this abandoned old place just across the road from us, no-one's lived there in 50 years or so, but there's a statue; just like that little figurine you've got, though it's holding a scroll instead of pointing, and it's positioned just to one side of the door, about twice as high as the one you've got."

"Okay," replied Luke, struggling to keep up, both mentally and physically. "So you think that might be the 'home' the letter talks about then?"

"Yeah, but there's more. If you look closely at the statue, you can see that it's got a base just like that one, and it's standing - cemented in actually - in a kind of indent in the stone, just the right shape for the base to fit into." She paused, waiting for him to respond, and he nodded uncertainly, unsure about where this was going.

"And when you go in, as well as a couple of stone benches - solid slabs of stone about as high as your waist - and a couple of what used to be wooden chairs, there's a little pedestal, with an egg-shaped indent in the centre" It took Luke a few beats to absorb this, but when he did he grinned from ear to ear and looked almost ready to hug her.

"So the base of my figurine slots into it..."

"And the figure's arm will point the way to the next letter," finished Sarah smugly, then yelped as Luke sped up, leaving her behind "Hey! Wait for me, idiot! You don't know where you're going!"

TO BE CONTINUED....

Talented In Music



Being gifted in music often means you showed early signs of an interest and enthusiasm for rhythm, musical skills, singing, recognising patterns and moods in sounds etc. Sometimes it can be linked to a mathematical ability too because of the sequencing and logical patterning that can be found in music.

To be able to show a talent in music, there needs to be opportunities! Exposing yourself to different styles and genre of music, and trying out different instruments and techniques will not only help you develop your understanding, but also decide what suits you, and what avenues of music you want to explore further. Broaden out your experiences! Most instruments can be played in a manner of styles and genres. Why not look into trying to learn a different style of playing? See if there are bands local to you that you could join. Go to live concerts of different types of music to see and hear how its played. Be open-minded about modern music, experimental styles, or music from other cultures who use different timings, instruments, scales etc.

Start a group! Find some other musicians and join together to play music and maybe write your own compositions too. Advertise in your school paper, noticeboard, or local music shop.

One of the best ways we learn is through advice and criticism from others. If your teacher, parent, tutor, peers, older musicians comment on your abilities try to accept what they say, and use that information to improve your skills and performance. Remember, music is an art form, and as such, is subjective to the listener! However, getting advice on technique, training, equipment etc is vital if you want to get better and become a more expert player, composer or performer!

Getting organised!

Learning something new takes time and commitment... Try to plan some time every day to practice and get into the habit. Also planning when

your lessons are to ensure you don't forget to go (and take your instrument with you!)

Remember though to plan time for other things—do not let your passion for music get in the way of other school work, your friends, or your family. Music can be a switch off for some, but for others it can easily turn into an obsession which adds more pressure onto an already heavy workload for most teenagers.

Music offers a great way to show real progress and achievement through graded exams and testing. This means you can set realistic goals, and be proud of yourself every time you move up to the next stage! If you are learning outside of school, make sure you tell your school or college about your musical successes so they can celebrate with you!

Get out there!

You could volunteer your services to play in assemblies at school, church festivals, retirement homes etc. Playing is the only way you will improve, so be brave and show your talent. Look out for local festivals and competitions too! Some councils have local fetes and shows and welcome new talent.

When you are at school, make sure your music lessons are right for you. It may mean your teacher needs to differentiate your work to your level. It is also worth discussing with school too if you have any concerts or



competitions coming up which might mean needing time off for practicing, travelling and performing. School should be able to help, but they need to be aware of your abilities and needs!

Remember you can continue with music once you leave school, and it is never too early to start looking at colleges and universities to see what different courses they can offer you.

Doing research now means you can find out which places are best suited to you, your style, your needs. It also means you can get informed about that they offer, and what they want from prospective students. Preparing a good portfolio of work composed, or pieces to perform will help you to be more confident in any auditions or interviews. Having a wide repertoire or at least an awareness of the wider world of music will be of great benefit for example.

Once you become competent you might be keen to get recording! Have a look at what is around locally—there may be a recording studio you could hire for a few hours. Having a professional recording is invaluable to help you get noticed and heard, and to try and get more playing experience in venues. It can be sent to DJs, Radio stations, record companies, local and national press. You could even start earning money from your skills, by using it to canvass for live performance in pubs, clubs, halls and other venues!

As you become better at playing, you might need more professional training and support. This can come from a professional musician who might offer tuition and advice. Ask around at local venues and recording studios if they know of anyone who can help. Colleges and Universities may have professionals who can advise too.

RESOURCES

www.nymt.org.uk National Youth Music Theatre
www.creativegeneration.org.uk Government initiative that gives resources and support to talented children
www.makeitbreakit.org Make It Break It awards for young composers
www.mfy.org.uk Arranges festivals and concerts for young performers everywhere
www.talentedyoungpeople.com Lots of resources and advice for all artistic talents
www.brit.croydon.sch.uk The place to go and study if you have a talent in the arts!
www.youthmusic.co.uk Organisation which works in and out of schools—see what they are doing in your area!
www.electricbluesclub.co.uk Lots of info on here, and even lessons!
www.a-y-m.org.uk Awards for Young Musicians

Music Dictionary by Roy Bennett Classic little item which will be of use for many years of musical study!
Have Fun Playing Hand Drums by James Loon 'Hands on' guide to learning to play drums including CD
Melody in Songwriting by Jack Perricone Excellent book for guidance on writing songs
Music Through the Ages by Gail Giese Interesting book showing history of music and a cool timeline to decorate your room!
Music: A Very Short Introduction by N Cook Covers all styles and genres in a short informative way
The Musicians Joke Book by A Green Contains jokes which all musical types should find funny!
Investigating Musical Styles by Roy Bennett One of a series of books looking at various aspects of music—with audio tape to help understand the topics

A typical Mayan temple taken from http://commons.wikimedia.org/wiki/Image:Ruins_by_TW.jpg

Archaeoacoustics – the next big thing in sound?

Archaeology has grown into a popular field of study for many young people, and the lure of a trowel as a graduate career has prompted a surge in demand for courses at university. Indiana Jones and the recent TV series *Time Team* have encouraged this exciting career; but have you ever thought of linking it to your love of music?

A new field in archaeology is hitting the lecture rooms and bookshelves around the world and it aims to unearth the acoustic reasons for our predecessors' designs. Ancient sites have been investigated into their sound properties and the results are amazing.

Some researchers now feel that prehistoric sites were deliberately constructed for their acoustic

drawings have been found at specific places indicating the sounds that can be heard there, stalactites show markings to highlight they make a particular sound when struck, and carvings and imagery are located at places where echoes vibrate.

Chambers such as Maes-Howe in Orkney have a resonance which is too low to be heard, but can be felt (similar to feeling the bass at a loud disco!) which leads to further questioning about these sites and their purpose. Other chambered tombs such as Midhowe Cairn, Scotland have a higher resonance which equates to a male baritone voice. This similarity can be seen in chambers worldwide, again raising questions as to how these ancient builders knew how to create designs with such acoustic effects.



acoustic jars (or *ocheia* in Greek) the sound could be made fuller and more aesthetically pleasing for the audience. In the first century B.C Vitruvius was designing and creating superb acoustics in theatres to help combat the problems of hearing the words and music from the stage. His vases enabled particular sounds or pitches to sound louder when the right note was reached, depending on the design and location of the jar.



An example of an acoustic jar situated in St Andrew's Church, Lyddington

Acoustic jars can still be seen in use today, including churches in the UK. St Andrew's Church in Lyddington was built in the 14thC and has some excellent examples

properties- enhancing and intensifying the sound at particular places and resonating in peculiar ways to reproduce sounds which have a meaning and purpose. Experiments with chanting, humming and drumming have produced unexpected results which match similar studies around the world.

Examples come from all periods of history. Inside ancient cave dwellings,

Acoustics are also important in other historic buildings too.

Ever since Greek and Roman times acoustic jars have been used to enhance and amplify sound. These have proved particularly useful in theatres. Theatre design was such that the arrangement of seating was to improve the quality and clarity of the sound (graduating upwards from the stage) however as they grew in size and shape, it was found by using

Acoustic jars can still be seen in use today, including churches in the UK. St Andrew's Church in Lyddington was built in the 14thC and has some excellent examples. Some researchers feel the success of these jars really depends on their locations in the building, and how many are placed there, plus of course the actual design of the building itself. St Andrew's has 11 jars still in situ around the church. There are other churches and cathedrals around with jars in place, however the Greek and Roman examples have long since gone; broken

Maes Howe chamber entrance taken from www.space-net.org.uk/node/53

or reused for other purposes with only the holes remaining to show where they once were.

Churches and cathedrals themselves were often designed with an acoustic need. Music has longed played a part in religious worship, and as such any building created for worship needs to be designed with a good acoustic resonance to enhance the musical praise.

Sound and music in all forms has always been an important part of people's lives, whether as Christian worship, or some other forms of pre-Christian ritual, and it would appear from studying archaeological sites with your ears rather than your trowel you can discover not only what it looked like, but what it sounded like for our ancestors. Hearing the past enables us to better feel the past – and often it can help to answer questions as to why certain sites were significant, or why certain structures were designed the way they are. A recent discovery

at a Mayan pyramid for example showed that if you clap in front of it the reflected sound mimics that of a local bird – the quetzal- which was a sacred animal in their beliefs!

Why not try visiting some historical sites over the holidays and instead of just looking, try clapping, singing and humming- you never know what effect you might create!

FURTHER GUIDANCE

Books and literature

Archaeological Acoustic Space Measurement article by Damian T Murphy

Quite a scientific piece of research from the University of York, but fascinating to read, even if you don't get all the statistics

Stone Age Soundtracks by Paul Devereux

Devereux is passionate about archaeoacoustics and this book is a great read on the subject. He has researched several ancient sites and in this he not only informs about his findings, but also looks into why these sites create such sounds.

Archaeoacoustics edited by Chris Scarre and Graeme Lawson

Quite an academic but informative read into the varied specialisms in this branch of archaeology.

Hearing again the sound of the Neolithic by Aaron Watson

Another dedicated professional, Watson wrote this article for the magazine "British Archaeology" in 1997.

Websites

www.momumental.uk.com

This is Aaron Watson's website and features his ongoing archaeoacoustic research. You may also enjoy his history/art crossover where he displays some emotive imagery of ancient sites

www.ocasa.org [MayanPyramid.htm](http://www.mayanpyramid.htm)

Website written by Lubman – the man who made the Mayan pyramid discovery amongst other things!

<http://library.thinkquest.org/19537/>

This is the SoundDrum website which has lots more information on sound, and some great little experiments and activities online too.

www.britarch.org.uk

Web portal for information and guidance into archaeology. Check out the Young Archaeologists Club!

www.bbc.co.uk/history/archaeology/

BBC website with latest news and info on clubs near you.

Go to

St Andrews' Church in Lyddington, Rutland to see acoustic jars in use

Upton Church in Nottinghamshire also has evidence of jars

Norfolk Castle Museum features some acoustic jars (amongst a fantastic collection of other artefacts discovered locally)

The Orkney Islands have lots of chambered tombs, cairns and prehistoric stones to practise your acoustics in!

Research

Vitruvius – an amazing Roman whose full name Marcus Vitruvius Pollio wrote a ten volume series on architecture.

Your local acoustic history!

Start with your local church and see where it takes you...

A career in archaeology? See what subjects are going to help, where you can get work experience, and how many different areas of archaeology there are, you may be surprised!

Musicology

A Science or Art?

Guido Adler, founder of modern musicology 'all peoples who can be said to have a musical art also have a musical science'

This is meant as a short introduction to a subject you might not know very much about. Musicology is a recognised subject of study, and one you may wish to pursue!

Not everyone who has a passion for music is musical. Some people simply enjoy experiencing it. A question to ask is whether you need to understand music to enjoy what you hear, and, if so, how do you get that understanding?

In much the same way that English literature lessons should help you to gain more enjoyment and pleasure from reading a book (yes, that is one of the aims!), by studying music itself, or musicology, then you should get more enjoyment and pleasure from experiencing the music.

If you are musical, then chances are you already have a fair amount of musical knowledge. Whether it's the ability to read musical score, understanding musical styles and expressions, recognising key techniques and how different sounds and textures are created, all of this helps to better understand and appreciate the music.

But this can be true of non-musicians too. They may be

certain types of music, or instruments, or simply sounds which you prefer to others. You may already be able to differentiate and reason as to why. It may be that you dislike certain music purely because you do not understand it like other genres.

If you want to understand music more, how music has changed in history, development of instruments, changes in musical composition and recording, how music is put together and more, then studying musicology is the best way forward.

The -ology basically means words about, so its discussing and writing about all aspects of music. This means you can bring in many other subjects such as history, science, sociology, maths, even religion and art all play a role in musical understanding and appreciation.

So, studying music means gaining knowledge about the music. This can be quite a discipline and reaches higher education levels with bachelors and master's degree, as well as doctorate level courses now being offered in universities. There are still some courses which concentrate more on the playing and performance side, but it is recognised that

having an understanding of the music in a more academic sense improves the musician, and improves the enjoyment of the music- which is the predominate reason for its creation!

There are some courses within other departments, such as the history of music within a history degree, or how music expresses a culture within a sociology degree, however if you want to focus purely on the music, opt for the lesser known subject of musicology.

Ethnomusicology is a term currently being promoted in many establishments as it tries to convey a worldwide study of all music, rather than the narrow field of western music. This reason for expansion is due to the history of musicology itself, coming from several European academics like Guido Adler who naturally were focusing on the music prevalent at the time they were exposed to.

Musicology looks at areas such as understanding the whys and hows of music. It is trying to understand the meaning of music written by long-dead composers to gain an insight into why they decided to create a piece in a particular way, and what meanings can be given

to the sounds produced. This needs to be taken into context by understanding the history of the piece, the social setting and culture of the composer, and influences at that time. It also can mean looking at the myriad of reasons for producing a piece of music – for example a loved one lost through tragedy, a wealthy benefactor's payment, to showcase a musician's particular skill or talent, or to portray a religious or political message.

Musicology becomes an even more complicated discipline when looking at more modern music where recordings are available, rather than the manuscripts of the past. There, in aural or visual form, a musicology student can truly experience the music as intended by the composer. Unless, of course it is being performed by another musician, in which case further questions can be asked about their influence on the music!

If you like pondering such questions, have an ear for music and an insatiable appetite for knowledge and discovering answers- then why not look into musicology, you never know where it might take you!

FURTHER GUIDANCE

www.popular-musicology-online.com/

online journal with many academic articles of interest

www.cph.rcm.ac.uk/index.htm

Royal College of Music website with details about their museum of music.

www.emf.org/index.html

Electronic Music Foundation, based in New York.

Has informative mailing list, and regularly produces concerts around the world.

www.bfe.org.uk

British Forum for Ethnomusicology. Great website featuring a mailing list, news, publications, conferences and information on academic courses.

www.booksonmusic.co.uk

A place to get hold of harder to reach music books!

Music: A Very Short Introduction by N.Cook

An excellent book to get you started on thinking about music in different ways.

The Cambridge Music Guide by Stanley Sadie

Good introduction to a long history of music.

What is a Sound Card?

Our cover star this issue is connected to our theme of sound, and is something most of you have regular contact with (albeit indirectly). It's a sound card! Might not be the most glamorous of covers, but worth spending some time admiring the many components and understand a little more about this clever device...

All computers will have a sound card inside which produces and captures sound; which mainly deals with digital audio capture and replaying, as well as creating sounds. In early computers before sound cards, the only noise available was 'beep'. They could vary the length and pitch of the beep, but it was still only a beep!

Sound cards have to produce sound waves, which are done either through an internal FM synthesiser (which is a bit dated now) or by playing a digitised or sampled sound.

Sounds have to be converted between analogue to digital, and this is done by the converters and generators (DAC= digital to analogue converter, and ADC = analogue to digital converter). The ISA connector allows the information from the sound card to travel to the motherboard.

Sound cards use several channels to read and write digital audio data to and from the audio hardware (e.g. speakers, microphones etc). These channels are called DMA, or digital memory access. Some cards can also have a direct output using an optical or co-axial cable.

A sound card has a digital signal processor (DSP) which replays the musical notes from the wavetable memory to match the pitches required. Different cards have different processing powers which can affect how many notes the card can handle at one time, also referred to as polyphony. It is the DSP which also creates the effects like reverb, chorus and delay.

Not all computers have sound cards; some have sound chips on the motherboards instead, or opt for an external sound card (especially good for laptop users). What is agreed though is that for people who want good quality sound for music, gaming or recording purposes, often adding or upgrading a sound card is vital to get the best results.

Next issue

I am surprised no-one wants to be a cover star for Muse. Maybe you are just incredibly shy? Maybe you would prefer designing some artwork, or sending in a photograph for the cover instead? So long as its high quality for reproduction that's fine! Remember though I also need some information about it – and you- to read inside. Send in to me at the usual postal or email address. Look forward to hearing from you soon!

Composer Anagrams

How well do you know your composers? Try these and see how many you can get!

Hint- You might want to check their first names!!

- | | | |
|-------------------------------------|----------------------------------|-----------------------------------|
| 1 Vain Violin Toad | 2 Bloke At Bar | 3 Busy Scale Dude |
| 4 Cos I'm This Dvorak Hit? | 5 Fur Zest Branch | 6 Fine Epic Chord |
| 7 Give Piper Dues | 8 Vast Hot Slug | 9 Aha! Enchantin' Bass Job |
| 10 A Famous German Waltz God | 11 Huge Bow And In Velvet | |

Txt Tik



Overseas member Jana has some gr8 txt tik abbreviations to help spice up your txting!

| | |
|------------------|--------------------------------------|
| KIT | Keep in touch |
| HRU | How are you? |
| EOTW | End of the world |
| Paw | parents are watching |
| BCNU | Be seeing you! |
| Em(s) | Email(s) |
| BFF | Best friends forever |
| 2 b ctnd | To be continued |
| ((hello)) | Saying something really loudly! |
| :@ | Exclamation "what???" |
| :X | Don't tell anyone, it's a secret |
| | @>-; - A rose |
| (((H))) | Hugs |
| <3 | Heart |
| YYSW | yeah, yeah, sure, whatever!!! |
| | (Used for best friends when joking!) |

OVER TO YOU

Know some unusual txt tik you want to share?

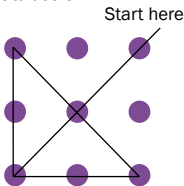
Or maybe you have some unusual local words you use that other people just don't get!

Email me at: zanabayley@nagcbrtain.org.uk or write in and let me know and share with other members your language quirks.

Previous quiz answers!

Here you are, for those who need to know...Word puzzles were: **1. Scrambled eggs, 2. High tide, 3. Against all odds, 4. Misunderstanding, 5. Thrilled to bits, 6. Banana split.**

The dot to dot is:



But you knew that already, didn't you??!

Do you like writing puzzles?

Why not think up some and send in (with answers!) to me for using in the next Muse. Write in or email. Would love some really challenging ones as I'm sure mine are far too easy...

Got an idea to share with Muse?

Got something that you want to see in print?

Want to be a Cover Star?

Use this form below to get your thoughts to us today!

Send it back to us at NAGC, Suite 14, Challenge House, Sherwood Drive, Bletchley, Milton Keynes, MK3 6DP, or email me at zanabayley@nagcbrtain.org.uk

Name: _____ Age: _____

Address: _____

Email: _____

Tel: _____

Comments on Muse: _____

Title of any work submitted: _____

Additional comments: _____

Do you want your work returned? _____ Yes/No

Can NAGC use your work in publications? _____ Yes/No

Are you reading this and not a NAGC member?

Then get in touch to find out more about NAGC membership and how to get your own copy of Muse Magazine direct to your door every term! Yes! I want to know more! Send me details about NAGC and Muse Magazine.

Send to: NAGC, Suite 14, Challenge House, Sherwood Drive, Bletchley, Milton Keynes MK3 6DP

Name: _____ Email: _____

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