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Summer 2003 • Vol. 1, Issue 3

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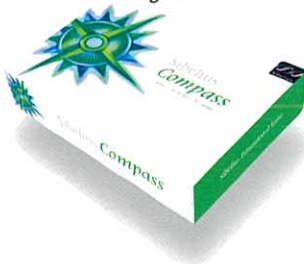
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FROM THE EDITOR



Welcome to the Summer Issue of Music in Action. Again our readers will find a wide variety of approaches to music teaching, from technology, to community projects, to classroom programs. There is a common thread to some articles—the voice serendipitously appears in a

number of guises in our pages. Garrick Jones takes his vocal students outside the classroom, with benefits to the community, the music school and its students. Gavin McLean uses songwriting to integrate language, music and technology. Celia Christmass uses singing as a means of teaching music concepts—in the classroom and with instrumentalists; and Susan Lansdown suggests ways to use song to develop a number of teaching points. The diversity of teaching suggestions and approaches that emerge from these articles is truly inspiring.

There is a case study of a situation that confronts many music departments at some time. Michael Hissey's school faced the problem of a declining department, in particular at Middle School level. They developed a number of strategies to address the dilemmas, which included the very real issue of engaging boys' interest in music in those demanding years. The outcomes make for interesting reading.

Our profile is of the first of our South Australian writers—Emily Slade. I'm not sure where Emily gets her energy from, but reading about her normal teaching week, one feels the need to go into fitness training, just to keep up with her!

Shining through every article is the intrinsic value of music in the education process. We hope that you are inspired by the stories in this issue.

The Music In Action team wishes our readers the best for a successful end of year, including those concerts and special events, and for restful annual holidays.

Ann Blore
Editor

If you have not yet taken out your personal subscription to Music in Action, now is the time so that the Autumn 2004 Issue comes directly to your mailbox at the start of the new school year. Please use the form (and see the special offer!) on p.50

MUSIC. PLAY FOR LIFE



A national campaign to increase music participation in the community was announced at the 10th National Assembly of the Music Council of Australia.

The campaign is a joint initiative of the Music Council of Australia, the Australian Society of Music Education and the Australian Music Association which provided the core campaign funding. A directorate has been established to oversee the development of Music. Play for Life.

The campaign aims to:

- Increase the provision of music education in schools
- Facilitate and encourage participation in music making in communities
- Promote music making to the Australian population, and
- Develop partnerships with government.

Central to the campaign for school music education will be an advocacy toolkit to be used by parents and friends and by school music teachers. It can also be used by principals who already support music in schools. This campaign will work from the grassroots up. The toolkit will be ready by first term next year.

The campaign will seek to open up dialogue between music, education and community sectors to create greater cooperation in music programming and a groundswell of support among stakeholders. In this way, we can shape the agenda and place music on the radar of government and decision-makers.

A public relations strategy will showcase best practice, new and innovative projects, and people of all ages and backgrounds making music, and encourage lapsed players back to the fold.

The campaign has a website containing research, updates, and information that is relevant to schools and community music makers. The campaign logo will also be available on the site www.mca.org.au/music.playforlife.htm and we invite people, schools and organisations to use the logo in co-branding their own promotional activities.

We will also be sending out a bimonthly e-newsletter on the campaign so if you'd like to register, you can do so through the website. If you would like to participate in workshops and forums when we come to your state/territory, you can contact us through the website, by email (music.playforlife@mca.org.au), by fax (02 9797 8942) or mail to PO Box 295 Ashfield NSW 1800. Include your full contact details so that we can ensure that invitations reach you.



NET NEWS

The Web brings new opportunities for accessing the best in international music radio broadcasts. As ELISSA MILNE discovered, whether you want to find out what's on London's BBC this week or why all the kids are talking about *Beyonce's* latest video clip, it's there for the finding. One word of warning: without the necessary audio software, visiting these sites will be akin to being a tourist who never gets off the bus ...

www.bbc.co.uk/music

Net gains: This site exists to offer a link to no less than 12 BBC-run stations. I chose to explore BBC Radio. From here, you can learn about the Composer of the Week, take a peek at the Jazz File (the week I visited, it offered The Dizzy Gillespie Story, as well as Real Video sessions from Gateway Studio in London), listen to BBC Legends, even link onto Choral Evensong broadcasts from cathedrals and chapels around the UK—the territory is seemingly endless. To test just how far this site would really go, I clicked on New Music, which delivered a feature special on Reykjavik. I was offered over 90 music clips plus a guide to the city, as well as interviews with today's makers of the Reykjavik sound. If the BBC can take you there—just enjoy the trip.

Net losses: Well ... go far enough and you may never get back to your classroom!

www.npr.org/music

Net gains: This is the website for National Public Radio in America. On the day I visited, the Hourly News was dominated by stories of the death of country legend Johnny Cash. As you might expect from a radio website, you can type in the names of the artists you want to know about and be presented with a list of programs that have featured them. You can access programs of all the hippest music from 80s, full-length cuts of Yo-Yo Ma's latest performance in Brazil, interviews with John Cage, samples of Dave Brubeck. When you want to do some retail therapy on your music department's resources, link onto All Songs Considered for a playlist to find the tracks you've been listening to, with labels. And speaking of retail—the week I visited, the special feature topic was: Runway Music for Fashion Week. You could listen to the DJ's selections as played on the fashion runways of Gucci for Spring 2003, Anne Klein's Fall 2003 soundtrack ... Music and Society stuff!!

Net losses: It takes a while to navigate your way through the options available but it's well worth the hour or two.

www.mtv.com

Net gains: It might sound like the fast food of websites, but it's hard to beat when it comes to the latest information on who and what is on the videos your students are watching every weekend (probably every weeknight too). MTV News is updated, it would seem, every minute. I logged on just when J-Lo and Ben Affleck postponed their never-ending angst (cultural research you can't do without!). There are videos, photos, downloads—and you can either search bands A–Z, or by genre. There's also an On-Air Schedule (but do find your way to MTV International to get the Australian version). Oh—and did I mention all the trivial items of news that will make your students give you respect for your knowledge of da music on da street!?

Net losses: If you can assert with authority that Outkast's latest album ain't all dat, you'll probably gain respect from your students—or enough to compensate for any loss of meaning your life incurs while browsing this site.

YOUNG AUSTRALIAN COMPOSER WINS INTERNATIONAL AWARD

At the recent International Society of Contemporary Music's 2003 World Music Day's festival in Slovenia, Australian composer Matthew Bieniek won the 2003 ISCM-CASH Young Composer Award.

The award was inaugurated in 2002 and is presented each year to a composer under 35 years whose work is featured in the annual ISCM World Music Day's Festival. The inaugural award in 2002 was won by English composer Thomas Ades. The prize money has been provided by the Composers and Authors Society of Hong Kong (CASH)

The award consists of a special commission (US\$10,000) to write a large-scale chamber ensemble work to be premiered during the International Gaudeamus Music Week in Amsterdam in 2004.

Matthew Bieniek (pictured) was selected from a field of 20 young composers under 35 featured in the ISCM World Music Days Festival. Delegates from 50 ISCM member countries voted Matthew's work *Flesbold: at*

the crossing over, for solo clarinet, as the best composition in this category at the festival.

The ISCM-CASH Young Composer Award is a joint initiative between the ISCM and a performing rights society (CASH) to foster the development of contemporary music through promotion of young talents in the contemporary music field.



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‘A COOL PLACE TO BE’ Keeping Boys in Music in the Middle Years

In the Middle years, when curriculum competition for boys is at its strongest, there are ways to retain them in music participation. MICHAEL HISSEY writes of a school where success is acknowledged in music, as it is in sport.

As a performer and educator, I have noted over many years a sad decline in the number of boys electing to study music as a subject in the Middle and Senior school years. Some of the most well-resourced and prestigious independent boys’ schools now maintain very small music departments, each struggling to survive the competition of a plethora of subject offerings now available at Year 9, age 14 years.

St Aloysius’ College, situated in the shadow of the Sydney Harbour Bridge, is an independent Catholic boys’ school of some 1,100 students, from Year 3 to Year 12. Some time ago the music staff put into place a number of practical programs that we hoped would counter this trend away from music. The College has had some gratifying successes, including a healthy Middle and Senior school class music enrolment, with many students now electing to study music beyond the Mandatory years. Currently 75 boys are studying music at the Elective level from Year 9 to Year 12—a remarkable proportion in a small high school.

Music now plays a very important part in the life of the College. We have worked hard to ensure that music is

not regarded as something ‘extra’, to be enjoyed only by the cognoscenti! Hoping that we may be of assistance to others faced with the same dilemma, we would like to share our strategies with you.

THE THREE PILLARS

In order to have any chance of reversing the trend away from music, we decided to set up a program, appropriately structured for all students in all levels, keeping the boys open to musical input for as long as possible. We considered their learning needs, social and group interests, competing interests, and curriculum requirements and outcomes. Consequently we structured the program into three key, coordinated areas, or ‘pillars’:

- the classroom music program;
- the instrumental tuition program; and
- the co-curricular performance program.

All are equally important in our quest for retention in the music program, with each individual pillar acting as a support to the others. Within each pillar we adopted strategies relevant to that program. An underpinning

principle has been to actively foster the recognition of all types of music—although we are not yet fully successful in this drive for cultural inclusion, it is an evolving work in progress.

1. Classroom music program

As our Junior School starts at Year 3 and is the main feeder for the secondary college, we took the design of a comprehensive, sequential Mandatory classroom music program from Year 3 as fundamental to the strategy.

A principle of the classroom program is a commitment to provide practical and enjoyable experiences in music learning. Performance music experiences are the core activity in these formative years. Much classroom work is based on Orff Schulwerk, modified to our circumstances, with singing instruction also included in the practical experience for every boy. We aim at all times to make music lessons stimulating, fun and a normal part of school activities.

In the Year 7 and 8 Mandatory music course, our music program emphasises practical music making, with the addition of composition tasks and more structured musicological classroom work. Again, sequential experiences are provided in activities such as singing, playing, reading, composing and notation, with an emphasis on the introduction of music composition technologies. Listening examples are introduced as appropriate from Year 7. Aural training, sight singing and reading and creative compositional work are introduced within the context of the musical material embedded in the team-teaching program.

Do I sense you thinking ‘so what, many good schools adopt this approach?’

Critical to our success, we feel, has been the dividing of each teaching group into permanent music classes of no more than 15 students. We found it essential for a practical approach, especially when providing access to resources such as the Computer Composition Laboratory and instruments. Naturally, provision of small classes depends on available staffing levels, teaching spaces and the good will and support of the Principal and the timetabler! This has to be fought for in the competition for school resources.

Again, a core program activity in these Middle School years is the teaching of singing for all boys in Years 7 and 8. (Yes, massed singing can be done in Year 8!) By the end of Year 8, singing in large groups has now become for the boys a normal school activity.

Year 8 students are also given the opportunity to learn rudimentary guitar technique in rotational groups of 20. Other out-of-class practical music experiences are encouraged in a less formal way by providing

unfettered access to the available range of Music Department facilities (guitars, amplifiers, Computer Lab etc). The Music Department has to be seen as ‘a cool place to be!’

The Year 8 Classroom Music program deserves special mention. With our fundamental aim of retaining boys’ interest in music beyond the NSW Mandatory Syllabus, we have revised the curriculum for this critical year. Our program is based on the acquisition of music skills and concepts through three carefully chosen major teaching units:

- The Music of Film and Television
- Popular Music of the Past 25 Years
- MIDI Composition

We selected these units recognising that we needed to work within the students’ dominant interests in media and popular music (though not to the exclusion of others), providing educational experiences that extend and inspire, while leading to curriculum outcomes of integrity and value.

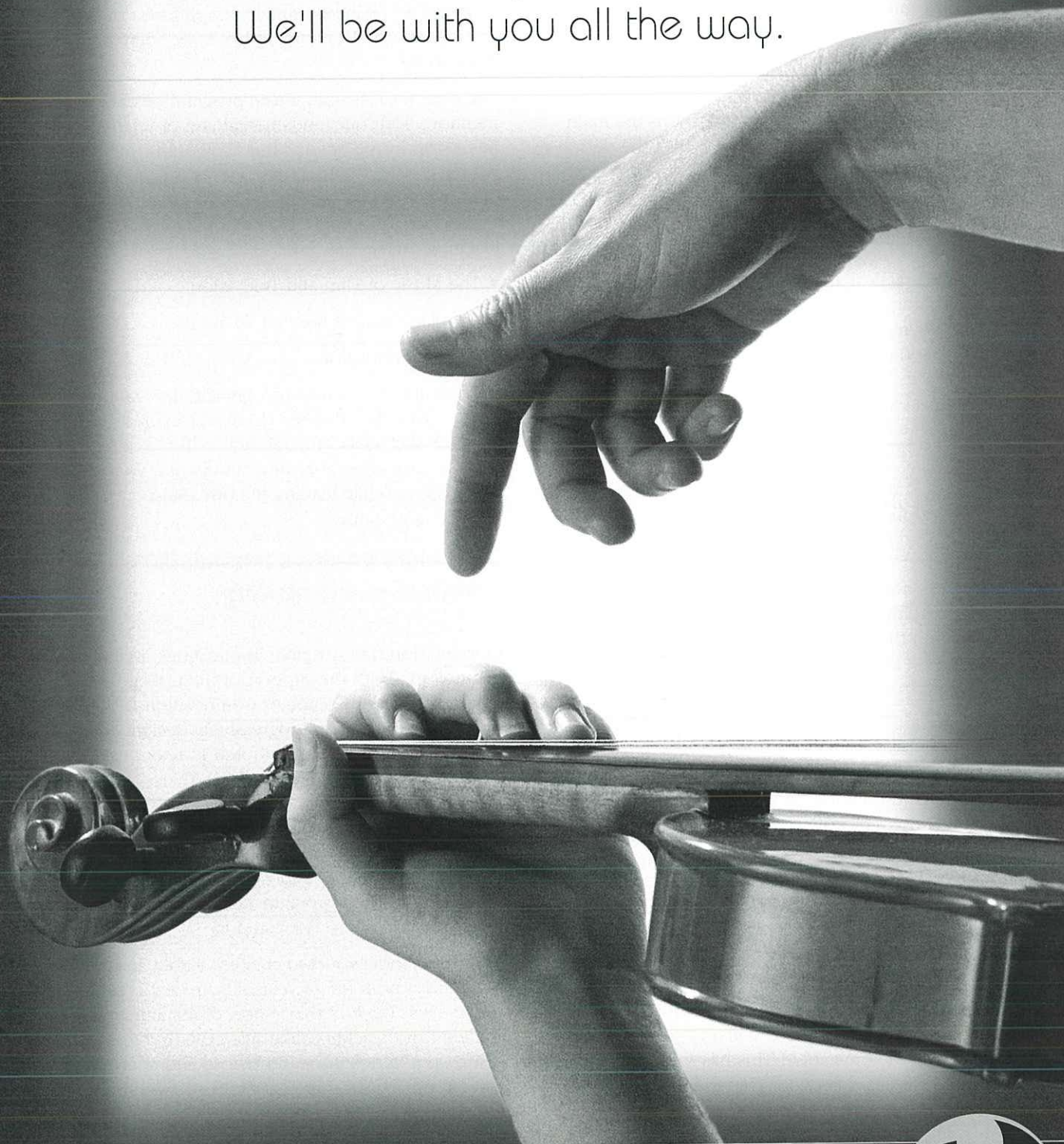
Our music program emphasises practical music making

Our decision had resource implications, particularly in technology. With the support of the College administration, a Computer Composition Laboratory with 20 PCs has been progressively designed and assembled by the music staff and IT team. Each music student (including the 300 boys in Years 7 and 8) is given a personal computer account, password and ‘folder’ that can be accessed from any of the laboratory computers or from home. The employment of the magic of Information and Communications Technology (ICT) in our music program ‘speaks’ to adolescent boys ... it’s what they are interested in.

While our endeavours to create a viable, interesting music classroom for 14 year-olds are not complete, the results have been nothing short of inspirational for students and teachers alike. We now find these boys lining up at lunchtimes and before and after school to gain access to the Music Laboratory, to work on their ICT assignments. (They especially love adding sound tracks to their chosen assignment film clips). The results, in terms of the boys’ compositions, have been astounding, far exceeding our intended outcomes. Further, this work has the effect of greatly enhancing the boys’ ‘image’ of music as a subject within the competing curriculum of Year 9 Elective subject choices.

Continued over page

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2. Instrumental tuition program

The second pillar is the development of a strong instrumental tuition program. It is my belief that providing the opportunity to commence instrumental/vocal tuition at the earliest possible age results in a vibrant performance program and fosters improved retention rates. We realised that to achieve this, the program must be affordable, easy for students to attend, carefully structured and regularly reported upon to parents.

We began with a Mandatory String program for all students in Years 3 and 4. This required funding an instrument for everyone and providing weekly lessons. From this we moved to a broad instrumental tuition program which now involves 34 specialist visiting teachers and more than half the school population (over 500 students) learning an instrument. A natural flow-on from this program has been the desired increased retention rates in Middle School music.

3. Co-curricular performance music, Years 3–12

The College's Co-Curricular Program is the third pillar. It is seen as an integral part of the school, encompassing most sports, drama, debating and, for some time now, music. Each boy is required to fulfill certain participation requirements. Flowing from our instrumental tuition program has been an increase in the possible number and quality of music performance ensembles that are part of the co-curricular 'teams'. We have encouraged membership in them to the extent that music ensemble participation and instrumental tuition now form the single largest co-curricular group. In many ways the rest of the school population now regards these ensembles as 'music teams'!

Continued over page

ADVOCATING FOR YOUR PROGRAM

Michigan-based clinician, author and teacher Bob Phillips has vast experience in teaching and advocating for his music program. During a recent visit to Australia he shared with MIA's editor some specific ways in which music teachers can effectively do this.

- Bob sometimes found himself pushing for his program against competing interests such as sport. He emphasises that in such a circumstance it is vital to work to a win/win solution and build cooperative, supportive relationships with the other interests.
- Recognise that funding issues are perpetual, and so need to be addressed proactively.
- Look for opportunities outside the square. An example was a situation that enabled Bob to achieve a better participation rate for his music program. There is a bus program to get kids to school; timetabling changes required an earlier start for some students, but not for others on the same buses. By scheduling his orchestra rehearsal times to fill that gap, he achieved almost daily rehearsal—a brilliant solution, with positive results musically and for the place of music in the school's curriculum.
- Be on the timetable committee—a must for the music teacher. It was through this that Bob had insight into the school bus early arrival problem opportunities.
- Be active with colleagues in advocating for the music program. Use the opportunities afforded by membership on school committees and governing bodies.

Bob Phillips has taught in Michigan, USA since 1976. He has been recognised as Teacher of the Year nine times by regional, state and national music organisations. He co-authored Fiddlers Philharmonic, Jazz Philharmonic, Fiddlers Philharmonic Encore and String Explorer.





The College is beginning to recognise and reinforce membership of music ensembles in the same way that it does membership of any sporting team. Music 'Colours' are awarded, a Captain and Vice-Captain of Music are appointed annually, and music competition success is acknowledged in the same way as sporting success.

The net effect over the past few years has been to help create a culture at the College where music participation is becoming regarded as a normal and integral part of school life. A natural outcome has been to increase the value of Elective music as a viable subject choice for adolescent boys.

Our success in retention of boys in music has involved the full support of the College administration as well as an investment in instruments and teaching. To receive this level of support, a music faculty has to be regarded by its school as one which 'returns the investment'. For music to be recognised and valued by a school it has to be seen to contribute to its fuller life; it has to do this well and often and in many different ways—from the encouragement of rock bands, to providing quality liturgical performances of sacred music. (Our students now can perform music ranging from the rock group Rage Against the Machine, to Mozart's 'Coronation Mass'.)

SUMMARY

It is our experience that retention rates for music among adolescent boys can be turned around, when fostered by:

- designing a coordinated, practical, stimulating classroom curriculum for the Mandatory course age groups (for NSW, Years 3–8);
- establishing a vibrant school-based instrumental tuition program;
- creating an atmosphere of acceptance of the music department and a perception that it is a 'cool place to be';

- encouraging a healthy co-curricular ensemble program which gains equal recognition with non-musical activities;
- 'giving back' to the school; and
- within the music department itself, creating a 'culture of normalcy' and fostering acceptance of a full range of musicians and musical activities.

Naturally, this program relies heavily on the building of a first-class team of music educators with varying but complementary backgrounds and musical interests. We are very proud of our team's positive influence on the number of boys in our school now electing to study music beyond the Mandatory course. The Music Department is alive and well at this College by the Harbour. We intend to work hard to keep it 'a cool place to be!' **M_{in}A**

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Michael Hissey

Michael Hissey is Director of Music at St Aloysius College, Milsons Point, NSW. He is also a musician with a considerable reputation as a soloist, having performed in Australia, Europe and the United States. His recordings include contemporary and early music, which he also performs regularly as soloist and chorister.

While Michael's extensive performance repertoire has specialised in music from the Sacred and Oratorio literature, he is also deeply involved in fostering the talent of young singers, having established a reputation as a fine music educator, vocal teacher and choral trainer.

AMERICANS OVERWHELMINGLY WANT MUSIC EDUCATION IN SCHOOLS

Gallup Finding Stands in Contrast to Mounting Nationwide Crisis

According to a recent nationwide survey conducted by the Gallup organisation, 95 percent of Americans believe that music is a key component in a child's well-rounded education. In fact, more than three quarters of those surveyed feel schools should mandate music education.

A link to a review* of the entire study is posted at www.amcmusic.org/news/pressreleases/gallup2003.htm

The survey, 'American Attitudes Toward Music,' is conducted for NAMM, the International Music Products Association, every three years to gauge public attitudes toward music participation in the United States.

In a question asked for the first time this year, eighty percent of respondents agreed that making music makes participants smarter. This finding comes on the heels of a decade of scientific research linking active participation in music with improved mental capacity in young children, students and the elderly. The impact of such news is also seen in the survey's finding that 78 percent of Americans feel learning a musical instrument helps students perform better in other subjects, and that 88 percent believe participation in music helps teach children discipline. Ninety-six percent believe participation in a school band is a good way for children to develop teamwork skills, and 71 percent believe that teenagers who play an instrument are less likely to have disciplinary problems.

This year, a record 54 percent of households, the highest figure since this study began in 1978, reported having at least one musical instrument player.

Despite Americans' clear support for music education and participation, budget cuts and shifting priorities have placed those programs in more danger than ever. Already, up to 28 million American students do not receive an adequate music education, and cuts in education funding are either pending or have been enacted in more than half the states nationwide.

Ironically, these cuts come at a time when the importance of music education is better understood than ever before. The College Entrance Examination Board found, for example, that students in music appreciation scored 63 points higher on verbal and 44

points higher on the math than students with no arts participation. U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show 'significantly higher levels of mathematics proficiency by grade 12.'

And a study published in *Neurological Research* in 1999 of 237 second grade children who used piano keyboard training and newly designed math software scored 27 percent higher on proportional math and fractions tests than children that used only the math software.

To help people preserve music in their own communities, NAMM and MENC: The National Association for Music Education, have created an online presence, www.SupportMusic.com, that offers tips, facts and other useful resources. Another website—that of NAMM's affiliate, The American Music Conference www.amc-music.org—contains in-depth information on the benefits of music making, as well as details about the Gallup survey.

The survey was conducted by the Gallup organisation on behalf of NAMM.

A random sample of consumers 12 years of age or older in U.S. households was used to complete 1,005 telephone interviews between February 4 and March 8, 2003. A comprehensive report of the survey's findings is available upon request.

Source: American Music Conference
www.amc-music.org/news/pressreleases/gallup2003.htm

* Requires Microsoft Powerpoint.



SMASHING THE BRASS CEILING

Gender issues that may be relevant for music teachers emerged at a forum held recently in Melbourne as part of the first International Festival of Brass.

An expert panel of women brass players discussed the vexed question of the number of women who are full-time (tenured) professional brass players in Australia. The statistics are revealing, reported Deborah Hart, chair of the panel. There are around 100 full-time professional brass positions in Australian orchestras, of which only 15 are held by women. Of the 15 positions, 12 of these are French horn players! Clearly this is unrepresentative and suggests social, cultural, physical and gender issues that may be barriers for young women who wish to become involved in performance on other brass instruments.



While no-one is suggesting that there is active discrimination against girls who wish to be brass players in instruments other than French horn, discussion noted that there are some reasons for this atypical distribution in the brass sections of our orchestras. The panel identified that:

- Brass has been essentially a male-dominated tradition.
- In schools peer pressure at secondary level makes it difficult for girls to 'stick with it'.
- Parents often discriminate against girls playing brass instruments.
- Often teachers don't actively support girls playing brass, especially in primary school.
- There are insufficient role models for girls wishing to play brass.

No doubt this topic could be the subject of an extensive paper, but what are the issues for teachers? Discussion at the forum mentioned:

- awareness that brass is appropriate for both boys and girls; and
- active encouragement of kids in brass playing across all instruments.

Certainly food for thought.

NEW CHILDREN'S MUSIC FOUNDATION

A new Foundation was recently set up to use the power of music to inspire and empower Australian children. The Australian Children's Music Foundation is based on the knowledge that music has the power to transcend boundaries, unlock the imagination and motivate children to achieve their full potential.

Launching the inaugural song-writing competition for primary and special needs schools, the Federal Minister for Education, Science and Training, the Hon. Dr Brendan Nelson said: 'The young must be directed to music and be educated in it . . . Kids are encouraged to write, create and play original music, supported by their teachers . . .'

For further information contact: Emma King-Brain on 02 9310 7500 / emma@acmf.com.au or download entry forms from their website at www.acmf.com.au

THE MIDDLE YEARS

Papers from a recent conference on this important topic are now available on the Web. The aMuse conference, held recently in Victoria, included attendees from three other states—some of whom were there as a direct result of the Music in Action PD Diary listing.

A wide variety of major papers were presented over the two day event—a wealth of topics covering the theme from so many different angles. Catch these papers at: www.amuse.vic.edu.au

MOZART INCREASES MENTAL MASS

TIM RADFORD reports on research from the UK showing a relationship between age, music activity and the brain.

Scientists revealed recently that members of a British symphony orchestra had more little grey cells than ordinary people in a part of the brain known as Broca's area.

Vanessa Sluming of the University of Liverpool told the British Association of Science's meeting in Salford that although this area declines with age, orchestral players kept more of their brain cells than non-players as they aged.

She examined the brains of musicians under the age of 50 and found that they had added to their grey matter. Then she looked at non-musicians under 50, and found an age-related decline. Where musicians still played *fortissimo*, non-musicians were beginning a *diminuendo*.

'It is possible that maintaining musical skills throughout adulthood is associated with the retention of brain tissue, supporting a "use it or lose it" interpretation,' she said. 'People who have a well-developed musical performance ability exhibit alterations in the structure of the motor cortex part of the brain.'

She looked at results from brain images from inside the skulls of musicians at the keyboard.

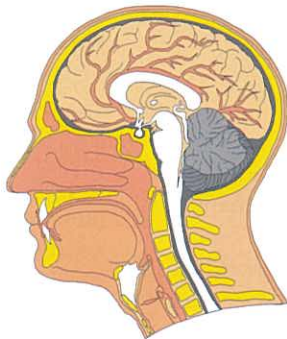
Their work required finger dexterity and coordination. The 11th variation of the Paganini Étude by Liszt, for instance, required up to 1,800 notes a minute. When professional pianists were asked to tap their fingers in a new way, they managed it better than non-pianists and engaged less of their brains while doing so.

'Broca's area, best known to be associated with language, is also associated with musical sight reading,' Dr Sluming said. 'Symphony orchestra musicians exhibit increased grey matter volume in this region, which is associated with the number of years they have been playing the instruments. These musicians regularly perform for a minimum of 25 hours a week and on average between 30 to 46 hours a week. There was increased grey matter volume within a very musically relevant area.'

She has yet to show that musicians' memories last longer than those of the tuneless or tone deaf. 'All of our subjects were normal, they were all healthy, they had no medical, psychiatric, or psychological disturbances that were detectable on the screening process,' she said.

'So therefore they were functioning quite normally even with reduced grey matter volume in this region. Obviously, one might propose that it is beneficial to retain grey matter rather than lose it.'

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AWARDS ALL ROUND

AWARDS 1

The innovative website—www.soundbyte.org— from the team at the Soundhouse at Powerhouse, recently was the recipient of a significant award—the Eureka Prize for Information and Communications Technology (ICT) Innovation. The site is an online portal offering electronic access to an array of music resources for teachers, students and others. There are tutorials, examples of work done by other students and even the opportunity for virtual jamming! Worth a look.

AWARDS 2

One of Musica Viva's education groups which has toured schools in Singapore and Tasmania and continues to perform in Victorian country and metropolitan schools, recently received an international award for their songwriting. The a cappella group, Coco's Lunch won best folk/world song in the 2003 Contemporary A Cappella Recording Awards USA. Their recent album was runner-up best folk/world album at the same awards.



INTEGRATING LANGUAGE AND TECHNOLOGY IN MUSIC

Working with music technology is exciting in itself and can really engage students, but as GAVIN McLEAN explains, there are further challenges: using it to support a language-based approach to songwriting and build a rich learning environment.

Using a language-based approach to songwriting in the classroom has been a developing process for me over the last few years. After ten years of working with adults and secondary-age students in music, media and technology areas, I am now adapting the method to suit learners in primary years. Giving students the skills to develop multiple forms of literacy and grow towards being self-regulating learners is an area that offers a wide range of possibilities for teachers using music technology.

With computers now so powerful, the age of loop-based production tools has arrived! I have for many years used MIDI as a main tool. Products like Sonic Foundry's ACID have revolutionised my songwriting classes by giving students the opportunity to combine their ideas based in MIDI with all the amazing sounds

in ACID that can make their songs sound so much more professional.

The intuitive process and the sheer fluidity of this software means that we can get good results very quickly, even with students having short attention spans! With the addition of products like Sonic Foundry's Vegas Video and Video Factory, students can expand from songwriting into experimentation with video and visual media.

This new computer power has presented us with the opportunity to start working in the area of media literacy, demystifying the songwriting and music production process. Through producing a high quality product, students can suddenly see behind their role as a passive consumer and user of music products. They can gain an insight into how the music they hear on the

radio was created using a variety of equipment and software. This takes time and a great deal of skill to do well. Their production skills and sense of 'what sounds good' can develop considerably over time.

So, where do we start? For many years I have used the Ausmusic Songwriting Module 10.1 as the foundation of the songwriting method. I have found this one of the best modules and it has become my songwriting bible. I teach a method, because young songwriters need to be coached to produce. They can be very attached to their early attempts at writing a song. It is quite difficult sometimes to get them to let go and start a new one. This method frees them up to produce more songs and also gives them a structure by which to work.

Their production skills and sense of 'what sounds good' can develop considerably

Since this is a language-based approach, we always begin with a title. First, however, we discuss what makes music 'good'. It is important to set in place in the classroom that the understanding that taste is subjective. Further, it is important that students don't judge each others' taste in music. We discuss what features we like about our favourite songs. These could be the beat, the lyrics, the chorus and so on—we are starting to use the language of songwriting. Some students will naturally question this process, and say 'Why can't I start with a beat?' The answer is that experienced songwriters start in all sorts of different ways, and they may not use this way in the future, but as a group exercise to get started this method is excellent.

A way to attack this is to use titles, headlines, catchphrases and slogans as a starting point. A pile of magazines and lots of paper and pencils are useful here. A process of elimination narrows the options. The list can be kept in the students' portfolio as a starting point for their next song! Word association can be a useful tool to understand the power of words to create an idea. We finally realise that the title is important, for its ability to convey the meaning of the song.

Once we have a title, we move on to the 'angle'. This is one sentence about what the song is about. It takes quite a bit of work to get the students to be able to do this, but it is important because it is the angle that sets the context of the song and keeps us on track when we start writing lyrics. The idea of the 'obvious' and 'not obvious' angle is important here and gives us the wonderful opportunity to introduce metaphor and simile!

Continued over page



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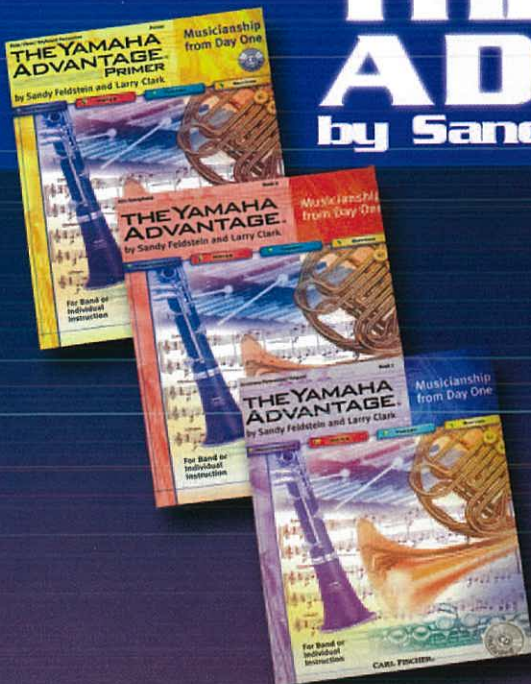


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Students can create a scrapbook of ideas and images from magazines. We talk with them about how some songs can tell stories and some are just about attitudes or emotions. Use examples: the title Blue Turtle could be about a turtle swimming in the sea, or it could be about a sad person who hides in his or her 'shell.'

Notice that we haven't been near a computer yet? It's really important to get our students writing, drawing, manipulating images and ideas, and thinking about the



language, before jumping onto the computers. A discussion on style is useful here too. This can be seen as 'the way we do something'.

Notice that we haven't been near a computer yet?

We want them to first create their chorus. This is almost a non-linear approach because the chorus usually, but not always, comes after the verses in a song. However, through listening to some contemporary popular music we soon discover together that the chorus contains this thing called the 'vocal hook'—a repeated pattern of music with a phrase that 'gets into your head'. It doesn't take our street-savvy young people long to realise its purpose. After all, a contemporary pop song is just a three-minute advertisement for the artists' CD, isn't it? Are we touching on some media literacy issues here?

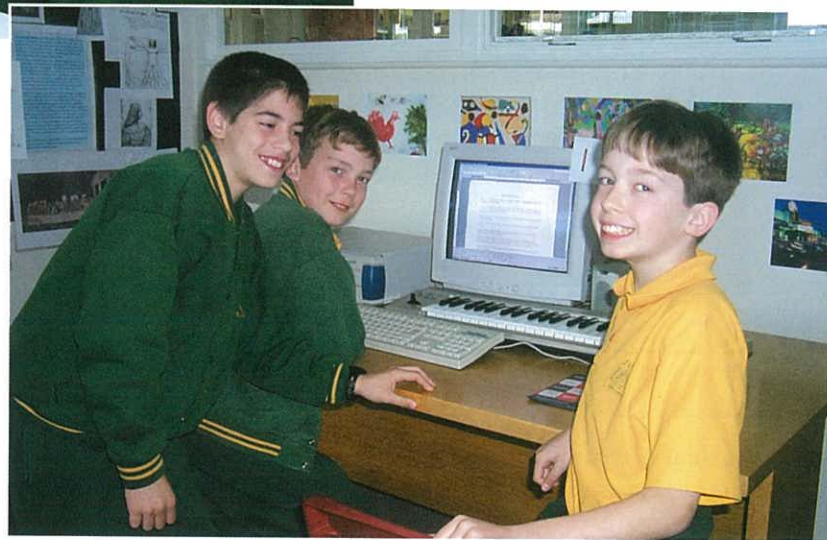
The method then takes us to the structure of the chorus. The essence of a good contemporary popular song is simplicity. We aim to have a four-line chorus with the title in the first and third lines, and the second

and fourth lines usually different. Once we have this chorus working we can look at phrasing. Yes kids, on to the computers!

We need to build a 'groove'. This usually will be drums and bass to start with, since the rhythm section provides the foundation. Discuss down beats and count bars. This is where ACID is great because its loops can be opened up in a window and examined in detail. Ask the student where the beat is and to count it out. The down-beat will help us to count bars. The challenge is to fit the chorus over the groove. If they can hum a tune that's great, but just being able to speak their lyrics (like a poem) over the beat is enough at this stage.

Their songs begin to take on a life of their own

Once we have the chorus structured we flesh it out to include chords. This might be the first time we introduce theory with our music students; or they can use ACID loops to put in piano, synthesiser or strings. As they



gain in confidence the vocal 'hook' will start to appear. We are after a two- or three-note melody that repeats.

Once the chorus is in place, catchy and working, we can then start on the verses. These are different each time, whereas the chorus repeats. I work on a four-line chorus and a four- or eight-line verse, depending upon the length of the sentences. Here we can start counting bars and talking about structure and repeating patterns.

The music technology helps here because we can start cutting and pasting whole sections of the music on the

Continued over page

computer. Once we have the structure of the chorus and built some verses, we can introduce the idea of arrangements: things like introductions, breakdowns and middle eights. Suddenly we are using a whole new language.

Using this method creates valuable connections for students between language, technology and their own musical creativity. Their songs begin to take on a life of their own. Our students are now streaming their music to the Web in partnership with Schools Television. We also have our own school radio station: students are able to hear their original music on air right next to commercially released music. Our next phase?—to build a 'blue screen' and start experimenting with music video! **MⁱⁿA**

Gavin McLean

Gavin McLean is the Coordinator of The Da Vinci Centre at Wooranna Park Primary School in Dandenong North, near Melbourne. The Da Vinci Centre is a specialised IT, science and technology integration centre, soon to become part of the SoundHouse Alliance. Here students are given the opportunity to explore 'passion projects', which includes songwriting and exploring digital media. The school has launched its own radio station and is exploring a new partnership with Schools Television.

Gavin was formerly creative technology coordinator at Wellington High School in New Zealand, teaching digital media, film and television studies. He set up a student radio station as a Young Enterprise Scheme, which won two national awards in Communication and Technology. He is an award-winning sound designer and composer of music for film and television.

ONE-WORD GLOSSARY:

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

USEFUL WEBSITES

The following sites may provide further information on MIDI and technology issues.

About Midi
www.midi.com
midiworld.com/index.htm
www.musicrobot.com
www.sunncity.com/music/index.asp

E-CONTACTS:

The writer, Gavin McLean:

<mclean.gavin.j@edumail.vic.gov.au>

Ausmusic: www.ausmusic.org.au

Tel: 03 9696 2422

Schools Television:

www.sofweb.vic.edu.au/schoolstv

This site gives information about schools television applicable in Victoria, and some available for SA and TAS. For Western Australia the service can be found at: www.dlgrd.wa.gov.au/westlink

Sonic Foundry—sold its desktop software technologies to Sony Pictures Digital on July 31, 2003. This includes Sound Forge, Vegas, ACID and many other multimedia production products.

—New Website:

<http://mediasoftware.sonypictures.com> (then click 'Products').

SoundHouse Alliance:

www.soundhouse.com.au

Wooranna Park PS Radio Station:

Tune to the Webcast on the school website: www.woorannaparkps.vic.edu.au
 (Direct transmission on 87.5 FM is limited to a radius of 200m!)

Further information

For some interesting historical info about synthesisers try: www.obsolete.com/120_years
 This might be useful for NSW HSC topics such as 'music prior to 1945'.

Thanks to Pru Borget, Peter Mahony, Ken Owen and Peter Wardrobe for this information.

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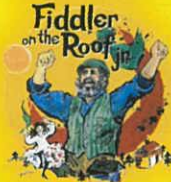
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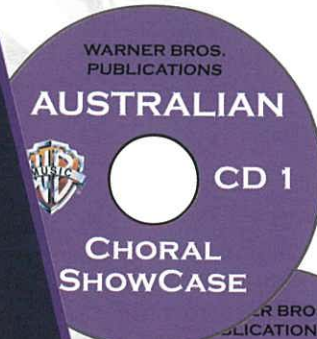
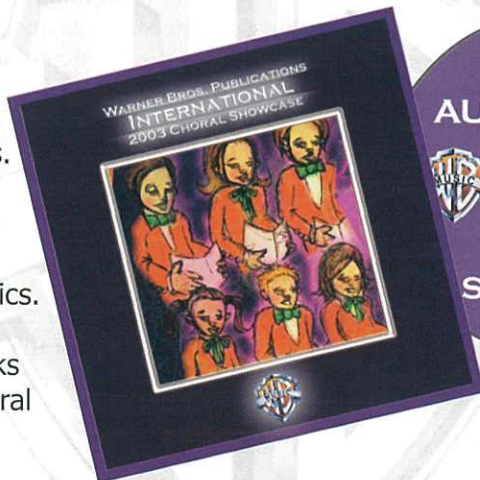
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schools
in our
communities,
the greater
the...
benefits**

RAISING THE MUSIC PROGRAM PROFILE

The idea of combining school staff and students in performance for community groups may seem strange or challenging to many music teachers. Yet it is a strategy that GARRICK JONES and his colleagues have trialled successfully across primary, secondary and tertiary levels.

As educators, we can too easily become isolated from our communities. Our responsibilities to our students, combined with teaching loads, examinations, assignment marking and administration, can seem to take over our lives—we can focus our thoughts too much on what happens within the institutions in which we teach. It can be easy to forget that our institutions serve the public at large—yet it is they who provide the students, our funding through taxes, support from P&C groups and donations for libraries, sporting needs and school amenities that otherwise would be outside the limited budgets in which we all must operate. Too often these communities, in which we are pivotal institutions, can feel isolated from what we do.

At our tertiary institution we have successfully used the public recital as a key means of contacting the community. We have presented themed concerts, performed by a staff member and selected students, introducing and explaining each piece in a relaxed and informative manner. The aim is to embrace the audience rather than lecture to it.

My experience is that these projects can deliver a 'triple whammy': Each one endeavours to educate both the students and the community, while addressing the music curriculum—a bonus to us all. The staff win, the students win and the community wins.

For example, we have performed concerts this year based around music of the two world wars. This enabled us to describe the development of popular music in the first half of the twentieth century and introduce the students to songs of a popular and 'serious' style of composition to illustrate this journey. The study of this period, from early Blues through to Big Band, was appreciated by those performing as well as by the audience. Another concert was of Victorian period music and recently we presented a concert of all-Australian music in our local art gallery.

The repertoire for these concerts was familiar to many of the audience, but universally unknown to the students. The singing students embraced the lyricism of the music with enthusiasm; even the jazzier melodies

gave them opportunity to apply their technique in performance and at the same time gain valuable repertoire. In terms of self-confidence and public approval, the experience of performing well-loved but much-missed repertoire to an enthusiastic and welcoming audience was worth weeks in the teaching studio.

There is also a personal benefit for us as teachers. It is an irony that most of us are involved in music education because we have a passion for music making, yet we become so busy teaching that our own music-making is lost. Getting involved in performances with your students has the positive effect of bringing you back into performance mode, and opening up your own creative world. Even with busy teaching loads, it's surprising how easily it can be fitted into one's schedule when a performance is looming!

Finding performing opportunities for all of our students is a headache at the best of times. The example discussed, although within the confines of a musically-oriented tertiary institution, has been an enormous success. Individual students have developed followings among the regular audiences and a self-devising and perpetuating performance agenda has grown as attendees submit requests and ideas for performance and repertoire. This is the way that we are able to germinate and sustain life-long learning.

To draw together an attractive and entertaining program that educates is not a difficult task, although some research is required. The presenter (or presenters, if the students introduce their own musical items) need give only a brief history or interesting anecdotes around each item. It need be just enough to stimulate interest in the performer and the audience and, if the program is carefully constructed, an educative experience can result without it being a 'lecture'.

It might be said that it is simpler to undertake this type of project in the tertiary situation as the students have focused musical goals. How practical can it be to the music teacher in a secondary or primary school? Well, I have worked with two colleagues in primary and secondary schools and in each case we have had considerable success.

In every community we have an enthusiastic and willing audience—our senior citizens. Sometimes forgotten as a resource in our living communities,

many are away from sight in nursing homes, or unable to attend evening performances for various reasons. They feel deprived of live performances, and these audiences leave us in no doubt of their appreciation of both the experience and the music. For many, these concerts are the only opportunities they have for contact with young people.

Local councils are willing to provide bus transport as part of their service to the seniors, and nursing homes sometimes have their own buses. Bus companies sometimes will provide free transport as part of their support to the community.

What can we offer these audiences? Anything that involves performance. In my friend's primary

school the students presented a half-hour performance of percussion and recorder music based on Christmas themes. The audience was a group of twenty from a local senior citizens' bowling club. The teacher explained to them the use of the instruments. It was not a patronising experience, but one that I found humbling and moving as the audience interacted with the students before and after the performance. The school has since been inundated with requests for more. Community members delight in observing teaching in action and learning about music themselves. Learning does not cease the moment we leave high school or graduate from university.



Finding performing opportunities for all of our students...

Continued over page

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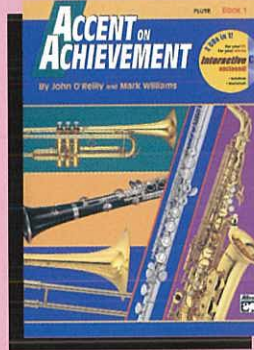
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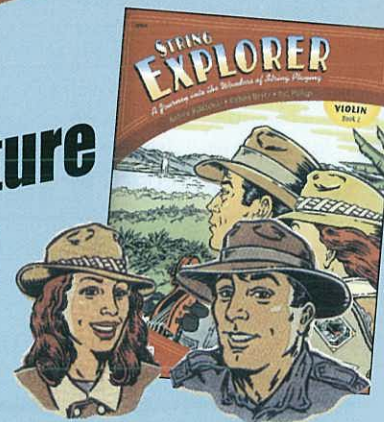


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Garrick Jones has had a distinguished career as a performer, singing throughout Britain, Europe, the United States and Australia. He has performed all the major baritone roles in his fach on an international platform and received critical acclaim for his work, particularly his roles in contemporary opera. He is a senior Lecturer in Voice at the Central Queensland Conservatorium of Music at Mackay, Queensland.

For any school, good press helps to cement a positive image in the community

My secondary school colleague and I devised a plan to use final rehearsals of concert performances as an opportunity to invite community members. The rehearsals are held at lunch times and the relevant teacher prefaces each performance with a short explanation of the work being performed. The programs consist of choral pieces, rock band music, big band and solo items. The audience simply cannot get enough. To my mind this is an excellent way of co-joining two disparate groups in our communities—teenagers and the elderly—especially if some social time is made around the concert so that students and the audience members can mingle.

There are other possibilities, such as a short performance for the P&C Association. Parents want to know how their children are being taught, so an item or two can present a concrete example, especially if the music teacher is able to explain how the item fits into the music curriculum.

Open days, library days, sporting events and performances at shopping centres are further examples of performance opportunities. Ask the local mayor to say a few words before a performance. What politician would turn down the opportunity to speak before the young and the elderly at the same time? The press are always interested in attending if such an occasion presents itself. For any school, good press helps to cement a positive image in the community.

The higher the profile of the music schools in our communities, the greater the ultimate benefits we reap. These stream down to our students, our school, the members of our communities both young and old, and ultimately to us, the teachers. **M in A**

E-CONTACTS

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<g.jones@cqu.edu.au>

Central Queensland Conservatorium of Music
mackay.cqu.edu.au/mackay/programs.html



MUSIC AND PEOPLE ON YORKE PENINSULA

EMILY SLADE brings instrumental music to 15 schools on SA's Yorke Peninsula. She finds that music has a way of reaching into people's lives, creating both challenges and opportunities for rich experiences.

After months of blissful and exciting backpacking in New Zealand, on 1 May 1995 I started my first full time job with the then Department of Education in South Australia. Yorke Peninsula, the 'boot' of land west of Adelaide, needed a brass and strings teacher.

My training in junior primary teaching had not particularly prepared me for starting an instrumental music program from scratch. After a brief introduction to the Instrumental School Service (IMS), my manager wished me 'all the best'. I had a folder of information, a list of the schools in the district, a pile of reply slips from a recent performance by the IMS string quartet, and a handful of continuing brass students from a former brass and woodwind program. The Program had begun!

I am unashamedly ... proud of country students' attitudes ... and work ethic

As I drove around the Peninsula in my first week, trying to find the schools and locate students from my list, I discovered that most were both eager to learn and genuinely nice kids! Now after eight years in the job I am unashamedly biased toward and proud of country students' attitudes, openness and friendliness, flexibility and work ethic. There are always exceptions, but I am so lucky to be able to work with students who actually want to learn. Often it is my 'groovy' students who inspire me when I am tired (or even grumpy!)

The students are a real drawcard of my job—from the junior primary 'space cadet' who held the violin on the wrong shoulder in the school concert, to the irrepressible Year 7 trumpet player who loves learning new concepts, but likes best the concept of playing *fortissimo* (definitely noise pollution). To help students develop instrumental music skills, and a love and enjoyment of music, is a privilege and my main source of motivation.

After my first frantic week I had to attend my Army Reserve Band camp for a fortnight. Definitely bad timing, but also a solution to what I see as a major challenge of my job. As a musician I value contact, especially being able to play together with other musicians. On Yorke Peninsula there are a limited number of people, and thus an even more limited number of musicians.

This is a major drawback for any country schools wishing to recruit music teachers, particularly young ones. My job really exhausted me at first, so finding the time and inclination to seek out other musicians was largely impossible, especially as I was using a government car. With my own car stationed over 120 kms away, I was almost housebound!

The answer to the problem was to continue travelling to and from the 10/27 Battalion Royal South Australian Regiment Band for rehearsals every week, and often concerts and events on the weekend—a return trip of

around 500km. However, apart from keeping me fit (no, I didn't run to rehearsals, it was the regular fitness tests) I was able to maintain friendships formed when I joined the band in second year at uni, and to also maintain musical standards that otherwise would have suffered. I am still able to use a great Army double French horn, and have also been able to temporarily sign out a trumpet. As I teach up to eight instruments—violin, cello, double bass, trumpet, trombone, French horn and tuba—it's an expensive prospect to buy them all but I will, gradually. From various stints playing most of the brass instruments in the Army band, I have been able to dramatically increase some basic skills with invaluable practical experience not available on the Peninsula.

The ultimate occurred last year when the 10/27 Band travelled to Scotland and performed in the Edinburgh Military Tattoo. The amazing 'high' of performing 23 times—to 9,000 people every performance—was really inspirational to me both as a musician and as a teacher. Meeting fantastic musos from Tonga, New Zealand, and even musicians who played while cycling from The Netherlands, were only a few of the highlights! We were there only last year and I still have to pinch myself to remember we really did make it.

Other challenges in my job have been in professional isolation, challenging existing cultural thinking, and contortionism!

Professional isolation

Although there are excellent and very friendly teachers all over the Peninsula, I am the only 'travelling minstrel', so to speak. Most teachers probably view me as weekly flotsam, with the disturbing addition that my job requires me to take students out of other classes. I hope to determine a more accurate picture of local teachers' concepts and feelings about the instrumental music program in a survey later this year.

Visiting 15 sites every week often means missing opportunities to chat at recess or lunch, as that time must be used to travel to the next site. Bonding with others is difficult when you simply don't see them. I sometimes wish that I could be invited to more staff functions—although by Murphy's law they are always on nights when I am performing somewhere with students. Most teachers don't understand my job, and

everyone is so busy. I sometimes find it daunting trying to explain what I do.

I was trained as a junior primary teacher to go into a structurally supportive environment. Instead, given minimal supervision and consultation opportunities, I really enjoy our twice-annual IMS conference—it

The students are a real drawcard of my job

provides a chance to consult and 'network' face-to-face with other teachers who know and understand the demands and pressure of the job. This year I am trying to reinstate the Yorke Peninsula Music Educators group (YPME) to enable IMS teachers (three part-timers who teach woodwind) and classroom teachers in the district to better support each other and communicate regularly.

Existing cultural thinking

Covering 800 kms and 15 schools a week means to encounter the traditional country sporting interests.

The majority of students who learn instrumental music are also heavily committed to sport. When scheduling a rehearsal for 12 students in the chamber strings group, I may find myself competing with horse riding; two different associations of netball; hockey; and part-time employment.

I sometimes wish my students were a little less



committed! Most students and parents can accommodate both sport and music, although a number of times their instrument has drawn the short straw when 'something has to go'. Happily around the district the general opinion of learning an instrument is not that it is a 'soft option' or 'sissy'. I am pleased to teach string instruments to a number of boys and brass instruments to a number of girls. Each year a number of my top music students will go off to boarding school, so there is always a larger turnover than I would like.

Contortionism

Having a Peninsula-encompassing vision, one of my main risks is to spread myself so thinly that my program becomes watered down, resulting in no valuable products or successes. I value the autonomy that comes with the privilege of instrumental teaching in country areas, especially the scope it offers to cater

Continued over page

**MICRO-GLOSSARY
AND E-CONTACTS**

IMS: Instrumental Music Service. www.ims.sa.edu.au

SACE: South Australia Certificate of Education. www.ssabsa.sa.edu.au/sace.htm

The SACE exists to encourage students to successfully complete secondary education and to attest to their readiness for entry into tertiary studies and employment. One of the options for SACE studies in Music is in Ensemble performance, which includes Analytical Studies, Composing and Arranging, Musicianship, Music Individual Study, Music in Society, Performance Special Study and Solo Performance.

SA Great Award. www.sagreat.com.au

An independent and non-political award provided to encourage South Australians to be positive about their State and confident in its future.

SPERA: The Society for the Provision of Education in Rural Australia. www.spera.edu.au

SPERA links people with a diverse range of interests in education and training to promote the development of rural Australia.

effectively for the needs of students and schools in the area—but the ‘big picture’ I have created as my vision and inspiration can be very daunting.

I have developed a 65-piece string orchestra that includes students from every school I visit, from years 1 to 12. Then there is Yorke Peninsula Chamber Strings, catering for my most advanced string students. This inter-school group has been and currently is being used as a SACE Assessed Ensemble, and is hired regularly to play at local and Adelaide weddings. I am heavily involved with RAZZ, the Southern Yorke Peninsula combined schools jazz ensemble, and am one of the main organisers of ‘Soundwave’, a concert band incorporating students from all over the Peninsula. Then there’s co-conducting the local choir festival. So, as for any music teacher, one of my main challenges has been to try to contribute meaningfully to students’ ensemble experience as much as possible, while not being suffocated by paperwork.

Most students and parents can accommodate both sport and music ...

As I enter my eighth year on Yorke Peninsula, I have gained confidence in my abilities to teach effectively in specific areas in which I never thought I would be working. I am aiming to undertake the AST (Advanced Skills Teacher) process/accreditation next year, as real ‘proof of the pudding’.

How rewarding it is. After building up the instrumental music program to 80 students in the first year, it has



grown to over 120. A number of former students have gone on to study junior primary teaching, taking a music major (classroom), including one who moved partly into instrumental teaching. I have seen the enjoyment of students taken to their first concert performed by a symphony orchestra—their first time in Adelaide Town Hall. Our orchestra won recognition at the SPERA awards. I was privileged to play the ‘Last Post’ in uniform last Anzac Day with four of my students, then to lead a marching band made up of students, teachers and community members in a special celebration none of us will forget.

I love my job! **MIA**

Emily Slade received a 2002 SA Great Award for her efforts in the district.—Editor

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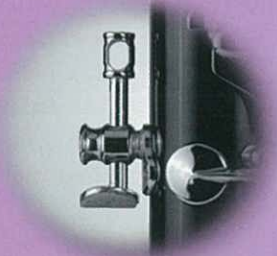
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FINDING SOLUTIONS WHEN TEACHING GETS TOUGH

In music teaching it is challenging to teach students from many different backgrounds, under increasingly demanding curriculum requirements. SUSAN LANSDOWN has found ways to cater for them all.

When I first started teaching music at Mabel Park SHS in 1985, I could count on having fairly homogeneous groups of students to teach. They came largely from the same background and had similar musical experiences. Today, my classes are made up of students from a wide range of cultural backgrounds. Many are ESL or NESB. I now have a larger proportion of students with learning difficulties or physical and/or intellectual impairments. I still have to cater for tertiary music hopefuls, 'wannabe' pop stars and 'guitar heads'.

In addition to the changes in my classroom demographics, there is greater pace of change happening in education policy. Education Queensland is producing a raft of new policy documents on Literacy, Numeracy, Productive Pedagogy and Enterprise Education, to name just a few. The Queensland Studies Authority (QSA) has just launched the new outcomes-based P-10 Arts Syllabus—AND my school is initiating various projects to meet the specific needs of our students. (>>GASP!<<)

The challenge is to design lessons that:

- build on prior knowledge;
- are activity based;
- recognise not only different learning styles but also cultural differences;
- challenge students;
- support students.

And let's not forget the 'F' word—learning has to be FUN! So how do you do it all? How do you create a single lesson that will cater for all students?

Using music to introduce music

I have abandoned the idea of teaching large units or themes. I find that doing 10 weeks of 'Keyboard Music' does not provide me with enough flexibility to cater for the broad range of student needs. My students are usually interested only in contemporary music. But I want them to expand their horizons and experience music from other cultures and eras. They are more likely to respond positively if I design lessons around specific repertoire that links into their own experiences. I will probably only spend 4–6 lessons working with this repertoire. For example:

- Vitamin C's *Graduation (Friends Forever)*, and Pachelbel's Canon in D.
- Beethoven's melody *Ode to Joy* from his Ninth Symphony, and as used in *Joyful Joyful*.

These pairings provide an excellent 'in'. From Pachelbel's Canon in D my students can explore other music from the Baroque period. From Beethoven's Ninth Symphony it is possible to extend to other choral/orchestral works.

I also design lessons that feature specific musical content. In this article my examples are going to feature 6/8 time. Over a period of 4–6 lessons, 6/8 time will be my primary focus. Around this I am going to build lessons that introduce other pieces of content in different contexts.

MUSIC in ACTION

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Example 1: Some 6/8 time repertoire

<i>My Bonnie Lies Over the Ocean</i>	6/8 time Anacrusis A major I, IV, V chords Traditional Scottish song
The river theme from Smetana's <i>The Moldau</i>	6/8 time Anacrusis e minor i, iv, V chords Romantic, Orchestral, Program music
'Beauty School Drop Out' from <i>Grease</i>	4/4 introduction, 6/8 time verse/chorus A major I, IV, V, vi chords Musical, 1950s popular
<i>Fanya Shauri na Kuimba</i>	6/8 time Modal melody African rhythmic ostinatos

High school students are just kids in adult bodies. They love games. I try to start all my lessons with some form of musical game. The game is always linked to the musical content of my lessons. I am constantly on the look out for good pieces of music. I love to find musical games that will help me teach concepts. And I ask all students to aspire to excellence.

Example 2: 'My Bonnie Lies Over the Ocean'

- Teach students the song by rote. (Don't presume they know it. The majority of my music students come from non-Australian backgrounds).
- Students to each raise a hand on the first word that has a 'B' in it. They keep their hands in the air until the next 'B' word, when they lower them, and so on to the end.
- Take it one stage further—students to be standing, then—sit down on the 'B' words.

- For a further challenge: students to NOT sing words that start with 'B'. (This is excellent for developing inner hearing.)

How do you create a single lesson that will cater for all students?

The core learning outcome statements that are found in the QSA P-10 Arts syllabus are nested within each other. Learning outcomes are linked conceptually to each other, forming a continuum. In choosing repertoire, I look for ways in which I can use the same piece to meet the different levels of understanding and skill in my students. The following shows how I might use *My Bonnie Lies Over the Ocean*. In doing so I can check on my students' ability, skills and knowledge at different levels. I use *My Bonnie Lies Over the Ocean* as repertoire that prepares students for other concepts.

Continued over page

My Bonnie Lies Over The Ocean

Trad. Scottish

$\text{♩} = 60$

My bon-nie lies o-ver the o-cean, My bon-nie lies o-ver the
 sea; My bon-nie lies o-ver the o-cean, Oh
 bring back my bon-nie to me. Bring back, bring back, oh
 bring back my bon-nie to me, to me. Bring back,
 bring back, oh bring back my bon-nie to me.

LEVEL	USING THE REPERTOIRE	ACTIVITIES BASED ON THE REPERTOIRE
3	<ul style="list-style-type: none"> • Clapping on the beat in 6/8 time while singing the song. • Clapping 6/8 rhythms while singing the song. • Conducting the song in 6/8 time. • Demonstrating the meaning of anacrusis. • Singing in tune. • Singing the song against a harmony part. • Use hand signs or visual representations to show the melodic contour of the song. 	<ul style="list-style-type: none"> • Improvise rhythmic patterns using 6/8 rhythms. • Conduct an unknown song in 6/8 time.

'MY BONNIE LIES OVER THE OCEAN' continued

LEVEL	USING THE REPERTOIRE	ACTIVITIES BASED ON THE REPERTOIRE
4	<ul style="list-style-type: none"> Name the notes of the treble clef. Analyse the structure of the song. Play the song. 	<ul style="list-style-type: none"> Create a 6/8 piece for an untuned rhythmic ensemble.
5	<ul style="list-style-type: none"> Name the notes of the bass clef accompaniment. Sing the bass line harmony using the root of the chord. Improvise vocally or instrumentally over the bass line of the song. Use hand signs to indicate when the chords change in the song. Write an accompaniment for the song. 	<ul style="list-style-type: none"> Create a melody using the chords I, IV, V. Play or sing an unknown piece that uses some of the musical elements found in <i>My Bonnie Lies Over the Ocean</i>.
6	<ul style="list-style-type: none"> Notate the melody Transpose the melody for clarinet Arrange the song for 2–4 parts. 	<ul style="list-style-type: none"> Create a piece of music in 6/8 time in A major. Explore the traditional music of Scotland (cultural and historical context of music).

Example 3: 'The Moldau'

My students have responded well to the 'river theme' from Smetana's *The Moldau*. This is in 6/8 and uses chords i, iv, V, in the key of e minor. There are loads of opportunities to compare and contrast. It can lead to discussions about mood. *The Moldau* is an interesting work for students to study for orchestral timbre and the programmatic style of writing.

The Moldau

The image shows two staves of musical notation for 'The Moldau' in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. There are slurs over the first two notes and the last two notes. Dynamics include a piano (*p*) marking at the start, a sforzando (*sf*) marking under the C5 note, and another piano (*p*) marking under the E5 note. The second staff continues the melody with quarter notes G4, F#4, E4, D4, C4, and B3, ending with a quarter rest. Dynamics include a piano (*p*) marking at the start and a crescendo leading to a piano (*p*) marking at the end.

Continued over page

Assessment!!!

Do you ever get towards the end of the term and think 'Gee—I better test these kids or I won't have anything to report on'?

I build assessment into my lessons. I am constantly evaluating student progress through checklists and anecdotal records. I like to collect in-class exercises and videotape of students rehearsing and performing. I like students to evaluate themselves and their peers. I also test students. And I also like to assess polished performances and compositions.

There are big benefits in assessing students as they are working. Students working at a low level often demonstrate their understanding of concepts by moving, playing or singing. Formal methods of assessment disadvantage these students. My ESL and NESB students struggle with written text. A large number of my students come from a Polynesian background. Their musical knowledge has been acquired through aural and visual learning. They are often very accomplished musicians but they do not read or write music. And they have fabulously developed musical ears! By allowing them to show and tell me what they know and can do, they often demonstrate a level of understanding beyond their ability to read and write.

This may seem a lot of work, but it isn't. If you are a high school music teacher, visit your local primary music teachers. They are great at informal forms of assessment, while high school teachers are more adept at formal assessment.

It is a constant challenge to maintain an energised working environment. There are days when I think it would be easier to slap a transparency on the overhead projector and forget that I have a classroom full of students with widely varying needs. However, by changing my attitude and teaching style, I have found my students to be happier and they demonstrate to me a higher level of skill and understanding than previously. The key is to create an environment where all students can experience success.

Give it a go. You'll love it! **M_inA**

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Susan Lansdown

Susan Lansdown is a high school music teacher with 20 years experience, who describes teaching and singing as her two passions. She is Head of Department for the Arts and Middle Schooling at Mabel Park SHS, Brisbane. Susan was involved in the trial of the Queensland Studies Authority (QSA) P-10 Arts Syllabus, is on the Logan-Beaudessert P-10 Arts Syllabus Implementation Team and chairs the Logan-Beaudessert Secondary Teachers' Network. She also is director of the Redland Rhapsody chorus, a 30-strong woman's barbershop group, and gives workshops on vocal production, music preparation, teaching adult learners and polishing skills. Susan is an International Faculty Associate of Sweet Adelines International, and in July this year travelled to South Carolina for training and musical education.

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www.mabelparkshs.qld.edu.au/about/htm

MICRO-GLOSSARY

ESL: English as a second language.

NESB: Non-English-speaking background.



SING ME A SONG

CELIA CHRISTMASS tells how she deals with the daunting task of using singing to teach music concepts in the secondary classroom . . . and why all her students sing!

When I was a child my weekly balletic endeavours were neither a pleasure nor a success but, keen to please, I stumbled through pliés and pirouettes. Once as we students sat gingerly on the splintered floor of the local Scout Hall, Madame of the Ballet School requested that we tap in time to the beat of various music examples. Madame was a domineering figure and I was reluctant to admit that I didn't understand her request. Instead I struggled to follow the others, but in vain. In front of the class, Madame proclaimed that my father, as a teacher of music, would have been ashamed of my poor coordination. I have always felt that had I then known the term 'beat', I would have readily kept time with my peers.

But I did not know. I was not able.

Savoir c'est pouvoir

'To know is to be able'—Knowledge is power. This is the motto of Perth Modern School, where I received my secondary education. Time and experience have illuminated the truth of the phrase, which has come to

be of considerable personal consequence—particularly now that I occupy a position on the other side of the classrooms. As a teacher of music it is foremost on my agenda to provide students with experiences from which they may derive knowledge in order that they may be able—able to read and write music, to perform, to improvise, to compose, to keep the beat (!), to analyse and interpret, to make sensitive stylistic judgements—and to be capable of genuine emotional involvement in this art form. In total: they will be knowledgeable musicians.

I use choral work as an avenue to understanding musical concepts

A decade of classroom teaching has clarified and proven my purpose as a music educator. While a new teaching graduate, however, I had not yet formulated realistic ideals, nor was I adequately equipped to meet the challenges of my chosen profession. I was diligent and enthusiastic but my efforts, although consistent,

Continued over page

were not always rewarded by my preferred results. Working alongside highly respected and experienced music educators, all exponents of the Kodály approach to music education, I was encouraged to pursue the same direction. I had much to learn. How, for a start, did one spell 'Kodály'?

This has been a challenge, particularly for adolescents. . .

At my first Kodály Summer School what most impressed (aside from the garish pink on the dormitory walls) was the limited need for pen and paper. Sounds, and physical experience of those sounds, preceded theoretical technicalities. I enjoyed, remembered and understood what I learned—the most important lesson.

In the new school year I found the knowledge acquired in just a fortnight had greatly improved my proficiency. I was intrigued by the 'sense and sensibility' of what I heard, saw, sang and read, and became determined to learn more. With a scholarship from the Hungarian Government I undertook a

year of full-time study at the Kodály Institute in Keszthely, Hungary and twelve months later I enrolled at Holy Names College in California for a Master of Arts in Music Education with Kodály Emphasis.

Singing all round

Adapting and modifying the methodologies to suit students 12–17 years of age, while remaining true to Kodály's pedagogical principles, is a satisfying and rewarding challenge. At Perth Modern School all music students come as instrumentalists and each has a weekly 30-minute lesson on his or her instrument. We also have compulsory choral ensembles that are readily accepted by the students. However in classroom music I use choral work as an avenue to understanding musical concepts and the voice becomes the instrument. Voice is accessible, and the educational principle underlying its use is particularly significant: what students do with their voices tells us most

efficiently what they understand of the theoretical concept. This has been a challenge, particularly to adolescents, for whom singing can be somewhat confronting.

It is important to note that in the classroom situation voice work is not done from the performance point of view, but for learning concepts, gaining musical understanding, and supporting and enhancing the instrumental program.

We have to be aware of the problem for boys of voice breaking. I provide material that does not demand inappropriate response, and that offers alternative responses. We know that we must work within these natural limitations to achieve our outcomes.

When students first encounter this work at Year 8 there is initial hesitancy, but I jump in and establish the

expectation that everyone will participate. To break the ice, in the first two or three lessons I start with games—usually American party games where singing is a component. In fact, without singing the game won't work! Students get caught up in



these games which often require a physical response as well, so the focus is not on the voice, but they use their voices knowing that it is necessary for the game to succeed. Voice work in the games might include call responses, echoes etc. Once the ice is broken I gradually move into more passive vocal activities.

We must work within these limitations to achieve our outcomes

The classroom program is built on three major stages:

- Preparation
- Make conscious
- Practice

Preparation involves having the students actively involved, singing repertoire that includes the new concept I'm planning to teach. At this stage I don't talk at all about the concept. By getting involved at the active level in experiencing the material, they know it at the sensory level.

Once they know the repertoire we move into making the concept conscious. At this second stage the students work with me to analyse the new repertoire: what is different from or similar to earlier known repertoire, and so on. We define each element, giving it a title and name. For melodic elements we use the sol-fa names and for rhythm we use time names. The sequence of teaching the concepts is documented and some of the references accompanying this article will be useful for those wishing to explore this sequence.

They play in tune

The third stage of the process is practice. The newly named concept can now be applied in many different curriculum contexts. I use the new concept for composition, performance, and so on.

Head first

In the last eighteen months I have taken on a new challenge—using the same classroom technique, but applying it to instrumental ensembles. I have been working with a wind orchestra covering Years 8 to 10. I ask students to sing the phrases they will be learning, using sol-fa, before they perform them on the instrument. We explore the tonal relationships and establish the sounds in the head first.

The results of this preparatory work have been positive. Students' performances are more musical—they play in tune, their phrasing is more musical and the ensemble is tighter and balanced. I believe this is because, having established the notes in their heads before beginning to play, they are now using 'inner hearing'. The tonal centre and relationships inform their playing and they no longer rely on the notes on the page to achieve their sounds.

They are using their 'inner hearing'

I continue to learn daily from interaction with my students, from fellow staff members and from self-evaluation. Summer seminars, master classes with visiting specialists and weekend workshops present the opportunity to further develop my expertise. I aim not only to review and extend my knowledge of the Kodály concept but also to broaden my understanding of other approaches to education—and in particular, to music education. **M_{in}A**

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<http://www.kodaly-inst.hu>

Kodály Music Education Institute of

Australia: <http://www.kodaly.org.au>

Organization of American Kodály

Educators (OAKE): <http://www.oake.org>

Other

A Web search for 'Kodály Institute' or 'Kodály Method' will bring up useful sites in a great many countries.

See Europe tour in PD Diary, P.48

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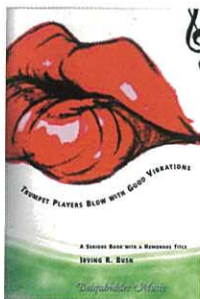
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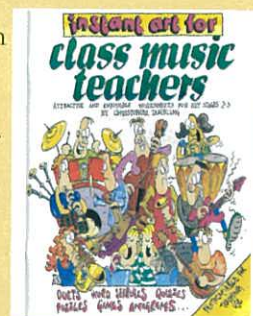
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FROM CURRENCY PRESS

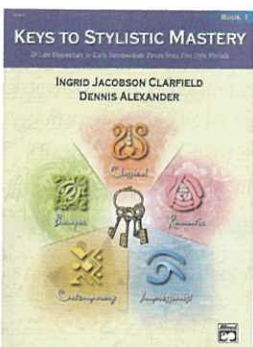
Performance Making: Graeme Leak

A practical volume of covering all aspects of running a music workshop for musicians. Includes special techniques such as warm-ups, games, specific skills exercises and suggestions for course plans.

FROM ALFRED PUBLISHING

I Used to Play Piano: E. L. Lancaster & Victoria Mc Arthur

A book that is geared to those who learned earlier in life and wish to return to playing. Covers simplified arrangements of familiar classical themes plus various styles—jazz, boogie, blues, ragtime etc



Keys to Stylistic Mastery: Book 1

For late elementary to early intermediate level, covering 5 style periods. Gives information on each era, plus composer biographies etc.

Recorder World 1: Pam Wedgwood

A new series using fun pieces for learning recorder. Includes duets, rounds and group work. Comes with teacher's book, CD and pupils' books, and is available in packs of 10.

Microjazz Complete Collection: Chris Norton

The complete book for Keyboard/Piano, covering 6 books in the one album. Slip case collection. Includes free big beats book.

Kid's Guitar Course—Book & ECD

An easy method that teaches how to play from the beginning. ECD allows for seeing and hearing and even recording.

AB Real Book—100 Tunes

100 jazz lead sheets which will be of interest to jazz instrumentalists. Specially designed for developing players (Grades 4–5) and part of the Associated Board Series. Available in C (treble or bass clef), Bb and Eb.

FROM HAL LEONARD



Broadway Junior Collection

A series of composer-authorised, condensed versions of some of Broadway's classic musicals. Tailored to primary to year 9 students with appropriate changes to suit these years, including themes and issues relevant to current curricula. Preview sampler available. Shows include Guys and Dolls Jr, Fiddler on the Roof Jr, The Lion, The Witch and The Wardrobe, etc.

EVENTS, TOURS & WORKSHOPS

INVITATION

Hal Leonard invites teachers to the champagne launch of the new Fundamental Repertoire series. Fundamental Repertoire contains preparation material for students approaching their first examinations. Essential reading, performance, stylistic and technical skills are developed through the repertoire and additional material has been included in each book to give students extra help with scales and broken chords. The launch includes a piano clinic with Elissa Milne, editor of the series.

Queensland

November 11th—Lawrences Music, Cairns

Ph: 07 4033 1363

November 12th—Arties Music, Townsville

Ph: 07 4771 4486

November 13th—Green Brothers Music, Rockhampton

Ph: 07 4927 3088

November 14th—Binary Designs, Brisbane

Ph: 07 3822 4884

Victoria

January 19th —The Piano Shop, Melbourne

Ph: 03 9563 8711

January 20th—Music Den, Geelong

Ph: 03 5223 1724

January 21st—Dale Cleves Music, Warrnambool

Ph: 03 5562 9188

January 22nd—J's Music, Bendigo

Ph: 03 5442 3293

Tasmania

March 2004—Barratts Music, Launceston

Ph : 03 6331 9355

(date to be confirmed)

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**

ARTS EDUCATION ON TOUR: ENCOURAGING A CULTURE OF PARTICIPATION

As part of the Victorian Arts Centre's commitment to access for all, three major Arts Centre Education programs developed especially for regional schools will be touring regional Victoria in the coming weeks: **Small Bites!**, **SoundHouse** and **The History of Rock**.

SMALL BITES! – A NEW CONCEPT IN ARTS EDUCATION

Small Bites! was launched to schools in the Goulburn North-Eastern Region of Victoria at Rutherglen Primary School. **Small Bites!** is aimed at primary students from years 4–6 and involves short dance and drama pieces followed by a workshop where the artist and students explore the issues raised. Issues covered include self-esteem, body image, bullying and peer pressure.

Education Access Manager Lynda Smerdon says the program is all about extending the students' imagination. 'It's unique in that the artist who performs the work has been commissioned to develop it from scratch and has an intimate knowledge of the process and content of their performance. Who better to discuss the ins and out of performance development in a unique and exciting workshop.' It is planned that this program will be extended to other regions in 2004.

SOUNDHOUSE ON TOUR

SoundHouse, the Arts Centre's world class music and multimedia centre, is taking its 'hands on' workshops in music and video technology on tour to regional centres. SoundHouse Manager Adrian Alexander said 'We recognise that not all students can easily make it to Melbourne to access services and facilities such as ours, so it's great to be able to take it to them instead.'

SoundHouse student workshops will be held at Swan Hill (12–14 Nov), West Gippsland (17–18 Nov), Sale (19–21 Nov), Colac (24–26 Nov), Ballarat (27 Nov–2 Dec), and Bendigo (3–4 Dec).

LEARNING THE HISTORY OF ROCK and HISTORY THROUGH ROCK!

The History of Rock is an hour-long concert for students packed with chart-topping numbers and it's coming to Her Majesty's Theatre, Ballarat, on 2 December, and the Eastbank Centre, Shepparton, on 3 December. This popular concert takes students on a journey through the history of rock 'n' roll and popular music while also referencing the social events taking place at that time.

A cast of talented musicians and dancers perform with concert-style lighting and video effects with Kath and Kim's Peter Rowsthorn as the MC. Program Co-ordinator, Philip Norman says 'The History of Rock is a fantastic concert designed to engage students on a

number of levels but, at the end of the day, the best thing about it is its pure entertainment value.'

These programs add to the Arts Centre's already extensive regional educational access programs. This year, these programs have reached more than 6,000 students through 478 events, further complementing the Arts Centre's extensive education program that last year attracted more than 84,000 Victorian students to Melbourne for a performing arts experience. Teachers interested in accessing any of these programs should contact the Arts Centre's education unit on 9281 8000.



The Music Makers Program

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

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


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Practical Piano Pedagogy

—The definitive text for Piano teachers and Pedagogy students

By Dr Martha Baker-Jordan. Warner Bros. Publications. Distributed by: Warner Bros. Publications.

As the title suggests, this is a 450 page book jam-packed with very practical ideas for aspiring or experienced piano teachers.

The author has been a Professor of Piano, Piano Pedagogy and Class Piano at California State University for 27 years and the wealth of her experience is to be discovered and enjoyed throughout this very user-friendly and well thought out resource. Suggestions are mostly equally relevant and applicable to the Australian situation.

The contents are comprehensive and wide-ranging. There is a fascinating chapter dealing with the four basic personality types found in piano students together with an explanation of their characteristic behaviours and the consequential need to match the teaching style with the student's needs.

Other chapters offer very practical ways and means of motivating, training, nurturing and retaining students for years to come. Much practical advice is also given on setting up a teaching studio for independent and/or group tuition and on writing a business plan, including income and expense analysis.

For the more 'traditional' teacher wishing to expand his/her horizons there is an easy-to-understand explanation of some of the 21st century technology available, such as electronic/digital

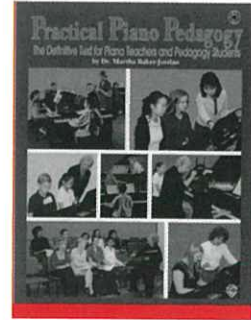
keyboard functions, computer programs, sequencers etc. Also of interest should be the chapter dealing with the incorporation of jazz techniques and keyboard skills such as improvisation, keyboard harmony, transposition and composition.

Teachers will probably appreciate too the 80+ forms contained in the Appendix, which can be photocopied or retrieved from the accompanying CD-ROM. The forms cover such items as:

- Parents do's and don'ts
- Student interviews and readiness evaluation details
- Student Progress Reports
- Sample advertising brochures

All in all, I believe this is an up-to-date, valuable resource representing a masterful attempt to bring together all elements which will encourage a professional, happy and progressive learning environment for all concerned.

Sandie Williams



Musodeck

The Musician's Deck of Playing Cards

Distributed by: sales@musodeck.com.au

The material

A set of playing cards in conventional format, except for one thing: the traditional suites—Hearts, diamonds, clubs and spades are replaced with notes on treble or bass clefs, in black—diatonic in c Major or red—chromatic, with different notes depending which way you hold them. Pitch rises from c, and as the value rises, the time values also increase—jacks, kings and queens get rests too. So it's possible to play almost any conventional card game using these, as each card is recognised and put in order. There are many games provided which are specific to this musical card set too, and there is also a website offering additional games as well as musical information: www.musodeck.com

Who might find this useful

If you like card games, this might be fun for you—if like me, you run screaming from the room when someone produces a pack of cards, you might look at some of the other uses claimed.

Other applications

The claim is 600,000,000,000,000 sight reading exercises in the deck—games of recognition of note names, and Intervals, Scales and keys, timing and time signatures, chord progressions... the list goes on. As an educational tool, of course this is limited — increased familiarity with the symbols that represent musical sound is an important outcome, but these cards do not replace the flashcards and magnet boards used by teachers—the format simply isn't that flexible —each pitch, for example, has a certain time value. Having said that, I loaned this set to some jazz musicians I work with. On returning an hour later, they had devised a most amusing game, involving sight singing the dealt hand—with all the durations locked to the printed values. Of course, there was a rather adult penalty for the player unable to achieve this...

Peter Hurley



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Jack Graham, Professor of Clarinet,
University of Northern Iowa, USA.

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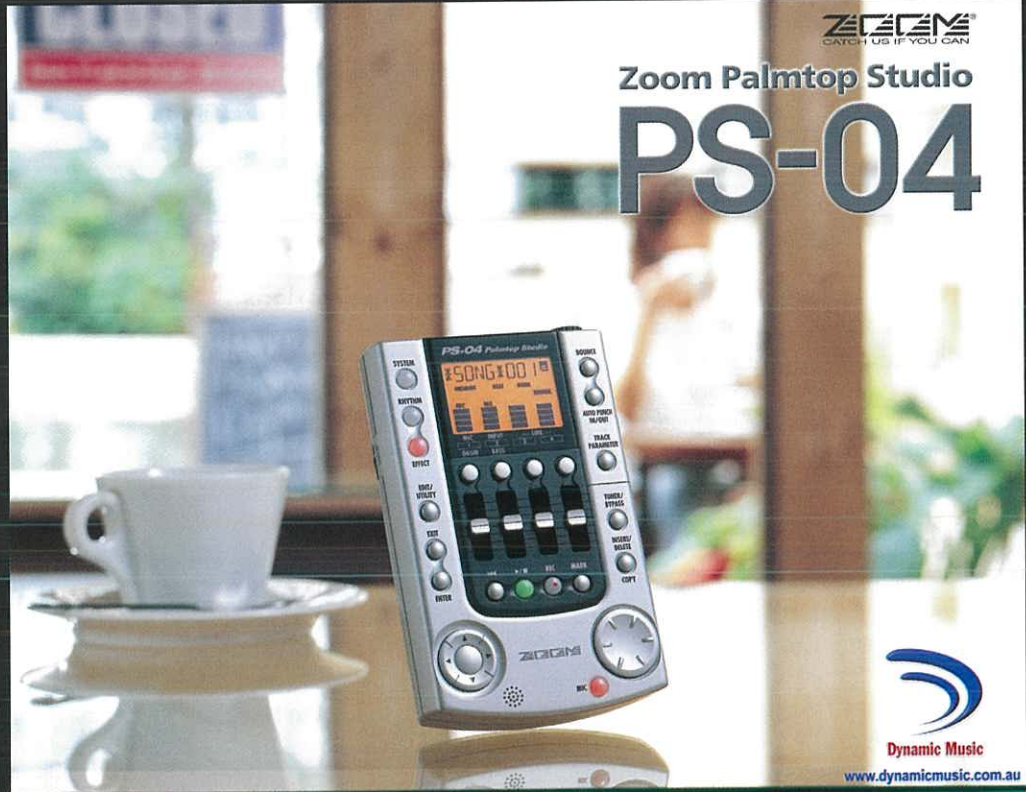
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TAKING MUSIC EDUCATION TO GOVERNMENT

In previous issues Music in Action reported on the private member's motion of MP Chris Pearce in the Commonwealth Parliament, advocating music education for all Australian children. As part of its advocacy commitment, the Australian Music Association has engaged the consultancy, Madison Public Affairs, to further its music advocacy program at government levels.

An active music making action plan

The AMA and Madison Public Affairs together are implementing a detailed action and communications plan, whose focus is:

1. To inform government and alternative government decision makers of the *values and benefits of an education in music*; and
2. To partner government and alternative government decision makers to create good public policy that will *advance participation in active music making and music education*.

International developments

British Labour Prime Minister Tony Blair's 'Music Entitlement' program and the US Republican Party's inclusion of music in its recent 'No Child Left Behind' Bill (which has passed through Congress) are two notable examples of governments implementing policies that promote both music education and active music making for children.

In Australia, the recent private member's motion of Chris Pearce MP echoed the sentiments of US Congressman Randy 'Duke' Cunningham, and UK Secretary of State for Culture Tessa Jowell, that with care, hard work and good will we can put music education 'front and centre' on the arts and education agenda.

The Australian program will be working to build on the awareness that the motion of Chris Pearce has created in Canberra.

Joining the education debate

Standards and core curriculum content have been among the most important topics in education reform for more than a decade. Included in that debate has been an increased understanding of the benefits of

music—not just in and of itself, but in enhancing children's development through tangible improvements of performance in mathematics, reading, science and even social skills.

Part of Madison's role is to represent the AMA, to promote active music-making within the public policy debate on educational curriculum.

Madison's Michael Ronaldson (pictured) will be working on this project. Michael has served as an MP both in government and in opposition: he was Parliamentary Secretary to John Sharp, former Minister for Transport and Regional Development, and is a former Chief Government Whip. When in Opposition, he held the shadow portfolios of Youth Sport and Recreation; and Schools, Vocational Education and Training. These, he says, gave him a real passion for policy making and the basis for 'a keen understanding of the significant difference the Australian Music Association can make for the Australian community'.

MIA will continue to report on the progress of this important project.



TROPICAL PD

A festival that gives impetus to educators goes beyond the usual round of concerts, as GILLIAN WILLIS reports.

For the last 12 years, there has been an annual festival of chamber music in Townsville. As a festival, it works for all those involved. Like many music festivals around the world, this one is based in this relatively small town in North Queensland, with a population of only 190,000. The Australian Festival of Chamber Music is always in July, its audience drawn from all over Australia as those fleeing southern winters are drawn to the warmth and exotic location of tropical Queensland. For the local and surrounding communities this event is welcome as it gives a three million dollar boost to the tourism industry and to small business. It also provides a social and cultural focus. Intriguing for musicians and educators is the manner in which chamber music, generally seen as an elitist and highly specialised kind of music making, has become so popular with a diverse Townsville audience.

Artistic Director Theodore Kuchar is keen to make classical music accessible and enjoyable and therefore takes every opportunity in the festival to dissolve boundaries between audience, composer and performer. Of importance to music educators is the role this Festival plays in stimulating the interest of younger members of the North Queensland community in this mode of music making. There is a strong educational

dimension to the festival. Pre-concert talks, professional development opportunities for studio instrumental teachers, detailed program notes, question and answer opportunities, and social occasions to mix with the distinguished instrumentalists, all help to connect composer, performer and audience.

New to the event this year was American pianist Jeffrey Siegel whose speciality is a form of concert known as 'Keyboard Conversations'. In these 'concerts with commentary' the pieces to be performed were explained within the context of the composer's style. Short extracts were played to familiarise young audiences with the musical material they were about to hear in order to make the experience more meaningful. Young children listened with rapt attention as Siegel spoke of the 'spicy tunes' in one of Liszt's Hungarian Rhapsodies and the mood of 'defeat with a note of defiance' in a Chopin Polonaise. Information exchanges were always brief, simply expressed and full of punchy humour. A question and answer session concluded each 'Keyboard Conversation' and the children enjoyed asking, 'How much do you practice? Why did you learn the piano? Do you need to know about the composer's life in order to play the music well?' Spiegel wants listening to his concerts to be 'more than just a pleasant ear-wash of sound' and believes it is crucial that, 'the wall between performers and audience comes down'.

For several years, a concerted effort has been made to interest and engage young people in the event. There is a 'Winterschool' coordinated by American cellist, Judith Glyde (a professor at the University of Colorado). Glyde has pushed festival organisers to include coaching and teaching as a component in all the players' contracts. Consequently, there is a series of masterclasses for emerging chamber ensembles. The participating groups are carefully scrutinised and selected from a pool of applications from all over Australia. This year an extremely gifted Sydney-based pianist, Van Anh Nguyen, only 16, played for Michael Harvey, who became very enthusiastic (during a coaching session open to the public) about the young pianist's ability to respond instantly to interpretative suggestions. Cello and guitar duo, Jane Oliver and Geoff Ahmet from Brisbane played in a masterclass in front of the shark tank at Reef Headquarters during



which Glyde frequently reminded these performers 'whatever you repeat should not be the same'. The same duo performing an Intermezzo by Granados was coached a few days later by Russian cellist Alexander Ivashkin in the Perc Tucker Gallery. The mixed audience chuckled with delight at the Russian's repeated and insistent invitation to 'go crazier and go completely mad' in the projection of Spanish temperament and rhythm. Eventually the instrumentalists were stirred into a wild and fiery rendering of the work. Ivashkin had created a strong rapport with the audience and at the end of the session entreated the young musicians present to remember that 'blending together is important but so is your own distinctive voice'.

During the 12 day period of the Festival student ensembles also had opportunities to perform in the Emerging Artist Concert Series, in venues ranging from the Strand (Townsville), to Magnetic Island, and the Pinnacles Gallery, Thuringowa. The ACO's Young Australian Concert Artist String Quartet also participated in the Festival's 2003 Winterschool program. This quartet ventured into regional and remote mining communities in northwest Queensland as a prelude to the opening of the festival program in Townsville, giving concerts in Cloncurry and, in Mount Isa, a masterclass to secondary school string students, as well as performances in locations ranging from caravan parks to open cut mines.

For local schools, there was a strong focus. 216 students from 16 primary and secondary schools entered into a Schools' Chamber Music Competition which occurred over 13-15 May and groups as varied as Palm Trio (Pimlico State High School) Moss-strings (Mossman State High School) Flute Magic (assorted Townsville High Schools) and the Scaramouche Sax Ensemble (Kirwan State High School) joined in the event which serves, as prime instigator Christine Pulverenti said, 'to encourage music teachers and school students to be involved in large and small ensembles of all kinds'. Pulverenti is keen to extend the schools' involvement in the Festival and wants to involve younger students in the Australian Festival of Chamber Music on a more sustained and intensive basis.

Tony Grabowski, Artistic Director of the Australian Youth Orchestra, said that he was 'astonished and amazed' that this event was able to bring brilliant musicians from all over the world and involve them in such wide-ranging engagement and all in a relatively small community. He is not alone in wondering at what has been achieved. **M in A**

Gillian Wills

Gillian Wills lectures at tertiary level in music education, music performance and piano. She also writes about music for the Brisbane Courier Mail. She was Associate Professor and Dean of the Victorian College of the Arts, and her book, *Make it Sound* is published by Oxford University Press.

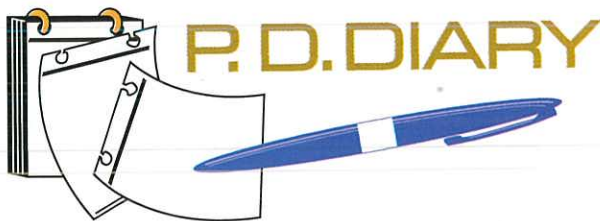
A NEW ACADEMY OF MUSIC FOR SOUTH AUSTRALIA

Collaboration between two highly respected South Australian music institutions is producing an innovative music academy which provides performers, teachers and music lovers with fresh and stimulating resources for their profession.

Marryatville High School is a Special Interest Centre, internationally recognised for excellence in music education with a significant number of internationally distinguished graduates in the musical profession. Adelaide Baroque (Inc) draws on the best national and international artists to produce performances and promote Baroque music through workshops and extended vocational music schools. Both organisations are developing their shared vision of an academy that offers professional development opportunities for teachers and performers through courses focusing on ensemble and instrumental tuition not normally available in general schools of music. Additional courses are planned for those who simply want to enrich their knowledge and enjoyment of music.

An extended accredited course in Studio Music Teaching is currently being planned for 2004. The content of this course will not only address pedagogy but management, entrepreneurial skills and industrial issues as well.

For further information on this initiative, please contact the Manager, Adelaide Baroque Inc, PO Box 171, Stepney SA 5069 or phone (08) 8366 6510.



★ **November 19, 2003: Melbourne Africa/Austria workshop,**

5.30pm to 9pm
Recital Hall, Australian Catholic University, Fitzroy, Vic
Enquiries: Christoph Maubach
03 9953 3297 or:
c.maubach@patrick.acu.edu.au

★ **December 31, 2003–22 January, 2004: Europe**

The Faculty of Education at Monash University will conduct a three week study tour in Europe in conjunction with their Masters course in music education. A small group (maximum 18) will visit sites of musical, cultural and educational importance, and participate in a program of observation and workshops at the Dalcroze Institute in Geneva and the Kodály Institute in Kecskemét, Hungary.
Further details, Dr Ros Smith,
03 9905 2820 or
r.smith@education.monash.edu.au

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

13th Biennial Conference, to be held at the University of Tasmania.
Theme: Principles in Practice.
Further details:
www.ancos.org.au/conference

★ **January 5–9, 2004: Brisbane Instrumental conducting I and II**

Griffith University, Conservatorium of Music, QLD

★ **January 12–16, 2004: Brisbane Multi-Instrumental Fundamentals**

Enquiries: Project officer, Young Conservatorium
Email: l.dart@griffith.edu.au or
07 3875 6337

★ **January 11–17, 2004: Melbourne ABODA Summer Conducting School**

Fintona School, Balwyn, Vic
Enquiries: Andrew Mathers, email:
amathers@netspace.net.au or
0415 430 885

• **January 12–13, 2004: Sydney Piano Teachers Festival**

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• **January 14–15, 2004: Sydney Piano Teachers Workshops**

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• **January 12–13, 2004: Sydney Clarinet Festival**

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• **January 14–15, 2004: Sydney Saxophone Festival**

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email: tcallinan@greenway.usyd.edu.au

★ **January 12–15, 2004: Melbourne ACCET Choral Conductors 11th Summer School**

Scotch College, Hawthorn, Vic
Enquiries: PO Box 456, Richmond
3121 or 03 9818 1296

★ **January 19, 20, 2004: Perth ASME Summer School for teachers.**
Theme is Composition.

★ **January 21, 2004: Perth ASME Induction Day for new teachers.**

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 February 2004.
Email: ann.blore@australianmusic.asn.au

MUSIC in ACTION FEEDBACK

Please take a moment to give some feedback about this issue of the magazine

1. What do you like about this issue?

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

2. What other topics should we cover?

Please add any other comments.

Send your comments to: Music in Action: Fax: 03 9507 2316 Post: PO Box 2363, Fitzroy, Vic 3065 Email: ann.blore@australianmusic.asn.au

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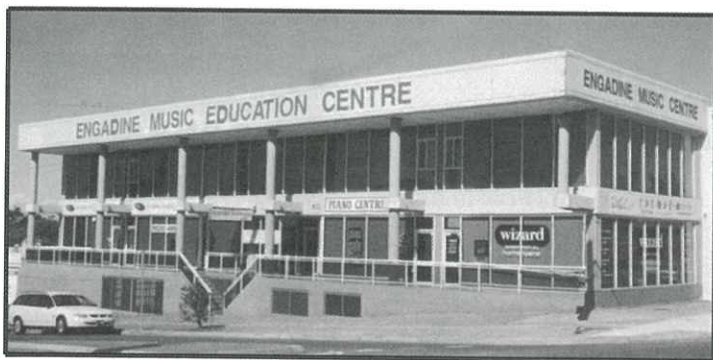


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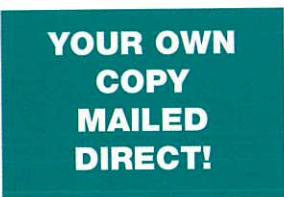
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