

MUSIC in ACTION

July 2003 • Vol. 1, Issue 2

FOR AUSTRALIAN MUSIC EDUCATORS

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SIDE DISH**

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in Australia**

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CONTENTS

8 PROFILE

Not Just a Side Dish



R Murray Schafer visited Australia earlier this year. Workshop participants reflect on the experience.

14 TECHNOLOGY

21st Century Musicians

Music technology is not new, but now flourishes as a powerful creative and education resource.

19 ADVOCACY

The Arts in Education

Jim Giles notes that too often the Arts are relegated to second place in the curriculum.

26 PROJECT

Risky Music Business

If you saw kids lurking in bushes outside a country sports stadium you might think there was something up. You'd be right.

30 PROFILE

Three Dimensions

Working with indigenous children has special challenges for the music educator.

39 NITTY GRITTY

Ears, Eyes, Brain, Body

The mysteries of music can be successfully unlocked for children.

Regular Features

- 6 Web** Net News
- 12 News** National Campaign for Music Participation Shapes up
- 25 News** Back to Where They Once Belonged
- 32 Directory** New Products and Events
- 35 Reviews**
- 43 News** The Art of a Good Education
- 46 Feedback**
- 47 Professional Development** Happy in the Service
- 49 PD Diary**



FROM THE EDITOR



Refreshing exchanges

Recent holiday time for teachers has meant a well-earned break, some recovery time and for many, some time spent in professional refreshment—not to mention just catching up with life.

The recent national conference of the Australian Society for Music Education (ASME), held in Darwin, was one such professional development opportunity for teachers during the break. Over 100 teachers attended representing all states, with visitors from the UK, USA and Asia. The venue was spectacular. Delegates from cooler climates were impressed by the organisers' confidence that the conference dinner—and major concerts—could be held outdoors in perfect balmy conditions, without threat of rain or cool winds.

A key impression from the Darwin conference, echoed at the Queensland conference in Maryborough, are the number of prime issues facing teachers in the current education environment. Many are perennial, but recent research sheds new light on them.

Significant for Australia, New Zealand and the USA, are the needs of indigenous students. A number of presenters identified the complexity of the topic and issues for us to consider. See Harley Mead's article for more on this.

Presenters revealed the impact of middle years, particularly on boys and their involvement in school music programs, and the cultural and pedagogical aspects that can powerfully affect success in these crucial years.

Also considered and debated were curriculum assessment issues; new methodology in choral, performance, movement and technology; the question of integration of music with other curriculum subjects; and the introduction of new curriculum documents. These and other matters will find their way into *Music in Action*.

This issue has something of a Canadian flavour, with a report on the recent visit to Australia of music education icon, R Murray Schafer, and an article from Jim Giles—a fervent advocate for the cause of music education. Jim has some particularly pertinent recommendations to assist us to advocate strongly for music in our schools. All powerful reading!

Ann Blore
Editor



START EARLY, PLAY LATE

Here's a bold ambition: to build Australia into a musical nation—to encourage music playing from 'the cradle to the grave'. But that is exactly what the Australian music products industry is working for through its representative body, the Australian Music Association (AMA).

Accepting that music teachers and industry people alike find their livings in music, is this just cynical self-interest? We believe not. Music matters greatly in our culture. The industry recognises a responsibility to assist and support music educators and others in their task of advocacy and has funded a range of initiatives under the 'Music Makers' program. One project is geared to pre school children. Another, *Weekend Warriors*, for 40– to 60-year-olds, is reported elsewhere in this issue.

The free workshops for 3–6 year olds, *Sesame Street Music Works*, will be run by music product retailers and childcare centres. For many children this will be their first opportunity to participate actively in music experiences.

Workshops include the video *Music Works Wonders*, featuring Elmo, Big Bird and other Sesame Street friends on an adventure discovery of music and instruments. Children can play and sing along, to see how much fun playing can be. This and other Music Maker programs are based on the results of international research showing the benefits of music for children. Since May this year more than a thousand packages have been requested by childcare centres all over Australia. The video also is available through ABC shops and centres.

Music Makers initiated and funds *Music in Action*; the National Campaign for Music Participation; and the public affairs program that works with government to raise the profile of music and music education. We believe this to be the most comprehensive support music education has received on a national scale for many years.



NET NEWS

Yothu Yindi and the didgeridoo almost certainly are the first and probably the only words to spring to the minds of your students when they discuss Aboriginal music. Where can you take your students from this beginning? Elissa Milne offers three sites for further exploration.

Insights

www.scu.edu.au/schools/carts/contmusic/musicarchive/AusArchive

Pluses: This website put together by Southern Cross University is well worth a visit by senior high school teachers. Development of an Australian musical style offers a discussion about how contemporary Australian composers such as Peter Sculthorpe and Colin Bright have employed stylistic elements of Aboriginal music in their work. There are a listing of the instrumental categories (beyond the didgeridoo!) and a useful analysis of tribal styles and song types, from sacred songs (rarely performed outside of sacred ceremonies) to numbers performed purely for entertainment.

Minuses: This site offers quite serious discussions that are much too limited in scope for the topics they touch upon.

Final Byte: A good starting point for senior students studying Aboriginal music, its impact on Australia's contemporary composers and the impact of Western education on the teaching and passing on of Aboriginal songs and musical knowledge.

Far north

www.manikay.com

Pluses: This site is an excellent tool for learning about indigenous music from Australia's far north. Click on Audio Recordings to access hundreds of indigenous music tracks and detailed analyses. The site contains information on the traditional dances performed with each music sample/track. Didgeridoo and traditional music of the Top End includes comprehensive subsections on regional styles—with maps, song types, and a glossary of terms; excellent for Senior students. Junior and Intermediate students will enjoy the pages on daily life of the Yolngu tribe, where the role of music in everyday life is detailed and explained. There's a practical listing of films and videos for classroom teaching. Teachers may also want to join in with the online discussions.

Minuses: Produced to showcase the art of the Manikay tribe from the Top End of Australia, this website only covers music from Australia's far north.

Final Byte: This is a comprehensive resource for Aboriginal music of the Top End that is appropriate for students at any level.

Didgeridoo

www.aboriginalart.com.au

Pluses: Simply click on Culture, then on Didgeridoo to discover for yourself—and your students—everything about this instrument, from how it is used in performing traditional Aboriginal Dreamtime ceremonies to How to Play (including diagrams). The History section answers all the how and what questions about the didgeridoo: how it is made, what the decorative art on the instrument means, the myths about the instrument and even why so few women play the didgeridoo. Have students study this site and you'll be able to quiz them on the whys and wherefores of this Australian musical icon.

Minuses: This site is primarily about Aboriginal art, which isn't necessarily a minus but could prove to be a distraction!

Final Byte: The didgeridoo gets a complete workout on this site. But maybe you should have an instrument in the classroom before visiting the site as no doubt students will immediately want to put into practice the lesson on How to Play.

Next Net News: Explore media resources online—radio and television programs and documentaries on music.

ADVICE NEEDED

Elsewhere in this issue is news of the Coalition for Music Participation. A component of that project is the adaptation and production of an advocacy toolkit, first developed in the USA for use by teachers and parents to support music in their schools.

For such a kit to be useful for Australian conditions we will need to make sure it is usable for teachers, no matter what the situation. For example, this may involve providing templates that can be adapted to local conditions; documents accessible from a website; and varying materials for primary and secondary, teachers or parents, etc.

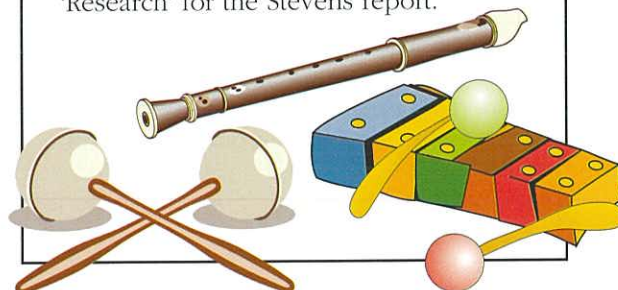
The advice of teachers will be an essential part of the development stage in order to achieve a truly Australian kit. If you wish to be involved in consultation, please contact Ann Blore, email:

ann.blore@australianmusic.asn.au or by phone: 03 9419 2262. Your assistance will be much appreciated.

Our plan is to have the kit available for use in early 2004.

A REALITY CHECK

The findings of the recent report on the state of music education in Australia make for startling, if not depressing reading. From mid-August the full report, prepared by Associate Professor Robin Stevens and assisted by ASME representatives in all states and territories, will be accessible on the Music Council of Australia website. To get your reality check, go to the site at www.mca.org.au/ and look under 'Research' for the Stevens report.





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NOT JUST A SIDE DISH

Music education icon R MURRAY SCHAFER visited Australia briefly in March this year to attend the Symposium on Acoustic Ecology, run for the World Forum on Acoustic Ecology. The creativity and commitment that make his books so vital and valuable came to life for a group of students and teachers who observed his workshops with children. Here are some reflections on the experience.

Helen

Murray Schafer requested the opportunity to run workshop sessions with three groups of school students and adult observers. Twenty-three adults and 28 students attended at the Melbourne inner city school, Spensley Street Primary, in Clifton Hill.

At the end of each session Murray Schafer talked to the adults with wisdom and warmth. For the younger adult participants the concepts were new and innovative, while for others Murray's words were affirming of their current practice. Murray had a positive influence when visiting Australia in the 1970s. His ideas are still fresh and exhilarating: the recent meeting took participants to new levels of understanding and strengthened their resolve to 'regard music as *sound* in the broadest context'. An educator who was not familiar with Murray's legacy said to him 'this is so exciting—it is all so new and innovative' and Murray just shrugged and said '... well, I've been doing it since the sixties!'

Helen Dilkes
*Coordinator of Schafer
 School Workshops.
 Member, Australian Forum
 for Acoustic Ecology.*

Paul

What can I say about the 'ear cleaning' workshops other than 'brilliant'? And, why so? Firstly, as a composer and music teacher I have always valued the significance of creative music making. R Murray Schafer's writings have constantly emphasised the importance of allowing children to create, and to see him personally advocate and implement these views was uplifting.

Secondly, Murray's views and approaches reaffirmed and validated my own attitudes. I had been exposed to and convinced of the merits of Murray's work during my recent tertiary study in music education. Additionally I was a teenager during the 1960s, when experimentation, freedom of artistic expression and innovation were in full bloom. Murray reflects the spirit of that era.

Thirdly, Murray's attitude to children and teaching always encapsulated a great sense of fun. His workshops were run using a combination of humour, light-heartedness and joy. As teachers, we all need as many of these attributes as possible in order to work effectively.

Finally, because of Murray's status as a highly regarded author, composer and educator, he can 'get away with it: that is to say, he can use unconventional tools and techniques when teaching, without causing other parties to raise questions and doubts. This point is especially useful to those of us who have found some colleagues giving a confused, sideways glance when we teach creative music and movement. If this ever happens to you, hand to your doubting colleagues a copy of any of Murray's books—but make sure they return it to you!

Paul Moulatlet
Music Teacher, Merri Creek Primary School.



Most music teachers are far too timid to allow their students to do anything other than recreate the sounds of other people

Ros

The visit by Murray Schafer was a wonderful experience for me and celebrated a 30-year 'love affair' with the philosophy and writings of this remarkable thinker. As part of the WFAE conference I attended the first workshop with the primary students as well as the Friday morning session where these students and conference delegates joined in a workshop. Audience and participators were equally enchanted to see Murray's books put into action. What struck me most, after 30 years, was how fresh the tasks sounded; how easy it was to respond to an invitation to chant, sing and growl one's own name; how well the primary students responded; and how my own students (all teacher trainees) saw delightful music-making occurring using only voices.

What the workshops did for me was to strengthen my resolve to regard music as sound in the broadest context and to make this message even clearer in my Method of Teaching classes.

Last week in class one of my students commented that these ideas 'sound really exciting but when does...?'

—here he stopped. —“real” music happen?” I asked, remembering Schafer's marvelous story in *The Rhinoceros in the Classroom*, of the principal who asked 'where does it all lead?' after one of Murray's sessions. I then told the story but [when I repeated] Schafer's brilliant retort: 'Anarchy, anarchy!' my student didn't laugh. I explained to him afterwards that this will never happen because most music teachers are far too timid to allow their students to do anything other than recreate the sounds of other people, but he only looked puzzled. Clearly, the battle to persuade music teachers to consider their students' expressive lives as central to musical learning, rather than learning about other people's music, will never end.

So, to Murray Schafer, I am deeply grateful for giving me the strength to keep promoting creative music-making in all its forms and sounds.

Dr Ros McMillan

*Coordinator of Music Education,
The University of Melbourne, Australia.
Member, Board of Directors,
International Society for Music Education.*

Cameron

As a future teacher, I am well aware of the expectation to explicitly teach content from all of the 'Key Learning Areas'. However, music is undoubtedly a neglected part of the curriculum, with teachers prone to allocating more time to maths and english, etc. The Murray Schafer workshop was a fantastic opportunity for me to see how broad the scope of 'music' actually is. Participating with the children in various listening activities was a worthwhile experience, as was hearing the responses children gave throughout the session. I thoroughly enjoyed the session with Mr. Schafer and feel more enlightened having participated.

Cameron Flemming

Student, Australian Catholic University.

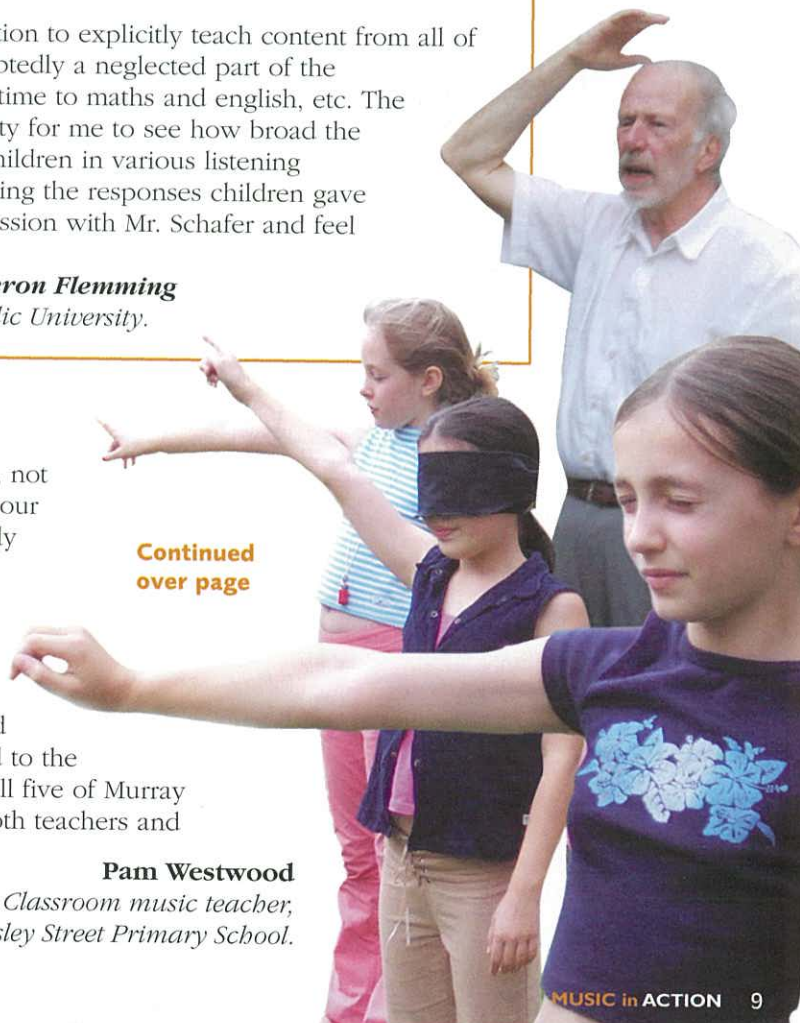
Pam

For me, Murray Schafer's visit highlighted what real listening is all about: active, focused, discriminatory, not just allowing sounds to unconsciously drift through our ears. I was impressed by my students' ability to really concentrate and focus upon the most minute of environmental sounds. They were challenged as to what they consider to be interesting, really interesting sounds. Some of the highlights of the three days were the 'ear cleaning' and 'ear tuning' pieces. Our hearing must be one of the most abused senses of the human body, yet little attention is paid to the quality of our sound environment. I have now put all five of Murray Schafer's books in our school library, available to both teachers and parents of the school community.

Pam Westwood

*Classroom music teacher,
Spensley Street Primary School.*

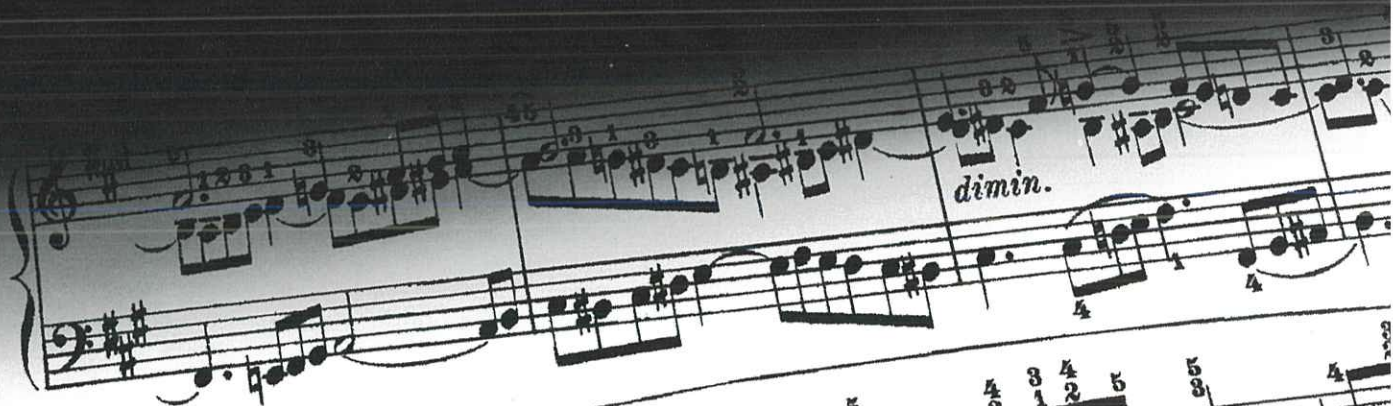
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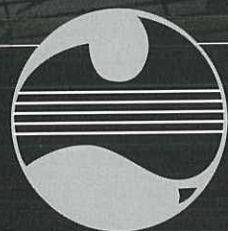


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Chris

[Murray Schafer's] thinking and ideas for many years have had a profound effect on music educators and musicians, and now on me! For the Clifton Hill students he went through some of his 'Ear Cleaning Exercises', to open minds and ears to the soundscape that we constantly live in—and filter out, because we have no 'earlids'. Murray is interested in people and the way we are, and our responses to the world around us. The exercises enabled us to listen and reflect in a new way. On the last day the group of teachers and student teachers met with Murray briefly for discussion.

He is asking us to not rest on history. Music is not a side dish in education. Music is much more than entertainment, or a subject that makes you better at maths. It seems to me that his desire is that we all learn about music first-hand; that our experience of it grows from exploring sound and meaning; that our experiences have integrity; and that our children's composition and experience are not [to be] weighed down by adults' wishes, but need to be given room to blossom.

On my first teaching round I used his ideas with Year 7s and 8s. They had a ball, and so did I.

Christine Murnane
Student Teacher

Emma

Passing a big piece of butcher's paper around a group of people while *trying not to make any sound at all* can mean a lot.

I was one of the lucky kids who did the workshops with Murray Schafer at Spensley Street Primary School. The activities we did were fun and gave me a different attitude to sounds in our environment.

One of the activities was to get blindfolded and be led around the school. It was an experience I will never forget. One thing that I really noticed was the sound of the birds and the wind. It was also very quiet outside when there are no kids running round!! I also realised that your other senses get stronger when your eyes are closed.

Murray's work was all to do with sound and music. One time Murray got us to go home and find the most interesting small toy or instrument. The next day Murray got us to put the instruments in the middle of the floor and then Murray chose a few people to go into the centre and help him make sounds with the instruments. The rest of us lay on the floor and made up a story in our heads when the instruments were being played.

Here's one you can try when you have finished reading this article. Go outside where you won't be disturbed and stand still and listen to the sounds around you. Then close your eyes and carry the sounds you have just heard into an imaginary world.

Emma Lewis
Primary Student

Our thanks to Helen Dilkes, Chris Murnane and Emma Lewis, who provided these reports.

SELECTED BIBLIOGRAPHY

Murray Schafer has written a number of texts on music education, issues relevant to noise and environment, acoustics and physics, philosophy and aesthetics. He is also a composer whose scores range from oratorio to string quartet, songs and a variety of other works.

Schafer, R. Murray. 1965. *The Composer in the Classroom*. Ont: BMI

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— 1970. *When Words Sing*. Ont: Berandol Music.

— 1975. *The Rhinoceros in the Classroom*. Wien: Universal Edition.

Note: All of the forgoing titles were later republished as:
The Thinking Ear, 1986, Toronto: Arcana Editions.

1976. *Creative Music Education: a Handbook for the Modern Music Teacher*. New York: Schirmer Books.

1992. *A Sound Education. 100 Exercises in Listening and Sound-making*. Ont: Arcana Editions.

Some nifty quotes

In his book, *The Rhinoceros in the Classroom*, Murray Schafer refers to the need to keep himself in line by having near his desk some relevant maxims. Here are some:

- There are no more teachers. There is just a community of learners.
- I have tried to make the enthusiastic discovery of music precede the ability to play an instrument or read notes, knowing that the right time to introduce these skills is when the child asks for them.
- . . . I have still not met a child who was incapable of making an original piece of music.
- Do not design a philosophy of education for others. Design one for yourself. A few others may wish to share it with you.

GOOD NEWS!

National Campaign for Music Participation Shapes Up

There definitely will be a national campaign in support of music making, and an important part of the campaign will be aimed at bolstering school music education.

Dick Letts, Executive Director of the Music Council of Australia (MCA), told *Music in Action* in June that the campaign was in the advanced planning stage and he expected that it would be launched at the MCA Assembly in September.

'The Music Council has very strong partners in the Australian Society for Music Education, (ASME), and the Australian Music Association (AMA). Together we make up the organising team for the campaign', he said. 'We are very fortunate that the AMA, which is the association of music equipment wholesalers and retailers, has given generous base funding. With that money, we have been able to appoint a Campaign Directorate—Frank Panucci, who has had very high level experience in arts administration and funding, and Lou Bacchiella, a marketing expert.'

The MCA campaign will have four main targets:

1. Support music advocacy at the local level for music education in schools by providing advocacy materials and training to parents' groups and school music teachers.
2. Create new music making opportunities of all types, for all ages, in communities. This again would involve direct action at the local level.
3. Improve the general public's attitude to music-making.
4. Liaise with and inform governments and bureaucracies of the value of music making and encourage them to provide more support.

Said Letts, 'We think that one of the most important places to get action in schools is at the local decision-making level. In most school systems, the decision to have a school music program is made in the school itself. The decision about what the music program will contain, what resources it will be given, is also usually local. We believe that parents, well informed about the value of music participation, will be the strongest

advocates within their respective school communities. Working together, active, motivated parents and music teachers do have the ability to effect change. Principals and school councils will listen and respond positively to a well-made case for music in their schools if it comes from within their own community.'

The campaign is designed to enlist music organisations and music professionals all over the country as active collaborators. All will be able to promote their own special interests at the same time as they contribute to the broader campaign.

As a prelude to the campaign, the MCA organised a survey of the current situation of school music education. Assoc. Professor Robin Stevens, from Deakin University, was in charge, assisted by ASME colleagues in each state and territory. Its findings are disheartening. While music education appears to be holding up in some school systems, generally there appears to be in decline. It is especially bad at primary school level, where music specialists are rarely to be seen and general classroom teachers now receive only a laughably small amount of music training.

'The apparent decline in music provision in schools is contrary to community expectations', says the AMA's Ian Harvey. The Association's 2001 research *Australian Attitudes to Music* showed overwhelmingly (87%) that the respondents believed that music should be mandated by the state school systems to ensure that every child has the opportunity to participate in music while at school.

An organisation similar to that formed by MCA, ASME and the AMA has existed in the USA for many years and has had considerable success. For instance, half of American households contain at least one person who does or did make music. In Australia, the proportion is more like one third, yet twenty years ago US participation in music was not dissimilar to Australia. The change in American behaviour toward active music making surely relates to some extent to the music programs in schools and communities.

Continued over page

ASME President Bob Smith was involved in the early discussions for the current phase of this project. Says Bob, 'This could be one of the most important things that ever happened for music education in Australia'.

The USA group has developed a range of advocacy materials for use by teachers and parents and has improved them over the years. It has given the Australian team permission to borrow from these in creating Australian-specific advocacy material.

'The ability to learn from the USA materials will provide us with a significant saving in terms of development time,' says Ian Harvey. 'Importantly, we will also be able to learn both from the USA successes and mistakes'.

The advocacy material program will be managed by *Music In Action* editor and former AMEB National Manager, Ann Blore. Ann will convene an advisory group to overview and workshop these materials prior to their public release.

NEWS REPORT
Sweet Music Heard in Parliament (II)

Music educators are keen to know what progress has been made on the private member's Bill put recently in the Commonwealth Parliament by Chris Pearce, MP. We contacted Chris Pearce's office and received the following update on progress of the Bill.

'Since the debate on the motion, Chris has been working with Federal Education Minister Brendan Nelson to have the issue raised at MCEETYA—the Ministerial Council for Employment, Education, Training and Youth Affairs which brings together relevant Commonwealth, State and Territory representatives. Chris has also written to the relevant State and Territory Ministers to raise the issue with them directly.

'As Chris continues to advocate for a greater role for music in education, he would encourage your organisation and your readers to join with him in lobbying the relevant Commonwealth, State and Territory Ministers on this important issue.'

This is clearly a call for support of Chris Pearce's work on behalf of music education. *Music in Action* urges all readers to add their voice in lobbying local members on this matter. See also the report in this issue about the National Campaign for Music Participation, and the Music Makers report on plans for formal lobbying.

AWARENESS IS THE FIRST STEP

'We intend in time that every child in primary school who wants to has the opportunity to learn to play a musical instrument.'

The Ministry of Culture, Media and Sport, UK.

Wouldn't it be amazing if our governments had such a strong, positive attitude to music as does Britain's Blair Government?

Indicative research, undertaken recently by Deakin University in Victoria, suggests that no more than 20 per cent of Australian primary school students have access to music — yet international research over at least fifty years shows the value of music for young children, both in terms of the skill itself and in its connection with assisting in more positive outcomes for learning, social skills and expression.

How do we make greater music access available in Australia? The work has already begun.

The previous issue of *Music in Action* reported a recent private member's Bill proposed to federal parliament by Mr. Chris Pearce, the Liberal member for Aston, in Melbourne's outer east. Labor and Coalition MPs spoke in support, calling for recognition of music's value in schools as a vital component of education and life skills. It's an excellent start, but the onus is now on us to build on this good work.

While the recording and publishing industries are already well represented in Canberra, one part of the industry—active music making—is not. To address this, the Australian Music Association has appointed a public affairs agency which specialises in government relations. Funding comes from its non-commercial arm, Music Makers.

We are seeking to achieve a number of specific long-term outcomes that we recognise won't happen overnight. They are:

- A 'mandated' position for music education in schools nationally, from Prep to Year 10;
- Recognition of the value of music education in primary schools both for its intrinsic value and for its proven role in assisting other areas of learning and development;
- Increased access to active music making, in particular, for youth and 'older actives' as a means of improving social cohesion, assisting with the transition to adulthood, and community health and well-being.

These public affairs activities will run in parallel with activities undertaken by the new National Coalition for Music Participation, strategic partners who are co-funded by Music Makers.

Ian Harvey
Executive Officer, AMA

21ST CENTURY MUSICIANS

Teaching and Learning with Music Technology

Music technology is not new, but now flourishes as a powerful creative and education resource. BRADLEY MERRICK looks at its appeal for students and teachers, and at the balancing of educational and technological innovation.

The term 'music technology' has come to mean electronic technology—the use of computers, keyboards, sound modules, sound cards and various music software (audio and notation based) used to create, store, manipulate and analyse compositions and musical scores. Music technology is not new: many musicians, artists and producers have been using analogue or digital technology for years in studios and performance venues around the world. The software commonly used for educational instruction often is the same as that used to record a new album for an artist, a new advertisement for radio, or to create a music score for the latest blockbuster movie.

Since the MIDI protocol emerged in 1983, music technology has moved ahead so fast that changes can be difficult to keep up with. MIDI allowed electronic instruments (e.g. keyboards, synthesisers) to be connected to other digital equipment, such as computers, to transfer data. In the last 20 years the music technology industry has flourished and educational systems have adapted, changed and upgraded curricula to incorporate the latest in an attempt to stay abreast of developments in the commercial sector.

Constant changes have made an impact upon the development of classroom practice, demanding that educators be up to speed. Information technology (IT) now allows users to process information and develop knowledge in more diverse and meaningful ways, amplifying the learning process (Salomon, 1988), fostering skills in creativity (Folkestad, 1996) and improving the performance of those who engage in its use (Salomon, Perkins and Globerson, 1991). It has the potential to offer many advantages to the teacher who employs it in classroom practice (Rudolph, 1996).

The teacher as facilitator

As technology pervades the classroom environment, we teachers need to realise that we can't always be the experts—rather we need to be the 'facilitators' who direct traffic and keep the learning experience moving.

Research from the Yamaha Corporation (Rudolph, 1996, p.7) identifies that music technology sustains motivation and student engagement, positively enhances attitudes towards classroom music, and improves comprehension of the concepts of music, while also fostering higher-level thinking skills. As educators we need to ensure that we harness this enormous potential in the classroom.

Forrest (1995, p.35), proposes that 'Music educators must prepare students to be the musicians of the next century. It's important that students are technologically literate in music as well as other areas'. Music technology needs to be approached like any other educational resource. On a given day we may use it all the time, while in other situations it might not fit the brief. It is essential that we evaluate the use before we start loading up the computers in class.

We need to be the 'facilitators' who direct traffic and keep the learning experience moving

Willman states 'Technology must be examined carefully to determine the fit with the curriculum. Some portions of the curriculum may be enhanced greatly through the use of technology, others may be taught best using traditional techniques' (1992, p.33). Research also strongly supports the view that technology is a tool that allows students to foster their own creativity. Webster reinforces this by saying 'Modern digital technology can be of enormous consequence for this entire enterprise ... MIDI instruments ... effect (sic) various stages of the creative process' (1995, p.29).

Educational research identifies that students learn in many different ways (Gardner, 1983) and are constantly interacting with their learning environment in order to regulate their cognition (Bandura, 1986, 1997). The use of technology provides the perfect vehicle through which to engage students, while also catering for their individual interests and learning styles.

In this digital age, teachers should avoid the easy option of using technology as a means of just entertaining the students. As outlined by Williams, 'technology per se must parallel and complement innovation in the teaching and learning process' (1992, p.26). For us to be effective in integrating music technology in the classroom, learning experiences need to be well thought out and clearly communicated and displayed to the students involved.

Remember, some students love to 'work in sound' while others want to work with traditional notation.

Even for the teacher or school with only one computer in the classroom, the opportunities are endless for creating new learning opportunities and demonstrating musical experiences. We now can hear a full version of the '1812 Overture' played to the class by a computer. We can change the speed of the piece to hear certain sections better—even mute the brass and wind instruments, so that only the percussion and string instruments are heard. What a great way to understand and explore composition techniques, while developing aural skills and developing an understanding of style and context.



Screenshot of Cubase used with permission from Steinberg

Integrating music technology into class work

The teacher who has a room full of computers can assign a variety of tasks with a different curriculum focus and a varied time allocation. We often use just one MIDI file to develop a range of outcomes associated with the study of a particular topic. Using a single MIDI file with sequencing or notation software such as Cubasis or Sibelius (or other generic software), students can play along with a backing for a performance task, adjusting the tempo as needed. Students often are asked to create additional parts to accompany existing MIDI files; for example, the development of a walking bass line, drum part and improvisation over an existing 12-bar blues keyboard part.

'It's difficult to imagine any aspect of music today that is not touched by technology ... As composers and arrangers, we no longer rely on pencil and paper alone to help represent our music visually: powerful computers, printers and electronic sound devices provide additional resources for our creative thinking.'

(Williams & Webster, 1996, xxiii)

MICRO GLOSSARY

Analog and digital signals

All information signals in the real world (e.g. sound, speech, pictures) are transmitted in continuously changing (**analog**) waveforms which the human senses are able to receive and to interpret.

Digital devices transmit images, sound and data by sampling the analog signal at frequent regular intervals and converting the measurements to the language of computers: a sequence of 0s and 1s (binary bits).

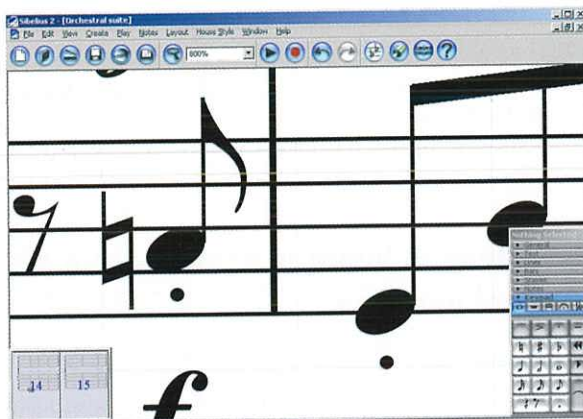
Cubase, Cubasis:

Steinberg's professional audio and MIDI recording software. Cubasis is the 'entry level'.

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

Music technology and information

technology: Information technology (IT) is the use of computers and peripheral devices to produce, store and retrieve data as information. Music technology does the same for music. Refer 'analog and digital' above.

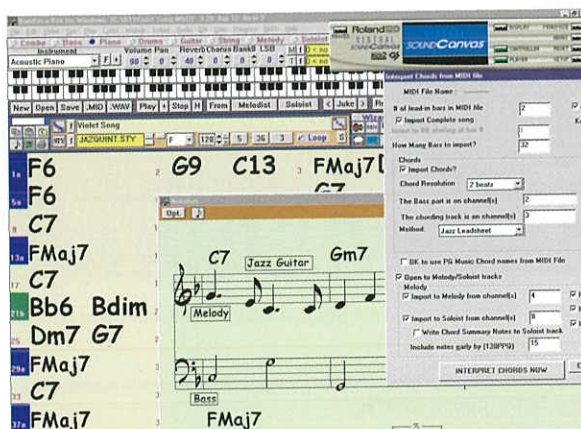


Screenshot used with permission from Sibelius

Leaders of various ensembles in the school are regularly developing MIDI files and backing tracks for students to use as part of the rehearsal process. Quite often these are placed on floppy disc for use in portable MIDI players, or converted to audio and burnt to CD for use via a portable stereo. Music technology doesn't always have to focus on composition—it can also be used to develop performance skills and aural awareness, as well as in developing an understanding of musicology.

Different technology for different needs

At my school we use a range of software, depending upon whether the students intend to publish the music in a notated form, or just create an audio track to be listened to, or develop skills in performance and improvisation. For the development of notation and publishing we use Sibelius, for sequencing we use Cubasis, and for performance and improvisation, we encourage students to use intelligent software, such as Band in a Box, that creates ensemble accompaniments for any song or chord chart. The great thing is that it can change key with the press of a button and save it as a MIDI file to be played on any software with ease.



Screenshot of Band in a Box used with permission of PG Music

Remember, some students love to 'work in sound' while others want to work with traditional notation. This is often dependent upon their prior knowledge and experience with music. It is important that we allow the software to determine the direction that the learning takes rather than always prescribing the way we would prefer a piece of work to end up. Students who like to create things by 'ear' tend to gravitate towards sequencers which record tracks of music like a digital tape recorder, while those who favour notation tend to like creating music by dragging notes onto the score, using software like Sibelius or Finale.

Redefining the learning environment

So often I have seen teachers use music technology as a 'glorified typewriter', whereby students complete the entry of a simple melody into the computer and then print it out, only to be stuck in their books. This is not effective teaching or learning. Music technology is most effective when it is used as a transparent resource, where the students are completing music-based tasks and exploring how to combine sound.

Music technology provides the perfect vehicle for students to develop their own skills and knowledge at a pace that works for them. Now, students who have trouble writing out music can create compositions using their 'ears', rather than struggle with manuscript and pencil. They can listen to all the tracks combined, or one track at a time; they can make changes and develop a new part by playing the instrumental line, or by dragging new notes onto the score; they can revert to their previous ideas if they don't like the changes; and they can archive the creative process by saving their work each day. They can even export it as a MIDI file to email to their teacher or friend. The best thing is that it is immediate, fun and non-threatening.

Music technology allows teachers to focus on the development of the learning process, rather than just measure the final product at the completion of the task. We can see students develop ideas from just a few notes into significant, personalised pieces of work. There is nothing more fascinating than seeing and hearing students immerse themselves in a learning environment of music technology. The outcomes often are way beyond our expectations. The hardest thing is to sit back and let the students redefine their learning environment, and to encourage them by being good 'facilitators' of learning.

Should you have any questions or suggestions I would love to hear from you. Whether you have one machine or instrument, or fifteen, music technology is a valuable resource. Always make sure you use it effectively, considering the nature of the task at hand. Reassure yourself that it doesn't always have to be the latest computer or software version in your classroom. If it does the job and the students are engaged in their music, then you're on the right track.

Whatever the learning experience we provide in our classrooms, we need to ensure that we use music technology to develop knowledge and skills about music, while also encouraging the development of creativity among the students. **M_{in}A**

Bradley Merrick

Assistant Director of Music (3–12) at Barker College, Hornsby NSW, Bradley Merrick is responsible for the integration of music technology within the curriculum. He has presented many papers at national and international conferences and run in-service courses in the educational application of music technology. He is completing PhD studies in this field at the UNSW.

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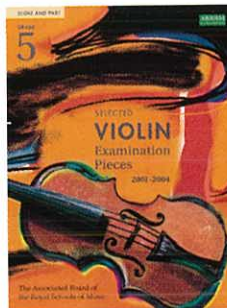
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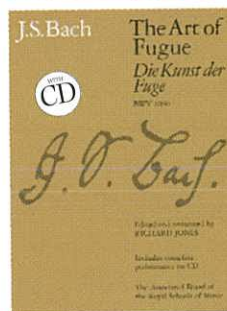
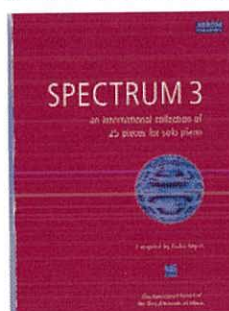
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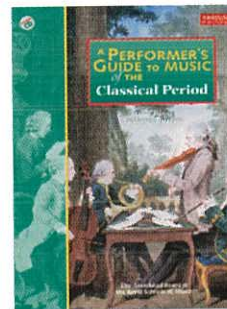
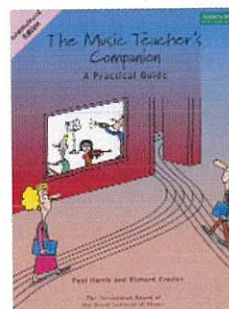
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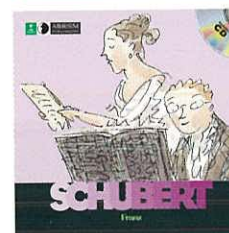
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THE ARTS IN EDUCATION

A Neglected Natural Resource



JIM GILES is a Canadian who recently taught in Australia on an exchange program. He notes that, despite the wealth of evidence showing the intrinsic value of the Arts in education, too often they are relegated to second place in the curriculum. Here he puts the case for viewing the Arts as a neglected natural resource, while offering some practical pointers for supporting the Arts in schools.

'Inside each one of us is an artist ... and that's what an artist is, a child who has never lost the gift of looking at life with curiosity and wonder. Art is not the exclusive possession of those who can draw, write poems, make music or design buildings. It belongs to all who can see their way through all things with imagination.'

—Arthur Lismer (1885–1969)
Painter, *Group of Seven*, Canada

Throughout human history we have expressed ourselves—and our understanding of the world around us—through the Arts: dance, music, drama, visual and literature. Works of art tell our stories and are fundamental components of all cultures and time periods, connecting cultures to cultures. The Arts embody our fears and sorrows, just as they celebrate our joys and hopes. They can express the solitary voice of the individual, or the many cries of the community. The Arts teach us that all we think or feel cannot be reduced simply to words—they engage our intellect, our body and our hearts.

In contemporary society, many people still consider the Arts to be a luxury or frill. More often, the Arts are viewed as a source of amusement and leisure time activity. This persistent attitude ignores the fact that the Arts provide much more than a 'quick fix.' As Arthur Lismer, of the Canadian painters the *Group of Seven* so wonderfully proclaimed, in the Arts there exists a realm where creativity and imagination can flourish— a world far beyond everyday routines, habits and duties.

The Arts are a necessary part of life. In Canada they are a \$40 billion industry, but with years of budget-slashing governments and ongoing threats of recession, the Arts are continually under attack. Many artists warn that our culture as we know it is fast disappearing. 'By under-funding the current generation of young, inspiring artists', says Canadian painter Dennis Tourbin, 'you take away their ability to dream—then we as a society begin to lose bits and pieces of ourselves.'

In an interview with Ron Silver of PBS-TV, Václav Havel (the then newly appointed President of the

Continued over page

A List of Five to Keep the Arts Alive

– by Jim Giles

1) Be an **advocate** for the Arts in your school. Start developing a performing Arts series with the support of your parent council, so all students have an opportunity to work alongside professional artists and see a variety of quality performances. Making the most of any performance means starting well before the event and debriefing afterwards. Students should experience a wide variety of art forms. Help educate your colleagues and school community to understand the importance of the Arts in education.

2) Support the other Arts educators in and outside your school by ensuring that the music, drama or art teachers all **feel valued** in the spirit of 'shared competencies' instead of promoting an all-too-common spirit of competition between the Arts. Instead of turning out a handful of performance-oriented graduates from your school, strive towards the development of a large number of enlightened, Arts-aware people.

3) Enable students to **'DO Arts'**, not just view Arts. All students have a powerful urge to be creative and educators must get serious about the Arts

(Continued over page)

Czech Republic) reiterated Tourbin's thoughts: '... artists speak to people in ways that politicians cannot ... art has the power to define us, to challenge us and to make us explore the frontiers of human existence.'

The Arts teach us that all we think or feel cannot be reduced simply to words

What about the Arts in education? When it comes to Arts education, the mixed signals are endlessly perplexing. On the positive side, the Arts are among the core areas of designated study in the (Canadian) Curriculum Standards Framework. The Arts are put on display as being among the major accomplishments of our schools. Attend any open (day) at your local school and you will hear the choir or band, see a play or performance of some type, and walk down hallways decorated with paintings and artwork or displayed on bulletin boards. Yet administrators say that there is less and less money in the system to hire a full-time music teacher, or have a Visual Arts room.

American-based education researcher, Karen Gallas, believes that the Arts form a natural transition from child play into school: 'Before they begin school and even in the primary grades, most children depend on play, movement, song, dramatic play and artistic activity as their means of making sense of the world. That these pastimes gradually give way to the predominantly 'adult' styles of communication is more a tribute to the power of traditional schooling and parental pressure than a statement of the natural process of expressive maturation.' (Gallas 1991)

Tools for the work force?

Each time we pose the question of whether or not the Arts should be a part of the school curriculum, we face debate. The supporters of Arts in education see them as having a positive relationship to achievement in other academic disciplines and the working world. This is now supported by much of the research in brain function. Studies show that the Arts develop the brain and that the experiences of childhood build the brain's circuits for

music, art, language, maths and emotion. 'Research on the emotional system, for example, now shows that the brain is wired up by puberty. Frontal brain lobes responsible for cognitive understanding develop until about age sixteen, and, unfortunately, missed chances to develop brain capacities can account for lifelong handicaps ... Children who have limited Arts experiences are likely to have poor access to the power of the Arts to give solace and ecstasy.' (Cornett & Smithrim 2000)

Research suggests that schools should be 'hands on' and include daily movement and music experiences for children.

The Arts not only help to develop values of perseverance and hard work, but prepare students to attend to multiple solutions, to take risks and to capitalise on mistakes. When students engage in the Arts they have the opportunity to 'be smart in different ways' (Gardner 1983). Howard Gardner observes that if we omit the abilities found in artistic areas, we are in effect short-changing the mind. He holds that schools have a responsibility to nourish these abilities, as most Western cultures pay very little attention to the Arts outside the school.

... the Arts provide much more than a 'quick fix'

Opponents argue that the Arts divert attention and resources from other subject areas that prepare students for the competitive workplace and the prospect of high-paying jobs. In its 1997 document 'Making the Case for Arts Education', the Ontario Arts Council emphasised that the Arts help children develop higher level skills: creativity, problem solving, the ability to communicate, self-discipline and critical thinking. These higher level skills are essential to success in the workplace.

Some industry leaders understand this: 'We believe the skills the Arts teach—creative thinking, problem solving, risk taking, teamwork and communication, are precisely the tools the workforce of tomorrow will need', said Richard Gurin, president and CEO of Binney

& Smith, Inc., quoted in *BusinessWeek*. (Boston 1996)

Studies in the United States show a relationship between the Arts and academic success. In a 1995 study by The College Board, SAT (Scholastic Assessment Test) scores for students who studied the Arts were 59 points higher on verbal and 44 points higher on the maths portion than for students with no experiences in the Arts.

A resource for life

Perhaps we should start to consider the Arts, as we consider solar and wind power, as a 'neglected' natural resource. Leading research on the Arts by scholars such as Eisner, Gardner, Gallas, Hanna and Courtney has demonstrated that an Arts education does more than give children an appreciation of the Arts: it improves cognition, furthers their social relations and stimulates their personal development, while nurturing productivity and empathy among them. Subjects such as arithmetic, spelling and writing often stress only one 'correct' solution and therefore are unable to provide many and varied solutions to problems. The Arts teach the importance of multiple perspectives, as well as that of personal interpretation and choice.

Elliot Eisner, a leading academic and professor of Education and Art at Stanford University, states that '... schools without the Arts create an antiseptic environment that seldom provides even a nod to our sensuous, poetic or imaginative sides.'

'While we say that the function of schooling is to prepare students for

life, the problems of life tend not to have the fixed, 'correct' answers that characterise the problems students encounter in the academics of schooling. The problems of life are much more like the problems encountered in the Arts—often subtle, occasionally ambiguous, and sometimes dilemma-like. One would think that a school that wanted to prepare students for life would employ tasks and problems similar to those found outside schools.' (Eisner 1992)

Judith Hanna, an education program specialist from the US Department of Education, who has spent three decades researching the topic of Arts and Education, points out that '... the Arts can help retain students and so improve the high school graduation rate; the Arts can promote student achievement in challenging subject matter and can foster a disciplined environment.' (Hanna 1992)

Substantial evidence such as this attests to the fact that the Arts can 'grab' many youngsters. It can be of particular benefit to those at risk of dropping out, or to students who need a feel-good alternative and otherwise

might turn to drugs or other destructive means to 'get high'. It is the Arts that help people discover their own 'higher' sense of life, their own personal aesthetics. To fulfil these aesthetics can only encourage richer, more meaningful and rewarding experiences for our students. Our society and culture will only benefit from this renewable, natural resource. **M in A**



just as we do for maths, science or any other subject area. As the curriculum gets more and more crowded, creative teachers incorporate Arts activities through integrated units of study across the curriculum. Students should also have the opportunity to share their work and to talk about it.

4) Get students using the Arts as a **tool for thinking**. The exploration of ideas in the Arts helps kids engage and grapple with ideas in any subject area. 'Choice' is important, as it is an integral part of artistic thinking. Students need time and the responsibility to make real choices in their creative activities.

5) Encourage all educators, not just specialists, to be **'artists' in their classrooms**. Support your local Arts organisations by attending performances. Share your experiences and enthusiasm with your students whenever possible. If we expect students to take risks and to grow academically and artistically, then their teachers must be willing to do the same. We have to BE what we want our students to BECOME. Our actions speak louder than our words.

References and Jim Giles biography over page

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INVITATION

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Jim Giles
Jim Giles has been an elementary classroom teacher for 16 years and currently is teaching in the primary division at Queen Victoria Public School in Toronto, Ontario, Canada. He is a drama and music specialist and a strong advocate of Arts education. Jim has been an instructor for additional qualification courses at the University of Toronto/OISE (Ontario Institute for Studies in Education), York University and the Haliburton School of the Arts. He is a popular speaker at conferences on the topic of equity issues and multi-age family groupings. Several of Jim's articles have appeared in the Elementary Teachers Federation of Ontario magazine ETFO Voice. Jim Giles completed an international exchange program to Australia in 2002, when he taught at Fitzroy Primary School in Melbourne. In September he will teach a Junior Family Grouping (Gr. 4-6) at Mountsview Alternative P.S. in Toronto.

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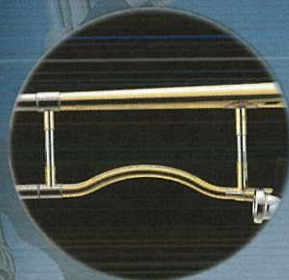
The HEADSTART model 438 trombone is the result of an evaluation of the standard trombone's design with the goal of developing a model, which has integral features that help the student learn faster and become a better player.



"Without a doubt, the 438L has enabled our trombone program to grow. We have noticed that students naturally assume a more correct posture with the 438L, resulting in better embouchure and tone quality."

*Matt Townsend & Susan Townsend, Band Directors
Woodlawn Middle School (USA)*

For more information on the full range of Jupiter products, contact your specialist wind & brass retailer or Musical Merchandisers (Australian Distributors)
(t) 02 9905 0311 (f) 02 9938 6626
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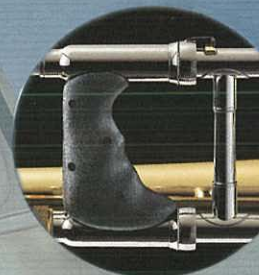


Ergonomic Design

The tube section parallel to a student's neck is shaped to provide a comfortable and improved embouchure alignment.

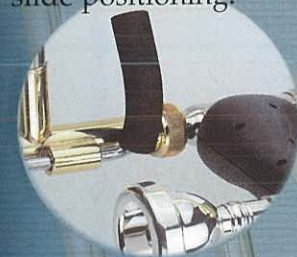
Positive Grip Slide Section

A hand shaped grip is designed onto the inner slide brace improves balance and hold. Improved intonation is therefore a by-product of achieving more precise slide positioning.



Adjustable Thumb Rest

The "traditional" position of curling the left thumb can be awkward for students with smaller hands. But the adjustable thumb rest provides both comfort and a more positive feel.



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BACK TO WHERE THEY ONCE BELONGED

Getting people to play again after years of career and family is an inspiring project developed and supported by Music Makers. GREG DODGE reports on the 'Weekend Warriors'.



All over Australia, older musicians who had stopped playing, or just started, are forming bands playing music from their youth—all for the fun of it!

Weekend Warriors is the latest exciting recreational music program launched in 2001 by the Australian Music Association. After a successful pilot launch by Ellaways Music in Brisbane, Greg Dodge, marketing coordinator and Billy Smithers, musical coach, have now trained over 25 host music stores in every state of Australia (except ACT).

'We have all these CEO's, teachers, lawyers, accountants, semi retired people and public servants all creating a huge social network through their love and passion for making music together,' says Greg.

'This is a life changing experience for baby boomers (people aged between 40–60) who love to play their favourite songs from the 50's, 60's, 70's through to now. The host store provides the gear, the coach and rehearses the band for only four weeks with a final concert performance which often attracts over 500 people and donates the proceeds to a local charity.'

'The whole experience of seeing so many people do what they love, who previously had no vehicle to release their love of playing music, is unbelievable.



None of the participants have had the opportunity to be part of a band, because society has focused so much on youth projects that they forgot that this older generation actually created the youth culture of the sixties and seventies'.

'... I can't thank Weekend Warriors [enough] for opening my eyes and for allowing me to pursue my dream. The gift of music is a fantastic thing and to be able to share it with people—to see people's faces when you sing, to see a crowd respond when you finish a song, to hear people shout "encore, encore ...", to follow my dream—there's nothing like it!'

Julie Anne

For more info on Weekend Warriors contact warrriors@australianmusic.asn.au

RISKY MUSIC BUSINESS

Community Music Outside the Square

If you saw kids lurking in bushes outside a country sports stadium, carrying handbells, sticks, odd bits of junk and other noisemakers, you might think there was something up. You'd be right, MICHAEL BOTTOMLEY confesses.

Outside the stadium, at dusk on a balmy autumn evening, the audience for the opening concert of the 2003 Castlemaine State Festival began to arrive. Gradually they became aware of having entered an acoustic landscape; of an emerging sound texture emanating from nearby foliage, and being created by young people standing among them—the soft brushing of tuned hand bells.

Soon, inside the building, a loud stirring of Victoria's Federation Bells heralded the main part of this soundscape, now carried forward by maracas and the clacking of rhythm sticks, shifting to the layered sounds of traditional

A different level of creativity, aural and ensemble skills

percussion instruments, pieces of junk and other found objects. A range of textures and dynamics ebbed and flowed through the vast spaces of the stadium, subsiding finally to a soft finger-flicking of massed hand bells, overlaid by an improvisation on marimba and vibraphone.

The effect of this work on the audience was astonishing, an exuberant response to both the variety of sounds and the creative improvisation of the percussionists. But more was to come.

A successful three-way partnership

Castlemaine, in the Central Goldfields area of Victoria, is the home of the long-established biennial Castlemaine State Festival. Newstead is a small rural community just 15 kilometres out. The area has a vibrant performing and visual arts community. The Newstead Primary School, with a population of 96, has a strong music program, with many students learning strings, woodwind, piano and recorder.

The school initiated the Artists-in-Schools project as a partnership between the Castlemaine State Festival, the Newstead school community, and professional musicians from Melbourne-based percussion group *Speak Percussion*. It came about through a regional program funded by the Victorian State government, which enables practising professional artists to work with young people in primary and secondary schools. It involves schools and communities in creative projects while providing students,

teachers and artists with diverse and challenging learning experiences. (The program engages students in learning across the whole curriculum, not only the arts.)

The focus was on three groups: school students, community members and teachers. Specific outcomes were planned for each, as well as global outcomes resulting from the integration of the project across the three groups.

Five different activities were planned: the major performance at the opening of the Festival; a community 'play-in'; professional development workshops for local teachers; a further Festival performance including students from the local schools network; and an improvisation with the professional musicians, to accompany an outdoor performance group. Five major





tasks to complete within an already committed performance schedule—an enormous challenge for all participants!

Percussionists Eugene Ughetti and Steve Falk led

the 15-day residency. The musicians worked intensively with all the students in the Newstead school, plus students from other local schools, teachers and community members. A key element of the residency was to explore sounds from conventional percussion instruments, together with junk and found objects and the magnificent Federation Hand Bells, on loan from Museum Victoria.



A new . . . confidence in music-making and cooperative creative endeavour

The centrepiece of the project was the creation and preparation of the composition *Resonance*, performed as a prelude to the opening concert of the Castlemaine State Festival.

Experiencing the joys of music-making

Eugene and Steve started their project working with groups throughout the school—familiarising students with instruments, developing and refining performance skills, exploring sound and rhythm and starting to develop creative thinking about form, tone, structure and all the elements required for the performance. *Resonance* emerged from this activity.

While many of the students are involved regularly in instrumental music, performance of this type required a different level of creativity, aural and ensemble skills. Their achievement in this context built a new level of confidence in music-making and cooperative creative endeavour. There has been a palpable change in the students



since the performance. The project helped them step 'outside the square' and take risks. The results, so publicly displayed, gave many a real boost to their self-esteem, as well as building social and cooperative skills.

The students from Newstead and neighbouring schools then had the task of preparing music for the Festival closing parade. Through a series of workshops they developed an exciting mesh of percussive colour and rhythms. Meanwhile, their own teachers worked with Eugene and Steve in professional development workshops to acquire skills in performance rehearsal, instrumental techniques and use of percussion for creative work. This empowered them to continue rehearsing the music for the parade.

The project spread more broadly. The musicians held two workshop/play-ins attended by members of the community, ranging from farmers to professionals, plus students—who were 'hooked' by the workshops they were doing during the day at school! Attendance at these required a leap of faith for many, since much of the workshop was guided, experiential activity. The response was amazingly positive.

Starting with a cacophony of sound—as the musicians encouraged everyone to experiment with the instruments—gradually a form and texture emerged as if by osmosis. The nuances, rhythms, textures, structures and creative outbursts that resulted from the 20-minute piece are impossible to describe, but were almost overpowering in affirming the joy of music-making across the community group.

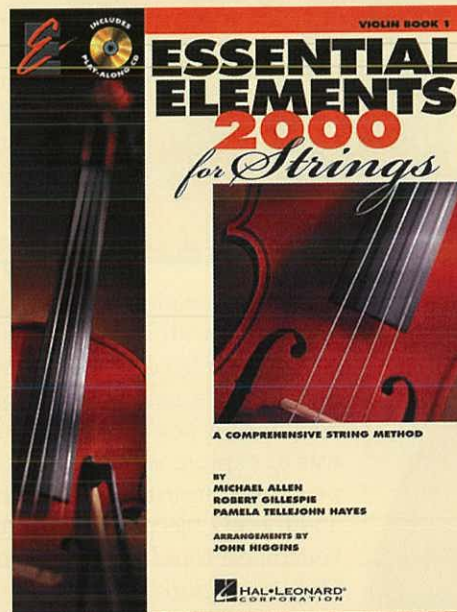
A final delight for some of the Newstead students was the opportunity to perform with Steve and Eugene as they accompanied the outdoor performance group, *Strange Fruit*. This required a fair degree of skill as much of the music was improvisatory—a real challenge in aural acuity, ensemble and creativity!

Continued over page

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Partnerships that bring about positive attitudes, engagement and ongoing interest in the arts

Ongoing benefits

The residency and its different components provided an enormous motivation to students and community members to interact positively in the creation of musical performances for special occasions.



But an even greater outcome was the ongoing learnings for our students. These included:

- developing students' abilities to extend their creative thought in the development of the performance piece;
- developing new techniques of playing a variety of percussion instruments;
- engaging in and understanding the technical and personal requirements of good ensemble playing;
- working collaboratively with professional mentors throughout a creative process; and
- developing a strong, positive relationship with the wider community through shared experience.



The residency was a very creative and enriching experience for all involved and was truly an excellent example of arts/community partnerships that bring about positive attitudes, engagement and ongoing interest in the arts and their reflection of our communities. If the opportunity arises for your school to get involved in an 'Artists in Schools' project, I'm sure you'll find as we did, that the benefits to students are considerable, and ongoing. **MⁱⁿA**

Michael Bottomley

Until recently Principal of Newstead Primary School, Michael is now Principal of Castlemaine Primary School. His interest in music education stems from his specialist teaching in this area and his work while Statewide Coordinator of the Primary Development Music Program. He is a long-time member and recently elected Chair of the Castlemaine State Festival Board. Michael is founder and director of the Castlemaine Childrens' Choir. For relaxation he plays Bach organ works and cricket.

E-REFERENCES

The writer, Michael Bottomley:

<bottomley.michael.mk@edumail.vic.gov.au>

The Castlemaine State Festival:

www.castlemainefestival.com/

Information on music performance—how to memorise music, sight-reading, performance anxiety etc:

www.practicespot.com/

Artists in schools

Northern Territory, South Australia, Queensland and Victoria have current Artists in Schools projects. Most appear to have similar goals and arrangements. For details see the following:

Northern Territory

Search for 'Artists in Schools' on: www.nt.gov.au/

South Australia

www.carclew.on.net/carclew/artists_in_schools/

Queensland

Search for 'Artists in Schools' on:

<http://education.qld.gov.au/>

Victoria

Search for 'Artists in Schools' on: www.art.vic.gov.au/

THREE DIMENSIONS

Time, Place and Method

Working with indigenous children has special challenges for the music educator, but some issues are common to teachers and children everywhere. HARLEY MEAD talks about his experience.

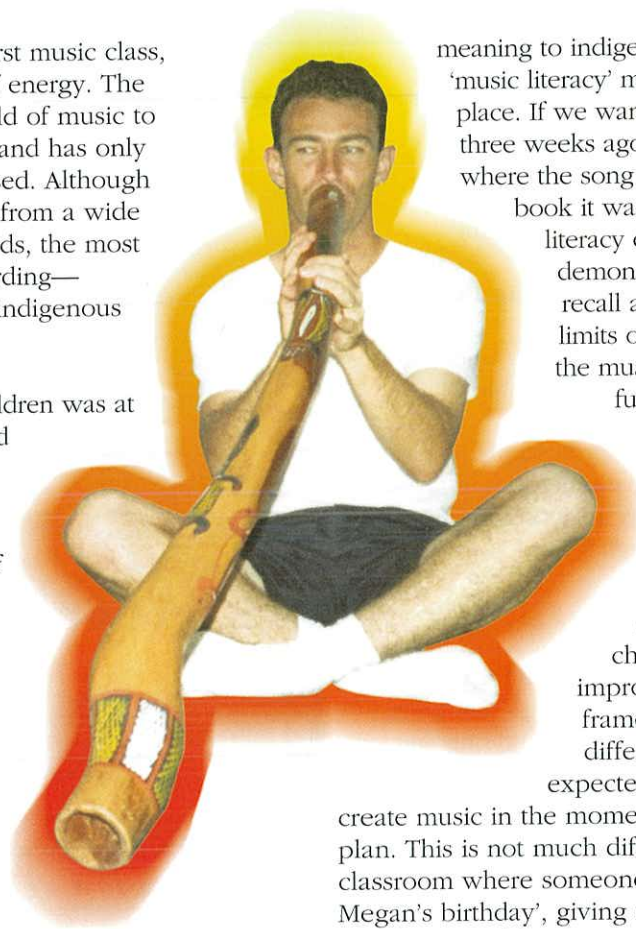
When I stood before my first music class, I experienced a shock of energy. The excitement of opening a world of music to children first hit me that day and has only grown as the years have passed. Although I have worked with students from a wide range of ages and backgrounds, the most challenging—and most rewarding—experiences have been with indigenous children.

My work with indigenous children was at first terrible: inappropriate and culturally insensitive. It took several months for me to realise that the Euro-centric model which was the basis of my formal and informal music education was of no use. Only when I stopped thinking about following a single method and particular philosophy, and started focusing on the children's real needs, did I begin to provide some truly meaningful musical experience. Realising that no single approach could meet those needs, I created a music program specifically for those students.

The new foundations for my teaching, which continue to the present day, are an eclectic use of the Orff approach, the Kodály philosophy and Dalcroze techniques. I use these methods to constantly reflect on my student's true needs.

Redefining music literacy

From indigenous children I have learned much about the importance of time and place. My early attempts at developing their music literacy, using the Euro-Western music stave, had to be replaced with awareness of the concept of 'place'. Music has a fundamental contextual



meaning to indigenous children, so that 'music literacy' means making music in a place. If we wanted to recall a song from three weeks ago, it was best to go to the tree where the song was first sung, not to the book it was in. Redefining music literacy enabled students to demonstrate broader abilities to recall and create music beyond the limits of the music stave. Attaching the music to the place became a fundamental element of my teaching.

Time is another fundamental in working on any child's musical engagement; spontaneity is important. With indigenous children we constantly improvised, so in a different time frame—say, on another day—a different outcome could be expected. I had to be prepared to create music in the moment, not to a predetermined plan. This is not much different from an urban classroom where someone reminds me that 'today is Megan's birthday', giving the opportunity to involve the class in celebration music.

New strategies often were needed. For example, access to traditional indigenous music is subject to complex and lengthy protocols. Accepting the reality of school timeframes meant I often prepared songs and music for the children, asking them to make up words in their own languages. Or for a concert, when once aware of the inherent shyness of indigenous children, we successfully erected a screen and a background light so that dancing could be achieved using a shadow effect.

The first time I arranged a school concert in a remote community I asked the principal's advice about a suitable starting time. He replied 'put in the advertisement: "commences around dark"'. To my

relief, as the sun set over the beautiful Cape York horizon, slowly and steadily there came the parents, families and friends of the children who were to perform. We had a concert unlike any I had experienced. Those initial years taught me much about the cultural issues and needs of indigenous children.

If we wanted to recall a song from three weeks ago, it was best to go to the tree where the song was first sung, not to the book

Cape York provided one of my most memorable experiences. Soon after starting at my first school I established a choir of 35 children who decided they would give up one lunchtime a week to sing. Not knowing how difficult it would be, we entered the annual Eisteddfod at Cairns, 380 km away, including some 180 km on unsealed roads. The staff and local community ensured we had the necessary transport and funds. We slept on the floor of a Cairns school and next day hit the Civic Centre ready to have fun, listen to other choirs and later, have pizza for dinner. Instead, we won our section!

Our homecoming was unforgettable. Cooktown seemed unusually quiet—until we turned into the school driveway. The celebration lasted many days. The children became celebrities and the pride of the town will live in my memory forever. So too does the realisation that, by not knowing how hard a task may be, truly wonderful things can be achieved.

'Tuning in' to preschoolers

Learning how to work with young children in general was a valuable experience. Yet it was only after the arrival of our first son that I truly discovered the impact on a child of a musically rich environment (our home has two pianos, numerous keyboards and a large collection of percussion instruments). One of the 18-month-old's favourite toys is a tuning fork (A=440 Hz). He delights in striking it, then holding it to his ear or on the table. At first there seemed nothing surprising about this, but when I drew a picture of a tuning fork and he pointed, then sang a perfect A, I realised I needed time and experience with early childhood music experts.

I was introduced to *do re mi*, a music education approach based on the philosophy of the Hungarian, Zoltán Kodály. The people with whom I worked in *do re mi* are truly inspiring, dedicated and vivacious. From this I now have a good understanding of the possibilities for music education with preschool children and feel confident about working with them,

'tuning in' to their developmental needs—the same principle I learned in a very different way in my earlier work with indigenous children.

I have been blessed and humbled to work with and near some of the best music educators in Queensland. My students have been a constant source of inspiration, energy and good humour. The role of music in their lives is more vital than ever. With a new globalised world that is technologically driven and socially displaced, there has never been a more important time for students to experience the benefits of quality music making.

I remain concerned that we still have not come to grips with our Australian musical identity and more importantly, that we do not yet broadly include the study of indigenous music as fundamental to that identity. However it is wonderful to see our musicians interested in defining a new sense of 'Australian-ness' through their works. **M in A**

Harley Mead

A music educator who currently works with children from 12 months to 18 years, and with adults of all ages, Harley Mead is a classroom music specialist, choral director and early childhood teacher, working at Sheldon College, Brisbane. Harley's research interests include indigenous music education, music advocacy in the classroom and musical intelligence in the 21st century. The group *Young Voices of Melbourne* has published some of his choral works. He is a strong advocate for the role of Australian music in Australian curricula.

E-CONTACTS

The author, Harley Mead,

email: <h.mead@sheldoncollege.com>

Cape York Youth Network:

www.cynn.net (click on 'Music' and select)

Dalcroze Institute of Australia:

www.dalcroze.org.au

Kodály Music Educators Institute of Australia:

www.kodaly.org.au

Queensland Orff Schulwerk Association:

www.ancos.org.au

Sheldon College: www.sheldoncollege.qld.edu.au

The Young Voices of Melbourne:

www.yvm.com.au

NEW RELEASES

FROM ALFRED PUBLISHING

Essential Keyboard Duets Vol 3

Duets with a French flavour; for intermediate/early advanced

Rock Drums for Beginners Book and CD or DVD

Harmony Singing Book and CD

A guide to creative harmony and arranging

Jazzin' About

Pam Wedgwood series for piano, strings, wind and brass

Joanna MacGregor's Piano World Puzzle Book

Activities to explore first steps of the piano

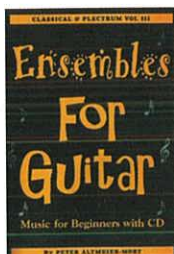
Violin All Sorts

Easy pieces for violin and piano

Notes on Piano Pieces from 2003

For use with Trinity College examination pieces

FROM ALLANS PUBLISHING



Ensembles for Guitar Book with CD Vol 3 of Guitar for Kidz

An introduction to ensemble playing for young students

Elementary Music Theory Wall Chart

Provides a graphical overview of the most important elements of music including note names, intervals, note and rest values, counting and clefs.

Theory and Harmony Wall Chart

Provides a graphical overview of the circle of fifths, scales and modes, chords and their inversions, key signatures and more.

FROM WARNER BROS. PUBLICATIONS

Practical Piano Pedagogy Dr Martha Baker-Jordan. CD-ROM included. A definitive text for piano teachers and pedagogy students

Dan Coates With You in Mind Book with CD. 8 Original Piano Solos for Today's Pianist

For information on publications listed above contact your local print music retailer.

FROM ASHTON

CT100 and GT100 auto and manual tuners

New tuners CT100 and GT100 have been released, suitable for a range of electric and acoustic string instruments. The CT (chromatic) tuner is suitable for any instrument. Both tuners have a range from AO (27.50Hz–C8 (4186.00Hz); accuracy is ± 0.5 and calibration range is 435–445Hz (1 Hz step). Both have input/output jack; condenser microphone; and run on 9 volt battery.

For further information contact Ashton on 02 9698 4444

Pictured: GT100



FROM EDIROL

Edirol PCR-50 MIDI controller keyboard

The PCR-50 is equipped with 49 full-sized, velocity sensitive keys, 8 assignable rotary knobs (cut off, resonance, pan, tempo, etc.), 8 assignable faders (volume, EFX send, etc.), 9 assignable buttons (program change, track mute, start, stop, etc.), 1 sustain pedal connection, 1 expression pedal connection, MIDI in & MIDI out, pitch & modulation controls and is powered by either USB Bus or AC adaptor.

– Can control a number of parameters such as RPN, NRPN, SysEx.

– Fully compatible with WinXP and Mac OSX.

– Equipped with templates for these and other programs.

– Equipped with v-link to trigger and control video material in real-time via the DV-7PR (sold separately).

For the same features in a smaller unit, see the PCR-30, 32 note version.

Edirol UA-20

24 bit, USB Bus-powered, AUDIO & MIDI 'Dual' Interface Features low latency with Direct Monitoring function, ASIO 2.0 (Win/Mac), MME, WDM drivers and Sound Manager (Mac) compatibility, is compatible with any audio production software and optimised for ASIO or WDM compatible music software for your music creation. It has fast and stable MIDI input/output; USB bus powered.

Continued on next page

Edirol UM-1

1-in/1-out (16 channels) USB to MIDI interface in one single cable. Features fast and stable MIDI data transmission, complete cable style body from PC end to MIDI ends; two-toned MIDI IN/OUT cables; USB bus powered.



Edirol MA-10A

Amplified Digital Micro-Monitors with a stylish wooden cabinet and high-quality sound. Features 10w + 10w stereo amplifier powers both monitors, 2 way bass-reflex enclosure, RCA input connections and headphone jack.

Edirol SD-20

USB Bus-Powered MIDI Sound Module
A compact, portable, USB bus powered MIDI solution, perfect for laptops. The Edirol SD-20 gives the right number of sounds, and works with the computer no matter what its age: connect through USB or serial ports and its compact size makes it easy to connect and create anywhere.
For further information on Edirol products contact Roland on 02 9982 8266

FROM EVOLUTION

Evolution MK249

USB Midi Keyboard/Software Package
This USB keyboard gives 49 full-size, velocity sensitive keys plus all the advantages of being USB compatible. It is set up in two easy steps. The supplied music software is extremely usable (and fun!) for Music Education, Composition and Recording.

The keyboard also features pitchbend wheel, modulation wheel (fully assignable), volume slider (fully assignable), transpose function, octave shift, program and bank change, 3 digit LED display, 10 non volatile program memory buttons (stored even when keyboard is unplugged), a sustain pedal socket and can also act as a USB to MIDI interface. An extensive software pack is also included comprising: Sound Studio II, Music Teacher and Music Planet. Other sizes and configurations are also available in the Evolution range.

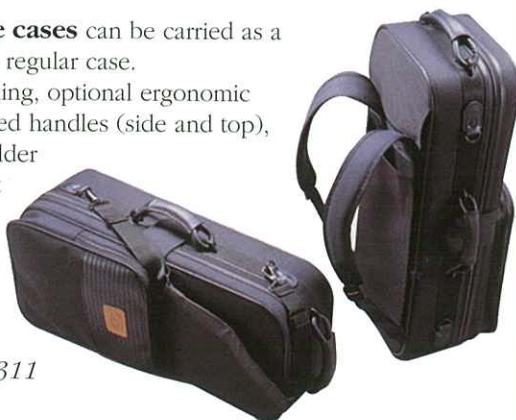
For further information contact Multimedia Solutions on 03 9578 1434

FROM JUPITER

All-new Jupiter saxophone cases can be carried as a backpack, side-shoulder bag, or regular case.

Features include: plush inner lining, optional ergonomic backpack straps, 2 leather padded handles (side and top), optional adjustable leather shoulder sling, & front accessories pocket for valuables plus a pullout rain-cover bag fitting over the entire case.

For further information contact Musical Merchandisers on 02 9905 0311



EVENTS, TOURS & WORKSHOPS

August

Sonny Chua

(various venues: Sydney and Brisbane)
Sydney: Friday August 1 at *Music on the Move*
Saturday August 2 at *Carlingford Music Centre*
Saturday August 16 at *Allans Music Sydney*
Brisbane: Saturday August 23 and Sunday August 24 at *Binary Designs*

Melbourne composer and pianist Sonny Chua will be presenting workshops in Sydney and Brisbane during August. Sonny is a favourite of piano teachers Australia-wide and his workshops never fail to engage and inspire. Suitable for teachers and students.

September 13 to 28

Randall Faber

(various venues: Australia-wide)
Allans Publishing is proud to present workshops by Randall Faber, who along with his wife Nancy, are the authors of *Piano Adventures*. *Piano Adventures* has a strong and enthusiastic following in Australia and this is the first opportunity for teachers find out more about this popular method.
For further information on the above events, please contact Jodi Clark at Allans Publishing on 03 8415 8000.

September 2 to 11

Dick Dunscomb (various venues)
Dick Dunscomb is recognized as one of the leading experts in the field of jazz music and jazz education. Dick will be conducting a series of workshops around the country and will be focusing on his new publication 'Jazz Pedagogy: The Jazz Educator's Handbook And Resource Guide'.
For further information please contact Petra Sitsky at Warner Bros. Publications on 03 9855 2084

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

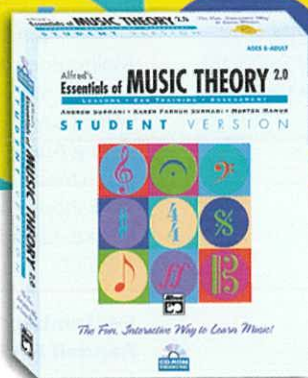
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An Answer to Prayer?

Just the thought of integrating into a single software package a MIDI sequencer, audio recorder/editor with structured lessons and aural training exercises is enough to make a technology-focused music educator salivate. While there are excellent individual products available that do each of these extremely well, Datasonics has come up with a winner in their Mastering Music program.

Covering the music syllabus from years 5-12, Mastering Music has been developed in consultation with classroom music teachers. It provides activities from simple composition to full-blown multimedia presentation, with the bonus of detailed built-in video tutorials to assist. And no piano keyboard skills are required. For those with keyboard ability, MIDI keyboard recording and playback is user-friendly with all the editing windows one comes to expect from top-drawer software manufacturers. Want a published version? MM formats and prints full conductor scores, individual parts, chord charts—it even prints manuscript!

The music lessons have been structured into three learning areas:

- Composing (experimenting with creating and editing music)
- Publishing (learning about writing and printing notation)
- Musicianship (exercises that help to understand the language of music)

The Lesson Order Guide and a Year Level Guide step you through these lessons. The Mastering Music products can also be mapped to your music curriculum.

Mastering Music can be run as a stand alone, or on a school network. It can be used in a computer lab or classroom without MIDI keyboards. However you teach music, MM is a comprehensive teaching, performance and publishing resource. Musicianship can be tested and results printed out. I had a lot of fun with the inputting of chords and their inversions. MM allows immediate audio feedback by simply pressing computer numbers 1–9, relevant to the exercise number.

Similarly the composing activities that get you selecting, changing and identifying instruments in arrangements are great fun, and maximise potential both aurally and technologically, as the program guides you through.

In considering this software I evaluated it from many different angles, assuming that at some stage I would come across something that did not work; was not appropriate or that I didn't like. Not so. The one glitch I had turned out to be a momentary problem with my equipment. In my view this software is a winner.

If you haven't seen this program yet, head for their website at www.datasonics.com.au and check it out. It'll change your life!

Review by Mark Sadler
SoundHouse™ Coordinator, Scitech Discovery Centre, Perth



Rockschool Popular Piano and Keyboards

Music books with accompanying CDs. Distributed by Music Sales

Who might find this useful?

The books chiefly consist of assessment materials for the Trinity College London Popular Piano Examinations. Indeed, each kit contains all of the information necessary for preparation for these, even to the timetabling of the examinations.

Other applications

Studio teachers of piano, other keyboards and possibly even lab set-ups—though the repertoire is all of a solo nature. Activities could be based around some of the materials. Teachers and students seeking experience in the popular styles of piano playing will find this most useful.

The material

In Grade levels—debut through to Grade 5 grouped into three zones—entry, player and performer levels. Each book consists of 6 repertoire pieces—mostly composed for the series. Technical exercises and practice examples of reading, improvisation, ear tests and musicianship questions are also included.

The pieces are stylish and authentic to their genres—composed by people such as Christopher Norton and a consistent standard of

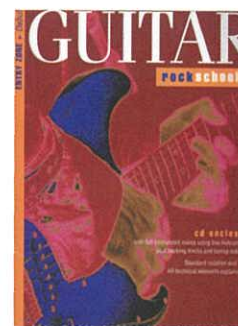
quality is seen throughout. The recordings are beautifully prepared—as accurate and stylishly played as possible by David Rees-Williams. The works offer sufficient musical sophistication to entice high school students.

Educational considerations

Best considered as performance and examination materials rather than a course as such, these kits nevertheless yield a reasonably comprehensive picture of the skills a pianist in this area ought to develop—and ought to be on a teacher's shelf for that reason alone.

The language is carefully considered throughout, clear instructions about every aspect of the work abound, the level of English comprehension and the musical challenges being most suited to the high school age group.

Peter Hurley



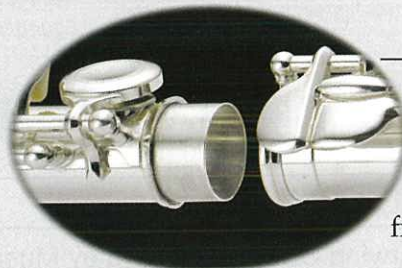
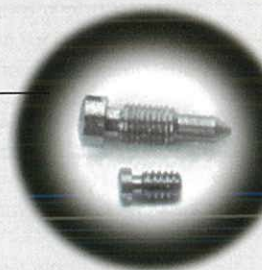
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Who might find this useful?

Studio piano/keyboard teachers with private students.

Other applications

This could also be useful in keyboard laboratory and other multi-keyboard studio set ups.

The material

Most of the works appear to be composed for the publication, though the popular repertoire book contains many simplified excerpts from television and movie themes—children I showed this to were stimulated by these. Many of the pieces take the form of songs with words for children to sing—and this is encouraged throughout. Teachers would realise that where the production of tone is rather 'automatic', as on a piano, singing is an excellent way to maintain aural development, as well as involvement in the learning of the material.

Theory is incorporated throughout—wherever a new musical concept appears in a piece, it is explained, and followed up with review exercises. Expression and articulation detail abounds, without being excessive to the effect of the pieces. The presentation is imaginative, with a subtle use of colour illustration. Several of the pieces have teacher accompaniments which are

simple enough for a more advanced student to use as sight playing or ensemble practise.

Other support materials include CD and MIDI accompaniments, assignment book and a flashcard kit.

Educational considerations

Although this book is aimed at the beginner—only a primer precedes it—the language appears to be aimed mostly at the upper primary age group, and at times perhaps higher. For example P.20 'Intervals. The distance between two notes on the keyboard or staff is an interval'.

P.52 'If a piece has an upbeat . . . the combined beats of the incomplete first and last measures will equal one full measure'.

Some instructions however are at a simpler level.

In all, teachers will find the fundamentals of music teaching at the piano to be systematically dealt with in this series.

Peter Hurley



Music Express

A complete music scheme for primary class teachers. Maureen Hanke et al, (A & C Black). Distributed by Alfred Publishing

Who might find this useful?

Any primary teacher wanting to give children musical experiences. Understanding of music will result, on a number of levels—music as cultural practice, as well as a practical introduction to musical elements with a focus toward developing respect for achievement, both personal and ensemble, as well as a key into the possession of the heritage repertoire. This system provides a most comprehensive program with a minimal amount of preparation on behalf of the teacher.

The material

Designed to satisfy the requirements of several British school music curricula, this material is actually completely international in scope: it moves with ease between age-appropriate musical experiences—both active listening and participation with music of the broadest imaginable range of origin. Try out the scale patterns of Satie's Gnossienne and improvise/ compose using the elements discovered. Experience the Javanese gamelan, write a blues song, learn to scat—the list is global, the experiences remarkably varied for the children and teacher.

There are CDs enclosed—beautifully produced audio recordings, plus a CD-ROM containing all manner of other resources for teachers—games, worksheets, video clips, sound bites and

photographs. The book proudly offers "photocopiable" pages, which will be a boon to teachers.

Resources required are common to schools—computer with Adobe Acrobat reader, CD player, keyboard instrument of any kind, percussion instruments—anything beyond this is useful, but not necessary for this course.

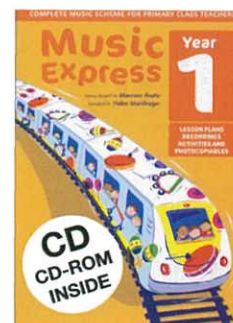
Educational considerations

Instruction is crystal-clear but not proscriptive. Many activities have excitingly open-ended outcomes, yet the objectives of each experience/activity are also clearly given.

The power of a tool such as this in developing understandings between different cultures in the school environment cannot be over-estimated.

Overall, I recommend this series with the joy of having discovered something very special.

Peter Hurley



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EARS, EYES, BRAIN, BODY

CARMEL BUTLER explains how the mysteries of music can be most successfully unlocked for children, by using physical activities to develop music literacy.

To achieve true music literacy is to unlock the mysteries of music and allow for music making and further creativity. By music literacy, I mean a developed ability to read, write, understand and communicate through the symbols of music. Many a child's musical development has been hindered through lack of attention to this important component, not always by choice—aspects of music literacy can be easily overlooked through time constraints or lack of priority.

Let's get started.

On first meeting my Grade Ones, I emphasise that in music we use our EYES and EARS. I begin using the language of music, i.e: 'Let's move to the BEAT of the music,' adding aspects of speed and timbre. It is important that children learn that music travels from left to right, so counting out games are useful for this such as:

Tinker, Tailor, Soldier, Sailor,

Rich man, Poor man, Beggar man, Thief!!

and:

Icker Backer Icker Backer Icker Backer Boo

Icker Backer Icker Backer Out Goes YOU!

For this, I use eight children as beat representations, always going back to re-start at the children's left when a child is 'out.' To set them up to be active participants in the process, it is best to make sure all children are pointing as the beats are tapped—to have the children physically involved in displaying what is happening in the activity. I feel there is no point in performing an activity while children are simply observing, as there is no way of knowing what they are absorbing.

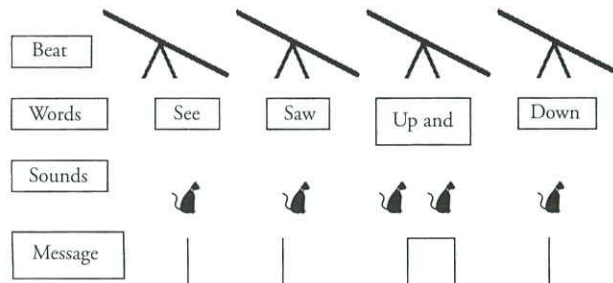
The next step is to point to beat representations, always focusing on individual as well as group performance. For this I have several colourful charts. At this stage I begin to use the terminology 'Look at the music—this is a reading exercise'.

Illus. 1



Once we begin tapping the rhythmic pattern, we continue to move the hands from left to right. The experience of rhythm should always be moving, never static, for example while walking the beat, or stepping on plastic lids, representing beats. I have many an attractive chart for visual representations of sounds on the beat in order to learn the symbols for rhythmic patterns.

Illus. 2

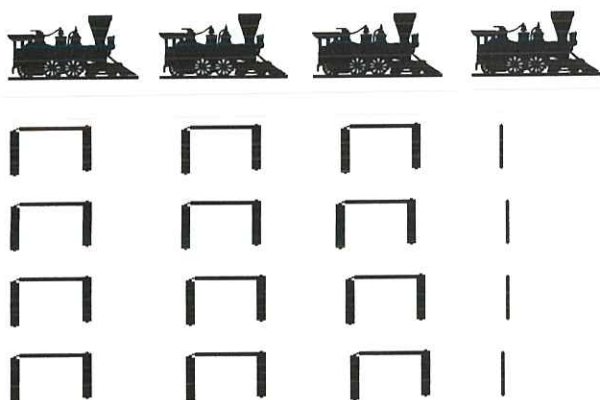


As soon as 'Taa' and 'Ti' are learnt, the children do much practice of singing the time names and writing at the same speed. It is extremely important to progress to the writing and dictating stages of music literacy as quickly as possible so that there is a complete interchange between reading and writing. Pens and paper are always available around the room and children are motivated to finish activities without any fuss or bother. The children can now confidently work with longer reading and writing patterns.

At this stage children are beginning to realise the importance of the **ears, eyes, brain** and **body** all working together, to be truly immersed in the musical experience.

Continued over page

Illus 3 'Engine Engine Number Nine'



I never presume any learnt knowledge. I constantly challenge the learner to focus on the written music by asking appropriate questions. For example, I may ask that the child recall a rhythmic pattern from memory, and to write the third beat, then the eighth beat, etc; or that the children work in pairs, checking each other's work to come up with the finished pattern.

... progress to the writing and dictating stages of music literacy as quickly as possible

Understanding the written music must always be meaningful and fun: solving the challenges of the written music has its own reward. The children are now ready to learn a new song by first interpreting the rhythmic pattern.

Illus 4

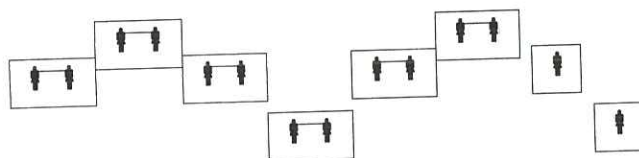
Pease	por - ridge	hot	~
Pease	por - ridge	cold	~
Pease	por - ridge	in - the	pot
Nine	days	old	~

Each of these steps is logical and sequential and can be easily squeezed into lessons, but it must happen on a regular basis.

Developing pitch and time

Meanwhile the children have been developing their accuracy of pitch and the relativity of sounds in space, by reading melodic contour charts combining both rhythmic and melodic representations.

Illus 5 'Lucy Locket'



By now the children are ready to move on to placing notes on the staff. Using counters and a staff board for every child, the sol-fa system and the movable doh, children usually are quite adept at placing counters on the staff to achieve the next big step in music literacy. It is always amazing to find that, if we have systematically prepared all of the previous elements, the children display a real sense of relative pitch on the staff.

Illus 6



Obviously, the concepts of bar lines and time signatures need to be made conscious at this stage. I still use charts to teach the major concepts. Wrapping paper will provide lots of perfect pictures to put whole songs onto the staff. A favourite is 'Fuzzy Wuzzy Was a Bear' — we talk about which bear in which space is the favourite, and so on. This really brings attention to the excitement of decoding the messages on the staff. At this point, the children can see the relevance of shorthand notation as well as staff notation.

Illus 7

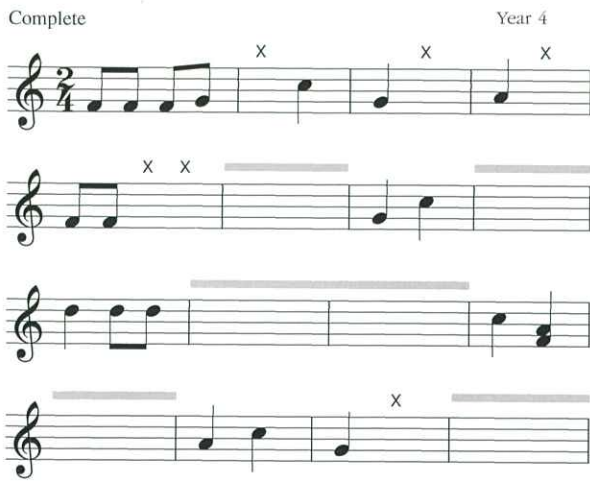
s	m	s	m	d	d	d
---	---	---	---	---	---	---

It is good to keep progressing the writing without letting it become a technical exercise for its own sake: from now on many of the activity sheets simply have bars to complete, or some little problem to resolve.

For example:

Illus 8

'Button You Must Wander'



Meanwhile, recorder playing has begun. I have never viewed recorder playing as an end in itself, and never go straight to playing the recorder. I use the recorder as a tool with which to develop and display aspects of music literacy. We tap the rhythmic pattern; sing the sol-fa; sing the letter names; sing letter names while fingering the notes; and finally we play the melody.

Children with good musical training are often able to play the piece from memory. If so, I make sure they are able to take the piece to bits and play musical games with it: play two bars, then sing the letter names of the next two; or play two bars, then just finger the next two bars, etc. The children will come up with challenging ways to ensure that we are using our music literacy skills, and not just the muscular memory for the recorder.

I have never viewed recorder playing as an end in itself

In fact, I know that the class is on a successful pathway to music literacy when, for example:

- Shown a piece of music, the children ask questions about it and expect their fellow students to answer;
- Given a sheet that has no directions, individual students choose to decode the music in front of them—some by working out sol-fa; some by first tapping the rhythmic pattern; some by imagining how to play it on the piano or recorder; some by working out just the beginning or end; some by recognising known elements; some by singing letter names—and so the list could go on; it's fascinating to observe.

There are endless possibilities for creatively ensuring that our students achieve music literacy. I hope this encourages you to analyse how your own students are coping with their levels of competency, and to further enhance their studies. **MⁱⁿA**

Carmel Butler

Carmel Butler teaches at Ironside State School, Brisbane. She graduated from the Queensland Conservatorium of Music in 1977, majoring in Piano and Singing. The Kodály method then was being investigated for future Queensland classroom use. Carmel was among those teachers chosen to study, experiment with, introduce, observe and document a system to be based upon Kodály principles. This became known as the Queensland Music Program and now is the basis of the new Arts curriculum in Queensland. Twenty-five years later, as a classroom music teacher, Carmel still seeks out the best ways to make music a truly accessible and enjoyable activity for each child. She acknowledges Deanna Hoermann and Lois Choksy as important influences on her music teaching.

Resources

Carmel Butler recommends the *Tune In Kit* (Queensland Department of Education, 1990). It contains lots of copyright-free sheets to help develop music literacy in a logical, sequential and meaningful way. Available in book or CD format for about \$165.00, through the Education Queensland website: <http://education.qld.gov.au/> (Look for Learning & Teaching / EQ Shop Online), or the direct URL is <http://education.qld.gov.au/curriculum/area/arts/music.html/> Or phone (07) 3421 6316.

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THE ART OF A GOOD EDUCATION

The cultural benefits of including music and dance, drama and the visual arts in the curriculum are clear. It now seems the intellectual and social benefits are just as strong. ALICE RUSSELL reports.

If there were just one thing that could do all of the following,

- stimulate learning
 - give a sense of identity
 - improve motivation
 - encourage self-discipline
 - help problem-solving skills
 - develop reasoning skills
 - improve maths ability
 - increase tolerance and understanding
 - help memory
 - encourage peer interaction
 - aid cognitive development
 - attract disengaged students
 - help disadvantaged students
 - encourage the expression of beliefs
 - appeal to boys
 - improve behaviour
 - enhance verbal skills
 - generate creativity and originality, and
 - be fun at the same time
- ... well, shouldn't we all be doing it?



All those rewards, and more, are said to follow from even a modest amount of student involvement in dance, drama, music or the visual arts. But although there seems to be a general groundswell of movement towards more arts in education—and some schools are undoubtedly embracing the concept—for many students, getting the benefits is still a matter of luck rather than policy, and the arts are often relegated to the bottom of the list of learning priorities.

The chief inspiration for a concerted effort to shift them to the top comes from overseas research, and the name on everyone's lips is the 1999 American project named *Champions of Change*. Described by the Australian Arts Council as 'the most significant research into arts and learning to date', *Champions* is the result of work by seven teams of researchers who examined a variety of arts education programs in schools across America.

Continued over page

An arts-rich education can help to 'level the playing field' and bring disadvantaged students closer to their peers

If the research teams cast a wide net, they also seem to have pulled in a pretty big catch. All found that students who are engaged with the arts do significantly better academically than those who are not. But they also found that an arts-rich education can help to 'level the playing field' and bring disadvantaged students closer to their peers, reach students who have become disengaged, give classroom failures a means of becoming high-achievers, stimulate successful students who are at risk of becoming bored—and, if that's not quite enough, improve life for teachers. (Teachers in schools with strong arts programs were more likely than others, the research found, to be interested in their work, innovative, keen on professional development and likely to get on well with colleagues as well as students.)

More government support of specialised teacher training and professional development is needed

The new view of arts is not just as something that's an appealing option for students with particular talents—or even as something that broadens cultural knowledge and inspires imagination—but as a crucial activity that generates a range of cognitive, personal and social benefits that help all students in both their other studies and life generally.

The role of the arts in the development of what she terms generic, lifelong skills has been the focus of research for Nita Temmerman, head of the school of social and cultural studies in education at Deakin University. Professor Temmerman's particular interest is music, which with its rhythmic patterns, beats, fractions, bars and phrases has documented links with mathematics. But the beneficial role doesn't begin and end with the maths text book covers.

'Think of a child playing even a simple tune on the piano,' she says: 'he has to read, to follow notes, to take in with his brain the welter of information presented in the written music and generate a response with his hands.' Music students have to learn to make judgements, because 'they're not just going plonk, plonk, plonk; they're providing expressive transformations as well—by playing loudly, by playing softly, by recognising whether it's a lullaby or a march'. Perform for an audience, especially if it's a group performance, and the list of developing skills goes still higher, says Professor Temmerman.

There are personal benefits—'Music performance is a very important determinant of self-confidence'—and

social ones: 'It develops things like team work, peer interaction, problem solving, tolerance of others. There's communication, there are organisational skills, there's even self-discipline in having to practise and come up with the goods, there's memory—so it's not only the social skills, it's a whole host of cognitive skills.' (Try to remember all this the next time the little monster next door is hammering out some Mozart.)

The best approach, she thinks, is a little every day. It should start right from prep. And it should be something in which the students participate, rather than an observation activity.

As part of her research project, Professor Temmerman spent 15 to 20 minutes a day with children in school in varying arts-based activities: perhaps engaging them in a dramatic scenario they had to discuss and analyse. In just two terms, she says, the children's 'proficiency in reading and writing had improved'—and so had 'their ability to think through things, their problem-solving strategies, confidence in being able to be original, and overall creative thinking process'.

Support for a move towards regular arts education was thick on the ground at an Adelaide conference that was part of that city's recent *Come Out 2003 Festival of young people's art*. Jennifer Bott, the chief executive officer of the Australia Council, was at the conference; she says that we need to change our attitudes towards arts education and recognise it as something fundamental rather than a marginal hobby.

We need to change our attitudes towards arts education and recognise it as something fundamental rather than a marginal hobby

'We (the Australia Council) would like every Australian child to have significant daily arts exposure and for that to be broad in its definition and for it to be a partnership with the arts community ... it will need specialists, but not necessarily teachers,' she says. Ms Bott also would like to see more Australian research—*Champions of Change* is fantastic, she says, but not our own literature—that will give solid support to claims that 'If you do this, this is what will happen' (whether that's in relation to boys' issues, middle years disengagement problems, or any of the many other educational issues that crop up in connection with the arts).

The council is also working to eliminate the ad hoc approach that has prevailed in arts education, where good programs too often depend on who happens to be in the premier's, principal's or teacher's seat at the time. As Ms Bott said in her address to the conference: 'The quality of children's experience is crucial. That is why the Australia Council has forged an alliance between every state and territory arts agency and education department, and the Federal Department of Education Science and Training, to conduct critical research about young people and the arts in the middle school years. We need to develop definitive and wide-ranging Australian research literature on this topic—and to use it effectively with the influential unconverted.'

Music performance is a very important determinant of self-confidence

The Victorian Schools Innovations Commission seems to be taking on the challenge. Agreeing that some attitude changes are needed, commission director Viv White says: 'If arts is seen as the two periods that you do on Friday afternoon, you need to imagine how your whole school might change so the arts is central to the way you do your work. That certainly requires cultural change.'

Generating such change is one aim of a major study project the commission is in the process of developing. At this stage, Ms White will say only that it's a 'creativity and cultural learning program that will incorporate the arts but go beyond the arts, too'. In the meantime, the commission is going ahead with plans and discussions on the subject of getting more arts and creativity in schools.

For many students, getting the benefits is still a matter of luck rather than policy

But getting that approach into the classrooms is a challenge. Professor Temmerman points out some of the problems teachers face if they are meant to increase the amount of arts in class. It's particularly an issue for primary school teachers, who tend not to be specialists. She finds that few of her education students feel confident enough to teach, say, music and that it's impossible to give them enough expertise during the limited number of hours allotted to such training during the four years of teacher education.

But as Professor Temmerman also says, trainee teachers have no problems teaching maths or reading, having had some 13 years' experience of both in their own schooling. If arts education could start at primary school, she believes, then in time a generation would come through for whom it would be as natural as reading. Professor Temmerman says that more government support of specialised teacher training and professional development is needed. **MⁱⁿA**

This is an edited extract of an article that first appeared in The Age, 9/4/03. Used by permission.



LETTERS TO THE EDITOR

In response to the letter from Mary-Jane Whitehead (Issue 1, April 2003) regarding comments relating to the Association's brochure, *Music Makes the Difference* and the question of when a child should start to learn music or a particular instrument.

The brochure was designed to provide a pathway to assist parents (and others) in understanding the value of music for their children. The arguments presented, supported by the quoted research, demonstrate a range of benefits associated with children participating in music activity.

As Mary-Jane points out, the advice provided in the brochure is general in its nature. To be more specific, we believed, would detract from the intent of the brochure and would not add in any significant way to the reader's understanding as to which instrument, in which circumstances is best for a particular child. That understanding is best achieved through conversation and demonstration between the child, parents and experts such as teachers and specialist retail store staff.

The section of the brochure Mary-Jane refers to was prefaced by the paragraph: 'Because children develop at different paces, a music teacher will be able to advise more specifically for your child, but this is a broad framework.' and concludes with 'Now an important consideration is to find an instrument that suits your child. Music teachers can advise and recommend.'

These qualifying statements seek to address the very strongly held views that parents and some children may have about starting a particular instrument and recognises that pressure is sometimes applied. The point raised by Mary-Jane will be considered when the brochure is revised. In the meantime the brochure will have done the job reasonably expected of it if:

- Parents and others come to recognise how beneficial and important participation in music is for children;
- Parents and/or school communities commence the offer of activity in music and;
- Parents have sought out expert advice with respect to music making activities for their children.

We trust that *Music Makes the Difference* will continue to be a useful tool in informing and encouraging the involvement of children in music activity.

Ian Harvey
Executive Officer, Australian Music Association

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

FEEDBACK

We asked readers to give their views on the first issue of *Music in Action*. Some of the responses received are noted here.

Starting a new magazine is quite daunting. Will it be sufficiently helpful, practical and useful for the readers? What else should we include? How can we be sure it is of interest? Those first few weeks after the release of Issue 1 were a little terrifying as we waited for feedback. We've listed some of the responses and suggestions received, to give you an idea of readers' views.

- '... I have not only learnt much but am feeling heartened—even inspired!'
- 'Thank you for empowering us as well as providing us with a wonderful teaching resource.'
- 'I have enjoyed reading [it] very much and find the articles pertinent, practical and useful ...'
- '... Absolutely vivid, very relevant articles ... Heartiest congratulations ...'
- 'WOW!!!! What a fantastic resource this is!!'
- 'It most certainly fills an important niche in music education ...'

We also received some suggestions for future articles and the publication in general. One teacher suggested printing on recycled paper. (*Unfortunately that would add a significant cost to the magazine—Ed.*)

Suggestions included: multiple intelligences with reference to the Nitty Gritty article; more emphasis on learning outcomes linked with multiple intelligences; and themes. See the editorial in this issue for a broad outline of educational topics planned for the future. Gardiner and others will certainly be among these articles.

The *Music in Action* team thank you for your support. Please keep in touch as we develop the magazine and let us know of any suggestions you have for future issues. With your input we can build a terrific resource.

Ann Blore
Editor

HAPPY IN THE SERVICE

Australian states have a varying range of support for music teachers. One Professional Development network has been serving teachers continuously for over 70 years, as KEVIN KELLEY reports.

Victorian music teachers have been fortunate to have the support of a formal network since 1929, when the Victorian State Schools Band Association was established to meet the needs of the day. This meant providing resources for state school music teachers as well as a platform for the presentation of performance groups. The festivals they ran were a highlight of the school year throughout metropolitan and country Victoria.

Through a number of manifestations a continuous thread may be traced to the present successor of this group, the Association of Music Educators, happily known as aMuse. It now focuses solely on providing a range of services and support to all music educators, and ultimately for the students they teach, to help them implement effective music programs. Long affiliated with the Victorian Department of Education and Training (DE&T), aMuse works to facilitate the development and implementation of government education initiatives and provide support materials that elaborate on them.

The philosophy of aMuse is that the study of music is essential to the emotional, intellectual, physical and social growth and well-being of all students, contributing in a profound way to a complete understanding of their world. aMuse represents the full spectrum of music education philosophies, and is the major provider in Victoria of an extensive range of professional development programs, conferences, publications and Web-based resources. All schools with music educators (classroom and instrumental) or primary classroom teachers actively implementing music into their programs, are aMuse members.

aMuse collaborates with other music education associations and organisations in the broader community, such as the Victorian Orff Schulwerk Association, SoundHouse Online and The University of Melbourne, to offer teachers and students access to the most comprehensive range of contemporary music education research and resources possible.

The PD programs of aMuse are structured to meet the changing needs of music educators by drawing upon recognised local, national and international experts within music education. Many workshops are devised, developed and delivered by members, often at the presenter's school in a valuable spirit of collegiate interaction.

Using PD and Web-based resources, aMuse keeps its members informed of current national and international research and development in music education, teaching and learning, and constantly reviews the impact of these innovations. It has, for many decades, initiated innovative ideas in the theory and practice of music education in addition to responding to and contributing to DE&T and Victorian Curriculum and Assessment Authority (VCAA) initiatives.

The aMuse programs and resources encourage music educators to foster collaborative work practices—to set open-ended, inclusive tasks that encourage students to work to their full potential. They encourage innovative approaches in the creation and performance of music which will enhance imaginative thinking, perceptual skills and self-expression; develop skills in problem-solving and abstract thinking as well as meta-cognitive, fine and gross motor skills; and encourage self- and

Continued over page

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aMuse Innovations

The aMuse Research and Development program:

- Assists in the development and dissemination of DE&T and VCAA curriculum and assessment initiatives
- Equips teachers with the skills, knowledge and resources to implement and evaluate the effectiveness of music programs in schools
- Assists teachers to integrate music into classroom programs at the primary and post-primary levels
- Keeps music educators abreast of contemporary initiatives in music education research at a local, national and international level
- Informs members of activities in the area of music and music education
- Communicates and collaborates with VCAA, DE&T and University Education Faculties in research into music education and in the development of music education curriculum and resources
- Communicates and collaborates with local, national and international music educators.

Advocacy

- Promotes the value of music in education to parents, administrators and teachers
- Provides a forum for educators to develop an understanding of the role music education plays across the curriculum and in the development of student cognitive, social, emotional and physical knowledge and skills
- Advocates music programs which engage students, have relevance and meaning in their lives and cater for their individual needs.

Student Access

- Offers students performance opportunities in environments not available within a school or local community
- Creates opportunities for students from all over Victoria to congregate, create and perform music with and for others and to listen to others make music
- Provides students with comprehensive resources, including masterclasses, written resources and seminars, particularly for their VCE studies.

Teacher and Teacher-Trainee Access

- Provides teachers with an affordable and practical alternative to commercially available resources
- Produces and disseminates music curriculum materials, which can be used to implement current Victorian curriculum initiatives
- Provides teacher trainees with current music education resources and free access to teacher professional development
- Provides web access to resources, links to other music education resources and videos of professional development programs to assist in outer-urban and rural access.

positive peer-evaluation as well as independent thinking and learning. There is a strong emphasis in music education on developing the whole student, in integrating music into the whole curriculum, and on student enjoyment of the learning process. aMuse encourages the teacher to facilitate the learning process, rather than to direct it. **MⁱⁿA**

E-CONTACTS

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Email: amuse@jcsav.vic.edu.au

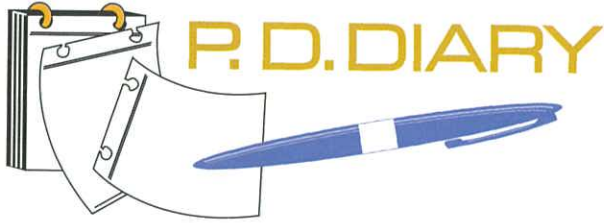
aMuse: www.amuse.vic.edu.au/

Victorian Department of Education and Training (DE&T): www.sofweb.vic.edu.au/

Victorian Curriculum and Assessment Authority (VCAA):
www.vcaa.vic.edu.au/

MUSICⁱⁿACTION WEBSITE

Our magazine has a website too! If you need to access articles from past issues of Music in Action, our website is the place to look. As our magazine grows there will be an extensive archive of all the published major articles and references. It's early days yet, but find the site at:
www.musicinaction.org.au



★ **Melbourne, 30 & 31 August 2003**
Loud and Clear! Making meaningful music in the Middle Years

The Spring Symposium of Music Education will explore ways in which music can be a meaningful aspect of the school curriculum for all students in the middle years. A range of research shows that students connect with each other and with learning, not only in music but across disciplines when engaged in music programs that meet their needs.

The focus of this symposium therefore will be to explore new and innovative approaches to incorporating music into the curriculum and into students' lives. Whilst maintaining the stance that music offers unique and vital learning experiences for students, within the context of this symposium we are keen to look at music as part of the broader learning context.

Aspects to be addressed are:

- Engaging middle school students through music
- Cross disciplinary approaches to music teaching and learning
- Developing student creativity, expression and skills
- Communicating through music
- Using music technology to develop music expression
- Developing classroom and instrumental programs that are relevant to the needs of students
- Demonstrating best practice and innovative approaches

Venue is Wesley College, Glen Waverley, Victoria .

Further information:
www.amuse.vic.edu.au or:
amuse@jcsav.vic.edu.au

★ **1 September 2003**
Betsy Caroline Brown Memorial Award for Service to Music Education

The Betsy Brown Memorial Award for Service to Music Education, established in 2002, is an award which honours the life and work of former Headmistress of the Conservatorium High School Betsy Caroline Brown, OAM.

Nominations are now invited for this inaugural award

The award provides recognition for excellence and achievement to an individual or individuals who have clearly demonstrated a significant contribution in the field of music education, and will assist the individual(s) in pursuit of their professional goals. Jointly presented by the current Principal of the Conservatorium High School and the President of the Conservatorium High Association of Old Students (CHAOS), the award consists of a cash grant and a certificate, signed by both parties.

Through a process of nomination supported by two referees, made by or on behalf of the individual(s), the nominee(s) will have :

- Overcome disadvantage to pursue a career in music education, or
- Assisted others to overcome disadvantage in their pursuit of a musical education, or
- Confronted issues of disadvantage in the interests of music education.

There is no set form for nomination, however it is important that nominees address the criteria of 'significant contribution' and 'excellence and achievement', as well as providing evidence of 'disadvantage'. For the

purposes of this award, 'disadvantage' is demonstrated by circumstances such as a severe medical condition or ongoing disability. Nominations must be fully documented and supported by relevant evidence and reference from two independent professionals. They should state the value of the potential cash grant for the nominee's pursuit of their professional goals.

Nominations will be assessed by an Awards Committee, comprising members of the CHAOS Committee and the current Principal of the Conservatorium High School. The decision of the Awards Committee will be final and no correspondence will be entered into once the decision has been made. All nominations should be addressed to:

The President
 CHAOS Committee BBMA
 Conservatorium High School
 Macquarie Street
 Sydney NSW 2000

Closing date for nominations is 1 September 2003

For further details please contact Allan Scott-Rogers on 02 9351 1350 or email : ascott-rogers@conservat-h.schools.nsw.edu.au

★ **Hobart, January 4 – 9, 2004**
Orff Schulwerk Associations

13th Biennial Conference of Australian National Council of Orff Schulwerk Associations (ANCOS) to be held at the University of Tasmania. Theme: Principles in Practice Further details: Visit the website at www.ancos.org.au/conference

FUTURE EVENTS

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

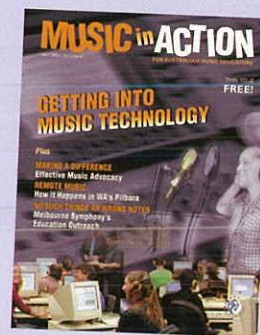
Please contact the Editor with details and for copy deadlines.

Our next issue is scheduled for publication in October 2003.

Email: ann.blone@australianmusic.asn.au

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