

MUSIC in ACTION

April 2003 • Vol. 1, Issue 1

FOR AUSTRALIAN MUSIC EDUCATORS

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Plus

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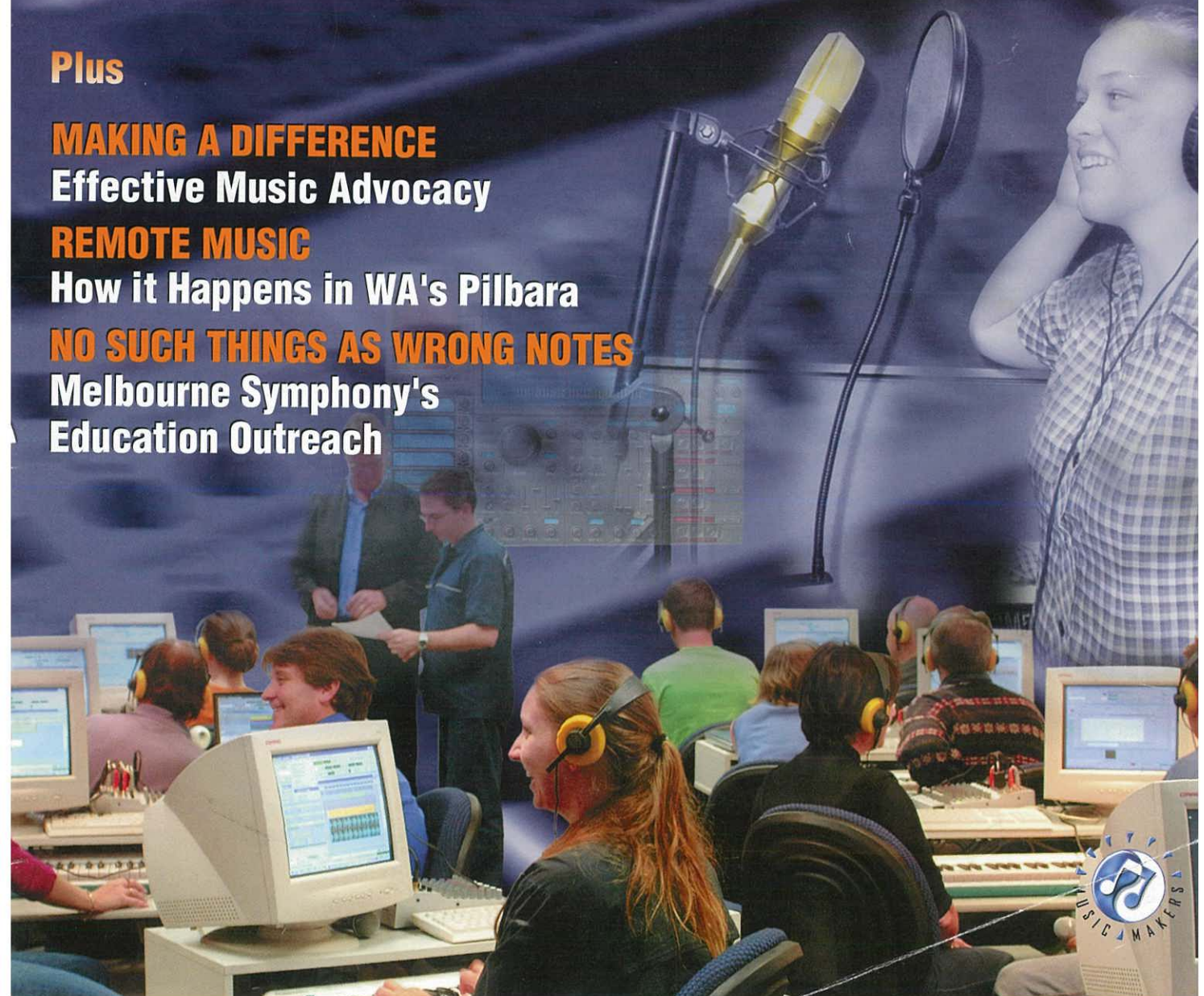
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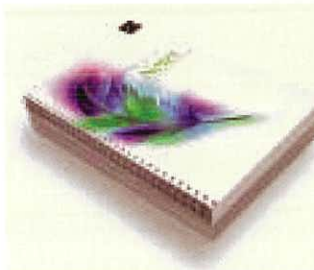
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Music Makers to Create New Links Between Education and Industry

Creating cradle to grave musical opportunities for all Australians is the purpose behind the new Music Makers initiative by the Australian Music Association.

Music Makers is the non-commercial arm of the music products industry and its aims are to develop new musical opportunities and enhance those already in existence with the goal of ensuring that every Australian can access and participate in active music making.

AMA Executive Officer Ian Harvey said in launching the Music Makers program in February that "there is little doubt that music needs to be far more visible in the community. If those of us who understand the benefits of being actively involved in music aren't advocating for music then who will?"

"If we are going to be successful we must forge strong and more effective links with the music education sectors and behave much more like partners with a common goal. For that reason around half of our initial Music Makers funds have been allocated to advancing music education and linking with the music education sector."

When developing the Music Makers concept the Association recognised a need to develop initiatives in both the education and community music sectors, activities in each of these areas being expanded over time. The launch activities designed to support the education sector include:

Coalition for Music Participation – Music Makers funding will help support a new coalition of music organisations whose efforts will be directed to advocating for greater emphasis on music in schools and in the community. The Coalition will also make representations to Government in support of participatory music in Australia. Initial partners are the Music Council of Australia, Australian Society for Music Educators and the Australian Music Association through the Music Makers program. Even prior to its May 2003 launch the Coalition partners have already been active in supporting the recent Music Education Motion in Federal Parliament. Materials and activities produced by the Coalition are currently under development.

Music in Action – the Music Makers program underwrites the publishing and distribution of this magazine.

Sesame Street Music Works – featuring the Sesame Street characters known and loved for more than 30 years by all Australians this program introduces children between 3 and 6 years of age to the joy of making music. This program provides a link between the community and education aspects of the Music Makers activities. Aimed at parents of young children program materials are being sent free-of-charge to kindergartens and pre-schools throughout Australia from late April onwards.

Weekend Warriors – community-based activity hosted by AMA member retail stores, Weekend Warriors is a return-to-music program especially designed for rock music-oriented baby boomers. For more information go to www.australianmusic.asn.au/warriors

Music Makers funding is provided through the support of the following companies.



A WORD FROM THE AMA



**Brendan Callinan,
President of the
AMA, writes**

Welcome to the inaugural issue of *Music in Action*. The Australian Music Association (AMA) is proud to be able to support music education through this magazine. It is just one of a number of projects the Association has recently put in place as part of its Music Makers Program.

The AMA was established in 1977 as the umbrella organisation for the music trade. Apart from its industry support role, it is also committed to assisting and supporting the development of music making in the community. The Music Makers Program has been set up to enable this commitment to be realised.

Various Music Maker programs started this year, including this magazine; the Weekend Warriors program; and advocacy materials such as the *Music Makes the Difference* brochure. The Sesame Street Music Works program also has been adapted for Australian children, to be launched in May. A major project of the program is the alliance between the AMA, ASME and the Music Council of Australia, acting as a coalition to lobby government for more funding for music, as well as provide support for music educators and community music leaders.

In 2001 the AMA did some research among teachers across the country to establish the type of support music teachers wanted. The outcome is this magazine and its practical focus. You will find articles covering issues that are relevant to your work, and we welcome your feedback about topics you would like to see included in future issues.

Our editor, Ann Blore, will be well known to many in her previous role as National Manager of the AMEB. Ann is supported by an experienced editorial panel covering primary to tertiary music education in various states. The editorial team brings a wealth of knowledge and experience to this role and we are delighted to have their involvement in this project.

On behalf of the AMA I wish you well in your teaching and look forward to working with you to support music throughout the community.

Brendan Callinan

DEAR MUSIC TEACHER



This first issue of *Music in Action* has been a rewarding, collaborative effort between the editorial team, the writers and the AMA. What became apparent as we worked on producing it is the strength of the shared commitment to music education.

A significant theme emerges from all the articles: when children engage in music making, the empowerment that results is truly inspirational. As Dr. Margaret Barrett eloquently puts it: 'We have the most powerful advocates sitting in our classrooms'. While music teachers know how wonderful this involvement is, we have a task ahead of us to convey that to the wider community.

When we look at acting as advocates for music education we are faced with a paradoxical situation. Recent research about attitudes to music in Australia tells us that 88% of the population have a strong, positive attitude toward active music making and 87% believe that playing a musical instrument should be part of the school curriculum. On the other hand, a rather gloomy picture of the training of music educators emerges from recent research by Dr Robin Stevens of Deakin University. Among other things he notes that teachers, especially primary teachers, are receiving significantly less tuition in music teaching as undergraduate students than were their counterparts 20 years ago. A graduate in 2002 could be expected to teach primary music with as little as 12 hours of training, though most have around 24 hours. In 1980 the same graduate would have had, on average, around 80 hours of study. The detail of this report will be a matter for a future article.

Having noted this, it must be said that there are some wonderful activities occurring in music education around Australia. In this issue we cover some of them under topics such as: technology in the classroom, the experiences and challenges of working in geographically remote locations, techniques of teaching at primary and secondary level, the skills of effective advocacy, and projects that engage students in the wider music community.

We hope that these articles will help to inspire, support and affirm the work of music teachers around the country. Please take a moment to give your feedback about the magazine so that we can refine and improve the contents of future issues.

Welcome to Music in Action!

**Ann Blore
Editor**

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GETTING INTO MUSIC TECHNOLOGY

Wondering where to begin with music technology? RACHAEL WILLIAMS tells us how she started her Year 8 students using new tools to turn the integrated curriculum into reality.

Using technology in the music curriculum can make Year 8 music more accessible and engaging for students. As an addition to proven, traditional learning methods, technology gives students the opportunity to create and enjoy their very own music. This not only reinforces their theoretical knowledge, it gives students the opportunity to prove and showcase their creative skills. The benefits to self-esteem follow.

As students are completely 'in tune' with contemporary popular music and current technology,

You don't need the latest and greatest equipment to start achieving fantastic results with technology, just enthusiasm and passion for learning

they readily relate to tasks that encompass both. Furthermore, music technology is so well developed that it is immediately accessible to students regardless of their musical development. It creates a level

playing field, especially in the area of composition. The flexibility of the technology allows it to accommodate different learning styles empowering many students to be creative in ways that previously were not readily available to them.

I have found through my teaching at Lilydale Heights Secondary College that you don't need the latest and greatest equipment to start achieving fantastic results with technology, just enthusiasm and passion for learning—the students do the rest.

Starting out

Music technology started at our school with one Department-supplied laptop computer, a copy of MicroLogic AV (Emagic's MIDI sequencing software), a microphone and a general MIDI keyboard. This enabled Year 8 students to work in small groups recording soundscapes which accompanied short story scripts. Horror stories always go down well! Of course, this was a difficult way to start and I wouldn't recommend it. However, from this we have

developed a music department with ten computers and keyboards in the music room. Students use these machines before school and most lunch times and I regularly receive by email, songs that students have composed and are proud enough to pass on. (See 'E-contacts' on page 12 for a link to hear an example of LHSC students' songs.)

Having a lab or a pod of computers with MIDI keyboards is definitely the ideal way to start students in music technology. Sequencing software and a general MIDI keyboard are powerful tools that can be used very successfully in the Year 8 music classroom. Short achievable activities to become familiar with the software are positive ways to engage the students initially as they get instant feedback on how to use the technology. Students become so involved with this work that they learn without regarding it as study. Having them working in groups produces some amazing results, especially if students with little computer knowledge are mixed with students who have more.



Using and developing skills

Once students have some familiarity with the software they can be given curriculum tasks, and will take them as far as their creativity allows. The level of excitement and enthusiasm is always heightened when students are given the freedom to create their own compositions. As well as individual and group creative tasks, teachers can use the technology to enhance other aspects of the music program.

Class performance pieces can be arranged by students and printed, or you can use the latest chart hits or even some 'golden oldies', – all available in MIDI format. MIDI files can be downloaded and ordered from the Internet, and are small enough to put on a floppy disk, (however copyright laws must be complied with, so consult AMCOS for further information – contact details on page 45 in this issue of Music in Action).

Instrumental students can also take advantage of MIDI and

Continued over page

WHAT THEY SAY

Comments by students about using music technology at Lilydale Heights Secondary College

'The best part of writing music is the fact you can start with nothing and build it up to something that sounds good. But, other than that, what was good about doing it on the computer with programs like ACID, Sonar etc. was the fact that mistakes are just so easy to correct, and it's good to make good sounds.' – **Simon Lilburn.**

'Using ACID and its pre-recorded tracks to create songs that vary from person to person, and even though there are only pre-recorded tracks to choose from, the combinations are endless, and it all depends on the user on what the final outcome is. Using the Groove Box to remix and edit pre-recorded tracks was also fun. The electric drum kit was a good investment too. Everybody liked that. Talk lots about that.' – **Rochelle Koppel.**



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access backing tracks to accompany solo performances or play other students' pieces. Aural games can also be played with the whole class using MIDI files. For ensemble performance situations you can use MIDI files to compensate for instruments that are not available in the ensemble, muting the other parts.

Another way to use sequencing packages is to compose along with AVI clips. Students can either make their own video clips using a digital camera, or download animated files from the Internet. Voices, music and sound effects can then be added. This is a nice way to introduce students to film scoring.

Theory lessons can also be presented in a new way by using multimedia software such as Harmonic Vision's Music Ace, a drill and practice theory program. Students can challenge each other using this program, and there are various levels of games and composition tools available.

Another way

Year 8 students are very aware of the latest popular music and I have found that they cannot get enough of Sonic Foundry's ACID music program. This is 'pick, paint and play' style software that does not need MIDI keyboards, just a sound card—and, to keep your sanity, headphones! This is a good alternative way to start using music technology.

The enormous capabilities of this software means that students don't need prior theory knowledge for them to immediately create music. Various elements, such as style, form, balance, texture, rhythm structures, chord progressions and pitch, can be incorporated in your teaching while using this program. The styles available with ACID include dance, hip-hop, techno, pop, rock, jazz and orchestra. Students' work can be burnt to CD and played at home, saved as MP3s, or even published on the Sonic Foundry Website.

Teachers can develop cross-curriculum projects that spring off the capabilities of the software. Music could be devised to accompany a PowerPoint presentation in another subject area, or a link with a drama class or school musical could be developed with music students. With these tools the integrated curriculum can be a reality.

If you haven't ventured into music technology yet, but want to incorporate it into your teaching, here are some suggestions based on my experience of starting from scratch.

- First, start to play around with one piece of music software, such as ACID, using your own computer. Consult your IT technician about how to get up and running with the software.
- Second, expand your skills. Do some PD courses on music technology—the best way to see how accessible and flexible the software can be is to try it out yourself, or have someone demonstrate it to you.

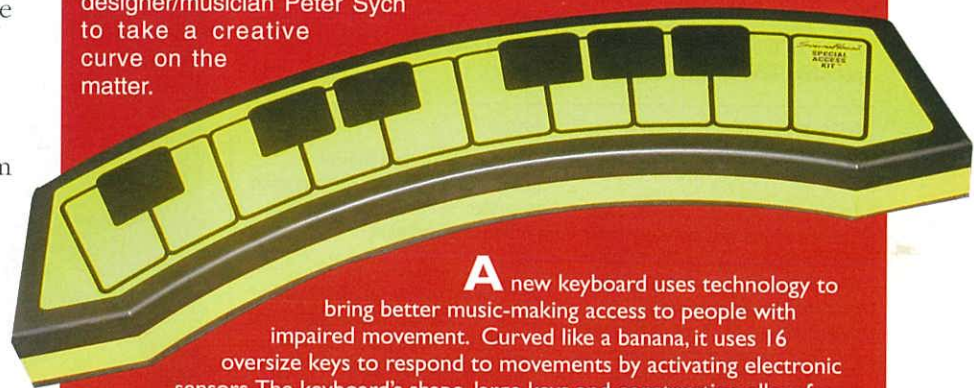
Then decide on the strategy you will use: will it be first with computers and software, and later MIDI and keyboards, or will you start with MIDI?

- Whatever you decide to do, make sure you provide students with the avenues to achieve music learning outcomes—develop some 'walk-through' notes about the software to enable students to get into the program and start being active.

Continued over page

DEVELOPING A MUSICAL BENT

Musical instruments are physically demanding, but when mobility is limited, the challenges become much greater. SoundHouse music educators Adrian Alexander, Ken Owen and Peter Mahoney worked with designer/musician Peter Sych to take a creative curve on the matter.



A new keyboard uses technology to bring better music-making access to people with impaired movement. Curved like a banana, it uses 16 oversize keys to respond to movements by activating electronic sensors. The keyboard's shape, large keys and construction allow for use on tables, in chairs, on knees – even in bed. Virtually any sound, sound effect and musical sequence can be programmed into it, offering enormous potential for music-making.

Developed with philanthropic support, the keyboard and software kit is already in use among special needs schools in Victoria and Singapore, hospitals in Melbourne and shortly, in Saudi Arabia and the UK. Others are going to schools in Victoria, NSW and Ireland. The curriculum and wider possibilities of the keyboard may be considerable; from the original purpose of special access, to kindergarten, early childhood, music therapy and among the elderly.

Inevitably the instrument's in-house name became 'the banana keyboard', but its formal title is 'SoundHouse Special Access Kit'.™

Further information

SoundHouse, Tel. 03 9355 7596 or www.soundhouse.com.au.
(Look for SoundHouse Special Access Kit).

- If initially you can afford only a small amount of software and hardware, develop group exercises so that all students will be able to access the technology. The main aim is to engage students in authentic tasks that have real world outcomes of which they can be proud. A completed CD of original material is valued by all.

Once at this stage, you are ready to design appropriate activities for your classes. The students will very often be the stimulus for development of activities, and their capability to take a creative pathway can often be inspirational. Go with them where it's appropriate.

These are just a few basic ways in which a music technology program might be started. There is an enormous world of amazing technology available, which is impossible to describe in a short article, but I urge colleagues to look into what is possible. Help is available too at places like SoundHouse and elsewhere. Some resources are shown on this page. Wonderful possibilities can emerge as students become familiar with the technology, especially in cross-curricular areas. These can even include mentoring programs and links with feeder primary schools.

The way into music technology is not difficult—in fact, it's rewarding and exciting for everyone. Let your imagination go! **MⁱⁿA**

Rachael has provided an example of some walk-through notes which are available to see on the Music in Action website, www.musicinaction.org.au.

MICRO GLOSSARY

AVI file

An AVI (Audio Video Interleaved) file is a sound and motion picture file requiring a special software player that may be included with your Web browser, or need downloading. AVI files (which end with an .avi extension) conform to Microsoft Windows standards. Apple computers use QuickTime, which plays a wide range of files including AVI.

MIDI

Musical Instrument Digital Interface, a computer system used to control synthesizers and music recording equipment.

MP3

The file extension for MPEG audio player 3, one of three coding schemes for the compression of audio signals, applying compression techniques to remove superfluous information not normally heard by the human ear. Other MPEG schemes similarly compress moving images.

Rachael Williams

With professional qualifications in both music and computer education, Rachael Williams has combined two passions. Her positions at Lilydale Heights Secondary College, Victoria, are as KLA (Key Learning Area) Coordinator – Arts, Music Director and SoundHouse Manager. She established and manages a SoundHouse at the school, coordinates instrumental and classroom music programs for Years 7-12, and oversees an instrumental music program in Grades 5 and 6 at six feeder primary schools. Rachael also directs various College-based ensembles – concert bands, stage bands and choir – and teaches woodwind. She sees the arts as integral to education and the wider community.

E-CONTACTS

The writer, Rachael Williams:

williams.rachael.j@edumail.vic.gov.au

Link to Web site for songs developed by students at LHSC:

www.musicinaction.org.au

Student song writer featured on website:

metalgearliquid@hotmail.com

For professional development in music education technology, Soundhouse:

www.soundhouse.com.au

And another SoundHouse resource: www.soundbyte.org

SOME SOFTWARE RESOURCES

ACID: www.acidplanet.com

Powered by Sonic Foundry, this is where you can hear other ACID music and upload your own.

Auralia: www.risingsoftware.com

Band in a Box: www.pgmusic.com

Cakewalk: www.cakewalk.com

Composer Notes and Junior Music Toolkit:

www.composernotes.com

Cubase: www.cubase.com

Home Studio – Sonar MIDI and Audio recording:

see Cakewalk

Logic Audio: www.emagic.de

MicroLogic AV: www.emagic.de

MIDI information: Dan Janssen runs a useful site at:

<http://www.dj-media.com>

Music Ace: www.harmonicvision.com

Music Looper: see Sonic Foundry www.acidplanet.com

Musition: www.risingsoftware.com

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NET NEWS

For this generation of students the Internet is a major source of information, possibly even the first port of call. To keep ahead, teachers need to surf the Web. ELISSA MILNE has done some of the homework for you, with a quick selection of sites.

www.bbc.co.uk/music/classical

Pluses: This site is a teacher's dream – the equivalent of CNN News for musicians. There are composer profiles, the latest news from the wide world of music, from classical to blues to jazz, and recordings of radio broadcasts – all updated daily. With over 18,000 biographies and discographies, it's an impressive resource. Articles overview everything from reggae to rock, with further links to material on significant composers from each genre.

Minuses: This is a UK site, so there is the frustration of seeing London's calendar of fabulous events while you're back in your Aussie classroom.

Final Byte: Log on every morning to keep yourself and your class up-to-date on the happening world of classical music!

www.abc.net.au/music/baroque

Pluses: Loads of good learning exercises for students with activities that will keep them busy. There are quizzes, a glossary (good for when you don't want to explain the difference between a mordent and a modulation – again!), a Look and Listen segment, as well as composition suggestions and tips.

A Teacher's Overview of Activities guides you through the site, and you can download activity files so students won't have to be online while they do the exercises.

Minuses: While you might learn something new here for yourself, the activities on this site are primarily for students' education.

Final Byte: Use this site to give senior students an overview – with practical exercises – of the Baroque period.

www.africlassical.com

Pluses: Take the quiz and you'll see why this site is an essential for both you and your students. It is a little-studied fact that since the Classical period numerous art music composers have been of African descent – here you can find out who they are, what they did and which works they wrote. There are also sample MP3 files to download.

Minuses: You've only just begun – and it's over. Broader details on this fascinating subject are left for you to fill in; links lead to mostly sociological African-American sites that have no direct connection with music. It took me a while to download.

Final Byte: Wonderful for students studying the history of African-American music. A good source when discussing the broader colonial reach of classical music.

NEXT NET NEWS: We explore the Web world of Australia's indigenous music.

OCCUPATIONAL HEALTH ISSUES FOR MUSIC TEACHERS

The question is sometimes raised of the most appropriate times for children to start learning particular instruments (see our Letters page). We found that a study is just starting in Western Australia on the question of risks for children learning musical instruments.

Sonia Ranelli, a physiotherapist and Lecturer in Musculoskeletal Science at Curtin University, Perth, Western Australia, is undertaking a PhD study on the risk factors involved in the development of musculoskeletal problems of the hand and upper limb in children learning instrumental music. Participants will be drawn from among children enrolled in school music programs in Perth.

Sonia has done work at Oxford in the area of hand and upper limb rehabilitation and treated university student musicians and professional musicians with playing-related musculoskeletal problems (PRMPs). She notes that studies from Australia, North America and Europe have identified certain risk factors for PRMPs in adult musicians, such as the type of instrument played. There have been fewer studies on children, and while they identify similar risks to those for adults, further research is needed to find at what specific ages problems may arise in children, and what physical factors, if any, may influence the development of PRMPs.

The study that Sonia is undertaking has two parts: to identify the prevalence of PRMPs in children learning instrumental music; and to identify risk factors for children. The outcome

of the study is expected to provide evidence-based guidelines for the assessment of risk factors that may predispose individual children to PRMPs, and so lead to an informed program into the prevention of potential problems.

Teachers with thoughts or concerns on this topic are invited to air them through Music in Action. We have been in touch with education unions about specific issues for music teachers, but found no particular problems emerging. The H.E.A.R. Website covers hearing issues, but mainly from the point of view of rock musicians. Or perhaps music teachers don't find it to be an issue?

E-CONTACTS:

Sonia Ranelli: <s.ranelli@curtin.edu.au>

H.E.A.R. Hearing Education and Awareness for Rockers:
www.hearnet.com/index.shtml

An 'advanced search' on Google or other Web search engine will reveal many sites on the topics of arts medicine, musician injury prevention and remedies, plus those of various musicians' unions, some of which address OHS issues.

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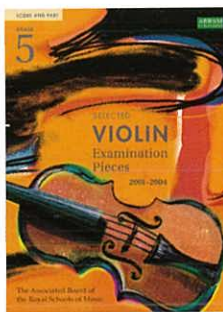
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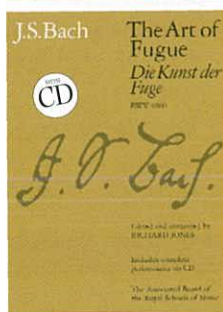
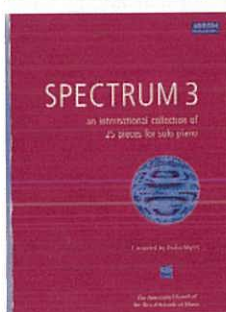
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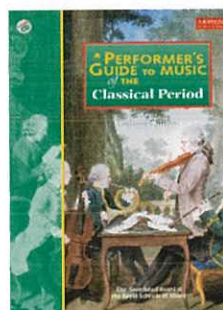
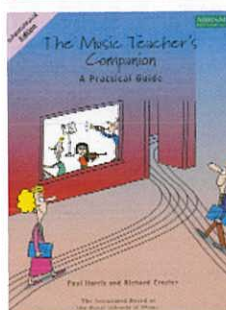
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REMOTE MUSIC

How it Happens in WA's Pilbara

Karratha is a town in Western Australia's remote Pilbara region, 1,600 km north of Perth. It may seem a long way from 'musical civilisation', but ... Well-known bass trombonist and music teacher PETER YOUNGHUSBAND tells how music became part of this community.

I long had an ambition to live and work in Australia. With my bass trombone on my back I visited this wonderful country for five weeks in July 1996. Working my way around the country as a soloist, conductor, adjudicator and educator, I was fortunate to be introduced to Bob Matthews in Perth. At the time Bob was Head of Brass for the Department of Education's School of Instrumental Music, which staffs all State government schools. I asked him for a job. He said he would call me 'if ever a job comes up. Now, we all know when somebody says something like that we never really expect anything to come of it, but early one morning (and I mean early—about 2:00am) in January 1997 I received a call from Bob.

Karratha was in the middle of nowhere ...

There was a job for me, in a place called Karratha. I was 'advised' by many friends in the eastern states not to accept as 'Karratha was in the middle of nowhere' and I would be 'isolated and cut off from

the rest of the world'. So, I boarded a plane at Manchester airport in July 1997 and got off in Karratha.

I was supposed to be here until December 1999 when the Department would move me to the city (Perth), but I kinda liked the place and now call it home. My eastern states friends of course were correct about the isolation, but I certainly don't feel cut off. I arrived in Week Two of Term Three. There had been music teachers before in Karratha but none had stayed long; there hadn't been one at all for the previous six months. There were about six music students at Karratha Senior High School and another six spread across five feeder primary schools. Many who had begun instrumental music over the previous twelve months or so understandably had quit by now. I had arrived from a teaching job in England that was classroom music only, and had to ask many questions about the way instrumental lessons were operated here. There were many phone calls to Perth.

Continued over page



Peter with one of his Karratha students

About 30 kids started in the primaries and they whittled down to less than 10. The original high school kids either quit or left town, apart from one who graduated from Year 12 in 2001. That night was very special for me. It took me almost a year to work out that these kids were not really motivated, not very good at practising—and that it wasn't my fault. Initially I thought the reason we weren't making much headway was me—after all, they'd been suddenly stuck with a rather musically demanding bloke from Pommyland who spoke funny—but in time I realised that there was no music culture in Karratha at all, and to compound matters there was a huge sport culture. The excuses for 'no practice' would revolve around playing tennis, football, touch, netball and just about any other sport you can think of. I had to take my foot off the loud pedal and think of different strategies.

A Community Thing

We had enough starters to form an ensemble, which grew to become the Karratha Schools Band. As I got to know more people in the town and became aware of how things worked we were able to provide some music for small events. The band, ever increasing in numbers, started to become recognised and so did I. Word spreads fast in small towns and calls started to come in from many sources. 'Can you bring your band along to...?' What was happening, of course, was all about the community. People were realising that music is important, not only to young people but also to the community. Small functions where the local school band played became much more interactive and provided a focus for people to talk about. These activities grew into making our own CD (2000), performing at larger events and even being 'the band' – *Lionel Driftwood and the Piledrivers* – in the Jack Hibberd play 'Dimboola.'

But what do you get a school band to play? Well, my line-up, perhaps like those of many others in similar situations, does not fit a standard category. I have

found the Hal Leonard Jazz Paks most suitable. I transcribe parts where necessary to suit my instrumentation, but it doesn't require too much work and more importantly the kids enjoy the charts. I also arrange a lot specifically for them, which is one reason why I set up a business a couple of years ago to service teachers, and band trainers particularly, who are in the same situation. The big advantage is in being able to write for individual abilities.

One of my arguments for making something of music in Karratha was exposure, or rather, lack of it. As we all know, motivation is gained from seeing others 'do it,' but here we are not able to see a show at the weekend, or maybe hear the West Australian Symphony Orchestra (WASO). I suggested that we look into taking the kids to Perth for a week to indulge in musical culture. Many calls to local companies begging for sponsorship followed, with our first visit made in 1999. As our band is predominantly brass we teamed up with Hedland SHS Band, who are largely woodwind, to form the Pilbara Schools Band and enter the WA Schools Band Festival. Port Hedland is about 250 km north of Karratha. Regular rehearsals were never going to happen, but we agreed on one day in each town before going to Perth for five days in August. In Perth we rehearsed every morning for a couple of hours, then indulged in whatever music event we could for the rest of the day.

What was happening, of course, was all about the community.

My brass band background and use of the Internet had forged some connections that opened doors for us. Visits to WASO rehearsals, the Army Band (Perth), Midland Brick Brass Band—all have become regulars on our itinerary. Concerts of every shape and form, and a trip to a musical at the end of the week, are now inked into our annual list of things to do. Oh, and our performance at the Festival!

We began in the Novice Grade back in 1999 and have now progressed through C Grade to B, gaining an 'Outstanding' for our efforts in each grade. Good news spreads fast and as I write, principals of inland Pilbara schools are looking at putting together a tour for Karratha's music students during 2003.

! Peter Younghusband has also found time to get into the Guinness Book of Records with two colleagues from the Leyland Band, Nick Hudson and Paul Taylor. The trio claimed the record for the fastest rendition of the Sailor's Hornpipe. Readers may check their own handy 1997 edition, page 155, to see for themselves.



We hope to travel to many schools and perform for many people: solos, duets, ensembles—and, of course, the Karratha Schools Band.

Karratha being the transient mining town that it is, many students come and go. Again, this was hard to take in the early days but now I accept it—that's just the way it is. My loss of many very good students is each student's gain, as generally they move to much more 'musical' areas where people now ask twice about Karratha. Some are very shocked that students can 'actually play', coming from such a remote town! At the end of 2002 I had a Year 8 bass trombone player auditioning at one of the Perth schools for a scholarship. The amazed teacher's question, 'Goodness, is everybody in Karratha as good as you?', brought a wry smile to my face.

There is always something to work towards.

The Secret is ...

Motivation. It's all about motivation. If there's nothing there to motivate, you simply have to bring in your own ideas. Working towards something has to be of the utmost importance for young players. They need to strive to reach a tangible goal. We now have an annual calendar of events so there is always something to work towards: an end-of-term concert in March; a workshop with the visiting Army Band (Perth) in May; ABRSM instrumental and theory examinations in June; the WA Band Festival in Perth in August; the Pilbara Music Festival in Hedland in September; and of course, numerous Christmas concerts to end the year.

Making the most of my contacts, I try to bring people to Karratha wherever possible. In 2000 we had the International Brass Quintet. This included Ed Martin, WASO trumpet; Greg Aitken, trombone, of Brass Music Specialists, Brisbane; and Melvyn Bathgate, tenor horn of the world famous Grimethorpe Colliery Band, featured in the film *Brassed Off*. That very busy week saw lots of individual lessons, ensemble sessions, masterclasses and concerts. The kids were simply blown away (pardon the pun). The national brass band, Australian Brass, were to visit in September 2001 but plans were scuppered ten days beforehand due to the demise of Ansett Airlines—my biggest disappointment since arriving here. In August 2002 we hosted the Danbury Brass Band from Connecticut, conducted by fabulous bass trombonist Alan Raph, for a full week of their three-week tour. Their itinerary read: Auckland, Sydney, Brisbane, Perth ... and KARRATHA! When I answer the question 'what things happen in Karratha?', some of the looks people give me are priceless.

Motivation: it's as important to me as it is to young learners. I find it hard to maintain a practice routine unless I've got something to aim for. Every now and again I receive a call to do a professional gig somewhere and the school is very good to me; I get time off to do such things. It works both ways. They are happy that there is somebody willing to stay here and teach music. I am happy to be here and forego my own playing as long as I can get a blow every so often. For example, the Army Band (Perth) come here to play at the annual Pilbara Regiment Ball, which provides one of my few opportunities to give the bass trombone a bit of a workout. The Bruno Pizzata Big Band plays at the Royal Flying Doctor Service (RFDS) Ball in October, which offers another outlet. Not having done an ABRSM exam for almost twenty years, I decided that I should show my kids that I can 'do it' and not just 'talk about it', so I took the DipABRSM, a new certificate, in 2001. It forced me to practise regularly for six months. Fortunately, I passed!

Life in Karratha, as anywhere, is what you make it. Many things that can seem out of reach can happen. You just have to 'get up and go get it'. I manage to stay very involved with music in Australia, and indeed all over the world, through the Internet and by my arranging, playing, conducting, adjudicating and whatever else I get the opportunity to do. I try not to be inhibited simply because of where I live. There are many good things that go on in country towns that you would not get in the city. So if a 'remote' music teaching position is on your horizon, go for it. Don't be negative, be positive. Make the most of it. Make it work for you. **MⁱⁿA**

E-CONTACTS:

The writer, Peter Younghusband:

www.karratha.com/~music

Karratha Senior High School:

www.pdeo.karratha.com/kthashes/default.htm

Karratha Schools Band:

www.karratha.com/~schoolsband

Article on Australian Brass:

www.4barsrest.com/articles/art047.asp

ABRSM (Associated Board of the Royal Schools of Music):

www.abrsm.ac.uk

Greg Aitken/Brass Music Specialists, Brisbane:

www.brass.powerup.com.au

Grimethorpe Colliery Band:

www.grimethorpeband.com

Hal Leonard: www.halleonard.com

Pilbara Music Festival:

www.pilbaramusicfestival.norcom.net.au

Alan Raph/Danbury Brass Band:

home.earthlink.net/~araph

West Australian Symphony Orchestra:

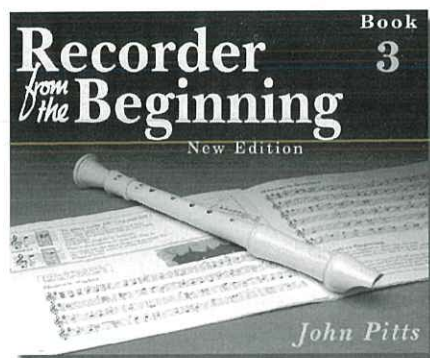
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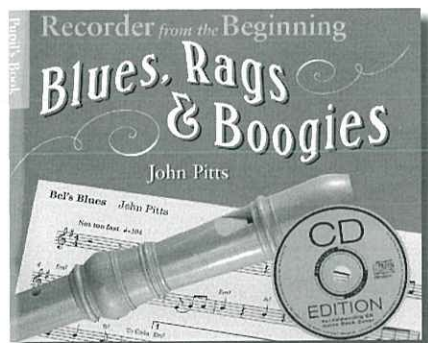
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‘WHAT DO WE DO ABOUT COPYRIGHT?’

The issue of music copyright in schools seems complicated, so we asked Wayne Davis of AMCOS to take us through the most frequently asked questions and provide some useful advice for instrumental teachers.

As spokesperson for the lead body on music copyright matters in Australia, The Australasian Mechanical Copyright Owners Society, Wayne Davis was able to tell us a few things about copyright. Not surprisingly, the most frequent questions AMCOS receives from teachers are those to do with photocopying, putting on concerts and making recordings.

Q: As our school doesn't have a hall, we would like to put on a concert at another local venue (e.g. the Community Hall). Are we OK to perform under the School's APRA licence?

A: This would be covered by the school's APRA licence unless:

- It is a combined schools event.
- Professional musicians are playing.
- It is a high profile venue e.g. capital city Town Hall
- You are performing a Musical or other 'Grand Right' works and/or a 'Dramatic Context' performance.
- You are charging admission.

When performing at a venue that is not on school premises, please contact APRA to see if you will require any additional licensing.

Q: I teach at a number of different schools. If the AMCOS licence allows 15 copies to be made of a 'separately published musical work' for a secondary school, does this mean that I am able to make 15 photocopies per original for the classes at the different schools that I teach?

A: You may not make a different set of copies for each school from the one original that you or any school owns. However, provided each school has an AMCOS licence, you can make one set of copies (within licence limits) per original owned by each school. It is therefore best if each school purchases their own original/s, keeps the copies made from the originals at the same school, and the licence limits are adhered to.

Using that example:

- If a school owns one or more original you can make up to 15 copies per original of a separately published musical work
- If a school owns four originals you can make up to 60 copies (i.e. 4 x 15) of a separately published musical work.

Schools also should remember that there are different copying limits in relation to different material that they use, for example: choral sheets, separately published works, band/orchestral works, transcriptions etc. These are conveniently summarised in an APRA poster and also within the guideline 'Music copyright for schools.'

Q: My school would like to put on a concert in our school hall for parents and friends. Admission will be free. We are considering making a video and possibly a tape or CD recording of the concert. We are hoping to sell copies to the students. Can we do all of this under the school's licences?

A: Assuming that the school has all the relevant licences (performance, photocopying and recording): The performance will be covered by your school's APRA licences. The recording of the video and/or CDs/tapes to give to students will be covered by the AMCOS/ARIA licence. You will be covered by that licence for sale of the videos, CDs or tapes, provided they are sold to students for cost recovery purposes only. This is allowable under the licence as long as there is no intention to make a profit. **M_{in}A**

AMCOS has produced two booklets giving more detail about these and other copyright questions relevant to music. You may obtain them through the APRA Print Music Department, direct or on-line.

See page 45 for resource details.

STARTING POINTS

ANNEMARIE MURPHY describes a series of lessons for music activities in primary Years 1 and 2 which meet syllabus requirements, and are fun to do.

Translating the creative arts syllabus requirements into interesting lesson components is a major part of the music teacher's challenge, especially in primary school. Using related curriculum material, such as stories, is one way to approach this.

The stimulus for the following lessons comes from the second-last page of Lauren Child's book, *Beware of the Storybook Wolves* (London, Hodder Children's Books, 2000), readily available in Australia and popular with primary age children. The hero of the story has switched off his bedside light and dreamed of fierce caterpillars, fashionable wolves and grouchy godmothers. From these images, I have created a simple verse that is the basis for the music activities to follow. An important component of the verse is its regular pulse, which enables it to be used as a chant in the various activities. The verse is set out below and the strong pulses have been marked with the symbol (/). Teachers are welcome to use this verse in their teaching.

Classroom teachers who try these ideas will be able to transfer all the musical points to other stories. They (and/or their classes) just have to compose the verse!

EXAMPLE

/ / / /
Caterpillars only crawl ... crawl;

/ / / /
A caterpillar isn't fierce at all.

/ / / /
Wolves don't dress in gowns of green;

/ / / /
A wolf is best at being mean.

/ / / /
Grouchy godmothers are not the rule;

/ / / /
Cinder's godmother is really cool.

OBJECTIVES OF THE SERIES OF LESSONS

The series consists of five lessons, each of 20–30 minutes duration. Each lesson consists of a number of activities suited to Stage 1 as outlined in the NSW syllabus, Years 1 and 2. At the completion of the series, the children will be able to:

- maintain a steady beat using body percussion, untuned percussion and tuned percussion;
- perform a rhythm that matches a spoken verse;
- respond to changes of tempo;
- relate to the forte and piano levels of dynamics;
- understand simple aspects of a piece's structure, such as an introduction and a coda;
- improvise a pentatonic melody on tuned percussion, using a known rhythm.

The activities involve the skills of **performing, organising sound and listening**, through the concepts of **duration, pitch, dynamics, tone colour and structure**.

In the lesson steps outlined below, the marginal characters indicate the skills and concepts involved, as:
SKILLS Performing P, Organising Sound OS, and Listening L.
CONCEPTS Duration D, Pitch Pi, Dynamics Dy, Tone Colour TC and Structure S.

The Lessons

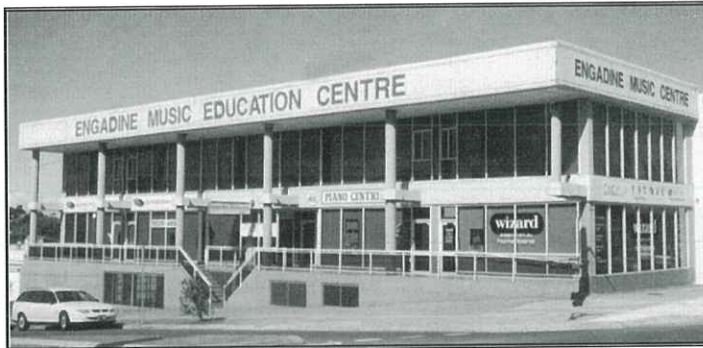
Essential musical terms (such as **tempo**) are printed in bold type: it is important that the teacher use these terms so that children become familiar with the specific vocabulary.

SKILLS				CONCEPTS				
P	OS	L		D	Pi	Dy	TC	S
			Lesson 1					
			• Present the verse to the class with colourful changes of voice or dramatic actions or dress-up props.					
✓			• Teach the verse by rote, while maintaining the pulse with body percussion.	✓				
✓			• Invite one pupil, then several together, to step the pulse around the room while the class chants.	✓				
✓			• Use a tambour or tambourine with beater/mallet to maintain the pulse and to add 'colour'.	✓			✓	
	✓		• Experiment with the percussive sounds of objects around the room to discover which sounds suit the crawling caterpillar, the mean wolf and the really cool godmother.				✓	
✓	✓	✓	• Appoint small groups to prepare performances using these sounds for the pulse, for the rest of the class to appreciate.	✓			✓	
			• To conclude, display the written verse on chart/board, so that the class can chant clearly and confidently while observing spelling, punctuation, rhyming words, etc.					
			Lesson 2					
			• Revise the verse, referring to chart/board to encourage confident reading and chanting.					
✓		✓	• Alter the tempo : use an introduction of four steady beats of body percussion to indicate a faster or slower pace.	✓				✓
✓		✓	• Allow individual pupils a turn at this activity and discuss the suitability of each chosen tempo for the mood of the material.	✓				
✓			• Select a small group to maintain the pulse with body percussion while the other pupils chant the verse and clap the rhythm , i.e. the pattern of the words.	✓				
✓			• Now, clap or step the rhythm without the spoken word, still to the steady beat of body percussion.	✓				
			• Discuss the difference between pulse and rhythm.					
✓		✓	• Transfer the rhythm to tambour or tambourine, with the player stopping at a chosen spot and other pupils deciding on the matching word of the verse. Alter the tempo here, too.	✓			✓	

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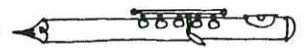
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SKILLS				CONCEPTS				
P	OS	L		D	Pi	Dy	TC	S
✓			Lesson 3					
			• Together, chant loudly, then softly.			✓		
			• Create a class signal to represent each of these aspects of dynamics .			✓		
✓		✓	• Select individual pupils to conduct, using these signals.			✓		
			• Now, introduce the musical terms forte (f) = loudly and piano (p) = softly; display these terms on board/card.			✓		
✓	✓	✓	• Complete this activity with individual pupils conducting the class while indicating the required forte or piano. Include body percussion to steady the beat.	✓		✓		
			Lesson 4					
✓			• Establish the pulse with body percussion for a revision of the verse.	✓				
✓	✓		• Select a pupil to improvise an introduction and a coda i.e. an ending section, using tambour or tambourine.	✓			✓	✓
✓	✓		• Vary the structure of the piece: after each section of the verse, insert four or eight steady beats where the class can mime the actions or behaviour of the caterpillar, wolf and godmother.	✓				✓
✓	✓		• Choose several sets of pupils to perform their mimes after the chanting of each section.					✓
		✓	• Encourage class members to discuss the aspects of these mimes which they admire.					
	✓		• Display a set of symbols e.g. ▲ ▲ ○ ○ Ω Ω for pupils to arrange in the order which suits the structure of this piece when the mime section follows the chant.					✓
✓	✓		• To conclude, reverse or re-arrange the structure. Begin and end with an improvised introduction and coda on tambour or tambourine.				✓	✓
			Lesson 5					
✓			• Use a drone of C on chime bar/xylophone/metallophone for the pulse in fast and slow, forte and piano revisions of the chant.	✓	✓	✓	✓	
✓			• Revise the rhythm with body percussion.	✓				
✓			• Transfer the rhythm to the C chime bar.	✓	✓			
			• Introduce the pentatonic scale on chime bars/xylophone/metallophone. [In C, this is C D E - G A - (C')] Demonstrate an improvisation of a pentatonic melody to match the rhythm as it (the rhythm) is quietly clapped by the class.		✓			
✓	✓		• Encourage pupils to improvise while the class chants.		✓			

At the completion of the series children will have developed a number of skills as outlined in the objectives and the syllabus outcomes (see page 24) will have been achieved, but more importantly, the musical experiences will have been positive, enjoyable and fun. **MⁱⁿA**

Continued over page

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Continued from page 23

STARTING POINTS

Linking with the syllabus

The lessons' steps and objectives align with the outcomes set out in the NSW Creative Arts K-6 syllabus (Sydney, Board of Studies, NSW 2000), and could be readily adapted to other syllabuses. The relevant outcomes and indicators are as follows:

MUSI.1: Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.

- Performs a chant, demonstrating a sense of pulse and rhythm.
- Uses voice, body percussion and percussion instruments.
- Responds to changes in tempo and dynamics.

MUSI.2: Explores, creates, selects and organises sound in simple structures.

- Explores ways of varying known musical material.
- Experiments with sound sources around the room.
- Improvises simple pentatonic melodies.
- Creates a mime to illustrate an idea.

MUSI.4: Responds to a range of music, expressing likes and dislikes and the reasons for these choices.

- Discusses features of a piece which are appealing.
- Recognises the rhythm of a known chant.
- Identifies simple features such as tempo, dynamics, tone colour, structure.

RESOURCES

Creative Arts K - 6 Syllabus and Creative Arts K - 6 Units of Work (Sydney, Board of Studies NSW 2000) are available on: www.boardofstudies.nsw.edu.au
 Vocal-Ease Modules 1 and 2 (NSW Department of Education and Training, 1998) and Vocal-Ease Modules 3 and 4 (— 2002) are available from DET Sales, phone 02 9793 3086

AnneMarie Murphy

A part-time lecturer at the Faculty of Education of the University of Sydney where she teaches music education, AnneMarie Murphy has been associated with music education in primary, secondary and tertiary areas since the 1960s. She has prepared material for the Sydney Symphony Orchestra's Education Resource Kit (1996, 1997) and been a committee member for the Australian Broadcasting Corporation's (ABC) The Sing Book (1996, 1997, 1998). Primary school choirs under her direction have recorded for 2MBS FM's 'Stompy Womp' program and for the ABC's The Sing Book (1997, 1998, 1999).

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MELBOURNE

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WORKING TO MAKE A DIFFERENCE

Music Education Advocacy

Whether bidding for space in a school timetable, or for a new music technology suite, the music educator has to be an effective advocate. What does it require? MARGARET BARRETT outlines the essential advocacy components of the music educator's professional portfolio.

'I would teach children music, physics and philosophy; but more importantly music; for in the patterns of music and all the arts, are the keys to learning.'

– Plato

Renowned philosophers, educators, and critics throughout the ages have attested to the benefits of a music education for the development of children and the societies in which they live. For music educators who have observed the ways in which music can become the 'keys to learning' for a child, such statements can confirm what we believe to be 'true'. Yet, while these statements support our belief in the importance of music education, are they sufficient to persuade others?

'To advocate' is defined in the *Concise Oxford Dictionary* as '... to plead for, defend; recommend, support' (1982:15). The subtle distinctions between these terms highlight the complexities of being an advocate in contemporary society. In a competitive environment where the demands on the public and private purse are many, good advocacy must be more than just another plea for assistance. Good advocacy is persuasive and evidence-based: it defends a position, while providing recommendations that are supportable. Its goal is to educate, to influence

Good advocacy is persuasive and evidence-based.

opinion, and to effect change in the development, implementation and evaluation of policy and practice. Good music education advocacy should address these goals, whether the aim of the advocacy effort is a bid for space in the school timetable, or a new music technology suite.

What's the evidence?

There is a growing body of research that is providing an evidence base for arguments in support of music in education. Recent advances in neurological research suggest that music has a powerful influence in the early development of the brain and subsequent mental capacity. These studies suggest that early exposure to music can effect physical changes on the structure of the brain (Schlaug et al. 1995; Elbert et al. 1995), and that music reorganises the brain (Pantev et al. 1998). Research with pre-school children demonstrates a strong link between music instruction and significantly improved scores on language, mathematics, and spatial-temporal tasks (Costa-Giomi 1999; Gromko & Poorman 1998; Orsmond & Miller 1999; Rauscher 1999; Rauscher & Zupan 2000; Rauscher et al. 1997; Rauscher et al. 1994). Other studies indicate that engagement in music provides positive personal and social outcomes (Costa-Giomi 1997; Price & Hallam 1997) while a growing body of evidence in the field of music sociology suggests that music plays a vital role in the construction of self (DeNora 2000). Importantly, musical predispositions are evidenced in early infancy: we do not begin with a blank musical slate (Trehub 2001). Such research underlines the potential everyone holds to engage in music in some way, and highlights the important of music in individual lives.

Why do we need to be advocates for music education?

In an increasingly diverse and crowded curriculum, professional music educators cannot assume that others will understand what they do and why they do it. An essential component in the music educator's professional portfolio therefore is the skill to advocate—that is to educate, to influence opinion, and to effect change. What does it take to be an effective advocate for music education?

PROFESSIONAL KNOWLEDGE AND SKILLS Effective advocates for music education keep abreast of contemporary advances in the field. They read recent research findings and consider the implications of these for their own teaching contexts. They continually review their own teaching practices and undertake further courses of study to ensure their work is informed by the latest developments in theory and practice. They maintain and develop their professional networks through subscription to appropriate professional organisations and journals, attendance at conferences and workshops, and the active cultivation of working relationships with others in the field. They are continually engaged in the development of their own professional skills and understandings as teachers and musicians.



COMMUNICATION SKILLS Effective advocates for music education are skilled in communicating to a range of audiences. They are aware of the differences between advocating to a parent group, a school's senior staff, or a business corporation. They research the group to whom they are advocating to ensure they are aware of the key players and have an understanding of the ways in which that group may most effectively contribute to the music program. Effective advocates for music education are able to gauge that which is going to be most effective in capturing attention, generating interest and, importantly, establishing a context for further discussion and action: a 10 minute PowerPoint presentation in the Boardroom, a letter and an information brochure, or an invitation to a concert. They understand the cultural, political and social contexts (both internal and external) of individuals and organisations, and are able to shape an argument that takes these differences into account. Effective advocates for music education involve themselves in all levels of their organisations and are willing to move beyond the boundaries of their subject discipline as they work collaboratively with others. They appreciate the value of maintaining a high profile in the school community and conveying a message quickly and effectively.

PLANNING SKILLS Effective advocates for music education are creative and lateral thinkers who understand that gaining the support of an organisation for the music program takes time and careful planning.

Continued over page

MORE INFORMATION

Teachers may wish to investigate further the issues raised by Margaret Barrett in her article: *Working to make a difference*.

How can I get more information?

The following websites may be helpful.

www.amc-music.org

This one has an advocacy kit and lots of details about the relevant research.

www.musicachievementcouncil.org

This one has some terrific articles – such as: Choose to Teach Music; Tips for Success, subsections like, Focusing on the Classroom, The Business of School, Telling the Story, etc.

www.music-research.com

With useful links to recent papers and research findings, this is excellent for background reading.

www.namm.com

The American music industry site, with links to the programs such as Sesame Street, etc.

All the above are, of course, American, but the local activity is developing strongly too! Look at:

www.australianmusic.asn.au

For information on local projects in advocacy and support.

Brochures entitled *Music Makes the Difference* have been distributed by the AMA throughout Australia and an Australian version of the music advocacy kit is in development, planned to be available mid-year. Watch the Website for news of its availability.

www.asme.edu.au

On this site orders can be placed for the ASME music education advocacy booklet, prepared for Australian teachers.

www.isme.org

This is the site of the International Society of Music Education, whose secretariat of which is based in Perth, WA. The site has a number of useful articles in its advocacy section.

And, of course a Google search of the topic will reveal heaps of other sources, so this is just a start!

Free publication on music education advocacy:

There is an excellent booklet available on the topic covering all the issues of music's value in education. *Why Music is Basic: The Value of Music Education* compiled and edited by Bruce Pearson, published by Neil A. Kjos. The booklet is free and can be obtained by contacting:

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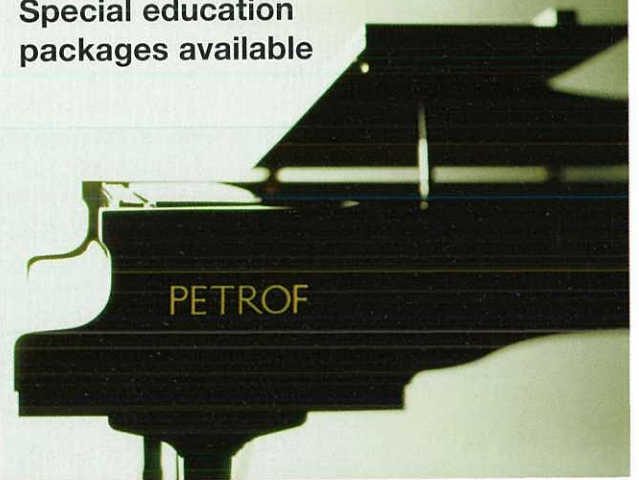
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Advocacy is an act of persuasion that is grounded in sound arguments and realised in a clear and coherent plan. Such plans should:

- provide a clear rationale for the proposed project;
- define the problem, the situation, the crisis;
- outline a solution/s;
- state what support is requested and why it is necessary;
- define the benefits to the child;
- define the benefits to the music program;
- define the benefits to broader school and community interests; and
- define the benefits to the contributing organisation.

Gaining support for such plans may require several strategies rather than a single approach, ranging from an initial contact, to a brief and concise presentation, and a follow-up plan that provides full detail. Support for a music program may be realised in many different ways. For example, a parent group contribution may be one of time and personnel, while a local company may provide transport for a concert. Think laterally about the contributions others may make.

We have the most powerful advocates sitting in our classrooms.

Who are the advocates?

Anyone can be an advocate for music education. Advocacy, when viewed as cultural, social and political participation, is about people taking action for themselves. As music educators we have the most powerful advocates sitting in our classrooms. The active and positive engagement of children in high quality music programs can be the most powerful argument we can mount. Enlisting our students in the advocacy effort can be as simple as ensuring that their efforts and successes in music are celebrated and communicated to others through showcasing their achievements. Such communication to teaching colleagues, administrators, parents and the broader community is essential. Effective advocates for music education understand the importance of promoting what is happening in the music program through activities such as:

- publishing a music department newsletter;
- involving parents in the activities of the program (a family choir);
- sending items about the program to the local press;
- developing videos and CDs of student work;
- developing a music program Web page; and
- mounting concerts in school and community settings.

Such communication can generate further support from parents, the school, and the local community as they become 'participants' in the music programs, 'take action for themselves', and become partners in the advocacy process.

The key elements of advocacy are the building of communication and understanding, in order to achieve the goals of educating, influencing opinion, and effecting change. Everyone can make a difference! **MⁱⁿA**

Continued over page

WHAT SCHOOL PRINCIPALS SAY ABOUT MUSIC IN THEIR SCHOOLS

Music in Action asked school principals in Tasmania for their views on the value of the music programs in their schools.

Rob Banfield
Principal
Huonville Primary School

... we strongly value music as an essential part of the education of primary students ...

Great music curriculums depend on committed, passionate teachers who in turn nurture selfconfident, skilled, proud young students, a simple recipe really!

John Marshall
Principal
St Helens District High School

I see music as an integral and extremely valuable part of our school educational program. For many high school students, it is the one area in which they can really excel ...

A good music program which is tuned in to the needs of students not only forms close links between school and life for many students, but it also develops close links with parents and our wider community. Schools can't exist without one.

Peter Marmion
Principal
Lansdowne Crescent Primary School

Being one of the multiple intelligences, music makes an important contribution in providing a balanced education. Music promotes the acquisition and development of many skills ...

Music also provides rich opportunities for purposeful interaction with others. As an integrated part of the curriculum, music aids the development of literacy and numeracy skills. There is a strong body of research which indicates children who are exposed to a rich related arts experience perform better in other areas of their academic pursuits. Some children who have difficulty in other subjects at school can shine in music, thus building self esteem and a positive attitude to their learning.

WHAT SCHOOL PRINCIPALS SAY ABOUT MUSIC IN THEIR SCHOOLS

Ian Morgan
Principal

New Town High School

The music program is a crucial part of our school . . . it provides a school with a soul . . .

It is also an important part of the extra curricula program . . .

Judy Bennett
Principal

Ogilvie High School

Our program and experiences demonstrate clearly the importance of the arts and music in particular as a critical component in a child's education and overall development . . .

It is central to celebration and the concept of performance lends itself perfectly to the new curriculum developments . . .

As well as an opportunity for performance in its own right, music and the associated arts becomes a vehicle through which many of the essential learnings can be addressed – and this is already indicated at our School in the ways in which students engage in all the 'real work'/ problem solving/ project based matters.

We are indebted to Di O'Toole, Music Performance Programs Officer, Department of Education, Tasmania, for her assistance in liaising with schools to provide these quotes.

The full text of all the quotes can be found on the website: www.musicinaction.org.au

Dr. Margaret Barrett

Director of Research and Senior Lecturer in Music Education in the Faculty of Education at the University of Tasmania and past national president of the Australian Society for Music Education (1999–2001), Margaret Barrett has contributed to a range of public policy forums in music and arts education. Her research interests encompass the study of children's musical thinking as composers and notators, the interrogation of the meaning and value of the arts in children's lives, and the philosophy of music education. She has lectured on this research at conferences and meetings in the USA, the UK, Europe and Canada.

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OBITUARY Emeritus Professor Sir Frank Callaway

b.16 May 1919; d.22 February 2003

Emeritus Professor Sir Frank Callaway was a leading international figure in music education. A founding member of the International Society for Music Education (ISME) . . . he became its President in 1988 and later was made Honorary President . . .

Through his creation of the Australian Society for Music Education in 1967 he brought together for the first time in this country many hundreds of people involved in music teaching throughout Australia at all levels from kindergarten to university, from studio to adult education. Through its national conferences, state chapter meetings and professional journal (which he edited for a decade) he brought a sense of national purpose and professionalism largely missing in Australian music education before that time, and with his international connections he was able to give it a far stronger voice in the world . . .

His contribution to music in Australia and internationally has been recognised by many awards too numerous to mention here. Amongst the most important were two honorary degrees in Music (from Melbourne and UWA), a knighthood (1975), Officer of the order of Australia (1995) and the UNESCO Medal for Music (1995). Yet he wore his distinctions lightly and never lost the common touch, as interested in the humblest community enterprise as those of national and international significance.

Extract from obituary by Professor David Tunley. Space does not permit publication of the full text. Readers can find tributes and the full obituary on the ISME website: www.isme.org

SWEET MUSIC HEARD IN PARLIAMENT

Music teachers around Australia received a boost through a private member's Bill put recently in the Commonwealth Parliament by Chris Pearce MP. The Bill calls for greater recognition of the value of music in schools curricula and corresponding increases in funding.

Supporters of a private member's Bill in the House of Representatives recently called for recognition of the value of music in schools' curricula as a vital component of education and life skills and the consequent need for increased funding of school music education programs. In his presenting speech, Chris Pearce MP (Aston, Victoria) said: 'Music should be a core subject, just like English and mathematics, for the entire school life of every student. Governments need to recognise the clear and tangible benefits music can bring. They should do this by putting investment in, developing new and extended music curriculum programs, providing more funds for classroom music programs and providing more music teacher recruitment, training and development.'

Maria Vamvakinou, member for Calwell (Vic) made these points: '...Music education deals with a unique form of intelligence and as such it should stand separately from all subjects in the school curriculum. Parents and schools are aware of this and today more and more children—from their pre-school years and sometimes even from birth—are exposed to the teaching of music.'

She outlined the benefits conveyed by music education, grouping them into four major categories: providing skills for success in society; contributing to overall success in school; helping in developing overall intelligence; and helping with the way children learn to understand and negotiate life. 'Through music children can be introduced to the richness and diversity of the human family... Music education should not be a

luxury; it should be an integral part of the curriculum, affordable for children from all walks of life', Ms Vamvakinou concluded.

Kerry Bartlett (Macquarie, NSW), said it was essential that efforts to promote music education be supported by our education authorities. He cited as essential starting points the need for the federal government to take a leadership role through the Ministerial Council on Education, Employment, Training and Youth Affairs to achieve a greater focus on music within the education curriculum, and for greater resourcing by state and territory education departments.

Mr Bartlett said that music provides an experience that can broaden students' understanding and appreciation of the world around them; '...it transcends differences and it helps bring people together'.

Other members reinforced the known values of music education in the intellectual and social development of individuals. The member for Braddon (Tas), Sid Sidebottom, said that the contribution of music in the development of children could not be underestimated.

'Music is therapeutic as well as educational, in that it improves coordination, and it improves visual, aural, mathematical and other cognitive skills and abilities through improved thought processes. It provides a valuable adjunct to a child's



overall educational and academic development, regardless of age, intellectual, social and, importantly, physical status.'

Kay Elson (Forde, Qld) noted that music teaches students vital interpersonal skills, because most music education involves students working as a team—such as in a school band, orchestra or classroom singing activities—and helps build important relationships with classmates. 'Music has an effect on a child's behaviour, creativity and receptivity', she said. An important aspect that should not be underestimated was the financial value of music to society—Ms Elson told the House that 'music is a billion-dollar industry contributing significantly to the Australian economy.'

Mr Pearce has since invited all state and territory Education Ministers to respond to the motion, and asked federal Education Minister, Brendan Nelson, for the motion to be added to the agenda of the next meeting of the Ministerial Council on Education, Employment, Training and Youth Affairs. **MWA**

E-REFERENCES

The full texts of the 10 February 2003 private member's Bill and addresses in support may be found on the *Music in Action* Website at: www.musicinaction.org.au

To see Hansard as a .pdf file:

<http://www.aph.gov.au/hansard/rep/dailys/dr100203.pdf>.

(Within the file, either click to p.11232, or search for 'Pearce').

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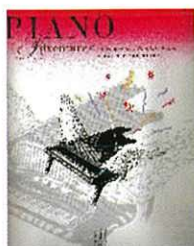
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Continued on next page

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FROM HAL LEONARD



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The book/DVD covers virtually every aspect of jazz instruction, from how to create a successful jazz program and establishing a budget, to the art of listening, rehearsal techniques, and understanding improvisation.

Music in Action plans to review a sample of items received, for publication in future issues of the magazine.

For further information about any of the titles listed above contact your music store or the publisher listed.

EVENTS, TOURS & WORKSHOPS

May 5th to 16th

Pamela Wedgewood (various venues)

Composer Pamela Wedgewood will be touring Australia at the invitation of Alfred Publishing, giving workshops and lectures throughout the country on piano techniques and related topics such as motivation, with reference to her publication series *Jazzin'About and Up-grade!*.

July 28th to August 7th

David and Kathy Blackwell (various venues)

Workshops by authors David and Kathy Blackwell will be presented around Australia exploring classroom choral teaching ideas from the publication *Voiceworks* and suggestions for string teachers from the series *Cello Time* and *Fiddle Time*.

For further information on the above two tours contact: Alfred Publishing on 02 9524 0033

July 21st to 31st

Jazzin' up the Mall, Brisbane

School bands, community groups and interested professional musicians have the opportunity to perform to a captive audience in a non-competitive and very public environment through the Allans Music Days. The next program runs over 10 days in July when bands will perform in central Brisbane at the Queen Street Mall. Appropriately named *Jazzin' Up The Mall* this 'mini' festival is open to school and community ensembles. Support is provided by Yamaha Music and Lennons and professional adjudicators comment on categories such as: Most musical ensemble; Best choice of repertoire; Most entertaining ensemble and Most outstanding group.

For further information contact: Allans Music on 07 3229 2155.

July and August

Ashton High School Rock NSW and QLD

Ashton High School Rock is designed to encourage, develop and promote students who play in bands to perform their own music with the ultimate aim of discovering the "next big thing". The competition offers young musicians the opportunity to perform in front of a live audience using quality sound equipment as used by professional touring acts. All performers are assisted with a professional crew made up of musicians and sound engineers.

Participating bands are judged on many different levels including image, presentation, stage presence, vocal arrangement, musicianship, creativity, professionalism and overall performance.

Heats and finals will be held this year in July and August in NSW and QLD.

For further information contact: Ashtons on 02 9698 4444, or by email: sales@ashtonmusic.com.au.

Future listings: For listing in the next issue, please send information about events and listings of new releases to The Editor, Music in Action, PO Box 2363, Fitzroy Vic 3065, by June 1st.

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SIBELIUS STARCLASS

Music in Action invited Dr John Terry to review a new software package for music teachers—Sibelius Starclass.

Initially, Starclass is a wonderful tool for teachers: providing opportunity for various approaches and applications. And these teachers do not need to be experienced musicians. Indeed the program includes useful preparatory information – called Teacher Development sections - for less experienced class or individual music teachers.

For application with children aged 5 to 11 years, Starclass is an adaptable program that provides interesting information and varied activities concerning 'music itself'. It enables youngsters to gain insight – enjoyably - into the 'workings' of music generally. It is aurally and visually stimulating. There are many and varied music examples - easily played - illustrating concepts under discussion. And there are many lovely and colourful illustrations that serve the same purpose. (These can be put to transparencies for overhead projection.) There is also a separate audio CD that contains the numerous music examples in the program itself. In all, this means that very little preparation is needed for the teacher, as all vital ingredients are included in the total package.

Basically, the Starclass program is designed to be used four different ways. There is a prescriptive approach which requires following the Starclass 'medium-term plans' for years 1 to 6 in the UK; there are lesson plans which are intended for American primary teachers; there are cross-curricular lesson plans; or there is the open-ended approach.

For the Australian 'climate' the last two approaches would obviously be the most appropriate: in particular, the open-ended one.

The program is structured logically. Firstly, there are six "musical subject areas". These are "concepts" designated as Rhythm, Pitch, Dynamics and Tempo, Texture, Form and Tone Colour. Each of these has a related introductory explanation for non-specialist teachers. The explanations are easy to follow, informative and colourfully presented with supportive aural and visual examples. Here – as in many other areas of the program - you will experience a great variety of aural examples presented in original ways. Even if you are a music specialist the presentation of these explanations is to be very much enjoyed.

Actual lessons are organised into Topics. The first two of these consist of enjoyable introductory and general class activities relevant to the prevailing Musical Subject Area (or Concept). Then there is a section which is entitled "About Me". Here, all manner of

lovely activities relate to such topics as "My Machines", "Names and Numbers", "My School", and so on. Under Pitch, for example, students can spell out their names and write their telephone numbers. Then they can experience the pleasure in hearing these played back as musical ideas: a great way to make composition 'real'.

There are, however, two main points which need to be kept in mind by the potential purchaser. Firstly, there is a considerable Kodaly influence. For some this can be entirely suitable. Others could find emphasis on pentatonic, rhythm-names, solfa and other features, restrictive. (It often depends upon which camp one belongs to.) Secondly, there is occasionally a tendency for lessons to lose focus in accordance with a given Concept. For example "portraying dinosaurs" which commences at Lesson 6a, needs stronger emphasis on Rhythm itself. Lesson 6c – still under Rhythm - speaks of Tone Colour considerations. This tends to blur emphasis: especially when a stated outcome here tells us that students will "chose tone colours in response to a context". However regular teacher reference to prevailing concepts can quite easily rectify these matters.

With Starclass, Sibelius has produced an effective vehicle for providing young students with an overall appreciation of music and the way it ticks. It is a program that could be sensibly integrated into Australian junior teaching programs.

Dr John Terry
Composer and Music Education
Consultant

The Starclass package is reasonably priced: \$269 for single users, \$499 for 3 users, \$769 for 6 users and \$1139 for 12 users.

The distributor for Sibelius products is Intellware Australia Pty Ltd, Unit 2/52 Weaver Street, Edwardstown, South Australia 5039. Telephone: 08 82 771 722. Fax: 08 82 771 799. E-mail: info@intellware.com.au





NO SUCH THING AS WRONG NOTES

Melbourne Symphony's Close Encounters Program

There is something quite magical about group music-making. It is teamwork at its best—a group of different, sometimes even polarised, people working together to create a glorious, complex, multi-layered sound. GILLIAN HOWELL tells how a project bringing together a school group and a symphony orchestra can have a significant educational outcome.

The Melbourne Symphony's Education and Outreach Program identifies and delivers opportunities for people to experience the dynamic capacity of a 'live' symphony orchestra and aims to develop among participants an understanding and appreciation of the music played by the orchestra. A new program called *Close Encounters* provides the opportunity for direct engagement with people from all sectors of the community, across the state. Each program explores people's personal responses to music, and the role of music in their lives. The program's aim is to offer pathways through which members of the public can engage in more critical and informed listening, and to invite them to share in the magic of orchestral music.

Creative collaborations

Key parts of *Close Encounters* are the creative music projects, where participants collaborate with orchestral musicians to create new works. Similar programs are well established among our counterparts in the UK

and USA, but here in Australia, Melbourne Symphony is pioneering the approach. Creative projects are distinct from other outreach projects. They require the musicians to approach the participant groups as collaborators. Together, they create and perform a piece of original music that is unique to that particular group. The projects utilise improvisation as a principal compositional tool and so offer challenges to both the orchestra's musicians and the group participants.

Through these creative projects, we advocate that the excitement of ensemble playing is not restricted to orchestra members, or score-readers, or those with a lot of skill and experience on their instrument. It's a quality that has more to do with integrity and empowerment, and with these principles in mind, the creative music projects of the Close Encounters program foster lasting understanding among participants of the strength and excitement of music.

The process

When undertaking a creative project in a school, the Melbourne Symphony brings in a team of musicians, one of whom is the project leader. The approach is to offer the participants a clear musical starting point for the composition. Often there is an overall formal structure for the piece, usually determined in pre-project planning by the workshop leader.

The processes are similar to those of theatre practitioners devising a new work with a group. Workshop games are introduced, as a fun way to both break down inhibitions and shyness in the group, and to establish a skills base such as rhythmic awareness, repetition of patterns or phrases, vocal ability, strength of focus and concentration.

We work with school teachers to devise sustainable projects that will enhance and complement current learning.

Much of the creative work takes place in small groups. This gives the participants greater access to the orchestral musicians, and ensures production of a wide range of ideas. The small groups then present their work to each other, and everyone explores possible ways of expanding or developing the work into a cohesive single work or series of movements.

Groups can create extraordinary music by working together and following their natural curiosity. The role of the orchestral musicians is to give shape to the ideas that emerge, to find musical solutions for challenging sections, to make sure that every member of the group has a relevant role, and to ensure a musical coherence. The students are involved in each stage of the creative process, and the outcome is a magical experience for all.

Educational outcomes

With creative projects, the orchestral musicians do not arrive in a school with a fully-conceived project or a score. Nor do they go in to teach a cool riff, be exciting and charismatic and then leave. Rather, the project leader works with teachers to devise sustainable projects that will enhance and complement current learning, including cross-curricular work; inspire and motivate students; and create together a new work that can be shared—as a performance, a recording, or in an informal gathering of friends.

The educational outcomes are many:

- Development of their critical listening skills and musical vocabulary.
- Stronger musical awareness and understanding.

- Confidence and curiosity to experiment and explore sounds.
- Teamwork and cooperation, validation of others' work.
- Development of creative skills, problem-solving, musical and creative imagination.
- Use of music as a descriptive and expressive tool.

Contact with our orchestral musicians is a key aspect of the program. When students hear their ideas being endorsed by the musicians, they develop not only confidence in their contributions, but also an appreciation of the contributions of others. The process is not competitive, and there are opportunities for many to shine. Ultimately, there is a strong sense of group ownership of the work, and a sense of empowerment among individuals.

For our orchestral musicians it takes open minds, and the flexibility and confidence to take the group's ideas and run with them. For musicians whose day-to-day job is quite routine and directed, this is a big leap into the unknown. However, the rewards are immense. There is a reconnection with the magic of music and sounds, of sharing the pleasure of music-making with people who may have quite limited experience. They are reminded of the power of live performance, and of how compelling it can be to first hear an instrument played beautifully at close range. It is a huge pleasure to see a participant's face suddenly light up, as they begin to understand the process and their own role.

There is a reconnection with the magic of music and sounds.

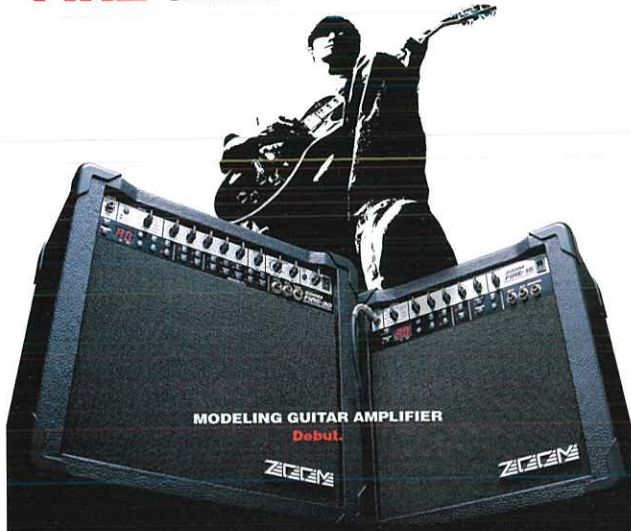
Geoff Lierse, Associate Principal Horn, Melbourne Symphony, has been involved with *Close Encounters* projects since 2002. He says, 'It's such a stimulating program. I always knew there was more to making music than correctly converting black dots into vibrating air molecules ... I love it that we create an environment where there is no such thing as wrong notes or a wrong answer, thus evaporating much of the inhibition that can stifle creativity in all of us.'

The outcomes are extraordinary. When you offer this level of ownership to a group and relinquish control over the outcome (which is only possible when you do not have a pre-existing score), you engage with the group's imaginative potential. There is an implicit trust among all participants that empowers the group to follow its own inspiration. This gives the process its own momentum, often carrying it through to places that no one could have predicted.

Continued over page

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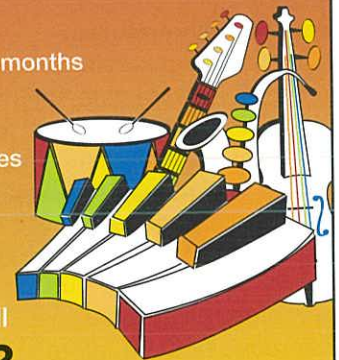
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Choosing the starting point in schools

FROM REPERTOIRE Many of the creative projects have a clear link to a piece of orchestral repertoire, and often a project will coincide with a key performance or program. In 2002, primary school students in regional Victoria composed their own versions of Beethoven's *Pastoral Symphony*—borrowing Beethoven's five-movement structure and titles. They then attended an evening concert of the work, performed by the orchestra as part of its regional touring program.

Syncopated rhythms from Stravinsky's *Firebird Suite* formed the backbone for a three-movement piece created by Years 4, 5 and 6 students from the Moonee Valley Instrumental Music Program. This gave the students a special insight into the work when they attended an evening concert with their families, to hear the orchestra perform Stravinsky's version.

FROM MUSICAL QUALITIES When Georgian composer Giya Kancheli visited Melbourne in 2002, senior music students were well-prepared. They had been working for several weeks with Melbourne Symphony musicians in a creative exploration of Kancheli's musical language. Together, the group created and performed a fifteen-minute piece inspired by Kancheli's compositions. They incorporated an electronic soundscape and explored the notions of fragility and expanded time in their playing. They attended performances where Kancheli's music was being performed, observed a rehearsal, and met with Kancheli to speak about his work and his life.

FROM TECHNOLOGY In one of our most adventurous projects to date, Year 4 students from Wesley College joined forces over the Internet with their counterparts at King Alfred School in London. The two groups worked with Melbourne Symphony and London Symphony Orchestra musicians respectively, to create music inspired by William Walton's *Façade*. This project was also a trial for a new piece of software, designed by LSO music facilitator Hannah Conway, that allowed students to swap their musical ideas over

the Internet, so as to share and comment on each other's compositions. The project ended with a performance of *Façade*, with the children's movements incorporated into the score, and Melbourne Symphony musicians playing Walton's original.

Where to from here?

The 2003 program for *Close Encounters* includes masterclasses, instrument workshops, residencies and visits to schools, as well as some new creative partnerships. In April there was an exciting music theatre collaboration with Heide Museum of Modern Art and students from Manningham Park Primary School. New projects are constantly evolving. Schools and community groups can initiate projects by picking up the phone: an idea can be discussed and projects tailor-made to suit the group's requirements.

It is an exciting area to be developing, and a natural complement to the other activities within the Melbourne Symphony's Education and Outreach Program. The creative projects deliver an integrity that is essential to any great and memorable performance. It is a quality asked of the participants and, as in their work in the orchestra, the musicians demand it of themselves. In this way, everyone has a stake in the outcome and all may share in the rewards. **MIA**

Gillian Howell
A clarinetist and music facilitator, Gillian Howell is Education and Outreach Program Coordinator with the Melbourne Symphony Orchestra. She studied Performance and Communication Skills at the Guildhall School of Music in London, worked as musician-in-residence in UK schools, then as a volunteer with refugee children in Bosnia-Herzegovina as Music Education Development Officer at the Pavarotti Music Centre, then in the Republic of Georgia. In Australia Gillian has worked with the Next Wave Festival in education and community cultural development, and has created music-theatre with school groups.

E-CONTACTS The writer, Gillian Howell: Email howellg@mso.com.au

For education programs conducted by orchestras around Australia, look for the education links of the websites below:
Melbourne Symphony Orchestra Education Programs: www.mso.com.au/education/index.asp
Adelaide Symphony Orchestra: www.aso.com.au

Queensland Symphony Orchestra: www.qso.com.au
Sydney Symphony www.symphony.org.au
Tasmania Symphony Orchestra: www.tso.com.au
West Australian Symphony Orchestra: www.waso.com.au

Other sites:
English National Opera Education Projects: www.eno.org/education/projects
London Symphony Orchestra: www.lso.co.uk
SoundIntermedia (LSO Website builders): Email info@soundintermedia.co.uk

Frameworks for Classroom Composition

Many secondary level students 'freeze' at the suggestion they should compose. PETER DAVIES offers practical strategies for engaging them in composition classes.

It wasn't so long ago that we were taught to revere the great composers, to marvel at their creations, but to not even think of mounting the steps to the pedestal on which they have been placed. Times have changed. The upsurge in popular music over the last fifty years, combined with rapid developments in technology, mean that virtually anyone can now dabble in composition and ultimately package their product in a most professional way. What's more, the curriculum now demands that students compose.

Many students 'freeze' at the suggestion they should compose. Just as with improvisation, perhaps they are reluctant to expose their innermost musical thoughts to their peers, or even to their teacher? Thus there is a need for some strategies to get a start and then convert 'the spark' of an idea into something notated, as an idea developed well enough to be further expanded and polished later.

To play through the finished 'masterpiece' will bring a glow of pride and a sense of achievement.

Students should be assured that they are not alone in finding that between the initial scratchings and the published end product there can be innumerable drafts and rewrites. Personally, I still like to notate by hand as part of the creative process. I've found that by committing a piece to the computer too early instead of quickly notating an original music thought by hand, I have often wasted valuable time playing around with second and third thoughts which clouded and delayed later development, and the final outcome.

Budding composers in Year 8

Students in Year 8 at our school start working on composition tasks as part of the curriculum requirement to 'select, combine and manipulate sound

and silence using a range of skills, techniques and processes'.

There is no one 'right' answer.

Our starting points are that we know they are familiar with basic music notation and have done aural training, and also that in both areas students will be at different levels of capability, so the tasks set need to accommodate this. The composition task often will be followed by a class performance component, as most students in our Year 8 will also be instrumentalists. Equipment for this work can include computers—all students in our school have laptops—but the task can readily be done without them.

Useful ground rules for the initial activity are:

1) Limit the keys to C or F major (or C or D minor) for the following reasons:

- they are easy to notate—mostly on the staff, with few ledger lines required;
- they are relatively easy keys to perform in, even when transposed for band instruments (Bb and Eb); and
- they are easy for non-performers to pick out on keyboard and tuned percussion.

Students with perfect pitch probably will prefer to work in the key in which their tune occurred to them.

2) Limit the use of chords to I, IV and V—though again, more advanced students will be able to move beyond this.

Students can be given some starting points relevant to their level and capability. Initially these need only be short—three or four notes—but gradually increase the length until they are writing up to eight-bar phrases. See the following examples and those in the box 'More Suggestions'.

Example 1

- Devise answering phrases working in pairs, either on an instrument, keyboard or tuned percussion, if necessary taping letter names to the keys.

Opening (Answer) Opening (Answer)

Stu-dent 1 Stu-dent 2 Stu - dent 1 Stu - dent 2.

Example 2

- Devise a rhythm and write the letter names of the intended notes underneath.

2/4 C D E D C D E F E D E F G F E

Example 3

- Use a given framework to add a bass line and middle part from the provided chord symbols; and add a contrasting middle section at letter A in the dominant key. Use the computer at this stage to generate a set of parts including transposed parts if necessary.

C G C 1. G C 2. G C

F C G7 1. C G C 2. C G C Fine

A Section in G Major G G G (2nd time) D7 1. D 2. G

D(7) G Am 1. D 2. Am/C D7 G

D.C. al Fine

Continued over page

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Example 4

- Give a two-part starter, for students to expand. This is one version, but the chords can be used to create your own composition.

Musical score for Example 4, piano accompaniment. The score is in 2/4 time and consists of five systems of music. The first system has chords F, C, F, C, F and first/second endings. The second system has chords Bb, F, C(7), F, C, F and a 'Fine' marking. The third system is marked 'A' and '(Modulation to C Major)', with chords C, C, C(2nd time), G7, G, C. The fourth system has chords G(7), C, Dm/F, Dm, G, Dm/F, G7, C. The score concludes with the instruction 'D.C. al Fine (with repeats)'.

Example 5

- Similarly, ask students to expand this piece by adding a second part and a bass line devised from the chord symbols provided.

Musical score for Example 5, a single melodic line in 2/4 time. The score consists of five systems of music. The first system has chords F, C, C, (C7) and first/second endings. The second system has chords C7, C7, F. The third system has chords F, Bb, F/C, C. The fourth system has chords F, F. The score concludes with a double bar line.



Continued over page

Example 6

- Take names from class members, put them to an appropriate rhythm and relate them to a steady beat. These can be simple at first and more sophisticated later. Aural exercises of this kind help students to mentally picture the rhythm of their tunes and they become easier to write down.




Ex. 8

COUNT 1 2 3 2 1 2



$\frac{2}{4}$  || **OR** $\frac{6}{8}$  ||

Je - ssi - ca Smith Je - ssi - ca Smith

1 2 1 2 1 2 1 2

$\frac{2}{4}$  |  || $\frac{6}{8}$  ||

Win-ston Church-ill Pre - si - dent Bush The Pope

$\frac{4}{4}$  || **OR** $\frac{4}{4}$  ||

Her Ma - jes - ty the Queen Her Ma - jes - ty the Queen.

Without well-developed aural skills, composing by using software can be hit-or-miss. It is preferable to have students use their aural skills to develop the shape of their initial tunes in relation to the scale degrees, without relying on software. However, for students with less developed aural skills, the use of software for composition can provide a pathway.

It is important to recognise and make clear to students that there is no one 'right' answer. Encouragement is needed, even if initial results were not what you would have preferred. With practice, students will write musically valid answers. At this stage we are looking for clarity of intent and a grasp of simple structures. Most Year 8 classes will have students of varying degrees of music experience. The 'high flyers' may of course be given more demanding composition assignments, where they write additional contrasting sections, add an introduction or coda, transpose parts for the class ensemble, make CDs and so on. Composition can be enjoyed at all levels, and to play through the finished 'masterpiece' will bring a glow of pride and a sense of achievement to all. **MinA**

- Please feel free to photocopy any of the examples you would like to try out.

Peter Davies

Peter Davies is Director of Music at The Friends' School, Hobart and a well-known composer, arranger and performer. His particular interest in writing tuneful music for young people continues to be stimulated by his students and young family members. In recent times he has orchestrated the Gardening Australia theme and composed a wide variety of educational material for sight reading and performance.

FOR MORE COMPOSITION SUGGESTIONS RELATED TO THIS ARTICLE

Got to the magazine website :
www.musicinaction.org.au



A number of professional development conferences for music educators are to be held through July/August around Australia and the region.

★ Conference: Darwin, 4-8 July 2003
'Over the Top!' ASME XIV, 2003

This major conference for Australian music educators will be held at the Northern Territory University. Two major topic areas are planned:

- technology and music education; and
- the evolution of home-grown music pedagogies and practices.

Papers and workshops will relate to the theme of Music Education in the 21st Century.

FURTHER DETAILS: Visit the Website at: www.octa4.net.au/bobsmith/overcon1.htm

REGISTRATION:

www.octa4.net.au/bobsmith/overreg.htm

★ Conference: Hong Kong, 9-12 July 2003
Fourth Asia-Pacific Symposium on Music Education Research (APSMER)

Initiated and supported by the Research Commission of the International Society for

Music Education (ISME), the Asia-Pacific Symposium on Music Education Research aims to promote music education research, disseminate research findings, and encourage academic exchange in the Asia-Pacific Region. The Symposium will be held at the Hong Kong Institute of Education. The main theme is 'Curriculum Innovation in Music'.

DETAILS AND REGISTRATION: Visit the Website at: www.hkied.edu.hk/apsmer

★ Conference: Perth, 12-14 July 2003
John Blacking: Music, Culture, Society

This is a three-day symposium celebrating the work and legacy of John Blacking, British anthropologist and ethnomusicologist. The theme is 'Music-Culture-Society'.

FURTHER DETAILS: Email Dr Sam Leong: [<sleong@arts.uwa.edu.au>](mailto:sleong@arts.uwa.edu.au)

★ Conference: Maryborough, QLD, 13-16 July 2003
Third Education Queensland Music Conference

Queensland State Music Coordinators present the third Education Queensland Music Conference in Maryborough.

FURTHER DETAILS: Ken Hodgkinson, District Music Coordinator.

Phone: 07 41234944 **Fax:** 07 41234942

Email: [<hodgke@marycentss.qld.edu.au>](mailto:hodgke@marycentss.qld.edu.au)

★ Conference: Melbourne, 25-26 July 2003

Sounds Great: The Statewide Music Conference

Run by Victorian Education Department Instrumental Music Coordinators, in conjunction with ABODA and ANCA, to be held at the Edmund Barton Centre, Moorabbin.

FURTHER DETAILS: Jenny Mathers, **email:** <matheje@intern.vic.edu.au>

★ Conference: Sydney, 14-16 August 2003
AustralAsian Music Business Conference

To be held at the Sydney Superdome over Thursday, Friday and Saturday.

FURTHER INFORMATION: Continually updated information on topics and speakers may be found at <http://www.immedia.com.au/ambc>

FUTURE EVENTS

Music in Action invites information listings for future conferences, symposia and PD activities of interest to music educators.

Please contact the Editor with details, and for copy deadlines.

Our next issue is scheduled for publication in July 2003.

Email: <ann.blore@australianmusic.asn.au>

COPYRIGHT RESOURCES (from page 19)

AMCOS The Australasian Mechanical Copyright Owners Society Limited.

APRA The Australian Performing Rights Association.

The two organisations manage separate copyright rights: APRA handles the performing rights of its members (composers, songwriters, publishers), and AMCOS the reproduction rights of its members (publishers). Since 1997 APRA has managed the affairs of both organisations. The combined APRA/AMCOS Website: www.apra.com.au, or www.amcos.com.au

ARIA The Australian Record Industry Association represents record producers, manufacturers and distributors. Website: www.aria.com.au

APRA PRINT MUSIC DEPARTMENT

Teachers may contact APRA for copies of the booklets referred to above.

Tel: (02) 9935 7700. **Fax:** (02) 9935 7790

Email: print@apra.com.au.

Alternatively they may be downloaded as .pdf files using the following links.

A Practical Copyright Guide to the Use of Print Music in Australia

For private music teachers in schools and elsewhere.

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<http://www.apra.com.au/Licence/MlaPdfs/OPrntAuPracGuide.pdf>

Music Copyright for Schools

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LETTERS TO THE EDITOR

Dear Editor

Greetings from the west coast of America. I write to congratulate my colleagues at the AMA on the initiative shown in producing a magazine for music educators as part of the Music Makers program. *Music in Action* will be another resource in an already impressive global pool of advocacy tools and information

Teachers are very important people – music teachers particularly are passionate, committed and they teach most of the things we need to get on in life – persistence, hard work, cooperation and much more. Teachers are vitally important as front line advocates for music education. As are parents. The force and will of parents is often the primary reason music programs continue to be funded in the face of threatened cuts. The industry can and must play a pivotal role in helping both teachers and parents in this role.

In my year in the US working for NAMM and the American Music Conference, I have observed much about the way the industry and educators have approached this challenge. I say industry and educators, because they are closely related and interdependent, and here work together for different perhaps, but complementary outcomes.

Many alliances have been formed between industry and educators here to further this cause. The American Music Conference (AMC) and NAMM have done much to raise community awareness by: initiating groundbreaking research about benefits of early childhood music, lobbying lawmakers, espousing the positive influence music has throughout a child's education and by supporting organizations such as the International Foundation for Music Research, and latterly a new web initiative SupportMusic.com.

As a result of these collaborations many vital tools have been developed to advance our efforts. Public

awareness about the research results showing the benefits of music education has been increased through media exposure, advocacy kits through our partner organisations. Our polling tells us that so far the message has been widely accepted by the public.

But even this has not been enough to ensure ongoing funding of local music education programs. When funding for programs is threatened, parents of children in the schools must demand music as part of quality education for their children,

Ultimately success will come by focused partnerships building a momentum of action towards the shared common goal of wider participation in music throughout the community.

Best wishes
Rob Walker
 Executive Director
 American Music Conference
 & Director of Market Development at
 NAMM. The International Music Products
 Association

Note: Rob was Executive officer of the Australian Music Association from 1991 to 2000 and organised over 30 trade shows and music industry conventions

Dear Editor

While admiring the presentation and advocacy thrust of the 'Music Makes the Difference' pamphlet that AMA has put out, I was a little concerned at the section 'When should a child start to learn music' – the par regarding 'From six years onwards'.

I think there is something lacking there that needs to be said. We get a lot of queries and indeed pressure from schools and parents regarding our starting age of Year 6 (10 year olds) for brass, woodwind and guitar, and instruments (especially saxophone!) that we do not start until Year 8 (12 year olds). While kids are individuals and some of them might be physically big enough, we are wary of doing physical damage to kids and tend to

err on the side of caution. (We have small groups rather than one to one, and once-weekly lessons).

Raising this issue with parents often gives them cause to stop and think, and many of them become less aggressive/indignant about our refusal to, for example, teach saxophone to 8 - 9 year olds when they realise that there are implications for physical wellbeing involved. We emphasise the importance of the (sequential, developmental) class music program at school as an essential preparation for our instrumental tuition, and this might usefully be incorporated into any revision of the pamphlet as an important component for any child, whether learning an instrument through school or privately. A bit of pressure on education authorities to lift the game in the area of primary school music would be most welcome!

I'd like to see some more explicit comment about physical considerations (. . . 'to find an instrument that suits your child' is a bit disappointingly general).

This topic might be part of an ongoing debate?

Mary-Jane Whitehead
 Manager,
 Instrumental Music Services & Training
 WA Department of Education

WRITE TO US

Readers are invited to write (350 words limit) to:

Letters to the Editor,
 Music in Action
 PO Box 2363 Fitzroy Vic 3065

or Email
 ann.blore@australianmusic.asn.au or

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Tick the box if you do not wish to be contacted with other news or information

This regular feature will explore PD opportunities available to teachers from various sources.

THE POWER OF ACCESS

TRACEY CALLINAN reveals the offerings of the Access Centre of the Sydney Conservatorium of Music.

The Sydney Conservatorium of Music is much more than a music school for full-time tertiary students. Its Access Centre holds hundreds of courses and workshops throughout the year for teachers; adult, primary and secondary students; and community musicians. They take place virtually every evening, on Saturdays and over the January and July holidays. Last year almost 3,000 people attended the Conservatorium's new state-of-the-art premises in Macquarie Street to take part in workshops and programs covering all interests, needs and levels of experience.

As well as attending holiday programs, students and their teachers across regional NSW can also participate in unique music education opportunities, offered through the Access Centre's Performance Outreach and Communication Unit.

The Professional Development Program features Holiday Festivals in the January and July school holidays, giving both city and country teachers an opportunity to come together to share ideas, network, update their teaching strategies and be introduced to the latest pedagogical practices.

Events in the Festival calendar so far have included:

- Two-day piano teachers Festivals in both January and July;
- A workshop for violin teachers;
- A two-day workshop in composition and improvising;
- Two-day programs in flute, saxophone and clarinet, for both students and teachers.

There have also been short workshops on:

- Teaching indigenous music in the classroom;
- Incorporating music technology in studio teaching;
- Specialised piano topics (various).

For 2003, the Centre is developing workshops for choral conducting; double reed and brass teaching.

In the general program offerings:

- Adults and community musicians join the Jazz and Beyond Program and the Singers Vocal Program, with classes in jazz improvisation, theory, musicianship, contemporary and classical singing, music technology and sound recording, composition and arranging.

- For gifted students, the Junior and Youth Access Programs can provide a high level of music training, particularly in chamber ensemble performance.

During the July holidays, students from across NSW can participate in:

- Workshops in HSC revision (preparation).
- A tertiary audition preparation course for singers and jazz musicians.

The Conservatorium has established the innovative Performance Outreach and Communication Unit under the chair of Mark Walton. This initiative focuses on creating music education and performance opportunities for regional students and teachers, many of whom feel very isolated from the larger regional centres and Sydney, through the VideoLink and MusicConnect projects.

At the heart of these projects lie two beliefs: that all students and teachers can learn from each other; and that the 'tyranny of distance' can now be a thing of the past. The use of the Centre's advanced technologies means that contact and communication are only a telephone call away.

The Conservatorium Access Centre is now into its eighth year of operation. All of its programs have come about through the requests and suggestions from teachers, students and community musicians. So, your feedback is very important. **MIA**

TRACEY CALLINAN
Sydney Conservatorium of Music Access Centre

If you need further information on any of the courses mentioned or would like to discuss your music education needs, please contact the Centre. **Tel:** 02 9351 1207 **Fax:** 02 9341 1210
Email: tcallinan@greenway.usyd.edu.au
If you know of professional development opportunities that could be included in future issues, contact the editor on
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1. What do you like about this issue?

2. What other topics should we cover in Music in Action?

3. What did you find to be not so useful, or needing improvement?

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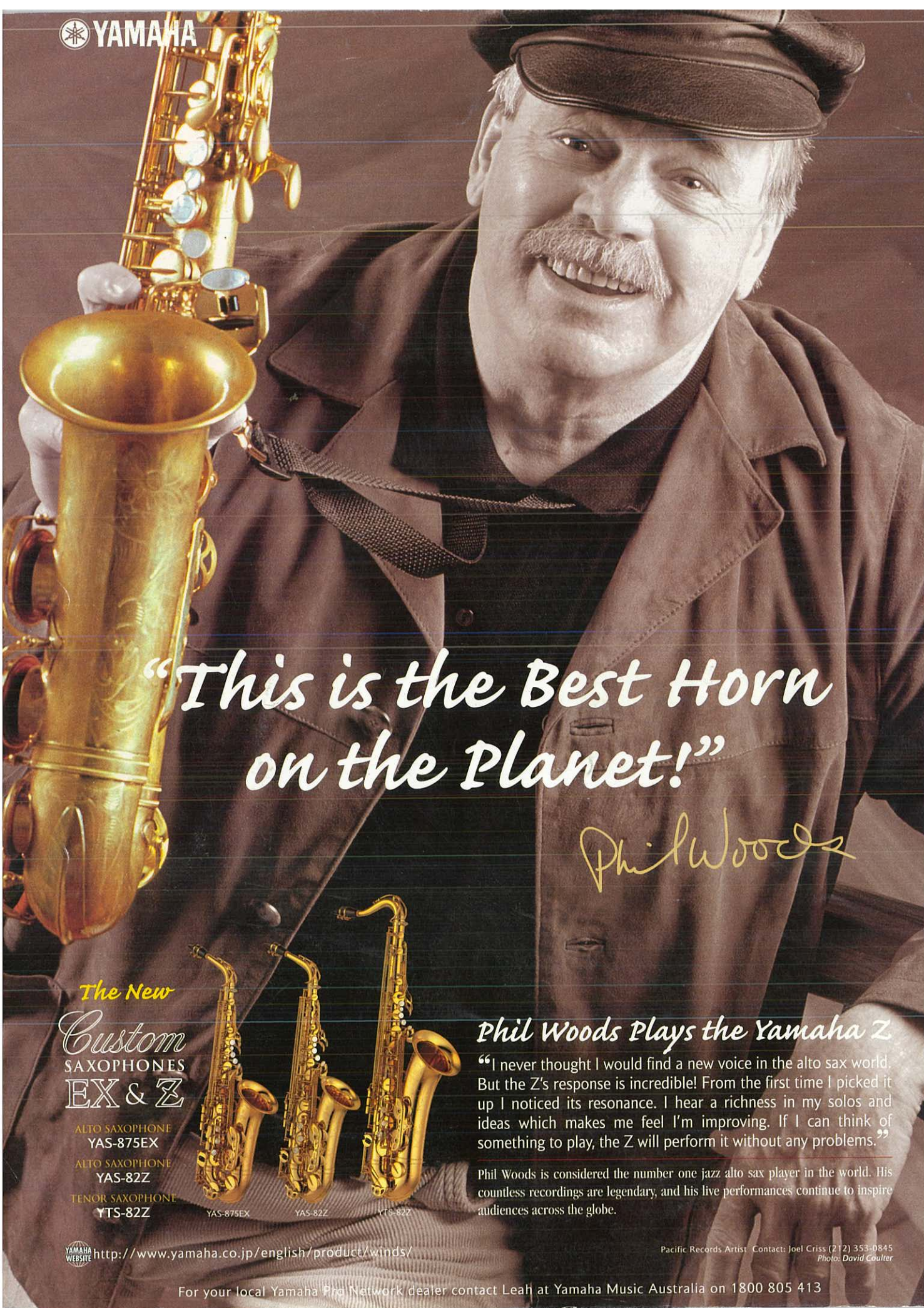
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