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SUMMER 2009 • Vol. 7, Issue 3

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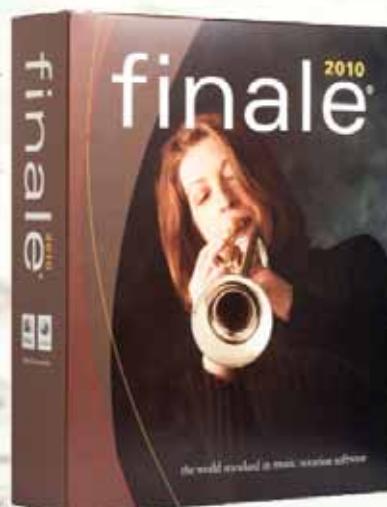
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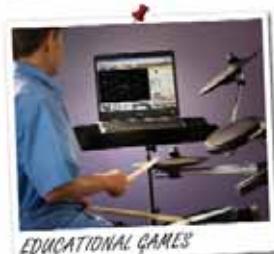
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MUSIC in ACTION

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FROM THE EDITOR



Our lead article is a fascinating case study of a music technology trial being undertaken at Carranballac College in the outer western suburbs of Melbourne. Alexandra Howes from Soundhouse is implementing a music course based on the once-popular keyboard lab concept, but using digital drum kits, keyboards, guitars, and vocal microphone inputs. Here is an inspiring vision of the possibilities of new hardware and software applications.

We hear from two recipients of the 2009 National Awards for Excellence in School Music Education.

Darwin-based music specialist, Loretta Simmonds, winner of a Special Commendation Teacher Award, describes some strategies she uses to ensure that her students are always eager for music classes. Victorian music teacher Shain Kurelja received his award for developing an engaging, performance-based music program at his primary school that provides learning and performance opportunities to all his students. He advocates the use of an often maligned instrument—the ukulele—and gives a useful introduction to both playing and teaching it in a classroom music program. Future issues of *Music in Action* will include additional articles from other recipients of National Music Teaching Awards.

Jen Skate, a music teacher at Methodist Ladies College in Melbourne, introduces us to ways of combining the Orff approach with her self-composed performance pieces based on West African music. Jen has provided two sample pieces for implementing in your classroom teaching. Another Melbourne Orff teacher, Susie Davies-Splitter, argues that teaching Orff-based improvisation also allows music teachers to model social and cultural values and to promote the learning of skills that result in more than music learning outcomes. Rachel Scott, teacher for the Australian Children's Music Foundation, profiles the work of her ACMF colleague, Nicole Thomson, in bringing music programs to disadvantaged children and young people.

Be sure to check out our news report on the current situation of music within the arts learning area of the new National School Curriculum. There are also a round-up on all recipients of the 2009 National Awards for Excellence in School Music Education, and a summary of Music Educators' Day at the Australian Music Association Convention held recently on the Gold Coast. Andrew Swainston, our all-seeing Net News investigator, has found excellent websites that provide rich information sources for classical and contemporary arts music. There is currently considerable debate about the arts, particularly music, in the new National School Curriculum. Readers are strongly urged to register with ACARA's online consultation and feedback system and to submit questions and comments to a news update and discussion discussion blog set up by the MCA (see page 12). These are positive ways for our readers to influence the curriculum content and the eventual implementation of the arts in Australian schools, and for music educators to keep well informed about the developing situation.

Finally, *Music in Action* is now available in a new eMag version, as well as continuing in print. Our eMag has in-built links to external websites and downloads, and gives convenient access for teachers who move around. Print copy subscribers will be advised by mail in the near future of how they can obtain their usernames and passwords for free access to the eMag version of *Music in Action*, as a convenient part of their print subscription. eMag-only subscribers will receive this information with confirmation of their subscription.

Robin Stevens

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SCHOOLS FIND FLAME FAME

During the last week of October, winners of the Australia-wide 2009 FLAME Awards, run by the Music Council of Australia's 'Music. Play for Life' campaign and the ABC, were announced progressively by Emma Ayres on ABC-FM's Morning Music program. TINA BROAD reports.

The Awards highlight outstanding school music programs, against a backdrop of research demonstrating that music learning has many benefits to students' overall development. Thirty-eight Australian schools received national recognition for their music programs by being named as finalists in the FLAME Awards.

The 2009 national finalists included: a Melbourne secondary school in which the entire community of 1200 adolescent boys sing enthusiastically and regularly; a school for profoundly-disabled students that uses music as therapy and to help children learn across all areas of the curriculum; schools that run parent/student choirs; schools that use singing programs to preserve local indigenous languages; primary schools that commission renowned composers to collaborate with their students on writing new choral repertoire; and schools where older students initiate and lead singing activities for younger students. The full list of finalists can be viewed at the Flame Awards: <http://tinyurl.com/Flame2009>

THE <i>flame</i> AWARDS		2009 WINNERS
The Flame Awards this year concentrate on schools where singing is central to school life.		
National winner		
VIC Melbourne High School		
State and territory winners		
ACT	Ainslie School	
NT	Bees Creek Primary School	
NSW	MLC School	
QLD	Sandgate State School	
SA	Port Lincoln Primary School	
TAS	South Hobart Primary School	
VIC	Melbourne High School	
WA	Walpole Primary School	
Judges' Special Awards for Excellence		
VIC	Eltham East Primary School	
NSW	The Crescent School Bellington Public School	
QLD	Ferny Grove State High School	
SA	Coober Pedy Area School	
TAS	Smithton Primary School	

'The FLAME Awards are run against a backdrop of research which shows that, despite its proven benefits, music education is in decline in many, many schools in Australia,' says Awards judge, Graham Abbott, ABC Classic FM radio presenter, a former school music teacher. 'Yet every child arrives at school each morning with a musical instrument: a voice. Our pool of 38 finalists each has an inspiring music program in which singing is front and centre.'

The national winner, who was chosen from the eight State and Territory winners, receives \$4,500 cash and hosts a world-class concert by leading musicians to be broadcast live on ABC Classic FM. The remaining State and Territory winners each receive \$1,500. The \$15,000 prize pool was made possible by the generous support of philanthropists Robert and Elizabeth Albert.

The Flame Awards are run by *Music. Play for Life*—the Music Council of Australia's national campaign to encourage more music making in schools and communities—and ABC Classic FM. **MIA**

Council of Australia's national campaign to encourage more music making in schools and communities—and ABC Classic FM. **MIA**



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LOVE IT = LEARN IT + PLAY IT

How do we engage the kids who don't normally enjoy classroom music? ALEXANDRA HOWES and KEN OWEN of Soundhouse tell us about a ground-breaking trial in a government school.

Music in the middle years of schooling is widely known to be an area where most of us need to 'lift our game'. Many music programs lack a practical component that is culturally relevant to young people, and so do not engage student interest. This current project confirms that the best activities for teaching music are the ones that reflect the way teenagers live and learn.

Carranballac College is a government school at Point Cook in the fast-growing outer western suburbs of Melbourne. Now in its fourth year of operation, the school has two campuses covering Prep. to Year 9, with 70 class groups, 31 of which cater for the middle years of schooling (Years 5 to 9). The principal, Peter Kearney, was keen to create a music program that made kids really want to come to school. Assistant principal Gaye Edmonds, using Soundhouse.com.au as external partners, set about designing a program that would engage and motivate students to learn instruments.

What did we set out to do?

It was decided that this would be done in a contemporary popular music setting, with the aim of developing students' skills in music so that they could maintain music participation throughout their lives.

The program aimed to:

- Support whole-class instrumental tuition
- Include personalised and collaborative learning

- Enable structured, sequential learning and pathways
- Support state and national curriculum outcomes
- Include live performance
- Break down the distinction between 'classroom' and 'instrumental' music
- Include different types of learning styles, particularly visual learning
- Include ICT
- Acknowledge and embrace students' capacities for self-tuition
- Allow students to continue their learning at home.

We decided the best way is to let kids play the music they like and be part of a band with their friends. They should be encouraged to continue their music after hours and at home. It looked like we had to find an easy way to include contemporary/rock bands in the music classroom.

How did we manage the noise level?

A variation on the once-popular keyboard lab concept was tried by setting up 6 digital drum kits, 6 keyboards, 6 guitars, 2 bass guitars and 4 vocal mics. Kids can hear themselves and/or others through headphones, as well as backing tracks when required for individual or group practice. In addition, the teacher can hear an individual, a sub-group or the whole class group playing. A P.A. system also allows live performance to the whole class. A data projector and screen

are important visual aids. The instruments are placed around the walls of the music classroom as space is still required for other junior music programs.

What about sequential skills development?

This was where we really needed to be innovative. Our inspiration came from a great article entitled 'Music Education and YouTube' by Andrew Swainston, published in the Summer 2007 issue of *Music in Action*. Andrew wrote about the value to students of some of the great content available, giving concrete examples for classroom use. Two years on, we now know how much kids use YouTube and there is strong evidence that this type of visual learning is, by far, their preferred style of enquiry. This influenced our search for tuition content that could help us achieve our goals.

What curriculum support materials do we use?

Enter—some exciting new music making resources.

Gigajam is a computer-based, rigorous, rock tuition program with downloadable student notes, video-ed instrumental tutorials (that include exercises and demonstrate playing techniques), play-along files, performance analysis and graded lessons, all of which enable students to learn band parts and play contemporary original songs together. There are also great possibilities for vocal and instrumental improvisation, using Gigajam backing tracks.

The video lessons cleverly link the notation with instrumental instruction. After only a few lessons, all students have learnt their parts to the one song and can play together.



Show Me How to Play has a unique piece of software called 'Multiplayer' which allows students to learn from, and play with, a pop band. Multiplayer uses known songs showing the drums, bass, piano and guitar in separate windows. Students can solo by isolating each part as well as zooming in to get a better view. When they feel confident, students can mute the part they are learning and have the experience of playing as part of the band. There are three additional audio tracks for extra production components such as metronome, vocals etc.

O-Generator is unusual music teaching software with a myriad of uses. Incidentally, it's also great for constructing and deconstructing drumbeats and rhythms in a very visual way.

Drum Tutor DT HD-1 is remarkably simple software by Roland. It has an ingenious switchable screen that toggles between 'drumkit hero'-style graphics and traditional drum notation. Students play with the backing tracks in their preferred score style.

The trials

As you can imagine, considerable funding help was needed to 'tool up' for this project. The school sought industry support and Roland Australia immediately saw the potential, generously lending us six digital drum kits. Soundhouse provides the technical set-up and the services of key teacher Alexandra Howes, who is on secondment to Caranballac College to implement the program. Each student instrument also has a laptop computer to allow students the opportunity for personal study.

The laptops are part of a trolley system that is booked for each lesson. Group work, where all students played together, is projected onto the main screen.



The room provides a very exciting music environment, especially with some funky LED lighting to complete the 'club' atmosphere. We call this new room the 'Soundgarage'.

To ensure she had the support of other staff, Alexandra encouraged the classroom teachers into the Soundgarage and gave them first-hand experience. She soon had them jamming along with AC/DC. With the security of sound coming only through their individual headphones and with quality music pumping through, the staff were hooked! We even had everyone playing out loud through the P.A. to finish—what a hoot!

Evaluating the learning outcomes

At the time of writing we are 20 weeks into the trial at both campuses of Carranballac College and the results have been more than we could have hoped for. Students enjoy learning their parts and love performing in their band. Gaye Edmonds reports that 'lessons in the Soundgarage are still the favourite session of the week for our Year 7 students. Self-paced tuition using an instrument for each student, and a laptop to record skill development, ensures greater progress than any other tuition program I have seen. We also have a stronger school attendance on Tuesdays and Fridays (Soundgarage days), providing some empirical evidence about student attitude.'

We have learnt many lessons already, and undoubtedly have much more to learn.

- The drums are a winner. Students are engrossed because they have their hands, feet and brain occupied as they follow along and play, play, play. They sound good from the start and are soon trying the fills and nuances as they emulate the drummers they see on the accompanying video. If we discovered nothing else, the concept of an 'electronic drum lab' has been identified as something that every school or music institution needs to experience. It is practical, economical and has a good claim to become a standard inclusion.
- Keyboard tuition begins with simple chording and is easy at this level.
- The key challenge is in electric guitar, and in getting students to first base in many songs. Learning bar chords is the first and biggest challenge we face in ensuring that students can join in the performance aspect of class in the first few weeks. To this end, we have included a young guitarist, Chris Hilton, to assist in classes by providing intensive and personal help to the guitarists. This may seem a luxury but we have a strong view that music in schools should be treated and supported like other practical subjects, such as science, where 'lab technician' support is provided.

It has been gratifying that school attendances are higher on days when our program operates. Nine students in Year 7 enrolled in instrument tuition for the first time.

After twenty weeks of trialling we can confirm that

- Students love having a say in what music they play and learn
- Students love playing as a group

- Some guitar chords take considerable time to master!
- Students are now playing in their bands out of school hours.

Above all, music needs to be 'caught, not taught'. We, as teachers, must not stand in the way of young people's enthusiasm to play music.

Where to now?

This program is now the core music program for Carranballac College during the middle secondary years. We know that we have much to learn and as we learn more, it will inform the decisions we make as the school offers the program to Years 7 and 8 in 2010. By 2011 every student will be involved in playing music, every minute of every music class. In a school of 2000 students, this is surely going to create a positive cultural shift in music participation. The program motivates the students to enter the music stream, by being immediately culturally relevant. As Ricky from Class 7B says, 'It's awesome because you learn how to be a rock star.' **M in A**

Resources

Gigajam: www.gigajam.com

Show Me How to Play: www.showmehowtoplay.com

O-Generator: <http://tinyurl.com/o-generator>

Roland Drum Tutor HD-1: <http://tinyurl.com/Roland-Drum-Tutor-HD-1>

Andrew Swainston, 'Music education and YouTube?', *Music in Action*, Summer 2007, vol. 5, no. 3, pp. 23, 30.

Alexandra Howes

A graduate of music performance from Victoria University, Alexandra has managed to fit a great deal into her still young career. As a singer with skills across a range of instruments, she has a passion for seeing young people succeed in contemporary music.

Ken Owen

is the manager of Soundhouse at Debney Park Secondary College.

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Music in the National School Curriculum—The

Last issue we reported on Arts Minister Peter Garrett's announcement that the arts (dance, drama, media, music and visual arts), together with languages and geography areas, will be included in the second phase of developing the new national school curriculum for K-Year 10.

Along with several other professional associations and advocacy groups, the umbrella organisation, National Advocates for Arts Education (NAAE), lobbied for the inclusion of the arts in the national curriculum. At the request of the Australian Curriculum, Assessment and Reporting Authority (ACARA), NAAE provided advice emphatically rejecting the concept of rolling all arts forms into a single integrated arts subject and arguing for each of the five art forms to be treated individually with their own discrete curricula being developed. ACARA then asked NAAE to respond to the questions: 'Show us how this (the arts curriculum) will work and articulate NAAE's desired position clearly, e.g. access to all five areas? Each year? All the time? Every child?' *NAAE's response was summarised by Dick Letts, Executive Director of the Music Council of Australia, as follows:

... during the years of compulsory schooling, generally K-10, all schools will have curriculum content for every art form and will have to meet achievement standards in

at least two of the five art forms, one from the performing arts, [and] one from the visual arts. The achievement standards for the chosen subjects will require provision of continuous, sequential developmental education. In other [arts] subjects, schools should offer rich but not necessarily continuous experiences.*

A further elaboration was provided at the recent Music Council of Australia Assembly by ASME National President, Jay McPherson, who made several important points: NAAE's position was advice only and not policy; NAAE's voice has a 'limited life' once the curriculum writing group (yet to be appointed) begins work; the writing phase will take several years (completion by 2012; implementation in 2013); ACARA's role is limited to overseeing the design and development of curricula; and it is the responsibility of state and territory jurisdictions to implement the five arts curricula.

As part of its wider consultations, ACARA invited key stakeholders to an initial meeting at the end of September, and teachers will have the opportunity for input during the consultation and feedback phase later in the process. To be involved and be kept up-to-date with national curriculum developments, register with ACARA's online consultation and feedback service. (See Resources).

A great Music Educators Day at AMAC 2009



Venetta Fields at MED. Pic by Bob Kennedy

Music educators attended an outstanding professional development opportunity at the Australian Music Association's 2009 Convention, held at the Gold Coast on August 17. They heard keynote presentations from gospel singing legend and local personality Venetta Fields, and from one of Australia's best-known musicians, 'Music. Count Us In' Ambassador, John Foreman—composer, arranger and producer, and former musical director of *Australian Idol*. These inspiring presentations on the importance of singing in schools and the wider community were followed by Music. Play for Life manager, Tina Broad, introducing the Australia-wide 'Sing the Song' event.

A highly motivating professional development workshop was presented by local music educator and advocate Debbie O'Shea, who has prepared the PD materials for teaching the 'Music. Count Us In' song for 2009, *The Music is Everything*. In preparation for the forthcoming event

story so far ...

The Music Council of Australia has also set up a special news update as well as a discussion blog on its website (see below). The news update reports on the recent history of the arts and the national curriculum, and then discusses the advocacy approaches that the MCA believes could result in a strong music curriculum and government funding to provide for trained music teachers. There is also the facility for posting questions or comments through a discussion blog.

Note

* R Letts, *The National Curriculum and strategic advocacy for music and the arts* paper, 10 September 2009, points 16, 18 (see MCA—Strategic Advocacy statement below).

Resources

ACARA 'Get involved' webpage:

<http://tinyurl.com/ACARA-Involve-me>

MCA Strategic Advocacy statement:

<http://tinyurl.com/MCA-StratAdvoc>

MCA 'Music and the National Curriculum' discussion blog: www.mca.org.au/discussion/

(October 22), Debbie taught the song to participants in a highly original and entertaining way. She also provided great ideas on using the song for wider music teaching applications, including development of musical concepts and skills in the classroom. Debbie modelled types of music teaching practices that enthralled participants—and undoubtedly will equally excite young students of primary and lower secondary levels.

Participants browsed the AMAC Trade Show during lunch break, then attended a selection of workshops that included a song-writing session by John Foreman, and music technology sessions presented by staff from the Soundhouse Music Alliance that included 'The Soundgarage' project (see lead article, this issue), interactive music software and whiteboard applications, and on creating dynamic music lessons through programs such as Groovy Music.

EXCELLENCE RECOGNISED

2009 National Awards for Excellence in School Music

Awards for excellence in teaching and leadership were presented in July to fourteen people who have made exceptional contributions to enhancing the status and quality of music education in their schools. The awards were announced at the ASME XVII National Conference in Launceston, by Ms Jodie Campbell MP, Member for Bass (Tas), representing The Hon Julia Gillard MP, Minister for Education.

Each award includes a grant of \$5,000 to enable the recipients to further their professional learning in music education. The awards are made annually in response to the 2005 report of the National Review of School Music Education, and are funded by the Australian Government under the Australian Government Quality Teacher Program and administered by ASME.

School Leader Award

Neil Spence (Principal) and **Christine Ritchie** (Deputy Principal), co-awardees from East Victoria Park Primary School in Western Australia, gave their full support to enhancing their school's music program. In conjunction with the specialist teacher at his school, Neil developing the Music Operational Plan for 2009 which resulted in the rejuvenation of the music program through increased funding to replace aging resources and purchase essential equipment. Christine provided critical support for the growth of the school's music program by timetabling two 40-minute music sessions per week for every student in Years 1–7.

In addition, Christine arranged with the School of Instrumental Music to expand the school's instrumental program to include Year 5 students, with the result that the number of students involved in the instrumental and band program doubled.

Special Commendation, Teacher Award

Loretta Simmonds is a specialist music teacher at Moil Primary School, Darwin. Her award recognises her development over many years of an appreciation among both her students and the wider school community of the nature and impact of music education. She has a caring relationship of mutual trust with children, and in particular has fostered creativity and excited children's imagination and built their self-esteem through developing their greater sense of achievement. Loretta outlines her unique approach in the article—"It's a surprise!"—in this issue (page 28).

Continued on page 38



An improvisation course designed for music teachers and therapists brings

MORE THAN MUSIC

An Orff-based improvisation course designed for music teachers and therapists has the aim of teaching social values and life skills as well as music skills. SUSIE DAVIES-SPLITTER argues that a teacher in a creative music setting is ideally situated to model values and promote the learning of skills that are 'more than just music'.

Educators have been promoting the concept of 'learning for life' for many years, but it is only now being espoused by governments and education authorities world-wide. Snyder¹ points out that music is capable of building skills for lifelong learning, such as integrity, initiative, flexibility, perseverance, organisation, a sense of humour, effort, common sense, problem solving, responsibility, patience, friendship, curiosity, co-operation and caring. Snyder also notes that there is so much evidence that music and the arts are essential for human growth and normal development 'it is a wonder that decision makers still consider them to be "frills"'.

In 2005 the Australian government released the National Framework for Values Education in Australian Schools.² Nine values were identified on which to base a school's mission or ethos (p.3). I believe that, for successful learning to take place, they are central to the ethos of any organised learning, and to core principles that all teachers and facilitators should hold: care and compassion; integrity; honesty and trustworthiness; doing one's best; showing respect; giving a 'fair go'; being understanding, tolerant and inclusive; taking responsibility;

'Improvisation gives me the greatest challenge and the greatest pleasure. I never know from moment to moment where I'll end up, and sometimes I'm scared to death. Yet, with all the risks, being on the edge is always the most fulfilling place to be.'

—Bobby McFerrin⁴

and promoting freedom [to be creative and expressive]. It may be reasonably argued that a teacher in a creative musical setting is ideally situated to model these values and principles, and to promote the learning of life skills that are 'more than just music' in a safe environment where each contribution is valued, and where participants feel sufficiently brave and confident to take risks and extend beyond their comfort zones. Further, it is paramount that an environment should be non-judgemental with regard to 'right and wrong', and should encourage all participants to 'have a go'. But how is a classroom teacher to acquire the skills and experience that will nurture this?

The fulfilment of improvisation

It just happens that these factors can be found at the core of any successful creative learning that includes—*improvisation*.

For me, this has been borne out through my experience in designing and implementing a professional development course based on the teachings of Carl Orff, focusing on music improvisation, and its accompanying research study, for

which twenty-six people participated in a 25-contact-hour course conducted over seven weeks. All had at least a rudimentary knowledge of improvisation and all but one (a music therapist) were practising music teachers in either a classroom or studio setting.

Course aims

The broad aim of the course was to instil confidence in improvisation. It was designed to provide participants with 'more than just music', as it aimed to teach social values and life skills as well as music skills. Activities included practical music-making in small and large groups, discussion and reflection, and presentations by special guests, culminating in a studio recording of an improvisation performance.

Based on responses from pre-course questionnaires, specific aims were established—

To help participants:

- overcome any fear of improvisation
- learn how to improvise across a range of musical structures, specifically:
 - develop simple strategies for effective improvisation using pentatonic scales, modes, the blues scale and pieces with simple harmonic progressions;
 - understand how to read simple lead sheets and chord symbols;
 - understand the role and function of the rhythm section; and
 - learn bass riffs and the 12-bar blues
- learn how to arrange in an Orff-style ensemble
- develop or enhance aural perception skills
- increase musical confidence and experience through the joy of improvising in many styles and situations
- acquire the confidence to help children and others create and express themselves through improvisation.



The method

The course was designed to train participants in an Orff Schulwerk-based approach to the teaching of improvisation through speech, singing, movement, games, and playing percussion instruments as well as the participants' instruments of choice. Activities incorporated a range of music styles such as jazz, blues, gospel, Latin, klezmer, African and other world musics. The repertoire was applicable to a wide range of teaching levels—early childhood, primary, secondary, therapeutic and community settings—and followed the sequence of scales and chord progressions in the Orff/Keetman *Music for Children* series edited by Margaret Murray. The range of activities was designed to involve participants in hearing, thinking and feeling, and to allow them to understand and recall their experiences for implementing in their own teaching.

In an inclusive and humanistic setting, the Orff Schulwerk approach incorporates 'play', games, exploration of sound through body and vocal timbres, musical expression through movement, and playing percussion instruments. Most importantly it can teach values and life skills and provide a joyous connection with oneself and with others, uncovering the 'inner child'.



An Orff classroom is rarely dull and is often filled with joyous activity. Frazee³ has described it as 'a place where self expression is encouraged and valued, musical experiments are carried out and tolerance for differing views is practised'. Such an ethos enables students to experiment with solutions to musical problems, it fosters their creativity, develops imagination through fantasy and play, and engages the senses. As a result, Frazee noted that Orff teachers 'have relished the gift and the challenge of drawing forth the innate musicality of their students for the purpose of expressing themselves in and enriching their lives through music.'³



Results

To assess the value of the course to participants, qualitative data was collected through questionnaires at both pre-course and post-course points; and by mid-course evaluations, reflective journals, interviews, video recordings and photographs. Analysis indicated that course participants enjoyed the approach, with its application for practical music making, group work, improvisation experiences, performance, discussion and reflection.

Findings showed that most felt their confidence with improvising had increased, with a 31 per cent positive change recorded overall. Many participants commented that they had developed musical freedom, confidence, and other life skills.

I discovered that participants long to know how to connect more deeply with those in their charge, to express themselves, to provide more quality experiences for their students and clients, and to demonstrate more confidence and effectiveness as teachers and therapists.

In a recent email, one participant reflected, 'What the course did for me was to actually get me not to worry so much about keys etc, but just to use my ear and have the confidence to make mistakes, or to celebrate the discord!!!' Other people commented on the similarities between improvising, and living one's life.

The resulting 'Joy of Jammin' course is now an annual event in VOSA's calendar of professional development, and accredited through ANCOS⁴ as enrichment courses. As a result of my research, the focus of the course has changed to being concerned not only with improvisation that leads to music learning outcomes, but also with improvisation that promotes life values and well-being.

The future

My great hope is that students who leave school, or complete another educational course or therapeutic intervention, will do so with a love of and appreciation for music in all its

variety, and with a greater sense of confidence and joy that has come about through their engagement with music. It took many years before I had the confidence to participate in improvisation sessions—confidence that came from years of tertiary training, jazz clinics and professional gigs and culminated in my discovery of Orff Schulwerk. My goal is to help people on their unique and wondrous journey to improvisation and self-discovery—to discover 'more than music'. **MIA**

Notes

1. S Snyder, 'Is music important? How do you know?', *Counterpoint* (Victorian Schools Music Association Magazine), Melbourne, June 1999, pp. 45–49.
2. Commonwealth of Australia, Department of Education, Science and Training, *National framework for values education in Australian schools*, Commonwealth of Australia, Canberra, 2005.
3. J Fraze, *Orff Schulwerk today: Nurturing musical expression and understanding*, Schott, New York, 2006.
4. Quoted in J Neill, 'President's message', *The Orff Echo*, vol. 31, no. 4, 1999, p.5.

Susie Davies-Splitter

A long-time Orff advocate and practitioner, Susie Davies-Splitter has taught Orff Schulwerk Level courses in Australia, New Zealand and Singapore. Susie and her husband Phil, have developed the 'Welcome to Music' series of CDs and books, musicals and choral repertoire. Susie has been twice President of the Victorian Orff Schulwerk Association. She was awarded an MEd degree from the University of Melbourne in 2009 based on her thesis entitled 'More than music: Freely painting in glorious sound'.

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Victorian Orff Schulwerk Association

(VOSA): www.vosa.org/

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FACE THE MUSIC: WHICH WAY TO GO?

Music licensing arrangements between the copyright agencies and schools is now well established, but music copyright issues can affect students directly. It's an important issue, so MANDY STEFANAKIS has developed a new online resource that will help them deal with it.

Copyright is an issue that faces music teachers and students every day. For example, how often does the school publicly perform a song? Do teachers accompany a performance with a backing track, or arrange a pre-existing melody for a school ensemble? Do students use material from the Internet, or study song lyrics? If so, you have copyright business to deal with!

'Face the Music: Which Way to Go?' is a new hands-on unit of work that addresses the major issues associated with copyright specifically for students. It is available online so that teachers can freely access it (see 'Resource' below).

Given the licensing arrangements already in place between the music copyright bodies and schools, why is there a need to involve students? Students have free access to so much information and other resources on the Internet that their understanding of and responsibilities with regard to copyright can often be quite blurred.

The Australian Music Publishers Association (AMPAL) asked me to develop a project aimed at engaging students from Years 7 to 10 in the process of exploring and better understanding issues associated with music copyright—its impact on musicians as creators and performers, on the music industry and on students themselves.

I decided to prepare a unit of work that would introduce students to Australian artists, inform them about the copyright process, and place them in a situation where they confronted the realities of owning their own music, while wanting to share it with others in a copyright-regulated environment. I also decided to involve well-known contemporary Australian composers and musicians at different stages of their careers, and to depict their experiences with, and attitudes to, copyright. Then, by engaging students in the making of their own music and discovering at first-hand the issues involved in music ownership, I aimed to build a sense of empathy through their discovery of the impact of having their own music used without payment or acknowledgement.

With the help of Mark Callaghan, General Manager of AMPAL, three Australian artists contributed to the project. They included emerging Melbourne band, Dukes of Windsor, established singer/songwriter Clare Bowditch, and the very experienced musician/songwriter David Bridie. The artists' insights into their experiences with copyright are presented for implementation in music classrooms.

The artists also gave permission for their songs to be studied. Songs were chosen based on a common theme, 'Which Way to Go?' as it seemed to link well with the decisions people have to make in their lives about a whole range of issues, including their use of copyrighted materials. David Bridie's

song 'Wires' explores the issue of asylum seekers being held in detention and having few choices available to them as a result. The Dukes of Windsor song 'Runaway' explores the option of running away from making difficult decisions. Clare Bowditch's song 'Which Way to Go?' concerns the acknowledgement of options, and the difficulty of choosing the most appropriate one.

The lyrics for each song are included in the unit and each artist provided an overview of the genesis of the chosen song and the process used to compose it.

The listening, performing and composing both of lyrics and music directs students to ways they can present their music to a larger audience—for example, through web pages. Also embedded in the tasks are issues concerning copyright, providing students with basic information about copyright that affects them as both consumers and creators of music.

Teacher guidelines are provided, outlining the aims of the unit and linking each activity to the 'Guidelines for Student Learning in Early Adolescence' in the published report of the National Review of School Music Education. Almost all of the learning foci in the guidelines are addressed in the unit. Teachers are encouraged to download each of the three songs from iTunes so that they can be used for the listening task and as stimuli for the composing and performing tasks.

The unit has been designed to have a strong appeal to students from years seven to ten. It is available online and has a cover page and printable task sheets in PDF format. It is free to access—the only cost being the few dollars required to download the three songs.

In addition to providing links with Australian musicians they will know and admire, one of the most important outcomes has been the affiliation established between the music industry and the music education sector, and the eagerness of artists to become involved with music education. Hopefully there will be further opportunities to create stronger links, particularly in the design of curricula that highlight the wealth and diversity of music being created here, and the extraordinary talents of the artists who compose and perform it. **MwA**

Thanks to our writer, Mandy Stefanakis, Director of Music, Christchurch Grammar School, Melbourne.

Resource

Face the music: Which way to go?
Go to > Downloads at—

Australian Music Publishers Association:
www.ampal.com.au/

UKE'AN DO IT!

How the ukulele engages students

SHAIN KURELJA is a teacher who gives the ukulele some respect, successfully using it to engage primary school students in music making. This low-cost, easy-to-learn instrument is undergoing a minor revival, so here's how to make the most of it.

With origins in a traditional Portuguese instrument, the ukulele was developed in Hawaii in the late nineteenth century. It went on to popularity in the early jazz era, later being sold in the millions in a plastic version, which probably led many people to regard the instrument as a children's toy or comedic prop, rather than with the respect it deserves. A mini-revival began when some ukulele players achieved mainstream success (helped along when it was championed by former Beatle, George Harrison).

Setting up a ukulele program — As easy as 1, 2, 3

Step 1—Contact your instrument supplier

As with any new music program, it helps if you have a healthy business relationship with an instrument supplier. I had never played a ukulele before, so when I set up the program at Aspendale Gardens Primary School, my music supplier proved to be an invaluable resource for general advice and initial tuning.

Step 2—Purchase your ukuleles and other resources

Ukes are inexpensive enough that some schools include them on booklists at the commencement of the school year. At Aspendale Gardens Primary, we chose to fund a class set of the instruments through the school's music budget. We also offered students a way to purchase their own at a discount through the school. Students who took up this offer generally progressed more quickly than those without ukuleles.

There are many resources available to assist the music teacher in successfully implementing a ukulele program. See the resources and websites listed at the end of this article; and do a quick Web search!

Step 3—Start Playing

You will be pleased to discover how easy it is to play these instruments and how addictive they can be. I have been

playing the guitar for many years, so for me, the transition was a simple one, but many people with no musical experience whatsoever are strumming a song in their first lesson.

It is surprisingly easy to play chords: many basic chords use only one or two fingers, as illustrated in the following photographs.

C chord (See fig 1)

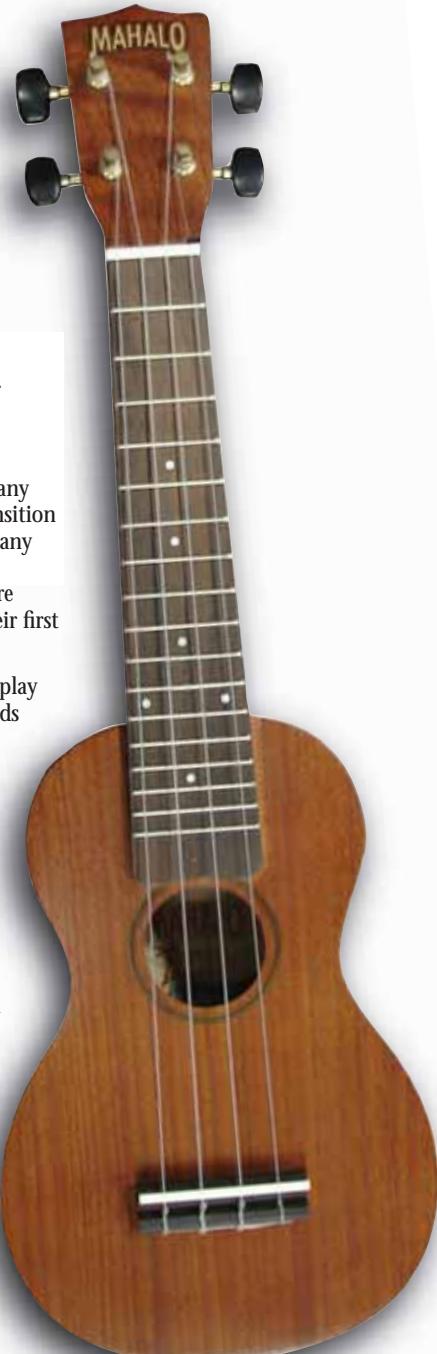
3rd finger, 3rd fret, 1st string

Am chord (See fig 2)

2nd finger, 2nd fret, 4th string

F chord (See fig 3)

1st finger, 1st fret,
2nd string
+
2nd finger, 2nd fret,
4th string



C7 chord (See fig 4)

1st finger, 1st fret, 1st string



G chord (See fig 5)

1st finger, 2nd fret, 3rd string

+

2nd finger, 2nd fret, 1st string

+

3rd finger, 3rd fret, 2nd string



Left-handed C chord (See fig 6)

Instructions for left-handed chords work exactly the same as for right-handed chords.



Some players use the side of their thumb or index finger to brush past the strings when strumming the chords. Another method is to use more than one finger on your right hand. Try a few different techniques and see what feels more comfortable for you.

Implementing a ukulele program

POINTS FOR

Inexpensive.

A base level cost of about \$24 (for example, the widely available Mahalo brand ukuleles) means that most students can own a uke. A class set may be purchased for as little as \$600. These ukuleles have a Nubone bridge saddle and machine heads for easier tuning, and are marketed as an instrument, not as a toy or tourist souvenir.

Colourful and attractive.

Ukes can come in many shapes, colours and finishes—including a sparkle/glitter finish, and in shapes imitating popular electric guitars such as the Les Paul, Telecaster and Flying V. This makes them irresistible to children—and many adults.

Easy to learn.

Most primary school children will be confidently strumming away on their first chord in the first lesson. Many chords involve the use of only one or two fingers.

Playing the ukulele gives students a sense of achievement. They can succeed very quickly, and learn to play a song accompaniment in their first two or three lessons. This soon leads to students seeing themselves as musicians. Even if they choose to move to another instrument, the ukulele helps breed this sense of success.

Ukulele skills such as strumming, playing chords or fretting notes, can be transferred to guitar, banjo or mandolin.

POINTS AGAINST

Frequent tuning.

Especially necessary when new—sometimes even mid-song, the first couple of times played. This improves as the strings stretch in.

Quality.

A ukulele of low quality can have multiple problems, particularly evident among the hand-made variety found in tourist shops in the Pacific islands. While mostly playable, they are difficult to play and keep in tune.

Different.

Teachers need to learn to play the ukulele as a new instrument. The ukulele is not a miniature guitar. It has four strings and its own unique method of tuning, but strumming methods and techniques for fretting notes and chords will be familiar to guitarists. Some adults with larger hands and fingers could best try the larger-sized tenor ukulele.

Limited.

Ukulele players have fewer opportunities for music performance. Due to the overall lack of respect for this much-maligned instrument, there are limited professional opportunities for musicians who choose it.



Ukulele as a rhythm instrument

Many musical concepts can be taught using the ukulele, beat being obvious. The most basic patterns are one strum per beat. I also use the ukulele to teach the difference in the rhythmic feel of 3/4 and 4/4 time signatures.

Students generally will count time more readily than with a melodic instrument like a recorder, with which they often play more 'by feel'. With a ukulele they learn to concentrate on counting beats so they can make their chord changes in the correct places.

As students become more competent, complex rhythmic structures can be introduced. Syncopation and advanced strumming patterns like staccato strumming, percussive strumming and muting can add interest to rhythm patterns. Techniques like plucking bass notes can also be tried as the students build confidence.

Understanding form or song structure is also a concept that emerges quite naturally. Students can be taught about chord progressions initially, then introduced to sections in a song where a verse may have a different chord progression to a chorus. The musical terms Part A and Part B can be introduced to describe these sections and the overall form of the song, as in 'A, A, B, A, B, B' etc., rather than the less formal 'verse, verse, chorus, verse, chorus, chorus' that you might use initially.

Chord structure should also be taught, but not for a few weeks. Most students hate music theory, but once they can play their instrument, they should be taught the theory behind the chords they are using. I have used the ukulele to illustrate the difference between major and minor chords in both construction and sound. We have also discussed how these chords are constructed and why certain chords sound better when placed together.

Tuning

There are many methods of tuning, but standard tuning using the notes G C E and A is best for a beginner. A peculiarity is that the 4th string is higher in pitch than both the 3rd and 2nd strings—quite different from the guitar, where the pitch simply ascends from 6th string through to 1st.

Using a piano, keyboard or chromatic tuner, tune the 4th string—closest to your chin—to the G that is positioned on the 2nd line on the treble staff. Tune the 3rd string to C—actually middle C. The 2nd string is tuned to E—this note is positioned on the 1st line on the treble staff. The 1st string is tuned to A—one tone above the 4th string G and positioned on the second space of the treble staff.

For left-handed players it is ideal to swap the 3rd and 2nd strings around and then tune the ukulele following the above method.

However I have tuned my own

ukulele for left-handed friends without swapping the strings and this works well.

Playing!

Once your ukulele is in tune, try one of these basic songs ... and enjoy the thrill in near-instant music making. **MnA**

Shain Kurelja

Shain Kurelja is a primary school music teacher at Aspendale Gardens Primary School. He has developed an innovative and engaging music program over the three years that he has been in this position. His work was recognised with a National Award for Excellence in School Music Education. Before taking this position, he worked for seven years as a Middle Years teacher at both Aspendale Gardens Primary School and Harrisfield Primary School in Melbourne's Southern Metropolitan Region.

Resources

By Mike Jackson (from Music Sales):

Uke'n Play Ukulele

Uke'n Play Ukulele for Kids

By Lil' Rev (from Hal Leonard):

Hal Leonard Ukulele Method Books 1 & 2

Hal Leonard Easy Songs for Ukulele

By Hemme Luttjeboer (from Alfred Publishing Co.):

Uke'an Play Rock.

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Lil' Rev's Internet Junction: www.lilrev.com

Mike Jackson: www.mikejackson.com.au

Ukulele in the classroom:

www.ukuleleintheclassroom.com

Ukulele chord chart: www.nfo.net/usa/uke2.html

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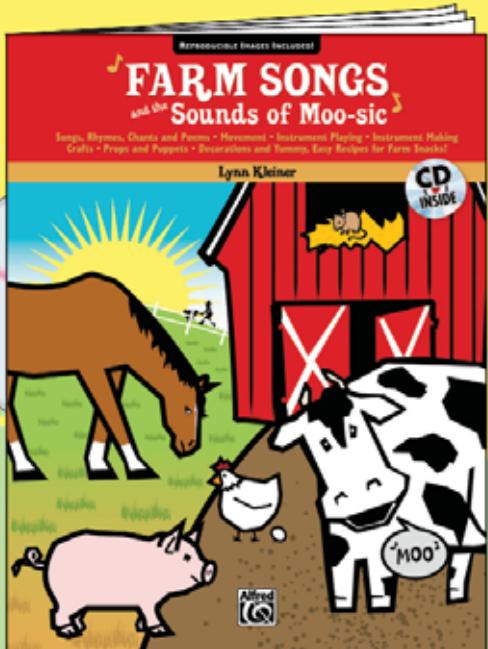
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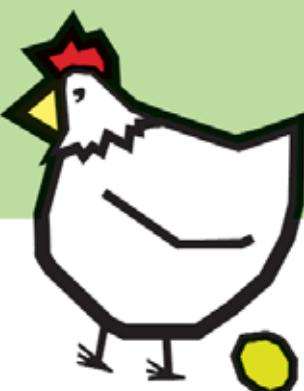


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JUMP-START WITH AFRICAN MUSIC

JEN SKATE tells how she has translated her knowledge of African music into engaging primary school classroom work. Two of her own pieces, composed in West African style, can easily be introduced.

One way to jump-start the interest and commitment of upper primary music students is to step outside the western tradition, by giving them the challenge of tackling something exotic. African music with its intricate rhythms has great appeal, yet can seem somewhat daunting. However, there's a way in to this exciting field that I have been able to use with some success. Try this, and you'll soon have your young students revelling in handling interlocking rhythms—an important and fundamental concept in African music.

I discovered this approach because, about twenty years ago, I was 'grabbed' by traditional African music—and it hasn't yet let me go! I even went to Africa, where I studied indigenous music, and ever since have been actively involved with African music as a conductor, teacher and composer. Over the past couple of years, I have composed songs and classroom instrument pieces, two of which I presently use with my students.

The patterns are loosely based on West African rhythms. They are simple enough to get quick results in one lesson, but can also be extended to build into a performance piece. Some of the options include layering in parts, introducing solos, and creating extra breaks that the students themselves can compose. One of these, *Party Food Jam*, was presented at the Sounds Great 2009 Conference in Melbourne, and the second piece, *Slam* was workshopped recently by a Year 5 class at Methodist Ladies' College. Scores of these pieces are reproduced on page 27.

My approach to teaching these pieces

First I put the score up on the data projector screen, but I don't teach to it immediately—students may choose to refer to it, but it is peripheral. I don't talk too much at the beginning, except to re-establish the 'when to play' rules. If people play when I am talking or when they are not supposed to, I will ask them to push their drum away until they feel ready to do the right thing—this is usually enough.

I like to teach using 'call and response', phrase by phrase. Before playing, we all sing the parts. The next step is to set up a drum circle so that I play and they respond. As most classrooms don't have enough drums for a whole grade, I suggest that students who are not at an instrument should use body percussion, for example, by beating their thighs (patchen style), and sing the rhythmic patterns. Swap the instruments around at regular intervals. Once the group have played and they know roughly how the piece will sound, get back to the basics and work on locking-in the rhythms. This early stage can be a bit of a slog if the class is new to this sort of work. I am usually quite explicit in telling them that they will probably find it difficult but that they *will* get it. I'm also careful in setting up expectations at this stage—I will say things like 'I don't expect you to get it right straight away, but I *do* expect you to "have a go" and be willing to take some risks with your learning.'

Party Food Jam—playing the instruments

To begin with, try to have at least three different types of instrument sounds available. While the piece is scored for

four instruments—gankokwe/double bell, gourd maracas/rattle, djembe/hand drums, and surdo/bass drum—any three of these will do.

The bells should be double-headed to get the low and high notes. As the bell is the main timekeeper, it is important that this part is heard. Use agogo bells if you have them or you could even use temple blocks. Ideally you would have gankokwe bells from West Africa!

The rattle part can be played using whatever you have to hand, but you will notice that there are two pitches. These can be achieved by playing the low tone on the leg; the higher part hits the palm (facing down) of the other hand.

The middle hand drum could be congas, djembe, kpanlogo ... or bongo at a pinch. Teach two strokes, bass and tone. The bass stroke (low) should be a bounced flat hand in the middle of the drum. The tone stroke (high) should be played toward the edge of the drum to get a higher pitch. The bass part can be played using a mallet on any low drum you have.

Spend some time listening to the instruments with the class. Talk about how you can get the right sound: If we press on the skin what happens? Where is the 'sweetest' sound on the bell? Can the drums be tuned? Can we make them sing? I like to use the analogy of a sloppy hand drum that has been sitting in a cold classroom and sounds like a wet cardboard box. If our drums sound like that, we need to tune them or heat the skin.

Lock-in the rhythms

The patterns in *Party Food Jam* and *Slam* are all dependent on one another. Use the Orff approach and get students to sing/say the patterns, part by part (all students should learn all parts), gradually adding all parts as you go. If it is not locking-in, stop and demonstrate how it should sound.

The bell part is really important. It is the main timekeeper in this music and needs to be right. Insist on it—even if you need to play it initially.

Slam—playing the parts

Slam was devised with body percussion in mind to give my students the chance to move to another level of physically integrating and internalising rhythms ... that is essential for really understanding African rhythm. This approach is also perhaps a bit more feasible for classroom music teachers to implement than African dance.

Slam is divided into two sections—body percussion and hand percussion. If you have taught *Party Food Jam* before *Slam*, your students will recognise the bell and bass parts.

In the first lesson, I wrote up the body percussion parts on five pieces of card and gave them out to small groups of four to five Year 5 students. After a quick demonstration, they were sent away to learn and practise. This took about two or three sessions to achieve. We then discussed presentation and decided to make five lines of four students. On each foot

stamp, they would step slightly forward, and after one cycle, that row peels off to the back and picks up their instruments ready to play. When all students have finished the body percussion, I use a whistle to cue in the bell and drum parts.

We created breaks, lead again by my whistle (a bit of samba influence here). Each section (bell, mid drum, bass drum) get a call to play their part on their own for a set number of bell cycles (we avoid talking bar numbers as the relationship is with the bell), then finish up with a different whistle call to end the piece.

This took about seven sessions to get ready for performance. As with *Party Food Jam*, just use what instruments you have. One of our students forgot her instrument for our performance and ended up playing a plastic bucket and spade that had been used by the Preps for their assembly item! Keeping your ensemble together can be a problem, so the key is not to let students get faster. Try playing the bell to count in at different tempos and see if they can adjust their patterns to fit. This is a great exercise for listening and requires concentration. So ... enjoy the African beat!

Resources

Jen Skate's 'Teaching African Music':

www.teachingafricanmusic.com

Kojo Sam's African Music Workshops:

www.kojosam.com

VOSA Online Catalogue:

www.vosa.org/paul/sales_folder/sales.htm

Walt Hampton's series of marimba books, based on Zimbabwean styles, are available with other African music resources through the VOSA Online Catalogue and from music retailers.

Jen Skate

Jen is a music educator and community musician with a passion for traditional African music. She gets a huge buzz from putting groups of people together to make great sounds. Jen directs the Melbourne-based Pan African Choir, performs with the ensembles Adzohu and Skirl, and currently teaches junior music at Methodist Ladies' College, Melbourne. Jen has travelled to Africa to study music and will probably plant a vege garden on her block of land in West Africa in her later years and collect more songs in between harvests!

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Party Food Jam

jen skate©2007

Gankokwe/double bell
fish and chips and a sau - sage roll

Gourd Maracas/Rattle
pies par - ty pies par - ty pies par - ty pies par - ty

Djembe/Hand drums
I'd like a drink please some le - mon - ade

Surdo/Bass drum
pass the sauce pass the sauce

3
Gankokwe fish and chips and a sau - sage roll

G.Maracas pies par - ty pies par - ty pies par - ty pies par - ty

Djembe I'd like a drink please some le - mon - ade

Surdo pass the sauce pass the sauce

5
Break

Gankokwe

G.Maracas

Djembe

Surdo

Slam

repeat until all lines have played

body percussion

Clap

Stamp

R L R L R L R L

jen skate©2007

instrument section

Gankokwe/Bell
fish and chips and a sau - sage roll

Mid Drum
can I have le - mo- nade? can I have le - mo- nade?

Bass Drum
Pass the sauce Pass the sauce



Photo: Ligh Lockley, Moil Primary School

'What's happening in music today? **IT'S A SURPRISE!**

Darwin primary music teacher LORETTA SIMMONDS shares some of her philosophy and practical ideas for delivering a 'top class' music program.

As I collect a class of children for their weekly music lesson I am often asked, 'Miss, what are we doing today?' 'It's a surprise!' I say—and I don't think I've *ever* told students what is awaiting them in the music room. Children love surprises, and I endeavour to draw them into the space where learning, fun and success are fused together. Lessons always seem to 'fly', and without exception, as students leave, many are happily humming to themselves while there are always those who sing loudly all the way back to their classroom.

I found myself in primary school music education in 2002, almost by accident. My professional teaching to that time had been in secondary schools, for which I was trained. I had subconsciously and naively assumed that this was where the 'serious' music teaching happened. It didn't take long to realise the extent of my misconception, nor to adapt to working with younger students. For me, it was a case of wanting to implement secondary level music activities with my students, irrespective of their ages or perceived musical abilities.

Our school—Moil Primary in Darwin—is a culturally-diverse melting-pot; a suburban government school with children from the lower and middle socio-economic demographics. Many students are from Indigenous and ESL backgrounds, and a little over twelve months ago, the school established an 'Intensive English Unit' which has an enrolment of approximately fifty migrant and refugee children. The school also has a multi-level class of gifted students, and learning support for students with special needs.

It was wonderful to come to an environment that already included an established music program. There are three well-attended, enthusiastic choirs that are an integral part of the school's musical life. However, I wanted to utilise my skills as a music educator to extend the children as far as musically possible in every class, irrespective of musical 'talent'. For me, it has never been a case of, 'this is too hard for you', but rather, 'you can do this!' It is amazing what children are able to do when given challenging activities in an environment of enthusiasm and strong belief in their ability to achieve.

Especially at the younger levels, music lessons begin with little concentration tricks and games, usually with an element of pitching and/or rhythmic awareness. My aim is to improve students' listening skills, as I believe this to be a critical factor in 'learning' and understanding music. Games are delivered in such a way that children compete with me, and of course, I am always 'completely surprised', and roll my eyes with mock frustration when they keep winning! There is much laughter, and every child is excited and delighted by the fun these games create. I often say in a mischievous voice, 'Stop having so much fun! This is serious!' More giggles.

All music teachers know how much energy and organisation is put into implementing lessons. In order to be as effective as possible, to preserve energy and to maximise time, I organise my music program in blocks, whether it be half or full term, and use these throughout the school. Earlier this year, the whole school 'fell' for the drum kit. Every class, from Transition (Prep) to Year 6, learnt about the make-up of the kit, its history, acoustic properties and styles of playing.

Students learnt to play simple fills, a hi-hat pattern (on open and closed hi-hat), and a basic four-beat rock rhythm. Although the drum kit was our central focus, other elements of music were woven around it. Lessons took all sorts of interesting twists and turns. One day, without thinking, I found myself on the floor, emptying the bass drum of its contents. The children were delighted to discover that a bass drum has a pillow or doona hidden inside. Not one to ever give away answers to such little musical mysteries, I loved watching them attempting to arrive at the solution themselves. It's quite obvious that students are immediately empowered with such interesting pieces of information and when they've learnt something that 'most people don't know!' I encourage them to go home and teach 'Mum or Dad, or the next door neighbour' what they've learnt.

I deliberately followed this with a block of learning on acoustic guitars. There is immense fun to be had in exploring the capacity of vibrating strings. Classes soon learnt how strings make noise by being wobbled (and I always do my best at a 'string wobbling' impersonation). 'Now, what would happen if I cut the string in half?' Quizzical faces, and an urgent reply from a guitar enthusiast, 'Mrs Simmonds, you *can't* cut the string. You'll *hurt* it!' I'm sure you can imagine the relieved look on young faces when they understand that I can indeed 'cut' the string by stopping it with my finger, and then demonstrate which part of the string is not working, and which part is. Then, that all-important question, 'What happens to the sound as I make this string shorter?'

We look at speaker boxes and amplification, and 'together' discover where the acoustic guitar's speaker box is. I pull my trusty bass guitar out and there are universal gasps. I sit in front of the classes, and inadvertently, there is someone who covers their ears in anticipation of some horrific, deafening noise. Imagine the surprise and disbelief when I pluck the thickest string, and almost no sound is to be heard—that is, until I hook up to my small practice amplifier.

Even with the youngest, playing as a class ensemble is very important. A simple series of letter E's and B's written on the board, accompanied with a simple improvised piano part, helps budding guitarists sound as if they are much more experienced than having had just one lesson! It's exciting and engaging,—and I'm talking from the students' viewpoint. They are so proud of how 'good' they sound, and I'm always delighted for them.

A truly delightful and favourite activity materialised from 'thin air' a couple of years ago. Classes from upper primary were playing acoustic guitar, and at the time, the 'It's a Big Ad' for an alcoholic beverage was being aired on television. To this day, I cannot believe how whimsical Carl Orff's 'O Fortuna' from *Carmina Burana* can sound! I notated this very simply on the whiteboard using fret numbers on the first and second strings. Students would (and still do) sing 'one, one, open, open, rest, rest, one, one, open, open, rest, rest ...'. This, like so many other activities, became a 'work in progress'. Later I wrote out a harmony line for the more advanced guitarists to learn. Together, with either a simple bass guitar line, or piano chords as support, it's a useful and fun music activity.

I am now embarking on my most ambitious music education journey ever. I have long wanted to have every class in the



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school playing as an ensemble on the range of instruments we have. The idea of having each class learn their own song is appealing, because it gives every child a sense of achieving something unique. There are fifteen classes—and so, fifteen different pieces. To gain a sense of cohesiveness between classes, the pieces are all based on a movie soundtrack theme or are from a television show. The wonderful thing is that the music is instantly and easily recognised, and students know how it sounds even before they play a single note.

For a short, anxious time, I worried that I was being too ambitious with the younger classes. However, I knew that even the youngest could beat out single notes on a glockenspiel, and within a single lesson they were playing the bass line to the chorus of Hannah Montana's *Hoedown Throwdown*. My job was to complete their task by playing the melody and filling out chords on the piano, and suddenly they could all hear themselves playing 'their' piece of groovy music *really* well. How special did they feel? How pleased was I for them?

I phoned their class teacher to come to hear them play? We set up a 'special audience' chair for her and, without explanation, began to play. In no time flat, there were happy tears running down her face.

It is my aim to take many of the students in older classes on a journey of learning a number of instrumental parts within 'their' arrangement. Together, they will develop a better understanding of melody, harmony, bass line, and increase their music literacy skills. Along the way we'll discover how to

arrange for the instruments we available, and will then look at film music, the importance and effectiveness of soundtracks, the significance of musical themes, and then discuss the laws and importance of copyright. This project has been met with much excitement from children and class teachers alike. Each wants to know what the others are doing, but I remind them with a wry smile, 'It's a surprise!'

Loretta Simmonds

Loretta Simmonds gained a Bachelor of Music at the University of Adelaide, followed by Graduate Diplomas in Secondary Teaching and Jazz Education. After teaching in Adelaide, Loretta moved to Darwin 18 years ago, where she has taught in primary schools as a Music Specialist since 2002. Her present school, Moil Primary, won the 2005 Flame Award (NT). In 2006, she received a Musica Viva Excellence in Music Teaching Award, and in 2009, a Teacher Award (Special Commendation) in the 2009 National Awards for Excellence in School Music Education.

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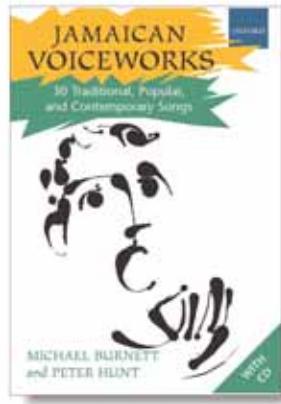


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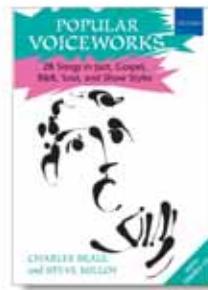


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AN ONLINE DISCOVERY TOUR

Classical and contemporary art music

ANDREW SWAINSTON reviews a virtual treasure trove of beguiling stories, analyses and musical excerpts showcasing Western art music.

Hayden Wayne's *The Classroom* website
www.newmillenniumrecords.com/classroom.html

Yes, it's true girls and boys—classical and contemporary art music is not only interesting, but is cool, edgy and 'out there'... and I've got a website to prove it.

Here is what one visitor to American composer Hayden Wayne's website *The Classroom* said: 'It is a wonderful site and a fun way to learn—perfect for beginners such as myself, but I'm sure everyone could benefit from it. ... This is not only a great way to understand classical music, it is applicable to so much more. It'll be fun exploring the various classrooms.'

Hayden Wayne has put together a broad collection of musical excerpts from the Western art music tradition to illustrate and develop understanding and knowledge of particular musical devices, techniques, periods, forms, qualities, conventions, eccentricities and so on. The virtual 'classroom' covers three different web pages that give access through grid selection to over 120 'rooms' and 'recesses'. Each contains at least one musical excerpt, together with an analysis and very often a story, anecdote, question and/or puzzle for the listener to engage with. Fortunately the answers (where applicable) are included. The range of composers, musicians, periods and styles is impressive, and includes some 'quirky' and experimental examples guaranteed to keep students amused and involved. It really is a fascinating journey. While it could be used at any level, I see this website as being mainly applicable to senior secondary students.

Topics covered include basic forms such as minuet, passacaglia, étude and rondo. Musical concepts such as glissando, hemiola, metre and tremolo are referenced to specific musical examples such as the guitar piece by Francisco Tarrega, *Recuerdos de la Alhambra* and Prokofiev's Piano sonata No. 7, third movement—*Precipitato*.

There are references to classic masterworks such as Bach's *The Musical Offering*, written for King Frederick II of Prussia. Here is a short text extract from 'Room 30':

'Bach created ingenious puzzles throughout the work. Many of the pieces are canons, like you can create with the

'And before God created rock 'n' roll, He said, "Let there be lute songs." Lute songs, which were being written back in the early 1600s, are the true precursors of rock music. They were just simple strophic songs, meaning they were just songs with several verses of lyrics.'

—from Room 22, Hayden Wayne's *The Classroom*.

song *Row, Row, Row Your Boat*. One of the early canons is a simple three-voiced piece. The royal theme is stated in the bass line, while over it two violins play a canon at the unison (exactly as you do with *Row, Row, Row Your Boat*.) Listen!

'Later on, Bach only notates one of the voices in the canon, and at the top of the score quotes the Bible in Latin, "Seek and ye shall find." Where and when to start the other voice is the puzzle. The solution is that the notated voice begins and then the second voice enters, playing the mirror image of the first voice. Thus, as the first voice ascends at the beginning, the second voice descends at its entrance. Listen!'

Some of my favourite aspects of this website include information about, and excerpts from, the work of composers such as Charles Valentin-Alkan, Percy Grainger, Gustav Holtz, Charles Ives, Orlando Gibbons, and Californian contemporary composer Douglas Leedy. Here is one of the standouts, quoted from 'Room 55':

'Charles Valentin-Alkan was born in 1813 and died in 1888. He was one of music history's real loons but he did compose some astonishing keyboard music. He was a child prodigy and entered the Paris Conservatory at the age of six! Although he rarely performed in public he was known as one of the greatest piano talents of the 19th century. Liszt commented that he had the most perfect technique he had ever seen.'

'There are many stories about Alkan, including that he and his brother lived in an apartment and kept an ape in the household (?). He was a scholar of the Bible and the Talmud throughout his life, and he evidently translated the Old and New Testaments into French. During his life he was also a player of the pedal piano, an instrument that also contained a pedal keyboard for the feet. The other apocryphal story about the composer was that he died after he was crushed by a bookcase from which he was trying to retrieve a copy of the Talmud. The music he composed was some of the most challenging ever written, for example in the work titled "Quasi-Faust," there is a nine-voiced fugue in the middle of it. Listen!'

Musicians such as pianist Glen Gould, mezzo-soprano Dame Janet Baker, the Baltimore Consort and the Cambridge Buskers are quoted. The list goes on.

The Beatlecracker Suite created by English composer Arthur Wilkinson and found in 'Recess 6' is not to be missed.

Room Index	Tax contribution	1st floor	3rd floor
Notes			
Room 5b-Slip slidin' away	Room 51-Volves as instruments	Room 52-Minimally invasive	Recess 11-Animal Farm
Room 54-The Melisma	Room 55-A memorable character	Room 56-How low can you go?	Room 57-Take your drum and beat it!
Recess 12-Relax with Vangelis	Room 58-A beautiful use of the orchestra	Room 60-Introducing the VIOLE A	Room 58-Time to show off your chops
Recess 13-Chant goes now	Room 63-A subtle hint from Haydn	Room 64-Are you going crazy or is it a fugue?	Room 65-Caveat re-conducting
Room 67-Blurring historical lines	Room 68-Stressand stretches	Room 69-The Flute	Room 70-Voices 8 x 5
Room 72-Glen Gould practitioners	Room 73-Gettine to know Indian music	Room 74-Let's be Frank	Room 71-Thoughts of Eva-Pekka Salonen
Room 76-Tremolo	Room 77-How quiet it is??	Room 78-Music joined with literature	Recess 14-Mylene Farmer
Room 81-Understanding sonata form	Room 82-A giant of music	Recess 15-LAURIE ANDERSON	Room 75 Shape-notes
Room 85-A forgotten virtuoso	Room 86-An improvement on Mozart	Room 87-Tears and laughter	Room 83-André Watts speaks
Recess 16-A modern troubadour	Room 90-The influence of Mozart	Room 91-Remembering the Russian church	Room 84-Wild and crazy instruments
			Room 93-Renaissance composer Nicholas Gomber
			Room 95-The Great Gottschalk
			Room 96-The barearole

[Return to initial page of site.](#)

Sample 'Room' selection grid from Hayden Wayne's *The Classroom website*.

There are unusual instruments, including out-of-tune pianos, or pianos played with elbows and fists. There are compositions based on the art works of Escher, experiments with quarter tones, collaborations involving Gregorian chants, boys' choirs, rock guitar and synthesiser, and excerpts from the minimalist works of Reich and Glass.

The website outlines some connections between art music and folk traditions, as well as other connections that focus on non-western music (Indian classical music, for example) as well as on contemporary popular music. The commentary below reveals the dialogue and cultural interchange that typifies the connections between various styles, periods and traditions.

Recess

For this recess, we'll focus upon some amazing non-classical music. It is performed by a group known as Mouth Music. This is one of those pieces that sounds like pop music, but it has a classical sensibility behind it.

Here is a checklist of things to hear in this multilayered tapestry of music. The timing that each one begins is also shown.

1. beginning flute figure
2. percussion figures (:10)
3. male vocal singing something that sounds like "Ek-wa Ek-wa" (:20)
4. phone ringing (:28)
5. female singing "na-na-na-na-na" (:30)
6. voices singing "We're movin on in life" (:48)
7. Verse 1 (1:05)
8. Entrance of xylophone (1:40)
9. Entrance of tabla (drums) (1:41)
10. female voice singing "Move On" (1:41)
11. Long instrumental notes (2:05)
12. Bass guitar entrance (3:05)
13. Solo female singing "AYYYYYYYYY" (3:42)

Throughout the entire song, the 13 levels keep interacting, yes even the phone (wonder why no one answered it!?)

That's a lot of stuff to keep track of, in fact the beginning flute figure may be obscured by everything else, but at the end of the tune, you can still hear it in the background. This is something you might have to hear many times just to be able to focus on everything.

Good luck, now [Listen!](#)

Sample 'Recess' selection grid from Hayden Wayne's *The Classroom website*.

While the 'look and feel' of the website has a certain basic charm, it would nevertheless benefit from a 'visual makeover', but this is not a major drawback to its usefulness. The commentary is often funny and light-hearted but never fails to involve and enthuse. It taps in well to music's broad range of meanings and contexts. I can envisage this website being used as a warm up or introductory activity at the start of lessons or for on-going self-directed learning. For example, why not set students the task of selecting their favourite virtual 'rooms' around which they could create their own virtual 'tour', complete with mystery questions and puzzles.

An introduction to the orchestra

An online unit of work from MusicQuest (UK)

www.childrenandarts.org.uk/wp-content/uploads//2008/01/musicquest-book-for-teachers.pdf

In its own words ('Introduction'): 'MusicQuest is a national project which will introduce 5,000 young people between the ages of 7–11 to the wonders of classical, orchestral music. Through MusicQuest we aim to excite and inspire children about orchestral music, giving them the chance to see one of the UK's best orchestras, The Philharmonia, live, in an inspiring venue.'

The *MusicQuest Book for Teachers* consists of a 50-page booklet freely downloadable as a PDF from the URL cited above. It includes a series of activities written by musician and music educator Kathryn Dew, intended to inspire and help teachers explore orchestral music in the classroom through listening, composing and creating. It includes information about the orchestra and its instruments together with introductions to 'classical' orchestral pieces ranging from the mid-eighteenth to the late twentieth centuries.

The exploration of each piece is broken down into five sections: What's the story?, Listen out..., About the composer, Get creative ..., and Further listening.

There are twelve modules focusing on topics and repertoire such as:

What a Mistake to Make! (Music for a film): Prokofiev, 'Romance' from *Lieutenant Kijé*
 Musical Moonlight (Music from an opera): Britten, 'Moonlight' from *Peter Grimes*
 Minimal Mayhem: Adams, *Short Ride in a Fast Machine*
 Carnival Time (Music for a ballet): Stravinsky
 'Shrove-Tide Fair' from *Petrushka*
 Popular Music for a Royal Occasion: Handel, 'Rêjouissance' from *Music for the Royal Fireworks*

There are also units based on works by Mozart, Beethoven, Grieg, Mussorgsky and Bartók.

This is an important and exciting resource, which I strongly recommend. 

Zoom H4n Handy Recorder

Distributed by Dynamic Music. Reviewed by Greg Markham

Conveniently small in size, the Zoom H4n Handy Recorder solves all the problems of live recording of student performances. Our reviewer looked at it with five questions in mind.

How easy is it to navigate around and handle?

Navigation and operation were both relatively easy. The Zoom H4n is supported by excellent 'user manual' documentation and a large LED screen to view its functions, although it took a little time to become familiar with the jog wheel (located at the top right hand side) and menu display. These work closely together to set the modes that are required for different recording functions. The workspace on the front of the recorder is well designed. Transport keys are easy to manipulate, and 'mechanical' functions such as recording and file saving commands are located on the front panel.

What can it do?

This device is a quality sound recorder. It uses two wide-range external microphones placed in an X/Y formation. My initial test run produced good stereo separation and reproduction. It is essential to be able to monitor as you are mixing a sound recording, and although the Zoom H4 has only small speakers, the replay quality is more than adequate. Two remotely-located microphones can be added for recording in larger venues, allowing four track simultaneous recording, and even mixing 'as you go'.

The term 'utility' is highly appropriate for describing this recorder. All the on-board facilities have a specific function and aren't there 'just for show'. At the bottom of the recorder there are two Hi-Z1 XLR units that allow you to plug an instrument—such as a guitar—straight in for direct recording. There is no need for DI boxes and a myriad of recording leads.

How easy is it to make a recording?

From the time I unpacked the recorder, it took me only about six minutes to successfully record. I followed instructions (it's important to read the instruction booklet first) and then loaded the SD memory card, powered up and the recording was under way. As a pianist, I find that sound quality at playback is the 'acid' test. I was impressed with its fidelity, with no background hum, and the immediacy with which the unit responded. The recorder has two optional 'save' formats—WAV in 44.1kHz/16-bit mode (CD quality), or MP3 stereo. Add a 16GB SD card and you'll have up to 24 hours of stereo WAV, or 280 hours in MP3 stereo.

Are there any limitations on its use?

The simple answer is no—it works well, recording in a wide variety of situations including solo, class ensemble, and rock group performances, and most importantly outdoor events. Having a dual power source extends the versatility of the recorder. As well as the AC power adaptor, two AA batteries can power the recorder, and use of 'Stamina Mode' can extend battery life up to 11 hours. One of the recorder's most useful features is the 'Pre



'Record' facility, which means you'll never again miss the beginning seconds of a performance.

How 'musician-friendly' is it?

The inclusion of an onboard tuner and metronome is useful. The metronome took a little time to activate—this was a matter of working the jog wheel and the menu to be 'in sync' with each other. Otherwise, there is USB computer connectivity, a karaoke facility, variable recording/playback speed, and access to Cubase LE4—once you've completed recording, it is possible to edit in Cubase.

Rating

My test run of the Zoom H4n Handy Recorder enables me to rate it very highly. It more than amply fulfills the need of music educators for a compact, flexible and reliable audio recorder that accurately captures music and sound events, is easy to use, and has a range of additional features and effects. **Mia**

Thanks to our reviewer, Greg Markham, who teaches music at San Clemente High School, Mayfield, NSW.

E-CONTACT

Dynamic Music: <http://dynamicmusic.com.au/>



MAKING A DIFFERENCE THROUGH MUSIC

Disadvantaged children find power and magic

Rachel Scott interviews vocalist and music educator NICOLE THOMSON, who is one of the dedicated teachers involved with The Australian Children's Music Foundation's programs.

Nicole Thomson grew up as one of a family of four children in Mackay, north Queensland (she likes to think of it as one of the cultural hubs of the state, but her friends are not so sure) where she learnt piano, violin, cello and dancing during her school years.

'My school life was defined by music rehearsals, dance classes, writing musicals (both the music and lyrics) and always singing. Music was the way I defined myself. I was never very popular in school so I would immerse myself in music and performing. It's no surprise to me now that I have become someone who gives to children through music and the joy of performing in *their* lives.'

Nicole studied voice for six years at the Queensland Conservatorium, an experience that was full of ups and downs. 'I was always told I would never have a performing career. A number of teachers told me that I should give up, but I loved music—I loved the performing. I also loved storytelling, so perhaps that's why I chose to be a singer—the process of working with words *and* music. And I love the process now of 'giving' music to the audience—watching people's faces light up, watching them be transported. How could I have stopped? There was nothing else I wanted to do! Nothing! I auditioned for *every* production that was on at the Con—everything. I'm sure that I was given a part in a



few of them just because they were sick of seeing me at auditions.

'People often comment about how 'at home' I appear on stage. I do feel very comfortable there ... But I have really worked for opportunities. I was constantly told I wasn't good enough, or wasn't the right look, or was too versatile, or my voice range was too large. (I never really understood why that was a problem.) Every door that has

opened for me has been one that I have pushed open myself—I'm living proof of 'persistence pays off'—something that I think really works in my favour as a teacher.'

Nicole moved from Brisbane to Sydney to join the Song Company, arguably Australia's leading vocal ensemble. She has sung nearly everywhere—throughout Europe, Asia, regional Australia, and to all sorts of people. 'I have sung in halls and palaces; and outside with chopper noise overhead; to hundreds of people, to a few; and in countless languages. Am I still upset by things in performance? Not often!'

After eleven years in The Song Company, Nicole moved on. 'The time was right for me. I was going through a huge upheaval in my life—everything in my personal life was turned upside down ... so after a few agonising months, I left The Song Company, my first musical family, to join another one.'

This was to be the Australian Children's Music Foundation (ACMF), a charity set up by well-known Australian children's entertainer, Don Spencer, OAM. The ACMF takes music into schools all over Australia with instruments and teachers, and provides mentoring of disadvantaged children. 'I am involved with four programs. I teach at schools in Camden, Campbelltown, Matraville and Hillston.

'Over the course of a week, I see about 800 children—a huge number. When I stop and think about it, like just now, I realise it's a huge responsibility, but in the course of the week, it's just "what I do". I find it incredibly frustrating that music is seen as a subject that isn't important. I know I am preaching to the converted here—but I see, on a weekly basis, children whose lives have been changed by what I do. Why is music not seen as a basic human right? Why is it not as valued as literacy?

'Most of the children I teach are seen as "disadvantaged". They include children who are regularly beaten, or witness domestic violence, or who are forgotten by parents struggling with debt or overwork; who have parents who are in jail, or who are seriously "disengaged by the education system" (not the words that are used by the kids themselves, but I'm unsure I can repeat what they say!). I have children in my classroom who deal with more in a week than I had to in my entire primary life. And week after week, I watch them light up as they are handed a drum or a kazoo, or a set of chime bars to play. Children walk in to my classroom full of aggression and foul language, and walk out thinking they rule the world after playing *Frere Jacques* on chime bars with accompanying thongaphone ostinato.

'I can tell countless stories of success. All very difficult to quantify with statistical proof ...but completely heart-wrenching.

'One of my classes was preparing to perform a huge piece on chime bars, with other classes playing an accompanying part on xylophones—this was turning out to be 'bigger than Ben Hur'. One boy (who hasn't really been hit with the clever stick) was struggling enormously with what he needed to do. After me sitting with him, quietly, and giving him a recess-worth of private lesson, he could now do it. What he really needed was someone to relate to, and someone telling him they believed in him.

He now is my helper and will do anything for me. His self-esteem has grown enormously. One little cog in a huge wheel ... but when he grins at me every Tuesday, I know that his life is just that little bit better.

'A young girl is bottom of the class in everything. Her reading age is years younger than her chronological age, she fights in the playground, she really is not much good at anything—that is, apart from music. She also, for some reason, related to me. Did I smile at her one day when she was feeling really down? Did I praise her one day? For the first time in her school career, she was given a music award in assembly a few weeks ago and I am told that her attitude has totally changed in her usual classroom. She's also walking just that little bit taller, and engaging a little bit more in class. How incredibly fabulous! All from success in reading four bars of rhythm. Why are these milestones not applauded in the same way as going up a level in the State reading program?

'Another kid always sits close to me in an elective choir I direct (there are about 120 children in it). He comes every week, and sits in the same place in the room. He sings like a bull-frog, but absolutely loves it. And for 30 minutes every week, he is a little boy in grade three sitting next to his favourite teacher, doing something he really loves. And I feel incredibly fortunate to be the person who lights up his life.'

Nicole says there are days when she wants to go home and cry ... or hit her head against a brick wall. Like all music teachers, the lack of value placed on music programs frustrates her enormously. Every rant she has had to friends would be echoed by other teachers around the country.

Some days however the children are awful. 'I can't teach them—I crowd control. Or someone has arranged an excursion without telling me. I am exhausted, and the noise of children playing instruments is unbearable, and all I want to do is run away to a coffee shop and sit down with a good latte and a large piece of cake. Or someone throws up everywhere, and the class descends into chaos. Or there is a lockdown in the school and all the children and staff are slightly wired.'

'But some days are fabulously rewarding. As a student myself, I was lucky enough to have a music teacher who loved music, and

The Australian Children's Music Foundation

Founded by Don Spencer, the Foundation raises money to implement music programs in schools in disadvantaged areas.

All programs run for at least twelve months and the ACMF pays for a teacher to attend the weekly sessions and also donate musical equipment to the school. Music programs also run in Juvenile Detention Centres across Australia—out of the seventeen such centres in Australia, the ACMF has programs in thirteen of them. In addition to the weekly programs, the ACMF runs the National Songwriting Competition, which is open to every school-age child in Australia.

loved engendering the same love for music in his students. Thank you Mr Barry. I hope that one day a student will remember me in the same way.

'Because I have had so many knocks, I understand the need to pick yourself up. And because when I was being bullied, or when I was so low in life, I sang, I know first-hand how powerful music can be to give you back your self-esteem, and put the spring back into your step.'

I still perform ... and not just in the classroom! I return to my old family, The Song Company, every so often, for a series of concerts. I perform as soloist for a number of choral societies around the country. I perform as a chamber musician, singing with small-scale ensembles. I am still transported by the power and magic of music, every time I rehearse and perform. So it is second nature to me to pass it on to the hundreds of young souls I see every week. Really, I wouldn't do anything else ... and I'm actually paid for it! Admittedly, not as much as an investment banker, but I'm not as dull as them ... nor do I have to wear a business suit.' **MwA**

Rachel Scott

Rachel Scott studied cello with David Pereira in Canberra and Robert Cohen in London. She has played as a soloist and chamber musician in the United Kingdom, Serbia, Albania (she is pretty sure she's the only cellist to have played Martin Wesley-Smith's *Uluru Song*, live on Albanian television), Finland, Hungary and Germany. She is now resident in Sydney and works in duos with pianist Rachel Valler, guitarist Raffaele Agostino, flautist Sally Walker and soprano Nicole Thomson. Rachel is a music teacher with the Australian Children's Music Foundation, and has recently returned from Dili, East Timor, where she is helping set up the 'Hadahur' music school, as part of the Mary McKillop East Timor Mission.

E-CONTACTS

Nicole Thomson: <nony_1@yahoo.com>

Rachel Scott: <scottdot@hotmail.com>

Australian Children's Music Foundation:

www.acmf.com.au

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Continue from page 13



L-R: Ms Jodie Campbell, MP; Loretta Simmonds, Special Commendation Teacher Awards; Dr Jennifer Rosevear, ASME National President.

Teacher Awards

Melissa Alexander, a specialist music teacher at Weetangera Primary School, ACT, showed dedication and commitment to professional development in her own time, which enabled her to become a highly respected and inspirational music teacher, not only in her teaching of regular class music lessons, but also with students having special needs.

Daniel Crump is Curriculum Leader (The Arts) and specialist music teacher at Mt Alvernia College at Kedron in Queensland. In 2008 Daniel instigated the 'Music Everyday' project—an aurally-based sequential and developmental music program for students in Years 8 and 9—with the result that his school's choral program has grown from one choir to five choirs and now has a team of three choral directors. His commitment to community music making is evident through his development of programs such as the Mt Alvernia Alumni Choir.

Gail Elliott, music coordinator at Devonport High School, Tasmania, provided a diverse range of elective opportunities for her students, including the Drum Circle, String Ensemble, Ukulele Orchestra, Guitar Ensemble, Percussion Group, Jazz Ensemble and Concert Band. She developed a range of smaller same instrument groups like 'Flutopia' and the Clarinet Choir. Gail instigated a school arts festival, which provides a large range of events and use of visiting performers.

Gail Godber is the specialist music teacher at Spring Gully Primary School in Bendigo, Victoria. Gail's enthusiasm and passion for music, her focus on songwriting, and her ability to engage students through effective teaching, have enabled her to create a school culture that values music as part of its everyday life. Gail has enabled her students to be involved in the writing and performance of original songs that have lead to publishing and recording opportunities. Through the singing of songs with positive messages that support school values, she has promoted among her students high self-esteem and the value of learning.

Lee-Anne Harrison is music coordinator at Cronulla High School in NSW and director of the school's Concert Band and Community Choir. In a relatively short time, Lee-Anne had a considerable impact on the musical life of her school, particularly through encouraging students to participate in events and competitions at regional and state levels. She also formed the Cronulla High Community Choir that brings together staff, students and parents in singing.

Stephen King, as coordinator of the Middle School Music Program and Director of Bands at Scotch Oakburn College at Launceston, Tasmania, developed a philosophy of 'music for everyone' that resulted in greatly increased participation in co-curricular music activities and instrumental music instruction. Stephen has also established a fully functional school recording studio that has enabled the continued integration of ICT into the music curriculum. He also developed a new course in Audio Design for Years 9–10.

Shain Kurelja, music teacher at Aspendale Gardens Primary School in Victoria, developed an engaging, performance-based music program that provides learning and performance opportunities to all students and has assisted generalist teachers to integrate music into their classroom programs. In addition to teaching ukulele, keyboard and recorder, Shain has introduced drumkit to the classroom music program to boost student engagement, musical understandings and coordination. Shain has contributed an article—'Uke'an do it!' —to this issue (page 20).

Nicole Mengel, as a facilitator of the Australian National University's Music Education Program, worked across several schools to maximise positive outcomes for students and develop the confidence and skills of her fellow teachers. She introduced innovative music programs, including a boys' singing program that involves cross-age and cross-school mentoring, community involvement, feedback and leadership opportunities; music programs to assist special-needs students for learning support of English language; and a range of music outreach events that link students with the wider community.

Christine Narroway is a specialist music teacher at Rose Park Primary School in South Australia. Christine developed a three-year strategic plan that raised the status of music education in the school by engaging and enthusing students through increased opportunities for instrumental learning. Program growth has resulted in around 160 students now being involved.

Maria Natoli is the classroom music teacher at Indooroopilly State School in Queensland. She provided a sequential and developmental program of classroom music using a wide variety of music materials to encourage students to actively participate in learning. She organised a whole-school talent quest and at the school cluster level, a 'vocal workout' day when choral students come together to participate in small group workshops, to develop vocal technique and foster a love of singing in a non-competitive environment.

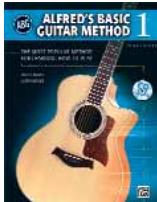
Michael Newton is the music teacher and band master at Inaburra School at Bangor in NSW. His vision for a vibrant school musical community is being achieved through an emphasis on ensemble work of all kinds with an increase from one band to five bands, as well as chamber music and percussion ensembles. He has arranged regular performance tours to enrich opportunities for the students, including a tour to New Zealand this year.

Music in Action warmly congratulates all award recipients.

National Awards for Excellence in School Music Education: <http://musicawards.asme.edu.au/>

NEW RELEASES

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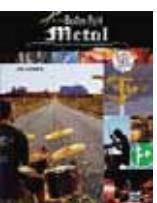
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Drum Atlas: Jamaica—Pete Sweeney
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On the Beaten Path: Metal—Rich Lackowski
Book & CD.

This must-have guide for drummers provides insight into the history and development of the Metal genre, and explores a dozen legendary drummers that impacted it most. The book will lead you through the beats, licks, solos, and grooves that made each artist famous, with insight into their approaches, the gear they used, the bands they played in, and the drummers who influenced them. Also available for Progressive Rock! and The Drummer's Guide to Musical Styles and the Legends who defined them.

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Many Hands One Piano—Sonny Chua

Sonny Chua is an inspiring and engaging Australian composer, passionate about his teaching roles in life and well known for enthusing younger people to wholeheartedly embrace music. This collection of piano music is written specifically for multiple players at the piano—duets, trios and sextets. Students and teachers, friends and family will have great fun playing Sonny's humorous and exciting works. What is needed is either 4 hands, 6 hands or 12 hands, a piano and perhaps a competitive streak. Each piece is exhilarating to play and has many little challenges—watch out for instructions to 'knock players 2 and 3 off their chairs' so that player 1 can take over that section of the keyboard!

FROM ENCORE MUSIC DISTRIBUTORS
www.encoremusic.com.au/

KJOS:

Contemporary Rhythm Drills for Band and Orchestra—David Mruzek

This set of drills is designed to help players and conductors master many of the asymmetrical and mixed meter patterns found in contemporary music. The ensemble can be divided into two groups—one group plays the A line, while the other group establishes the underlying eighth note pulse by playing the B line. This book is equally effective as a progressive method or as a tool for practice of rhythmic challenges found in specific literature.



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MARGARET BRANDMAN PUBLICATIONS:

Spirit Visions for two pianos—Margaret Brandman

This piece for two pianos has expansive melodies and lush chords inspired by the tone colours of the Sydney Town Hall organ. Beginning with the largo theme in a major key, the piece explores several variations in tempo, rhythmic feel, mood and key, providing topics of musical conversation for the two performers. A second copy is included.

FROM HAL LEONARD AUSTRALIA
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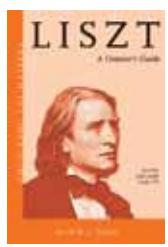
The Hal Leonard Classical Play-Along series will help your students play great classical pieces. Listen to the full performance tracks to hear how the piece sounds with an orchestra, and then play along using the accompaniment tracks. The audio CD is playable on any CD

player and for PC and Mac computer users, 'slowdown software' is embedded on the CD so you can adjust the recording to any tempo without changing pitch. The series employs a systematic approach—first, listen to outstanding recordings of the complete piece performed by professional orchestras, and then play along with the performance using the subsequent accompaniment tracks. The series represents a great tool to assist in performance rehearsals, AMEB, and professional development.

Liszt Piano Works: A Listener's Guide—John Bell Young Book & CD.

Composer, bon vivant, pianist, teacher, superstar showman, raconteur, writer,

entrepreneur, ladies' man, philanthropist, and priest, Franz Liszt is widely viewed today not only as a great composer, but also as the greatest pianist of the 19th century. Yet his enormous body of piano music—by turns poetic, glittering, acrobatic, prophetic, profound, and haunting—failed to command the acclaim it deserved in his lifetime. In this volume of the Unlocking the Masters Series, John Bell Young takes a close look at this opulent music, illuminating its many facets and challenges from a pianist's engaged perspective. Never-before-released



recordings of five extraordinary young pianists are included on an accompanying CD. Several other composers are included in the Unlocking the Masters Series.

FROM AUDIO PRODUCTS GROUP
www.audioproducts.com.au/

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The Victorian Orff Schulwerk Association

WWW.VOSA.ORG

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- Level 1 & 2 Courses 6-10 April 2010 in Melbourne
- Living Music & Dance 7-8 May 2010 in Preston
- Marimba Family Camp 7-8 August 2010 in Healesville
- 14th Early Childhood Conference of Performing Arts (ECCPA) 21-22 August 2010 in Kew



Organisations are invited to list PD events with Music in Action. Events are listed first in alpha order by organisation, then by date. Listings are compiled from information provided and may be incomplete or have changed. Please check with the organisations direct. Our disclaimer on page 4 applies.

2nd AUSTRALASIAN PIANO SUMMER SCHOOL

• **11–15 January 2010**

University of New England,
Armidale, NSW
Details: www.une.edu.au/piano-summer-school
M: 0410562452
E: thays@une.edu.au

ABODA (NSW)

• **4–15 August 2010**

Jerry Nowak Conducting Summer School
Sydney (limited places available)
Details: www.abodansw.com
T: 0414 293 123
E: aboda@optusnet.com.au

AUSTRALIAN NATIONAL ASSOCIATION OF TEACHERS OF SINGING (ANATS)

• **30 September–3 October 2010**

National Conference 2010: The Balancing Act
Bardon Conference Centre, Brisbane
Details: www.anats.org.au
E: scott.harrison@griffith.edu.au

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Music Department, Hawthorn

• **26–29 September 2010**

KMEA National Conference 2010

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Details: www.kodaly.org.au
T: 03 9535 7035

ORFF

NATIONAL (ANCOS)

• **3–8 January 2010**

ANCOS National Conference: Creative Music & Movement—Creating New Blends
Immanuel College, Adelaide

Details:
www.ancos.org/conference
T: 03 9593 7020

NSW (OSANSW)

• **20–25 January 2010**

ACT Level One Course
Radford Junior School, Bruce ACT

• **20 October 2009**

ACT Back to School Course
Venue (Canberra) TBC
Details: www.ancos.or.au
E: susanc@actewagl.net.au

TAS (TOSA)

• **10–13 January 2010**

TOSA Summer School for 2010

South Hobart Primary School

Details: www.ancos.org.au

VIC (VOSA)

• **6–10 April 2010**

VOSA Levels 1 & 2 Courses

Venue TBC

• **7–8 May 2010**

Living Music and Dance 2010

Darebin Arts and Entertainment Centre, Preston

• **21–22 August 2010**

Early Childhood Conference of Performing Arts

Genazzano FCJ College, Cotham Rd Kew

• **7–8 August 2010**

Marimba Camp

Candlebark Farm, Healsville
Details: www.vosa.org
T: 03 9535 7020

QUEENSLAND CONSERVATORIUM

• **4–15 January 2010**

Professional Development Summer School

South Bank, Brisbane, Queensland

• **28 June–9 July 2010**

Professional Development Winter School

South Bank, Brisbane, Queensland

Details: www.griffith.edu.au/openconservatorium
T: 07 3735 6306 E:

J.Kukulies@griffith.edu.au

SOUNDHOUSE

VIC

Alfred Brash

SoundHouse, Melbourne

• **12 November 2009**

www.theartscentre.com.au/soundhouse

Sibelius - Level 2C

Become a Sibelius Power User

Details:

www.theartscentre.com.au/soundhouse

T: 03 9281 8194

SoundHouse @ Debney Park Secondary College

Flemington, Victoria

• **11 February 2010**

Sibelius 110 (Level 1)

• **4 March 2010**

Acid Software in the Music Classroom

• **11 March 2010**

Podcasting and Vodcasting
Details: www.soundhouse.com.au

SOUND THINKING AUSTRALIA

• **3–15 January 2010**

Summer School Music Program
(Kodály-based / several levels & foci)

All Hallows School, Brisbane

Details:
www.soundthinkingaustralia.com

ADVANCE NOTICES 2011

18th ASME National Conference 2011

• **2–5 July 2011**

Making Sound Waves—Diversity, Unity, Equity
Broadbeach, Gold Coast, Queensland

Details:
www.asme.edu.au/conferences.htm
E: andrew.reid@qsa.qld.edu.au

SPRING ISSUE SUBSCRIBER PRIZE WINNERS

The winners of the ALFRED MUSIC ESSENTIALS OF MUSIC THEORY software packs were:

Marg O'Leary, Kingston, ACT; Anne Power, Lane Cove, NSW; Kathy Bianchi, Brassall, QLD; Kerry Martin, Goolwa, SA; Leonie Riordan, Regent, VIC; and Dr Joan Pope, Claremont, WA.

Winners will be advised by mail. THANKS to Alfred Publishing for their generous donation of these prizes, and to our new subscribers for helping to keep Music in Action going.

THE MUSIC MAKERS PROGRAM



Music Makers activities are designed to provide 'cradle to grave' opportunities for all Australians to participate in active music making, as well as supporting existing music activities in our schools and communities. The following music companies are proud supporters of *Music in Action* and the other Music Makers Program activities.

For more information regarding Music Makers visit www.musicmakers.org.au



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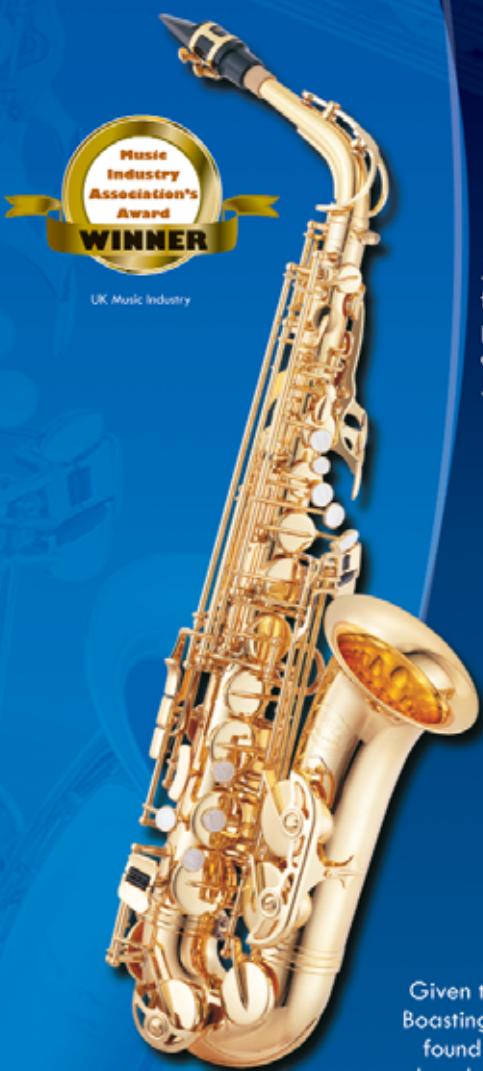
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