

MUSIC in ACTION

Autumn 2004 • Vol. I, Issue 4

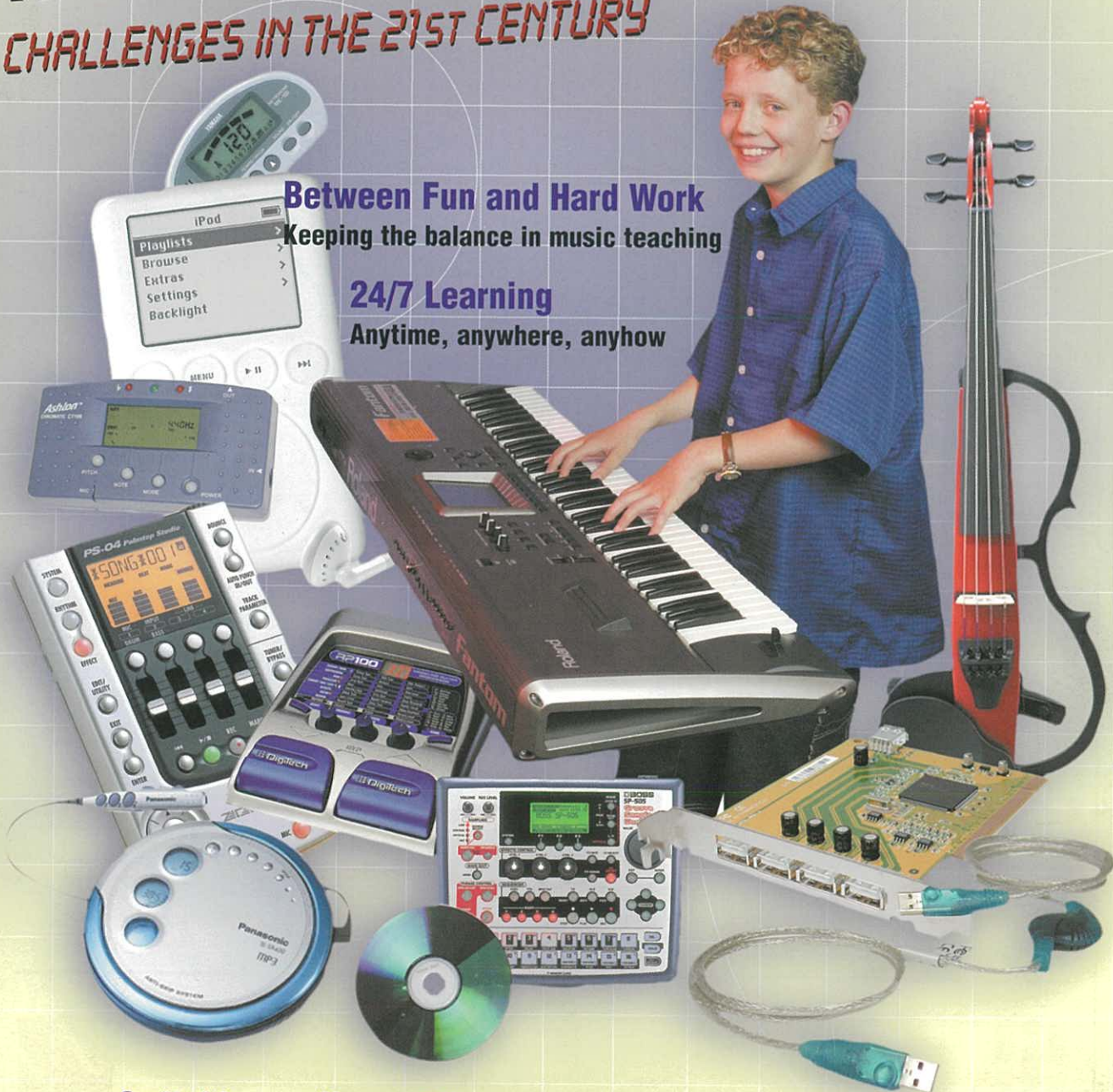
FOR AUSTRALIAN MUSIC EDUCATORS

THE BUSINESS OF MUSIC EDUCATION

CHALLENGES IN THE 21ST CENTURY

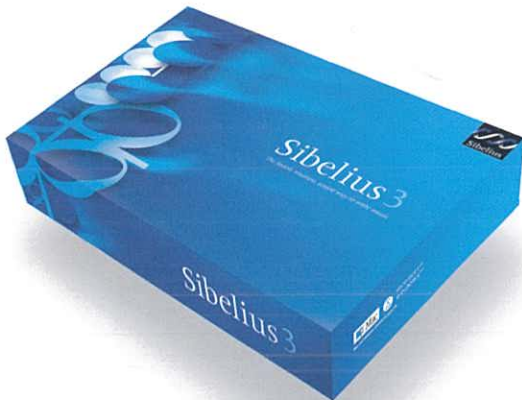
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FOR AUSTRALIAN MUSIC EDUCATORS

Autumn 2004 • Vol. 1, Issue 4

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Music in Action is a publication of
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 Victoria, 3144.
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Print Post: I322261/00036
 ISSN 1448-1446

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FROM THE EDITOR



teaching and learning need to adapt.

Complex issues arise from the new technologies for music reproduction. It has been reported that by 2008, 33 per cent of music sold will come from downloads, making CDs a thing of the past. Canada has recently enacted legislation which requires a levy to be paid with the purchase of digital recorders, as one way of compensating copyright owners for the widespread practice of downloading music. Meanwhile in Europe a consumer watchdog has announced its intention to challenge record companies, with the aim of forcing them to abandon the controversial practice of copy-protecting CDs, which prevents them being played on certain devices. Technology is moving fast and for music educators there are implications for the use of music in the classroom.

Our students will know all about the newest kid on the block in the music consumer area—the MP3 storage device that can hold thousands of digitised songs on a tiny unit you can slip into a bag. Many probably received one for Christmas! With the new possibilities of downloading come all the issues of rights, fees, payments to song writers, new expectations about access to music and for educators—usage in the music classroom. To help you through the legalities of downloading music from the net we asked the gurus at APRA for advice. See Frank Rodi's article for the gen on this.

Alongside new ways of accessing music, we also consider the question of new ways to access education. Again the new technology broadens the possibilities. It is no longer taken for granted that we will physically attend an institution for our education. We look at one university offering music education 24/7, using the potential of the new technologies.

But not everything is changed. Topics such as composition and improvisation remain important elements of the curriculum. Our writers in this issue explore some pathways into these topics. And for a community which previously had limited access to an appropriate music education, Liz Harlock-Lea describes her solution to this problem.

With all good wishes for a positive teaching year.

Ann Blore
Editor

MUSIC. PLAY FOR LIFE



If you believe that music is an important part of life and that participating in active making music is something that everyone should have the opportunity to experience, then you should be involved in the *Music. Play for Life* campaign.

Over recent months, campaign organisers Frank Panucci and Lou Bacchiella have been developing a campaign framework and discussing its implementation with key stakeholders. This month, the campaign begins its move into the public domain with the launch of the *Music. Play for Life* website, Advocates Kit and the distribution of over 200,000 stickers and posters to Australian schools.

Next month we up the ante further with a national media launch. While the details are not yet finalised, we can say that it will be held in Sydney and has the support of many of Australia's leading musicians and music educators. The Federal Minister for Education, Science and Training the **Hon. Dr Brendan Nelson**, and his colleague the **Hon. Senator Rod Kemp**, Federal Minister for the Arts and Sport will also be in attendance to lend their support.

The *Music. Play for Life* national launch is designed to gain attention for music making and music education amongst the mass media – newspapers, radio and TV. While the impact of the launch itself will be relatively short term it will provide something of a springboard for the longer term objectives of the campaign.

More information regarding the *Music. Play for Life* national launch will be posted on the website during February www.mca.org.au/music.playforlife.htm. And while on line subscribe to the *Music. Play for Life* electronic newsletter and keep up to date with campaign activities and initiatives.

For an overview of the campaigns initiatives and activities see *Getting Organised* on page 48 of this issue of *Music in Action*.



NET NEWS

That'll be a lesson for you! ELISSA MILNE explores the bane of a teacher's life—lesson plans. Coming up with brilliant ideas is one thing—putting them down on paper to fit a 45-minute period is another matter altogether. But oh, the wonderful web we weave, when at first we do perceive... just how useful ye olde Internet can be for things laborious and time-consuming. And, while there may be many sites proclaiming their versatility in lesson-planning processes, the best are few and far between.

www.menc.org

Net value: From the Index you can sift through hundreds of links. However, one of the better links is at www.menc.org/guides/piano300/Piano.html. Here you will find a variety of basically constructed lesson plans on the history, culture and uses of the pianoforte. Half your music class will be pianists (or at least able to play Chopsticks each and every lunchtime), so even if they weren't curious to start with, your students will be fascinated by these lessons. If you are busy creating a unit on opera, take a look under the Guides section of the Index, for the opera lesson plans. In Lesson IV: The Impact of Opera, students read about Verdi, then listen to a scene from *Il Trovatore* and identify the musical elements used to create emotional impact.

Net losses: This never-ending site can be difficult to navigate, but persistence does pay. And, while specific lesson plans might be hard to find, this site has plenty of other handy links which you might just want to pop on your favourites list.

www.rockhall.com

Net value: 70+ in-depth lessons about rock and roll! Some lessons are overtly American in their sociological implications (well, der, it's rock and roll)—while other lessons take a more global perspective. For example, Lesson 7: 'Rockin' the World: Rock and Roll and Social Protest in 20th Century America', offers a fifty year overview of the movement along with an extensive list of suggested songs for each decade, activities for extension exercises, as well as student worksheets, group discussion topics and research projects. Other topics are as varied as 'And We Were All in One Place: Youth Culture and the Rock Festival (Lesson 35)'; 'Syncopation and Rhythm in Igor Stravinsky's Rite of Spring and Rap Music (Lesson 50)'; and 'Song Form: From the Red Hot Chili Peppers to Andrea Bocelli'.

Net losses: None—even if you are teaching art music!

www.media-awareness.ca

Net value: So you ain't too sure what Napster's all about?—well golly Ms/Mr Music Teacher, your students sure as heck do. So why not catch up on some of the latest issues in the music arena while inadvertently teaching your students a lesson! On this website, there is a Lesson Library you can link directly on to. However, even a glance at the first page of this site will give you a clue about what you are in for. Popular Music and Music Videos—Lesson (this last word is the clue you'll be looking for on the general homepage); Public Images—Lesson; and Teaching About Napster—Lesson.

Net losses: Your students might know it all before you begin, but at least by the end of it you will know a lot more about them and how they feel about the state of music today.

www.pbs.org/jazz/classroom

Net value: Exciting and well-structured—and dedicated to an underdeveloped part of the music curriculum. All lessons are devised for high school students and cover many interdisciplinary topics for which you might not generally take the time to develop a lesson plan. Topics such as 'Jazz is About Freedom: Billie Holiday's Strange Fruit'; 'Transcending Poetry, Jazz, Rap and Hip Hop'; 'Jazz and Math[s]: The Beat Goes On'; plus many purely music-based lesson plans too. Many of these lessons assume your school owns a copy of the fabulous Ken Burn television series 'Jazz', so get down to your ABC shop straight away and add this video/DVD to your resource kit.

Net losses: none really – unless you ain't plannin' on teachin' any jazz!

These websites are all excellent, if somewhat specialised. However, it may also benefit you to keep the following two sites on-hand for some more basic lesson plans. www.LessonPlansPage.com and www.eduref.org/cgi-bin/lessons.cgi/Arts/Music. While they are both somewhat limited in their scope (both in number and in that they cover more of the younger grades) they do at least offer some variety from your basic classroom fare.



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MUSIC in ACTION

THE BUSINESS OF MUSIC EDUCATION

There are huge challenges facing education programs for future musicians, writes SAM LEONG in a recent book.* Music education practices may need to adapt to the 'prosuming' lifestyle that increasingly pervades our world.

Music Education in the Age of the Prosumer

In a short space of time we have become very adept at handling the complexities of life in an e-world where anything from cyber-stocks and cyber-degrees are transacted in cyberspace, and where the world is reduced to a modem, computer and mobile phone. Digital living has reduced the limitations of time and space, facilitating the burgeoning of things virtual—universities, libraries, chat rooms and classrooms. Multimedia technology has blurred the worlds of fantasy and reality.

In music, today's technology has transformed traditional practices of musical creation: music files created by an amateur musician in Australia can within seconds be heard in Pakistan, Sweden or Fiji via the Web. An amateur composer who cannot read conventional staff notation can create a musical composition and listen to it instantly using a software program. With access to computers and the relevant software, individuals no longer need years of training to play an instrument to be creative.

The novice musician can make all sorts of mistakes and, with the help of software, can easily modify the recorded results so that they sound right.

They will expect their music education to equip them with new knowledge and skills

These are the *prosumers*—literally, 'producing consumers' (Toffler, 1980)—who proactively draw together available information, technologies and services to produce customised 'products' for their own purposes. Music prosumers range from those who download and share MIDI, MP3, MPEG and QuickTime files through the Internet to those who manipulate these and create their own music, video and movie clips and distribute their own and/or others' music. Empowered by converging technologies, music

prosumers can exercise almost total control of their personal sonic environment, accessing all kinds of music across the world in their own time and space, and listening to whichever type of music whenever and wherever they desire. Listening to music is no longer confined to a particular time and space, and face-to-face communication between performers and listeners has ceased to be the only available kind of musical experience today.

Increasingly the students entering our schools, conservatoires and universities will be accustomed or attracted to the prosuming lifestyle. They will expect their music education to equip them with new knowledge and skills that could enhance their musical memory and aural acuity which form the basis of working with the new technologies. They will need help with integrating their learning with thinking, feeling and living in an evolving world community. Therefore music education programs and practices should seriously consider fresh ways to cater for the needs of music prosumers in the 21st century. The uncharted landscape before us requires some stocktaking of our musical heritage and assumptions and looking beyond established paradigms and structures.



Beyond 'conservation' musicianship

Most music teachers would agree that the goal of polished performances has produced many musicians who merely acquired performance skills without the concomitant musical insight and understanding, and that the study of a musical instrument has not automatically produced musicians with highly developed perception skills (see McPherson, 1998; Serafine, 1988). For the new breed of mostly self-taught musicians, learning music is not about 'conservation'. Their exploration of music extends beyond the classic/standard repertoire and canon, beyond the horizons of established musical traditions.

As creators of their own music for performance, they find it limiting and anti-creative to restrict themselves only to staff notation when other ways of 'notating' music are made available by new technology. For them musicianship is about acquiring known information and emerging knowledge to create, perform, share and even disseminate their own music. This includes the ability to 'pick out' stylistic elements from any new music they listen to, and to be able to assimilate these ideas into their own practices using available technologies. Their notion of musicianship is closer to my definition, that it is 'the interaction of expectations and requirements of operating or participating in real-world musical activities'.

As the world continues to be transformed into an increasingly open and interconnected society, the business of music education must look beyond propagating a 'conservation' musicianship that has served us so well in the past.

There is no future that does not build on the past, but the past must never be allowed to define the future. Knowingly or unknowingly, the business of music education has been driven by capitalist values that served a clientele of consumers. But this has to change in the 'Age of the Prosumer' where consumers have been transformed into prosumers.

Beyond 'capitalist' musicianship

Competition is a staple feature of capitalist education. Even in more conservative music circles, terms such as competition, rewards, prizes, and ranking are often encountered. Musicians frequently complain about having to compete with sports for funding, audience and other support. This phenomenon is also experienced in educational settings where music often has to compete with other subjects to attract student numbers in order to make the music program viable.

In music education, student performances usually take the form of concerts, music festivals, examinations and auditions. While these events provide students with opportunities to perform, they also place great premium on tangible 'successful' outcomes. With parents and teachers emphasising and approving of 'success', students learn from a young age to over-value 'winning' at the expense of gaining a deeper and more meaningful understanding and appreciation for music. The negative consequences of the competitive mindset on students' musical development and appreciation have been highlighted by music educators such as Miller (1994), Austin and Vispoel (1992), and Burnsed & Sochinski (1983).

In recent years, Western and Eastern education systems have awakened to the need to cultivate the creative potential of the young. The catch-cries heard these days mostly

relate to innovation, enterprise and values. An expanded view of education has been advocated, one that values whole-person development; lateral, critical, creative and reflective thinking; and life-long learning, amongst other things. These developments are providing huge challenges to music education programs which are reviewing their pedagogical approaches in preparing future musicians.

Although change can elicit a sense of obsolescence that is very threatening and humbling, it brings exciting opportunities for exploration, discovery, imagination and trail blazing.

Beyond 'bums on seats'—the new prosuming audience

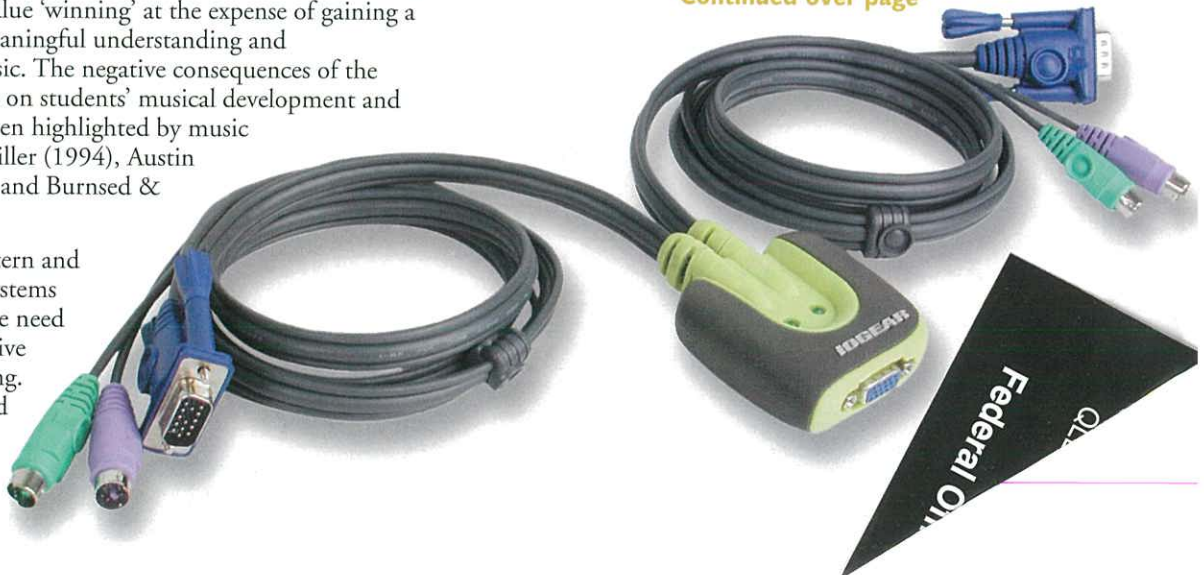
A new breed of audience needs to be catered for in the Age of the Prosumer. These are people who live and work in the Post-Information Age, where the audience is often a single person, and where everything is 'made to order, and information is extremely personalised' (Negroponte, 1995, p. 164). These are the new prosuming audiences who are not attracted to pay for an experience [when] they have no say in the process.

The prosuming audience recognises that a deeper appreciation of music goes beyond taste. They expect more than a superficial 'exposure' to music, desiring to gain the musical understanding to 'crack the musical code' in order to access the 'meaning' behind the sounds and symbols. They recognize that novelty and entertainment value wear out very rapidly and they seek to achieve a level of 'knowing' which raises their appreciation of music beyond that of a leisure activity. In particular, audiences who have not been initiated into the world of classical music need help to access the repertoire.

Coda

Regardless of our views, preferences and circumstances, we have all been hurled into the Age of the Prosumer. Music education practices may need to adapt to the prosuming lifestyle that increasingly pervades our world. The core business of music education has to shift from catering for the

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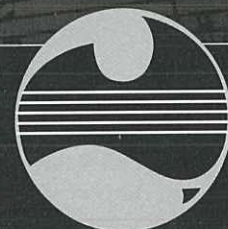


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needs of consumers to those of prosumers: to empower learners to make connections with themselves and the world via the 'window' of music; to enable them to learn 'how to learn' and 'how to live' through engagement in music and music activities; and to keep them in touch with humaneness, deriving the joy of a sense of community, identity and self-worth.

The search for answers in the future must become a collective and collaborative venture. Wheatley (1994) expresses this beautifully:

This sounds unnerving—I haven't stopped wanting someone, somewhere to return with the right answers. But I know that my hopes are old, based on a different universe. In this new world, you and I make it up as we go along, not because we lack expertise or planning skills, but because that is the nature of reality. Reality changes shape and meaning because of our activity. And it is constantly new. We are required to be there, as active participants. It can't happen without us and nobody can do it for us. (pp. 150–1)

As active participants in the process of transforming our world, it is time to apply our imagination, to reconfigure our music education programs to develop planetary musicians. This new breed of prosuming musicians will transcend geographical and ethnic boundaries and be competent to work creatively and cross-culturally. That is a vision worth working towards. **M in A**

Sam Leong

Dr. Sam Leong is the Director of Music Education at The University of Western Australia, Director of the Callaway International Centre, and chief music examiner for the Curriculum Council in Western Australia. A former chair of the Australian Society for Music Education (WA), he currently serves on the national executive of the Society. Sam is a recipient of many awards and several competitive grants.

He currently leads a music research team in an ARC-funded project entitled 'Misperception in Maths and Music Education'. After a multifarious musical career as pianist, harpsichordist, conductor, educator, researcher, clinician and adjudicator over two decades in S.E. Asia, North America and Australia, Sam is actively involved in research training, acting a principal supervisor to nearly 20 postgraduate research projects. His latest book, *Musicianship in the 21st century*, and his aural development software, *Tune Catcher*® were released recently.

* This is an edited extract of Chapter 12 of: Leong, Sam (Ed.) 2003. *Musicianship in the 21st Century: Issues, trends & possibilities*. Sydney. Australian Music Centre. By kind permission of the Australian Music Centre.

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MUSIC AND SPORT

When it comes to advocacy for music programs, music and sport are often compared. BRUCE PEARSON takes up this issue with our editor.

During a recent visit to Australia, renowned clinician, author, composer and conductor Bruce Pearson generously spent time with MIA's editor discussing a number of aspects of music advocacy. Bruce has vast international experience as a music educator and spoke about a specific music advocacy project in which he is involved.

Bruce and an advocate colleague developed and implemented a plan aimed at elevating the quality and ensuing value of the arts and academics in their community. Their goal was to achieve the same kind of recognition for music and academic achievement as is awarded to student-athletes. As a starting point they looked at the research of Gagne's *Differentiated Model of Giftedness and Talent* which identifies the elements that create a supportive culture for practitioners in any area of specialty. Some of those elements are:

Community Responsibilities

1. Supporting high academic standards.
2. Supporting high behavioural standards.
3. Sending a clear message about the importance of academics and the arts.
4. Recognising excellence in all endeavors.
5. Sustaining a cooperative effort with schools to establish a climate for high artistic and academic achievement.

Parents' Responsibilities

1. Expecting children to do their best.
2. Demonstrating the valuing of good music by playing it in your home and taking your children to concerts where quality music is played.
3. Demonstrating that achievement is valued by listening to a weekly 'private concert' or recital.
4. Teaching children to think independently and to resist the lure of the crowd.
5. Attending all concerts and staying for the entire concert.
6. Supporting the music program by examining budgetary priorities and other hallmarks.

School Responsibilities

1. Is there recognition for musicians and academic achievement analogous to sport?
2. Do school publications prominently display creative, artistic, and academic achievement?
3. Are academic and artistic trophies and awards displayed as prominently as sport awards?

The project was envisaged as having three stages, each of which would be delivered to the school authorities and to the community. The first stage involved raising awareness of the

problem; the second stage was to implement a recognition program; and the third was to involve parents. It was conceived as an intense project taking about two years, starting with a town meeting to raise consciousness.

Bruce, however, recognized that sport and music have some fundamental differences. A major difference is that sport is not measured against a standard. A successful sportsperson is simply required to be better than the competition to win.

In our schools today, grades allegedly define achievement. There is a quantitative correlation between grades and performance. Most school grading systems include the grades A, B, C, D and F. The unique grade of A+ is awarded for achievement in the area of 97%–100%. This means that in most disciplines the highest possible grade can be awarded to work on achievement that contains up to 3% error. In other words, a grade of an A+ =97%, or 3% short of perfection.

Can you imagine a musical performance with even a 1% error? Most musical performances are flawless in execution and are unique in that regard. Is there another discipline in the academic curriculum that makes such high demands on students?

In view of this disconnection between music and sport, Bruce and his colleague have had to revise their strategy to include educating their community on the fundamental differences between music and sport and how to nurture excellence in all endeavors.

Their efforts were postponed due to a fiscal crisis in their local school district. While their goal of elevating the value and quality of the arts and academics has not yet been realised, their efforts played a significant role in retaining their present arts and academic programs at a time when other programs saw significant reductions.

Bruce noted that the educating that we do in our community regarding the value of the arts may be as important as the educating we do in our classrooms. **MIA**

Bruce writes in detail about the qualities of music, intrinsic and extrinsic, in his valuable publication—Why Music is Basic: The Value of Music Education, published by Neil A Kjos and available free of charge in Australia from Encore Music, email: sales@encoremusic.com.au



USING ELECTRONIC KEYBOARD TO SWITCH ON UPPER PRIMARY

Sometimes it happens—your older primary students think recorders suck, while you fret about guitars. Maybe the kids think percussion is not a hit. It may be time for a change. When PETER DeVRIES needed to reinvigorate his school's instrumental program, he turned to electronics—with success.

When I started my first music teaching position I found that, as part of long-standing school policy, all Grade 7 children had been learning the recorder since Grade 4. Although it was clear that they did not like playing recorder, I persevered for nearly two years before being certain that we had to find other ways for children in the upper primary school to perform music. Sure, we sang, and we used tuned and untuned percussion—but could there be something else, an instrument that every child could learn?

We considered guitars, but while they would be a popular alternative to recorder, as each weekly class lasts for half an hour, we'd only just finish tuning up before the lesson was over. We needed something relatively cheap that would not require too much time setting up. The answer was to be electronic keyboards.

The keyboards

A five-octave keyboard can cost less than \$200. With two children to a keyboard, fifteen can be set up around the circumference of a small classroom, still leaving plenty of

room for music games, singing, and other musical instruments. Small headphone adaptors allow two pairs of headphones to be plugged into each instrument, for individual and pair practice time. Even the cheapest keyboards provide sound banks and drum beats, which are great ways for children to 'spice up' a performance of a simple piece of music. Headphones do tend to get broken if multiple groups of children use them, therefore it's best to get children to purchase their own (less than \$10 for a Walkman-type set) which they bring to class each week.

The first few lessons

For the first keyboard lesson students can explore the keyboard, getting to know how it works and the functions it offers. Let children experiment with playing both left and right hands, and emphasise using different fingers to play different notes, rather than the one finger playing all notes!

From the second lesson onward a simple song can be learnt on keyboard each week. This does not mean students spend

Continued over page

the entire lesson sitting at the keyboard. Rather, what they do on keyboard is part of an overall music lesson. For example: they can learn a song that later on will be played on keyboard, but first they sing it; clap the beat and sing it; clap the rhythmic pattern and sing; identify any unusual rhythmic elements in the song (e.g. a rest at the end of some phrases); maybe sing the song in French time names (i.e. *ta, ti ti*); then add a simple body percussion ostinato while singing. When it comes to focusing on pitch, the song can be sung in solfege, and then in letter names.



Following all these 'lead up' activities, students will be ready to translate the song onto keyboard. At first they play the song with only the right hand. This of course means initial songs need to have a limited pitch range. Start with two or three note songs, then quickly progress to simple songs with four and five notes. The songs may be simple and brief, and by themselves appear 'babyish', but once playing the songs on keyboard with drum beats and different instrumental timbres, upper school students will be hooked!

Get upper primary children excited about music through performing

Naturally hand position and fingering needs to be addressed prior to getting on keyboards, and for initial lessons to colour code the keys being used helps children find the notes needed to play a song. Finally, always make sure students are aware of extension activities they can engage in when a song has been learnt with the right hand. At first this can be as simple as:

- adding a drum beat while playing the song;
- playing the song again, but starting on a different note; and

- playing the song with the left hand, an octave lower than the right hand.

Beyond the first month

The great thing about keyboards is that they allow children to work at a level they feel comfortable with. For example, if you introduce a song with six different pitches, that lasts 12 bars, some children will be able to virtually sight-read the piece or learn it by rote from lead-up singing activities. For these children more advanced extension activities can be used based on the song, such as:

- playing the song left and right hands together (an octave apart);
- playing the song with the right hand while the left hand plays an ostinato; and
- playing the song with the right hand while the left hand plays simple triads.

Meanwhile other children may find playing the song by right hand alone challenging enough. I tend to introduce music reading by the second month, so that children are not only playing 'by ear', but are developing music reading skills as well.



The problem of practice

As a set of class of keyboards is not portable, children have to come to the music room to use them, therefore getting little opportunity to practice. Ideally each class would have a music lesson with the music teacher, and then do a half hour follow-up/practice on the instruments later in the week. If this can be negotiated new repertoire can be introduced every week, depending on complexity. I tend to introduce independent two-hand keyboard work in the third or fourth month for those who can cope. This begins with the right hand playing a melody while the left hand plays a drone, moving to an independent left hand playing just two

different notes (the tonic and dominant generally), and finally to simple triad accompaniment. For those children who cannot play two hands together, I encourage one person to play the right hand while their partner on the keyboard plays the left, then swap around.

At the six-month mark

What happens now depends on how much time students have practiced on instruments outside the weekly music lesson. In my most recent implementation of such a program, a brief evaluation of student progress and performance was made with a group who played keyboards only during their weekly music lesson. All the children were learning songs with their right hand, nearly 80% had begun playing with their left, and 65% were able to play two hands together. More than half the students were commencing work where the left hand worked independently of the right hand.



They described the keyboard as a ‘cool’ instrument ... they now liked coming to music lessons

I focused on two students who had found the recorder a difficult instrument to master. One had refused to play the recorder earlier in the year because he ‘hated’ the instrument and could not get a clear sound out of it. The other child had great difficulty in reading notes from the staff and transferring this note reading to finger positions on the recorder. In both cases the students confidently performed on keyboard in front of the class and were able to play a body of fifteen songs with their right hand at the end of the six months. They described the keyboard as a ‘cool’ instrument and indicated they now liked coming to music lessons.

Repertoire

For the initial month, try pentatonic-based songs which the children may already know. When the two-handed work begins, take ideas from piano and keyboard tutor books. Try adapting easy classics (e.g. the main theme from the slow movement of Dvorak’s Ninth Symphony works well with a left hand drone) and classic pop songs (or parts of them, such as the opening to *Lean on Me*). Finally, let the children present simple songs which they can play and teach each other. I know ‘Chopsticks’ can be painful, but it’s the simplest of duets and everybody knows it!

Finally ...

Electronic keyboards are a simple way to get upper primary children excited about music, through performing. But they’re also great in allowing children to compose, by themselves and in pairs. With a sound bank, soundscapes can be easily created and simple improvisation can occur between partners. Keyboards are also great for the writing and performance of raps—get that drum beat going, a simple bass line, and even a riff. It’s simple and children love it! **MIA**

Peter de Vries

Dr Peter de Vries is a lecturer in the Faculty of Education at the University of Technology, Sydney. His research interests include early childhood and primary school music education and the use of music in other media such as film and the novel. His novel *The Games* was recently published by Zaresky Press.

MUSIC INDUSTRY PROFESSIONALS AGREE: Change private copying laws

'Music copying happens. It's time to support the view that the simple, elegant solution is to give the public the right to copy for their private purposes and to provide for payment for that copying by imposing a blank CD levy that is distributed back to music creators and copyright owners,' say Brett Cottle, CEO of the Australasian Performing Right Association (APRA) and Ian James, Chairman of the Australian Music Publishers Association Ltd (AMPAL).

APRA collects and distributes royalties to composers, songwriters and music publishers. It licenses radio and television stations for their broadcast use of music. It also licences concert promoters, cinemas and venues that provide any form of live or recorded music. The licence fees are distributed to writers and their publishers around the world, based on survey data provided by licensees.

Cottle was commenting on the findings on the recent *Music—The Business, Law & Technology Report* conducted by IMMEDIA! at the 6th Australasian Music Business Conference.

Of the 200 artists, managers and record company staff who anonymously responded to the survey, over three-quarters owned CD burners and almost half used them to illegally burn copies of CDs they had purchased. A large majority—81 percent—believed that the Copyright Act should be changed to allow personal copying of purchased CDs (but not borrowed or downloaded music).

'Even music industry professionals recognise there is a need to extend private copying rights. It's time to do away with the fiction that private copying is unlawful and doesn't occur, and to support the payment of a built-in royalty through a blank CD levy,' said Cottle.

Simon Lake, Chief Executive of Screenrights, supports Cottle's comments. 'Most Australians would be shocked to know using your VCR to record programmes is illegal,' he said. 'How can the law be so out of practice with the reality of what is happening in virtually every living room in every house in Australia? The government has to catch up with the reality that the law is out of step and needs to be changed to enable copyright holders to get fair payment and for Australians to be able to copy legally for their home use.'

For details of the copying scheme visit www.screen.org

Screenrights is a non-profit organisation that links rights holders in film and television to the people who use their work.

FORUM for the Music & Entertainment Industries

The first Ausmusic Forum for those interested in, or working in the music and entertainment industries, will be held in Melbourne May 14–23rd, 2004. Planned are workshops, classes, keynote sessions, trade displays, performances etc. For more information contact Ausmusic Ph: 03 9696 6573 or E: foundation@ausmusic.org.au

MUSIC-A-THON



The Malcolm Sargent Cancer Fund for Children is running a Music-a-thon on 4–19th March 2004. The idea is to ask musicians young and old to find sponsors for their music practice over that time, with all proceeds going to the Cancer Fund. For more information and sponsorship forms: Ph: 1800 151 183 or W: www.malcolmsargent.org.au

National Music Education Award to MLC School, Burwood NSW

At the recent national 2003 Classical Music Awards presented by APRA and the Australian Music Centre, MLC School, Burwood, in conjunction with Ars Musica Australia, won the award for Contribution to Australian Music Education. The Award was given for a project that involved the commissioning of five young composers to write new works suitable for young people. The project culminated in two Federation Concerts in 2002, as well as an education seminar run by Richard Gill. Teacher resources including a CD, analyses and a DVD have been developed as part of the project.

YOUNG PERFORMER AWARD 2003

The winner of the 2003 Symphony Australia Young Performer of the Year award was clarinetist Richard Haynes from Queensland. Richard took home prizes including \$10,000 cash, engagements with the orchestra network, a CD recording of his performance, and a recital program with ABC Classics.

SUPPORT IN WA FOR EDUCATION REPERTOIRE

Composer Iain Grandage will take up the position of Composer-in-Residence with the West Australian Symphony Orchestra in 2004. The focus of his activity will be the Youth Education and Development Program and the creation of education repertoire for the orchestra, with a music theatre emphasis.

OPERA MATERIAL FOR TEACHERS

Teachers dealing with opera in their classrooms might be interested in some free material available on the Net. At www.operaforeveryone.com/mesite there is a special page for educators, including teaching material and downloadable CDs covering four operas—The Barber of Seville, La Traviata, Carmen and Madame Butterfly. The site is intended as an introduction to the opera.



A curiosity

Surfing on the net, as one does occasionally, we came across this curious site which proposes teaching piano via the Web. Check it out at: www.pianonanny.com

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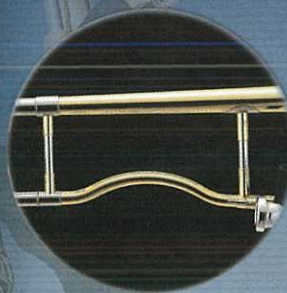
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EARLY INTERVENTION: THE KEY TO SUCCESS FOR MUSIC PROGRAMS

Access to music education should not be a luxury that ‘tops up’ a curriculum, like icing on a cake. ELIZABETH HARLOCK-LEA found strong support for a music program that enriches all those involved.

Fremont-Elizabeth City High School is located in Elizabeth, a northern suburb of Adelaide, SA. The community has a high level of poverty with unemployment currently at 14 per cent—the highest in Australia. The school includes a Special Interest Music Centre to cater for students who display potential for extended development in music.

The Centre provides a meaningful and coordinated primary music program, offering the intervention necessary to get the best musical outcomes for students who suffer significant disadvantage in their day-to-day lives. The opportunity for classroom and instrumental staff to work together in such a program is highly rewarding personally and professionally.

When I started teaching here in 1978 I was concerned about the lack of coordinated musical experiences for students in surrounding primary schools. Some had instrumental lessons, some listened to the ABC, some had choirs which participated in the local choir festival and some had no music. Where music was provided it was done haphazardly and there was no master plan. Schools with instrumental programs suffered from poor student attendance, damage to instruments and lack of instrumental repairs because there was no designated person to follow these matters up.

I consulted with the South Australian Education Department’s then Superintendent of the Arts, Alan Farwell, and proposed that a primary hub music program be established at the Special Interest Music Centre. The aim of this program was to provide coordination and oversight of:

- Instrumental lessons—allocation and staffing
- Resources
- Budget
- Musicianship/theory lessons
- Instrumental repairs.

This also was an opportunity to bring students together to make music, rather than making music in isolation on a variety of school sites. The primary hub program in those early years offered, for each student:

- A half-hour group violin, cello or classical guitar lesson
- A half-hour musicianship/ theory lesson.

In time other instruments became available for study in the program including flute, clarinet, trumpet, trombone and percussion.

Providing the best musical outcomes

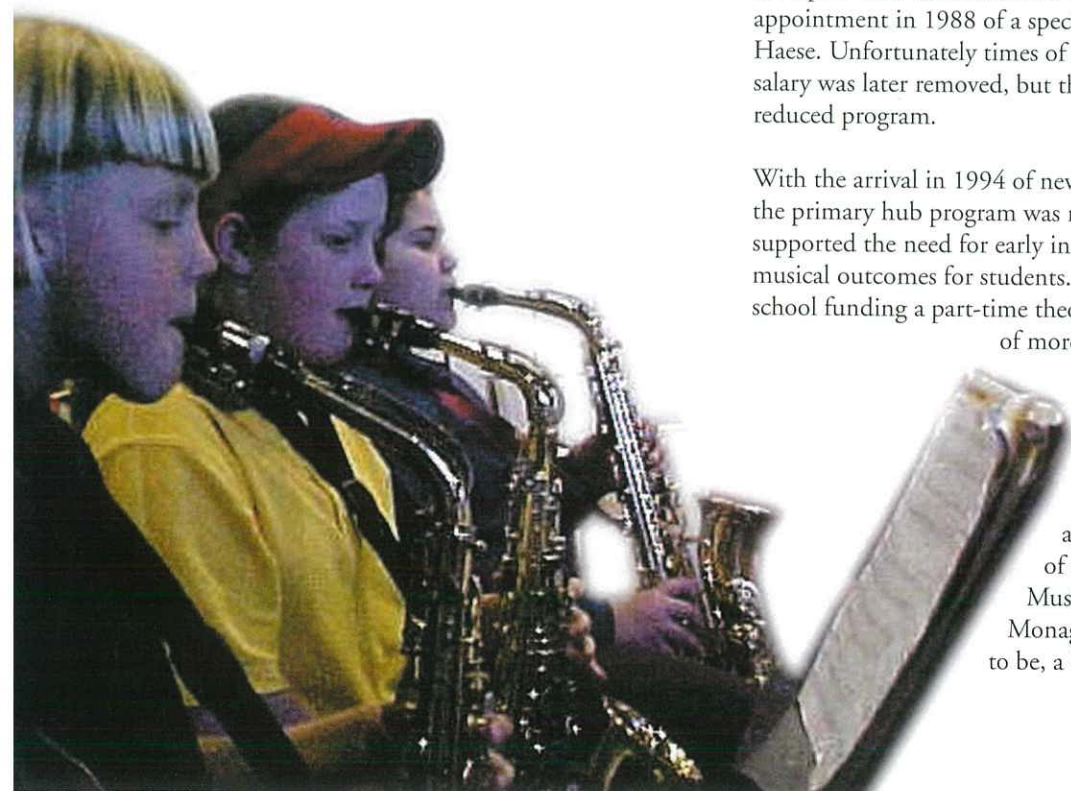
As the program continued to expand application was made for a part-time coordinator of the program. This led to the appointment in 1988 of a specialist in primary music, Jean Haese. Unfortunately times of attrition meant the part-time salary was later removed, but the school continued with a reduced program.

With the arrival in 1994 of new school principal Bev Rogers, the primary hub program was rejuvenated. Bev strongly supported the need for early intervention to provide the best musical outcomes for students. A new budget resulted in the school funding a part-time theory teacher and the purchase of more instruments and music,

including tutor books.

Instrumental lessons were provided by the Education Department. Later the school funded the half-time appointment of a Coordinator of the Adelaide North Primary Music Hub program, Amelia Monaghan. This was, and continues to be, a large financial investment by

Continued over page



the school.

In addition, a board of management was set up for the program, which was established at the Fremont–Elizabeth City Special Interest Music Centre. Board members include principals from local primary schools; Education Department representatives; the Assistant Manager for Instrumental Music Adelaide North, Ron Sisson; and two members of staff at Fremont–Elizabeth City High School, Music Coordinator Frances Dennis, and Amelia Monaghan.

All participating primary schools pay a membership fee based on a sliding scale calculated upon the number of students from each participating school. Fees help finance instrument repairs and future purchases. The board also looks at matters such as student access, performance uniforms, sponsorship opportunities, proposed concerts and tours.

There was motivation all around

In its current format, the Adelaide North Primary Hub Program now provides beginner, intermediate and advanced lessons for participating students.

Beginner and intermediate students attend for one and a half hours each Tuesday to undertake a half-hour lesson in each of:

- Instrumental
- Musicianship/theory
- String ensemble or concert band.

Advanced students join the high school music program, attending instrumental lessons with other high school students and joining a performance ensemble run by the Special Interest Music Centre. These ensembles include Concert Bands, Stage Bands, Classical Guitar Ensembles and String Orchestra.

Visit the Music Centre on a Tuesday and you will see some 150 primary students, eight instrumental teachers and a classroom music teacher, running, teaching and learning. Many parents stay while their child is attending. We strongly encourage their participation—this also provides a wonderful opportunity to cement meaningful relationships.

During the year we hold demonstration workshops and concerts so that parents, principals and friends can come to see and hear the product of our work. At the end of the year a final concert is held to showcase the work of ensembles and soloists. These concerts are always sold out and provide an excellent way to bring the year's program to a close. During the course of the year, students also audition for concerts held in the Adelaide Festival Theatre as a part of the Public Primary Schools Music Festival. The Intermediate Concert Band under the direction of instrumental teacher Penny Hoyle has participated in these concerts for the past three years.

We undertake an extensive publicity campaign via newsletters, advertisements and pamphlets. Students applying are then invited to an all-day workshop in which they are able to hear, have demonstrated and play all instruments available for study. Instrumental staff supply a written profile that enables us to gauge student strengths and difficulties on each instrument. This profile, together with a survey of instrumental choice desired by the student, provides the data for selecting an instrument for study.

I walked down the corridors of the music department the other day as the primary program recommenced for the first week of Term 3. I saw engrossed students, fine teaching, happy parents and there was motivation all around. For any committed music educator it is a heartening thing to see and be involved in. **M in A**

Elizabeth Harlock-Lea

Elizabeth Harlock–Lea is Director of the Special Interest Music School and Deputy Principal at Fremont–Elizabeth City High School. She is a senior teacher with 25 years experience and has worked on a number of committees providing advice on syllabus construction, examinations and other music education issues. Liz has also been a Year 12 examiner and moderator for the South Australian certificate of education.



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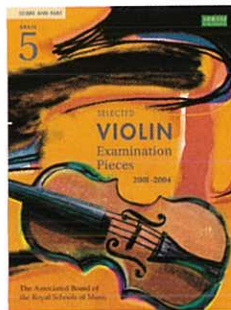
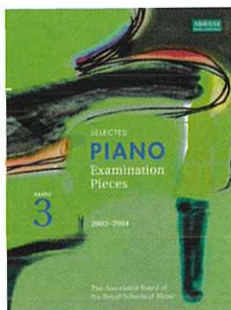
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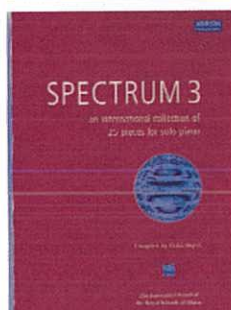
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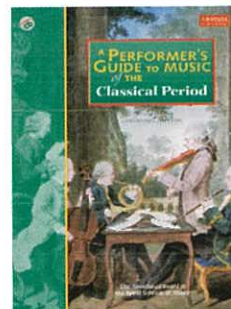
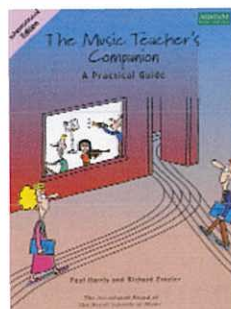
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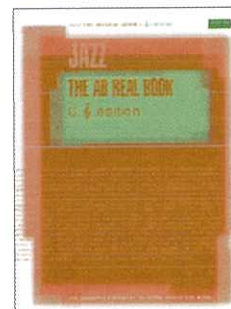
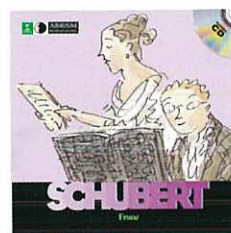
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ONLINE MUSIC: FREE OR NOT?

In the online world there's been a misconception that music downloaded over the Internet is somehow 'free'. The problem however is that 'free' music means songwriters and performers don't get paid. FRANK RODI advises us on this complex issue.

The world of music copyright is as complicated as the ever-changing world of new media and technology. Therefore it comes as no great surprise that when we try to understand music copyright together with the Internet, there is much confusion and misinformation.

Without the songwriter there is no song, and without the song there is no recorded music. Therefore copying and distributing recorded music without the permission of, or payment to, the copyright owner is theft. An important part of what we do at APRA is to educate people about their licensing requirements, and to dispel the 'music is free' myth.

One of the most asked questions in relation to online music is whether there is any legitimate way to download music from the Internet? A simple rule-of-thumb that can be used to answer this is, if the music has been obtained from a peer-to-peer network such as Kazaa, WinMX, Limewire or one of the many other p2p networks, or from a site where no fee has been paid for the download—and the music is in an unencrypted format such as an MP3 file, then the overwhelming chances are the download is not legal.

Over the next few months it's expected we'll see the launch of many legitimate digital music download sites in Australia. The hope is that with the option of using a legal service, the tide may turn against the current batch of peer-to-peer networks.

To give a brief overview of music copyright in this context—whenever music is downloaded or streamed over the Internet, there are a number of rights which are exploited. These include:

1. the *reproduction* and *communication* to the public of **musical works**; and
2. the *reproduction* and *communication* to the public of **sound recordings**.

Myths and misconceptions about music copyright

There are many misconceptions about music copyright. A common myth is that if it's only an excerpt of music, i.e. less than 30 seconds, then no licence is required. This is not necessarily the case. The Copyright Act talks about use of a 'substantial part'. But what is a substantial part? Can it be a short sample of a few notes? A rough rule is that if the sample is something that is recognisable, and it is appealing enough for you to want to use, it is probably substantial enough to attract copyright protection. The length of sample

is not necessarily relevant—it is quality that matters, not quantity.

Further, because we do not have provisions under our Copyright Act to make personal copies of music we may own on CD without the permission of the copyright owner(s), transferring music from your personal CD library to your hard drive or burning a copy to another CD is also not permitted. APRA has been lobbying to change this situation, where we believe a home recording levy should be introduced—as has been the case in many European countries, the United States and Canada.

Online music and schools

The main areas where music is used in an online context can be summarised as:

- (a) Webcasting;
- (b) On-demand streaming; and
- (c) Digital downloads.

Webcasting is the process of streaming content over the internet in real-time, where users simultaneously receive the same information. It is akin to turning on a radio, where there is no option to skip forward or back or to control the order in which the stream takes place. If a user can download the streamed media file to a hard drive, we do not consider this to be webcasting. An example would be a school that may want to webcast a concert or performance on the school's Internet site, or a school that may look at setting up an online 'radio station' for students.

On-demand streaming is different in that it allows users to choose when they receive a stream, and it also allows a user to review, stop and forward on through a media file. For example, providing a media file recording of the concert for users to access at a time after the concert.

Downloading is where a reproduction onto a user's hard drive (or other device) occurs, and includes the downloading of music files in a variety of compression formats: MP3, WMA, AAC, as well as the downloading of musical works as MIDI files, e.g. for monophonic and polyphonic ringtones.

Any of these activities can be licensed through AMCOS and APRA. Where sound recordings are also used an additional licence is required via ARIA and PPCA (or directly from the relevant record companies). In some cases, depending on the context of the music use, AMCOS may need to refer a

Continued over page

request on to a Music Publisher. This is because AMCOS is governed by a mandate, (granted by our publisher members) which determines what we can and can't licence.

AMCOS and ARIA Schools' Agreement

AMCOS and ARIA have put together a joint schools' agreement which was designed to allow for the reproduction of musical works and sound recordings within the context of a learning environment. In 2003 this agreement was expanded to allow schools to access sound recordings of musical works via a network of computers (an Intranet system), for educational purposes. Crucial to this agreement is that it only applies to music files that are made available for listening purposes only, and it only applies to a school's intranet site (as opposed to its Internet site). This means that any reproduction must occur within a secured intranet environment which is password protected, where music files are not available for download, and where the music used is strictly for educational purposes.

This licence is only available to government schools represented by the Department of Education, or non-government schools that have elected to be part of the licence scheme through their peak education organisation such as the Independent Schools Association or the Catholic Education Office in their state or territory. If you are unsure whether your school is covered by this licence, or if you have any queries about the scope of this licence, please contact APRA.

In summary, any music use on a school's Internet site needs to be licensed, and is NOT covered by the AMCOS/ARIA Schools' agreement. We always advise that it's best to make sure all clearances of copyright works have been granted before any rights have been exploited.

*Frank Rodi is Online Licensing Manager for APRA and AMCOS. **M**inA*

See page 49 for contact information on this story

Short Glossary of Terms:

Streaming

A means of transferring data over the Internet in a steady, continuous stream, where users cannot download content.

On-Demand Streaming

Archived audio and/or video files on a website, where a user can choose when they wish to begin the streaming of any file. These can include DJ mix sets, music concerts, individually accessible songs and/or music videos.

Webcasting

Streamed audio and/or video material, where users receive the same content at the same time as other users – and where a user cannot choose the content of what they receive or when they receive it. Akin to tuning into a traditional radio broadcast.

Digital Download

The electronic process of reproducing (ie. copying) a music file or any other file via the Internet or other network, onto a computer hard-drive or another storage device.

Peer to Peer (P2P)

A communication environment that allows all computers in a network using the same p2p software, to share files with all network users.

Digital Rights Management (DRM)

Encryption technology that allows files (including music files) to be programmed to expire after a certain date, or so that only a certain number of copies can be made. DRM can also determine whether a file is 'licensed' to be burnt to CD. Devised to counter the mp3 revolution.

File Formats:

Mp3s

An unencrypted compression format used to reduce the size of audio files so that they can easily be transferred over the internet.

WMA

Windows Media Audio. A secure compression format used to encode digital audio files.

AAC

Advanced Audio Codec. Another secure compression format used to encode digital audio files. Most closely associated with Macintosh users.

MIDI

Musical Instrument Digital Interface. A general purpose serial communication protocol used to control synthesizers and other music recording equipment for playback in real time.

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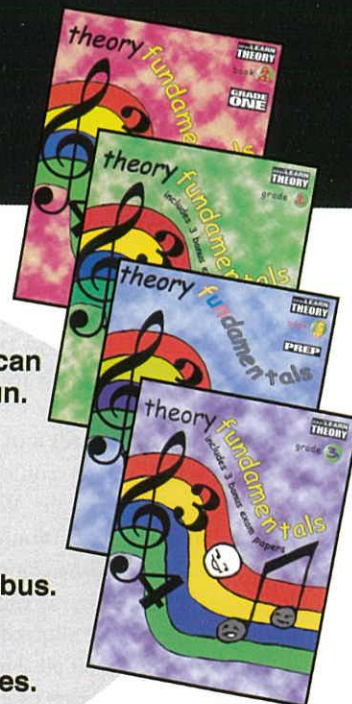
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BETWEEN FUN AND HARD WORK

As a boy, PETER EDDLESTON hated piano with a passion, until 'something clicked'. Now a specialist music teacher, he has a clear view of the value of music in life and works to bring that delight to primary students in southern Tasmania.

Music teaching offers rewards and highs unlike any other, that no amount of money could replace. But my own way into it was not always certain. When I was about ten years old my parents decided it would be good for me to learn piano. Inevitably the time came when it wasn't fun any more. Like many children I came to hate the piano with a passion, often pleading to be allowed to give it up. However, my father was not about to let all that money go to waste. Fortunately, after about six years of lessons, something clicked into place for me. I discovered the joy of music.

In my matriculation year I decided to go on with my music studies. I'm not sure my father was thrilled, wondering how I was supposed to make a career out of music. Wasn't music

just a bit of a hobby, not something you make a career of? However he supported my endeavours and in 1983 I went to Kelvin Grove Teachers College in Brisbane to train as a secondary music teacher.

My first two years of secondary teaching in Queensland were an absolute nightmare, and the less said the better. I decided teaching was not for me and left for a different job in Queenstown, on the West Coast of Tasmania. To cut a very long story short, three music teachers there decided it was time to move on from the West Coast and I was offered a job teaching primary music in Zeehan, Strahan and Queenstown.

That unexpected switch from secondary to primary worked well and I have not looked back. It is a special privilege and a magical experience to introduce young children to the joys of music and to nurture their musical development through their primary school years.

Why we do what we do

It's a challenging task we have as music educators. When you're working with an enthusiastic and cooperative group of students willing to join in pursuit of musical excellence, there is no better job and no other place you would rather be. However, we all know that it is only rarely like that. Even after sixteen years I have the occasional day when I feel completely bewildered, wondering why I bother at all. You can spend half the night preparing a lesson that is full of the most creative ideas. You excitedly present it to your students the next day, delivering it with as much enthusiasm, creativity, humour and flair as possible. If the only response you get is a sea of bored, blank, apathetic faces, giving the occasional mournful groan, and constantly glancing up at the clock to see how much longer they have to endure this, it can be soul-destroying. The day off for root-canal work starts to look very appealing.

It is a special privilege and a magical experience to introduce young children to the joys of music

All experienced music educators know that our lows are equal in magnitude to our highs. When job satisfaction plummets it is important to be certain of what we do, why we do it, and above all, why we keep doing it. It certainly isn't for the money or the prestige. For me personally the highs are not always great performances. They often are just little things, such as:

- Watching a prep. or Grade 1 student writing *ta ti ti ta* for the first time;
- a choir finally nailing that difficult harmony part;
- the excitement of students who know they have just done something really well and want to share it;
- helping students discover and develop their talents;
- a particular student pleasantly surprising you.

Juggling the interests

Presently I work as a music specialist at two primary schools at Margate and Snug, just outside Hobart. Working between two schools presents a few challenges. I need to communicate with a lot of people; it is not always easy to keep everyone informed of plans. Sometimes I am not made aware of certain timetable changes until turning up to school in the morning, because nobody thought to tell me. (I have also occasionally been known to confuse my timetables...)

A frustrating aspect of working in two schools is sorting out

discipline issues, as sometimes I have to wait until the next week before catching up again with students.

It is best to accept students into choir without audition.

I am fortunate to be able to schedule specialist groups. At Margate I have three choirs covering Grades 1 to 6. There are two guitar groups and two recorder groups, each divided into beginner and advanced, and a Grade 5/6 percussion ensemble. At Snug we have a Grade 4/5/6 choir, a Grade 5/6 percussion ensemble, a recorder ensemble, a beginner recorder group and a Grade 1/2/3 choir. Because of time restraints the Grade 1/2/3 choir only rehearses once a fortnight, making learning material very difficult—but it's better than not having it at all!

I believe it is best to accept students into choir without audition. Any student who is interested is welcome regardless of ability. This means that some choir numbers are very large—from 70 to 50. A trial period usually lasts from the beginning of the year until Easter. Students are reminded that if they commit to choir, they must accept the responsibility that comes with it. Students who continue after Easter must stay committed for the year. I believe we need to teach the concept of commitment to our students. It is not acceptable to let them come to choir when and if it suits them. A successful choir must have good discipline. The consequence of unsuitable choir behaviour is detention, or possibly exclusion from a public performance, but not expulsion from the choir.

Percussion ensembles are carefully chosen groups of students who have shown an aptitude for percussion work and have a desire to develop their skills. Some may argue that this is an exclusive and elite group. I confess that working with these groups certainly enhances my job satisfaction, but I believe very strongly that it is important to provide our talented students with opportunities for extension, and our younger students with something to aspire to. These opportunities are privileges that must be earned. All instrumental ensembles are exclusive in that they require certain skills from the participants if they are to be successful. However, while in some ways we need to protect the purpose of these groups, we need to be careful that we keep the doors to learning open for our students and not discourage any enthusiasm. As with the choirs, once students have made a commitment to these groups they are expected to stay with them for the year.

My beginner guitar and recorder groups are optional. I start recorder in Grade 3 and guitar in Grade 5. It is difficult to make students aware of the need for regular practise when learning an instrument; meaning more than once a week. I am not so insistent on my commitment policy in the

Continued over page

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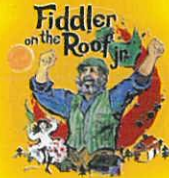


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beginner groups. However, if a student who shows potential tells me he or she no longer wants to be part of the group I do my best to encourage them to keep at it. In the advanced groups I insist on students staying committed for the year, as it makes ensemble work difficult if students opt out.



Music education: fun or work?

There is a perception that learning music has to be fun. I am not sure I like this perception, nor that I completely agree with it. We all do our best to make lessons interesting, stimulating and enjoyable, but it is not our job to always keep our students entertained. It is not necessarily fun practising certain parts over and over again in order to get them right. However, the satisfaction gained after giving a good performance makes all the hard work worthwhile. We should not be satisfied with giving a less than satisfactory performance just because the learning process had to be fun for our students. Music making is fun, but we also need to teach our students that some rewards do not come without hard work.

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ASSESSING SECONDARY STUDENTS' COMPOSITIONS

Composing is valuable as a teaching tool in secondary music classrooms, motivating students through the creation of successful compositions—especially when they select their own processes. But how to assess the outcomes? PAULINE BESTON offers an example.

A teacher can evaluate the effectiveness of a creative music program by monitoring student engagement and productivity, but to individually monitor student progress may require a more formal assessment strategy. One method is integrated into the following suggested lesson in composition. While devised for Year 9 students with instrumental skills, it can be modified for younger students using Orff instruments, or adapted to older students.

COMPOSITION LESSON WITH YEAR 9

Setting the scene

This lesson uses as stimulus a one-minute excerpt from the opening of the 1996 movie 'Alaska'. The scene shows horizontal layers—dark blue sea, the stunning white of an Alaskan glacier, and pale blue sky. A small yellow plane flies across the panorama. Close-ups show the pilot using his radio.

Students should view the movie excerpt a number of times without the soundtrack, then identify and note physical features of the scene, the mood evoked and colours shown. They are to discuss how they could underscore this section

of the movie, considering physical features of the scene and the action; and how to focus on musical solutions including pedal points, inverted pedal points, ostinatos, motives, tone colours, modal tonality and pitch.

Composing task prescription

The teacher assigns the composing task, to be completed in, say, 8–10 minutes:

- Create a composition
- represent one to three static features in the scene
- represent one or two action features in the scene
- perform each composition with the video for 50 seconds
- discuss each instrumental choice and musical strategy.

Students then work together in groups of three to five to underscore the movie excerpt. After the allotted composing and rehearsal time, each group performs while the movie excerpt is played without its soundtrack. Follow-up can include writing a score (using either graphic notation or traditional notation), arranging the same piece using only one instrument, and listening to the excerpt with the movie's original underscoring.

Possible examples

Sound only is required for this performance.

The following example solution demonstrates what students might generate to represent the three static visual elements. Two flutes represent the sky and the glacier and bass guitar represents the sea. The widely-spaced parts move slowly in four-bar phrases. Tonality is modal.

♩ = 80

Flute 1

Flute 2

Bass Guitar

* *Alaska* (Columbia Pictures 1996) is available on video, rating PG, code CVT24593

An example of music representing the scene's moving elements is shown below. In this solution, the cello and claves represent the plane and the voice of the pilot, respectively.



These solutions use horizontal textures. Each group of students will provide alternative solutions to the underscoring task, depending on their instrumental combinations and interpretations. Assessment strategies should accommodate a wide range of solutions.

Assessment strategies

A variety of assessment strategies can be employed to assess individual and group learning. Informal assessment, where no individual marks for achievement are recorded, can be provided through questioning, discussing and giving feedback on strategies. This is effective in group compositions. In contrast, formal assessment provides for judgements of individual student learning. Formal assessment is dependent on clear and easily achieved task descriptors. Four different types of informal and formal assessment strategies are:

- Performance
- rubrics
- written descriptions
- notation.

Each of these is described in relation to the 'Alaska' composition task.

Performance

Groups can perform their pieces with the (silent) video excerpt. The teacher can provide a grade for each group based on interpretation of the scene, individual performance, group participation or attention to a range of concepts.

<i>Advantages</i>	<i>Disadvantage</i>
<ul style="list-style-type: none"> • All groups can complete the task in a single lesson • Students demonstrate that they can achieve composing outcomes required by syllabus documents • Students develop improvisation and group performance skills 	<ul style="list-style-type: none"> • A group is assigned a grade, rather than individual students.

Rubrics

A rubric functions on two levels. The first is a set of descriptors on which compositions will be rated. The second is a range of achievement for each descriptor. In assigning a rubric to the 'Alaska' task, a model for assessment is presented as follows:

<i>'Alaska' Rubric</i>	<i>Achievement Levels</i>				
	Exc	VG	G	Fair	Poor
Set of Descriptors					
Composition completed by 3–5 students					
Duration for 50 seconds					
Represents 2–3 static features in the scene					
Represents 1–2 moving features in the scene					
Discuss instruments and musical strategies					

Continued over page

Achievement levels shown above can be assigned marks rather than grades, from 5 down to 1. In addition to the performance, the above rubric includes oral descriptions by individual students about instrumental choices and musical strategies. These develop music language skills and confidence in critically evaluating performances and compositions.

<i>Advantage</i>	<i>Disadvantage</i>
<ul style="list-style-type: none"> Quantitative judgements can be made about individual student learning. 	<ul style="list-style-type: none"> Rubrics may take longer to assess than other methods.

Written descriptions

Group performances present opportunities for all students to enjoy working together and listening to each other. To maximise enjoyment and participation, it may be preferable for a teacher to avoid any reference to assessment during group performances. Assessments can be designed which do not interfere with performances or with discussions which follow them. Instead, students can write descriptions of processes, techniques and outcomes demonstrated by performing groups. Written descriptions can be collected and used for assessing learning from the composing experience.

<i>Advantage</i>	<i>Disadvantage</i>
<ul style="list-style-type: none"> Students can discuss, learn musical terms and evaluate compositions. 	<ul style="list-style-type: none"> The teacher is required to collect student work for marking out of class.

In addition to writing reports on student performances, the video of the ‘Alaska’ excerpt with original underscoring can be played. After class discussion, students can write a comparison between their own scoring of the excerpt and the original underscoring.

Notation

Notating composing products can be important for student learning and progress. Depending on student developmental levels, notation may be formatted using graphic and/or traditional methods. Teachers can award marks on criteria such: as clarity of symbols, appropriateness for the task, inclusion of dynamics and expressive techniques, and application of other concepts. Individual students can write their own version of group-composed pieces that are submitted for assessment.

<i>Advantage</i>	<i>Disadvantage</i>
<ul style="list-style-type: none"> Notation demonstrates learning and progress throughout a school term. 	<ul style="list-style-type: none"> The teacher is required to collect student work for marking out of class.

Conclusion

Assessing student composition processes and outcomes can help teachers evaluate their teaching methods and strategies. Students also need to know how they are progressing in their learning.

The above four strategies don’t represent all the possibilities available to teachers. However, they provide teachers with different ways to make judgements about learning in composition. While useful for reporting purposes, they are far more valuable as mechanisms to provide feedback and to encourage students to discuss their own learning.

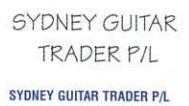
Dr Pauline Beston
 Pauline Beston is a music educator with extensive teaching experience in NSW government secondary schools. Currently she lectures in music education at the Conservatorium of Music, University of Sydney. Her main research areas are composition pedagogy and composition assessment. She is Secretary of the NSW Chapter of ASME and a member of the *Music in Action* editorial panel.

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TEACHING IMPROVISATION

DEBBIE O'SHEA believes that in every lesson, as often as possible, we should give our students the opportunity to improvise and create. This somehow must be slotted in with everything else that has to be done in each lesson. The writer shares some methods that work for her.

Young children are naturally creative—just look at the many ways a toddler can use containers in the plastic cupboard—or listen while they talk, chant and sing their way through a game with a simple toy or object and a pile of dirt! As music educators we must try to nurture this natural creativity and build the confidence of our students. This daunting task would be easiest with a small number of students for a long period of time. Most of us have neither numbers nor time on our side.

Here are a few ideas I've found that work for me. They are very deliberately quick and easy. They aim to build students' confidence and to encourage 'risk-taking'. They are designed to develop students' ability to form ideas and opinions about the music they create while striving to improve. They are firmly placed within the lesson structure and not just 'stop everything, now we are going to create'. Creating is a natural part of music making, and therefore of the music lesson. These situations also provide opportunities for students to demonstrate what they know, as they apply that knowledge to create something uniquely theirs. This provides a perfect opportunity for assessment. (I should point out that my program is aurally based, developmental and sequential.)

The listed activities can be adapted to any level. They are just ideas that I hope will spark other ideas and maybe add something to your classroom.

Getting started

- Give students a short rhythmic pattern, written on the board or a flashcard. Make sure the rhythms are well known in order to keep the focus on the melody.
- Students sing known solfa to this rhythm. For example a rhythm with crotchets and quavers may be given for a *so me* or *la so me* melody.
- More complex rhythms having more solfa syllables may be given to older students.

Teachers may choose to use letter names instead of solfa.

Example: Write on the board the rhythmic pattern:



'Listen while I sing a melody using *so* and *me* to this rhythm.'

Teacher sings *so so meme so*.

'I think I want my melody this time to start on *me*' Teacher sings *me so soso me*.

'I would like you all to create a melody using *so* and *me* to this rhythm. Sing it with *me* using your inner hearing.'

Students sing 'in their head' as teacher points to the rhythmic pattern.

'Who started on *so*? Who started on *me*?'

'Did you like what you sang?'

'Let's try it again, changing your melody if you want to.'

'Sing once more with inner hearing to make it just as you want it.'

'Now sing out loud with your lovely singing voices.'
(This sounds very pleasant)

If time permits some individuals could be heard. This could be noted on a checklist.



Stand and be counted

Example: Write on the board the rhythmic pattern:



- Ask four children to stand at the front of the class. Teacher models the activity by directing the students to sit (*me*), kneel up high (*so*) or stand (*la*). This is then a *so me la* melody which the children sing with inner hearing as the teacher indicates the students one at a time.
- The class then sings the teacher's melody.
- Individual students then create a melody using the students at the front as the 'notes'.
- The class sings all created melodies.

This activity is useful for only a limited range of notes but could be adapted for older children learning an instrument. The 'notes' could be E G A on the recorder or G A B on xylophones.

- The students at the front could also form quavers by placing hands on each others' shoulders.



Handy props

- Chairs or hoops are useful props for quick rhythm activities.
 - Students sit on the chairs or stand in the hoops to represent the number of sounds on a beat. This could be used with four beats and crotchets (one child on a chair/in a hoop) and quavers (two children on a chair/in a hoop) or could be made more complex with six or eight beats, semiquavers, compound metre...
 - The hoops can also be used by placing objects into them to represent the number of sounds on each beat. The teacher models the activity and individuals then create their own rhythms.
- A staff board and counters are a useful tool. Not only are they a useful aid when teaching the staff, note positions, melodic dictations and writing known melodies, they may also prove a useful tool for melodic improvisation and composition.



–The teacher sets the parameters, for example: 'For this melody I would like you to use only *so me* and *do* and I would like *do* on the first space.'

–The students could work in pairs, singing their composition upon completion. This activity could then be expanded in a number of ways. Students could write their melody onto the staff; students could play their melody on tuned percussion instruments as if there was a treble clef on the staff; advanced students could play their melody on tuned percussion as if there was a bass clef (creating a minor melody); rewrite the melody with a G *do*...

- I have found that the upper-primary students love to occasionally use the materials (like the staff boards) that I usually use for the younger students. (After all, adults still love playing the games, exploring the resources and playing with the puppets at music workshops—and they are a lot older than upper primary students!)

Extending the boundaries

- Rhythm snakes are one of my favourite improvisation activities. It is truly quick and easy and can be made as simple or complex as you like. Students are in a circle, though they can play this successfully at their desks. The simplest form of the game is where each student claps two beats of rhythm around the circle, trying not to miss a beat. Young ones use just crotchets and quavers. This is challenge enough for beginners.

Here are some ways to increase complexity, making the game one you can play throughout the primary school:

- Students add time names (*ta titi*) to their rhythm;
- increase to four beats;
- allow for free rhythmic patterns (not necessarily consciously known by the students);

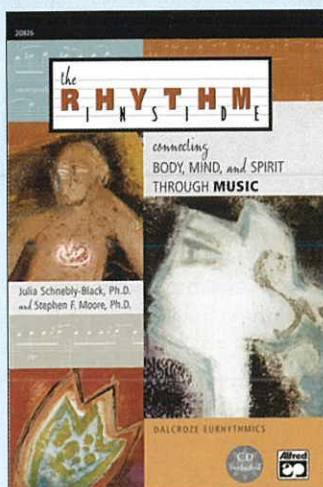
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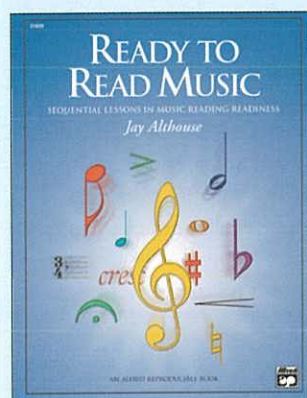
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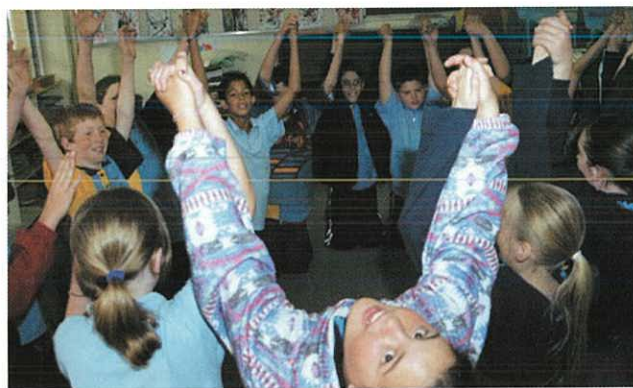
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- two beats each but make the game cumulative: the second student claps the first rhythm and then their own; the third student claps first, second and then their own...;
- (I stop every now and then with this one and ask the whole group, or individuals from other parts of the circle, to clap the rhythm. This helps all students focus and concentrate.)
- after going round the circle (or part of the circle) in the manner specified above, ask the students to write down, from memory, the created rhythm;
- ask the students to recall or write the above rhythm from memory in the following week;
- four beats each: students clap the two beats from the end of the rhythm before them and then add two beats of their own;
- three beats each;
- set parameters such as 'You must use one rest'.

Doing our best

The job of music educators is very important. It is also often difficult and tiring. We just need to keep sight of our goals and work past the inevitable setbacks. As Zoltán Kodály said: 'The school only sets the target and the direction. Due to the shortage of time it cannot fully realise everything' (from *What is the Purpose of School Music Societies?* [154].

We can do the best we can, in the time we have, with what we have. **MⁱⁿA**

Debbie O'Shea

A music educator currently working as a music specialist with Education Queensland, Debbie also presents workshops and courses across Australia. She was manager of the writing team for the music outcomes in EQ's new Years 1–10 Arts Syllabus, for whose support materials she also wrote two music modules. Debbie is immediate past President of the Kodály Music Education Institute of Australia, Queensland branch, and works with the committee planning and organising in-service and workshop activities for Queensland music teachers. Her qualifications include a Masters of Music Studies, a Graduate Diploma of Music Education, a Bachelor of Education, and the Holy Names Kodály Summer Certificate (California).

REPAIRS FORUM

An occasional column of practical ideas for instrumentalists

On many occasions I have heard of performances being marred by a piece of cork. Ever had a panic attack a few hours before a performance when you twist your sax mouthpiece onto the cork and you have that 'mushy' feeling that something isn't right? That's right — your cork has let you down – it no longer is connected to your sax neck.



A simple, yet effective remedy that surely beats paper! Carry some electrical tape in your gig bag.

If this incident happens, just wrap your sax neck with smooth layered coats of electrical tape until your mouthpiece fits smoothly around it. If done correctly the tape should stay intact and not be pushed away or damaged. Aim to have the tape look similar in shape as your previous cork. This will get you through your short-term dilemma.

This technique can be repeated on many occasions. Although I do recommend having a new cork fitted by a professional. Another handy tip: Leave your mouthpiece with your repairer so correct fitting can be achieved.

Always use cork grease or vaseline on your mouthpiece cork. Your mouthpiece should always glide onto the cork – nice and easy!

Will Musig
Woodwind, Brass and Guitar Repair Technician

If you have a suggestion or idea that would help others, please let us know so that it can be included in a future column.
Editor

MUSIC in ACTION

ENSURE YOU ALWAYS RECEIVE YOUR OWN PERSONAL COPY OF MUSIC IN ACTION.

SEE PAGE 50 FOR DETAILS

631 Clarinet from JUPITER

With Undercut Tone Holes, right hand offset trill keys, adjustable Thumb Rest and neck strap, few can match Jupiter's outstanding features designed specifically for student ease and comfort.

Undercut tone holes
A most important feature on a clarinet is it's tone holes, because it directly affects the resonance and timbre of the instrument. All Jupiter Clarinets have undercut tone holes for more expressive shading.

The neck strap
Each instrument comes with an adjustable neck strap to lessen the weight on a student's thumb, which promotes correct hand and finger positioning, embouchure and posture.

Adjustable thumb rest
The Jupiter thumb rest, although preset in the standard position, is adjustable up and down to better fit hand size or finger length.

Ergonomically designed keys
Enlarged gudge "crows foot" key and wider hinge key tube diameter help ensure instrument stays in regulation longer thus needing fewer adjustments.

Features:

- Durable plastic body with power forged nickel silver keys
- 0.583" (14.80mm) bore
- Under cut tone holes

For more information on the full range of Jupiter products contact your specialist wind & brass retailer or Music Merchandisers (Australian Distributor)
(t) 02 9905 0311 (f) 02 9938 6626 (e) enquiries@musicmerch.com.au

"The adjustable thumb rests and neck straps on the Jupiter clarinets really help the hand position of beginners and keep their embouchure consistent in those first vital weeks."
Chuck Carlson, Band Director
Clynd Range Elementary School
Crosby, Minnesota

what makes Jupiter's 500 series flutes superior to its competitors?

Design - Scale - Sound

Jupiter's world renowned reputation for quality flute making is the result of expertise provided by Master Japanese Flute Maker **Shuichi Tanaka**. His 10 year residence at Jupiter's Taiwan Head Office resulted in major design improvements and superior quality through intensive staff training.

Longer Lasting Adjustments
Tapered shaft pivot screws & stainless steel adjusting screws with key silencers, guarantee a quiet long lasting adjustment.

Better body joint
Improved heat-free manufacturing process ensures a smooth and lasting fit of body to foot and headjoint.

Ergonomically designed keys
Increased gauge on key arms and feet combined with larger radius area connecting hinge tube to pad cup ensure stability and durability throughout the mechanism.

For more information on the full range of Jupiter products, contact your specialist wind & brass retailer or Musical Merchandisers (Australian Distributors)
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JUPITER
Furthering the Art...

NEW RELEASES

FROM ALFRED PUBLISHING

Familiar Favorites—Carol Matz, Books 1, 2 & 3

Supplementary material for elementary pianists.

Masterworks Sonata Albums—Edited by Maurice Hinson, 2 vols

Twenty two of the finest piano sonatas, chosen to help develop a solid musician and keyboard foundation.

Anthology of 20th Century Piano Music—Edited by Maurice Hinson, Book & DVD

Intermediate to Early Advanced works by 37 composers covering 1870–1914.

Classics Alive! Book 1—Jane Magrath

Late Elementary to Early Intermediate works by 12 important composers of standard teaching literature.

Let's Celebrate Summer—Victoria McArthur & Carol Matz, Books 1 & 2

Each book features 2 pieces with corresponding musical activity pages.

Autumn Inspirations—George Peter Tingley

Ten Intermediate piano solos celebrating Autumn.

Rhythm Inside: Dalcroze Eurhythmics, Book & CD

This 64-page book will connect body, mind and emotions through rhythm and movement. A resource for classroom use.

World on a String, CD

The series brings the delights of world music to string students.

String Explorer Book 2

For Violin, Viola, Cello & Bass. Teachers' resource kit, piano accompaniment and CD

Book 2 takes students into vibrato, more advanced keys and techniques.

Flute Time Books 1 & 2—Ian Denacy. Books, piano accompaniment & CD, covering grades Beginner to Grade 2 and Grade 2–8

The complete flute method by Ian Denacy.

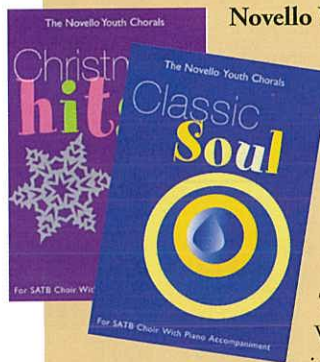
Music Express Foundation Stage. Book, CD, CD-ROM

Can be used as a complete scheme for music for 3–5 year olds or as an immediate resource of music activities.

Music Express Song Book (Years 1–2 & years 3–6)

New and familiar songs for music readers using the Music Express scheme.

FROM MUSIC SALES



Novello Youth Chorals

Secondary School choral series for SSA and SATB. Five 'classic' titles in each.

ABC for Kids Bumper Songbook

100 of the most popular songs from ABC children's shows, plus many of the most popular children's songs. Includes chord symbols, melody line and all verses.

Three's a Crowd

Various works for one, two or three instruments, for five levels. For solo, duet or trio playing and for mixing with various instruments. Available for: Brass, Violin (Christmas collection), Clarinet, Flute and Saxophone.

Getting Started with Composition (Beginner–Grade 3)

For singers and instrumentalists, introduces simple improvisation and the creative use of graphic notation.

Getting Started with Theory (Beginner–Grade 2)

A practical and imaginative introduction to theory for beginners.

FROM ALLANS PUBLISHING

Guitar Romance: Arr. Jason Waldron. Book and CD; With TAB.

Covers a wide spectrum of periods, composers, styles and ensemble combinations.

No Excuses—CD-ROM and DVD

Designed to improve instrument playing and musical knowledge.

For Guitar, Bass, Harmonica, Keyboard and Singers

Essential Jazz Etudes... The Blues: Jack Wilkins. Book and CD

Jazz etudes shows how to play jazz style blues lines.

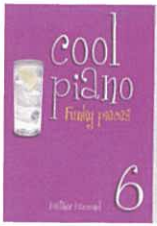
For Alto Sax, Bass/Trombone, Guitar, Tenor Sax, Trumpet, Violin

FROM AUSTRALIAN MUSIC CENTRE

Musicianship in the 21st Century: Issues, trends & possibilities. Dr S Leong, Editor. ISBN 0-909168-50-4

Featuring 25 authors from twelve countries; each examines pertinent aspects of the latest trends, issues and possibilities concerning musicianship in the new century.

FROM ENCORE



Cool Piano Funky Pieces—Heather Hammond
6 graded volumes of progressive pieces.

Rounds and Canons for Strings—Louis Bergonzi
A progressive collection of performance pieces designed for students with at least 2 years of playing experience.

Festival Ensembles—Bruce Pearson & Chuck Elledge
Flexibly scored elementary ensembles with Kjos Multiple Option Scoring, correlated with Standard of Excellence Comprehensive Band Method Book 1.

Standard of Excellence Festival Solos—Bruce Pearson & Mary Elledge. Book, CD and separate piano accompaniment book
A collection of classic solo literature for contests, festivals, concerts and private study.



Fun Club series—Alan Haughton
Student book and CD; teacher book with accompaniments and CD
This series of varied styles is now available for Clarinet, Violin and Piano.

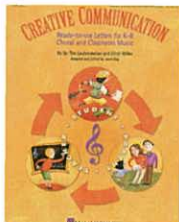
Razzamajazz: Really Easy Band Book — Sarah Watts. Book and CD
Available for Alto Sax, Cello, Clarinet,

Drum Kit; and Flute, Recorder, Violin; and Duets and Trios for Clarinet, Flute, Recorder and Sax. For mixed ability instrumental parts.

We Can Play Percussion—Barry Hart. Book and CD
Traditional songs for young children with percussion possibilities for all songs.

Enable Software—Keyboard & Bass. CD-ROM.
Contains explanations and examples of music theory including multimedia clips, demonstration videos and audio examples plus examples of techniques and all relevant styles. Play along and examples are also included.

FROM HAL LEONARD



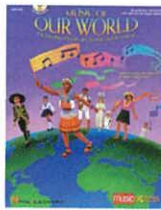
Creative Communication
Ready-to-use Letters for K-8 Choral and Classroom Music. Book plus CD-ROM
Arranger: Adapted and Edited Janet Day
Composer/Author: Dr. Tim Lautzenheiser, Cristi Miller

A resource for busy music teachers includes 24 sample letters to parents, teachers, administrators and community leaders on topics specific to K-8 choral and classroom music.

Fundamental Repertoire Series
Provides beginner students with a systematic approach to examination preparation. Preliminary, Grade One and Grade Two books.

Music Moves Me
Active Listening Strategies for the Classroom. Book and CD
Composer/Author: Wesley Ball

Features reproducible listening maps and movement activities designed for a variety of levels, along with easy-to-use teaching plans based on the National Standards.



Music of Our World (Collection Resource)
Multicultural Festivals, Songs and Activities. Book and CD
Arr: John Higgins
Provides: background on each festival, step-by-step instruction for each song based on the National Standards, piano/vocal accompaniments, lyric translations, reproducible songsheets, expanded activities etc

Music Raps 4 U (Collection). Composer/Author: John Jacobson, Mark Brymer. Book and CD
Features reproducible vocal music pages and lyric-only sheets, dance moves and helpful teaching ideas.

Sounds of the Cities (Classroom Resource)
A Musical Road Trip. Book and CD
Composer/Author: David Simons
Exploring the unique sounds and artists that define US cities.

Top 40 Fun Facts: Rock and Roll (Classroom Resource)
Ready-to-use Reproducible Activities. Composer/Author: Tom Anderson
Forty reproducible activities on Rock n Roll music: For Grades 4–8.



Whacked on Classics (Collection)
Music of the Masters for Boomwhackers® and Other Instruments. Book and CD
Composer/Author: Tom Anderson
To introduce students to some of the greatest classical works.

Solfège Bingo
Composer/Author: Cheryl Lavender. Book, poster and CD

A game designed to help students in Grades 3–8 hear, read, perform and identify solfège.

FROM PEPPERBOX MUSIC

Music Journal Student Notebooks
Useful notebooks to assist students, teachers and/or parents to track progress, practice time and all the details of students learning music.

Continued over page

EVENTS, TOURS & WORKSHOPS

FROM WARNER BROS PUBLISHING

Paul Myatt & Gillian Erskine are the creators of the Forte School of Music system and have also produced a comprehensive series of Theory text books relevant to AMEB Theory exams plus a series of easiLEARN piano books.

Paul Myatt will present EasiLEARN at workshops on the following dates.

10th February 2004, Brisbane—Allans

16th February 2004, Sydney—Allans

17th February 2004, Melbourne—Allans Bourke St

18th February 2004, Adelaide—Allans

20 February 2004, Perth—Zenith Music

For further information:
WBP.Australia@warnerchappell.com

FROM HAL LEONARD

Choral Music Repertoire Reading Days

Hal Leonard Australia with Morton Music, are delivering the Joy of Singing 2004, Choral Music Repertoire Reading Days.

Each session will include music for school, community, church and university choirs at all levels—sixty titles in all. The session titles identify the repertoire relevant to the session.

The sessions are conducted by Ralph Morton, co-founder of Morton Music and choir director, school music teacher and Cathedral musician.

9.00–10.30

Session 1: Easier Treble Music Mainly for Primary Schools and Community Children's Choirs

11.00–12.30

Session 2: More Difficult Treble Music Mainly for High School Choir, Community Choir and Women's Choir

1.30–3.00

Session 3: Easier Mixed Music Mainly for High School, Community and Church Choirs

3.30–5.00

Session 4: More Difficult Mixed Music for High School, Community and Church Choirs

26th February 2004, Sydney

Dicksons Music. Bookings are essential.
Call Dicksons Music for details 02 9419 2144

28th February, 2004, Brisbane

The Chifley at Lennons.
66 Queen Street Mall, Brisbane. Bookings are essential.
RSVP to Allans Music Brisbane on 07 3229 2155

FROM WARNER BROS.

Musical Stories: Ann Bryant: Learning Classical Music through stories!
Book and CD

For children 6–10 years, full colour illustrated stories of classical works, with accompanying CD. Can be used for music, art and literary projects.

FROM ASHTON

Acoustic Amp Models



Designed in Australia these amps feature an attractive rounded front, two independent channels (Mic & Acoustic Guitar), footswitchable Chorus and Reverb as well as a separate CD input. Available in two power ratings (30 and 60 watts).

HD50 Headphones

High quality headphones for home recording and any monitoring application.

DM100 Microphone range

DM100's wide frequency response and rugged construction make it well suited for use in the home studio or on the stage.

MSP50 (mic pack)

Includes a mic, stand, cable and clip and a zip up bag

AWM100 WIRELESS SETS

Available in several configurations: hand held; body pack; headset and lapel

GT100/CT100 (guitar and chromatic tuner)

Ashton tuner (guitar or chromatic).

Ashton on the net: www.ashtonmusic.com.au

FROM DYNAMIC MUSIC

ZOOM PS-04

The PS-04 is a fully functional 4 track recorder, mixer, multi-effect device, drum and bass machine. The unit records 2 tracks simultaneously, and with virtual tracks, records up to 40 tracks. 87 ZOOM insert effects including amp modeling. Extensive mastering effects for final mixdown.

FROM ROLAND AUSTRALIA

TU-80 Tuner and Metronome

A low-cost tuner that uses a high-resolution LCD. Providing chromatic tuning in a compact size, it is equipped with convenient features such as Accu-Pitch and a reference tone play function.

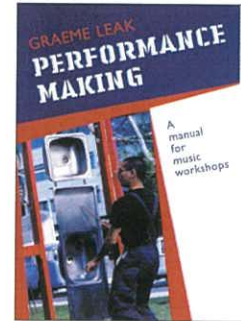
CUBE 30 BASS Amplifier

Combines a 30-watt/10-inch 2-way speaker with DSP modeling, onboard compression, 3-band EQ and digital effects.

Performance Making

—A manual for music workshops

Graeme Leak, Currency Press, Sydney, 2003. ISBN: 0 86819 673 8.
Distributed by Encore



Who might find this useful?

This book is fascinating, mainly because of the wide variety of applications to which its contents might be applied.

Although the author answers this very question in his Introduction informing his readers that 'this book is primarily for the leader of a music workshop', my mind leaped to a myriad of possible applications, the least of which was the actual aim of the author.

Because of the nature of the focus of the book—musical performance—my immediate thought after reading it was that it would make an excellent handbook for community music theatre performance. The exercises in trust and spatial awareness, combined with explorations of music performance that do not require an instrumental, or developed vocal technique, would prove invaluable to the person who was the leader of such an group.

That is not to say that any educator, who wanted to combine the disciplines of physical awareness with musical performance, would not find this book of extreme benefit.

The material

The versatility of the information in this book should not be underestimated.

Within the framework of providing information for the leader of a music workshop, the author provides a multitude of exercises that could easily be applied to any other performance discipline, such as acting or dance.

The book has clear objectives that run in a logical progression from choice of performers to selection of material. It deals with workshopping rehearsal and creative issues while developing the works along the way to create unique musical presentations.

It has excellent, clear illustrations depicting physical warm-ups, stretches and body exercises.

There are advanced techniques for pitch and tempo reproduction, as well as exercises to strengthen and develop the rhythmic abilities of individuals and groups.

Educational considerations

Primary school teachers would find it easy to modify the physical exercises and the music performance strategies to suit the age of their students. The author's use of aleatoric music to suggest performance opportunities is ideal for these age groups, where improvised music could easily take the place of more formalised manuscript-based performances.

Secondary and tertiary teachers will also benefit from the suggested performance ideas, especially the exercises that break down barriers and force disparate individuals to work as a group.

Educators, leaders of theatrical groups, community workers, even activity co-ordinators in nursing homes will find information of interest and application in this book. I recommend it highly to any one who wants to create groups from individuals, no matter what the situation.

Garrick Jones

Dan Coates, With you in Mind

Distributed by Warner Bros. Publications

This album contains eight original piano solos by the well-known and experienced American arranger Dan Coates, designed for the pianist in the late Intermediate or Advanced levels.

Who will this suit and interest?

If the performer is a lover of 70's type contemporary-style ballads, five of the eight pieces will inspire. The remaining three pieces are rhythmically exciting and challenging, 'flashy' and probably very suitable to include in a student's recital program.

From an educational point of view, all pieces offer very worthwhile examples of arranging techniques, varied accompaniment styling and melodic variation techniques. As such, their analysis would benefit the student arranger and also those wishing to learn how to fill out a favourite contemporary song's melody and chord symbol chart. Some of the pieces are described below.

Once Upon a Time: Sentimental, romantic, expressive 8-beat ballad style with flowing accompaniment style. The melody grows to culminate in right hand octave and block chord passages.

Jazz In 3: A bright swing-style waltz in the 'Wives and Lovers' tradition. Some tricky rhythms and leaps in the accompaniment will challenge students' co-ordination ability and feeling for syncopation.

Classical Folly: A lively virtuosic 6/8 piece built around the cycle of fifths progression. It incorporates fast, wide leaps in octaves! An excellent piece for a student recital concert.

Autumn etude: Romantic, expressive, atmospheric piece in 12/8 time with a flowing arpeggiated accompaniment style.

Wind up Lullaby: Reminiscent of a music box in the intro and coda with a descending chromatic bass line, arranged in broken chord tenths arpeggios.

With You in Mind: Another romantic flowing style. It reminds one of David Gates' 'If' of the 70s.

Sandie Williams



QUALITY MUSIC EDUCATION

A regional facility provides music education in New South Wales that builds communities, is accessible to all and enriches lives. CAROL HELLMERS reports.

Life in rural and regional Australia has its positive aspects — clean air, big starry night skies and a deliciously 'slower' pace of life. However in many communities in rural Australia, families are economically disadvantaged, young people miss out on the finer educational aspects enjoyed by their city counterparts, parents exert a great deal of time and energy covering long distances in search of broad educational opportunities for their children and retirees are at a loss for artistic recreational pursuits.

This is the reality of the socio-economic context in which the fifteen member organisations of the Association of NSW Regional Conservatoriums currently operate. Their environment is characterised by a diversity of communities and a thirst for creative outlets from a broad cross-section of their constituents.

Fortunately for the people of New South Wales, the State Government, through the Department of Education and Training (DET), recognises the important role that regional conservatoriums play in enhancing music education in the community and providing opportunities for music appreciation to people of all ages.

In 2001 the NSW State Government provided a significant funding increase to regional conservatoriums. These grants offered increased security and allowed for long-term planning. This monetary foundation, coupled with support from DET for structural development of conservatoriums, has resulted in substantial statistical results for music education in NSW. Currently there are more than 17,000 musicians participating in the various music programs offered by regional conservatoriums—an increase of 30% on 2001 figures. Three hundred and fifty specialist music staff are employed annually, as well as 50 administrative staff—positioning conservatoriums as significant cultural employers in regional areas.

There is also a growing awareness, appreciation and recognition amongst the general arts community that regional conservatoriums are a primary point of engagement with the performing arts. The Australian Youth Orchestra, for example, manages a successful national regional outreach program, *Young Australian Concert Artists*, which was first piloted in partnership with the Orange Regional Conservatorium.

The profile and achievement of the whole network of regional conservatoriums was enhanced in February this year, when DET and the Association staged the Inaugural *State of Play* concert in the Verbrugghen Hall at the Sydney Conservatorium of Music. The concert featured 200 students, representatives from every conservatorium in the network, and showcased the fantastic depth of musical talent embedded within regional communities and nurtured by these organisations.

Links between primary and secondary schools, partnerships with the community, local business and local government, support for secondary school music students, provision of

teacher training courses, management of specialist music education programs such as Early Childhood Music, music programs which collaborate with indigenous peoples, ensemble development programs, music therapy for people with disabilities, and projects which interact with other community arts groups—these are just some of the 166 initiatives which have been made possible within regional communities since 2001, thanks to NSW State Government funding, and the dedication of regional conservatoriums.

The results speak volumes. Regional conservatoriums in NSW are enriching lives and building communities—they are providing leadership, resources and expertise and are supporting a life-long continuum of quality music education in regional communities. **MIA**

For further information about the Association of NSW Regional Conservatoriums, contact the President, Stephen O'Connell, 02 4821 8833. Key contact details for all other Association members are as follows:

Central Coast Conservatorium Chris Bearman	02 4322 9138
Clarence Valley Conservatorium Greg Butcher	02 6643 3555
Coffs Harbour Regional Conservatorium Carol Hellmers	02 6652 1592
Goulburn Regional Conservatorium Stephen O'Connell	02 4821 8833
Macquarie Conservatorium Chris Harrison	02 6884 6686
Mitchell Conservatorium Max Reeder	02 6331 1108
Murray Conservatorium Peter Lynch	02 6041 4249
New England Conservatorium Robert Harris	02 6773 6470
Northern Rivers Conservatorium Gabrielle O'Shannessy	02 6621 2266
Orange Regional Conservatorium Graham Sattler	02 6363 1473
Riverina Conservatorium Hamish Tait	02 6925 3522
Tamworth Regional Conservatorium Jane Robertson	02 6766 6321
Upper Hunter Conservatorium Alison Pacey	02 6541 4888
Wollongong Conservatorium Graham Drayton	02 4228 1122
Young Regional School of Music Anita Cakalic	02 6382 5735

This information originally appeared in the November 2003 issue of Australian Music Centre's Update and is reprinted here by kind permission of the AMC.

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Nikolaus Schimmel (Author)

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School Of Music
Monash University

Melbourne School Bands Festival
August 16 - 28, 2004
Robert Blackwood Concert Hall
Monash University

Melbourne School Contemporary Music Festival
September, 2004
(Exact date & venue TBC)

For details contact:

Festival Administrator, Michelle Brown
171 Whitehorse Rd, Blackburn VIC 3130
P: 03 9878 8488 F: 03 9894 2910
E: festival@bb.billyhydemic.com.au
NEW on-line registration in 2004
W: www.billyhydemic.com.au



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The MRS802CD is a multi track recorder with everything you need to make incredible sounding CD recordings. With 8 tracks, 10 virtual takes, drum machine, 94 effect types, built-in CD burner & a 20gb hard drive, the MRS802CD does it all. Simply plug your instrument or microphone in & let your creativity do the rest.



PS-04
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The PS-04 is a fully functional 4 track recorder, mixer, multi-effect device, drum and bass machine. Plug guitars, bass, keyboards or microphones - or use the built in condenser mic to record vocals and acoustic instruments.



PFX-9003
Palmtop Effects Processor

Amazingly compact, the PFX-9003 easily slips into a shirt pocket. Despite its size, it packs a real punch with a multi effect device, tuner, drum machine, sampler, built in mic and more. It can even remove vocals from CD's.



RT123
Rhythm Trak

This amazing 'rhythm section in a box' uses real sampled drum, percussion and bass sounds. The additional Groove Play feature lets you assign patterns to the pads and play them at will. Easy to program.



MRT-3
Micro Rhythm Trak

The MRT-3 comes with 199 of the most realistic drum sounds you will ever hear from a drum machine. 50 preset drum kits are programmed in and a total of 396 patterns offer an incredible array of styles, including intro's, fills & endings.



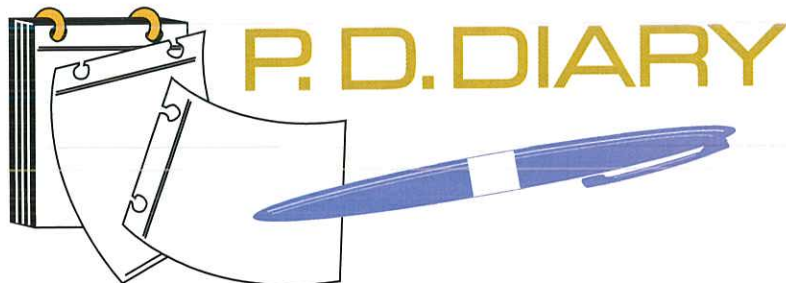
MRS-4
Multi Track Recording Studio

The MRS-4 can bounce tracks without any loss of quality, giving you a virtually unlimited amount of great sounding tracks. Built in instrument, voice & mastering effects ensure your recordings are crystal clear and of professional standard.



MRS1266CD
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9th February 2004, Melbourne
Your laptop as a music tool
 Alfred Brash SoundHouse at Victorian Arts Centre

12th February 2004, Melbourne
Cakewalk Level 1
 (and on 25 March at Moreland)
 Alfred Brash SoundHouse at Victorian Arts Centre

13th February, 2004, Melbourne
Auralia & Musition
 Alfred Brash SoundHouse at Victorian Arts Centre

18th February & 16th April, Melbourne
Sibelius Level 1
 (also at Moreland 11 March)
 Alfred Brash SoundHouse at Victorian Arts Centre

25th February, 2004, Sydney
Stop Motion Animation
 SoundHouse at the PowerHouse

26th February 2004, Melbourne
Introduction to Music Technology,
 SoundHouse at Moreland
 (and at Alfred Brash SoundHouse on 16 March)

27th February 2004, Melbourne
Middle years multimedia
 (and on 30 April)
 SoundHouse at Moreland

20th February 2004, Melbourne
VOSA Workshop at Korowa,
 Glen Iris; 9.30 to 3pm
 Enquiries: Melissa Dods
 Ph. (03) 9849 0501
 email: mjdods@www.yvas.vic.edu.au
 or www.vosa.org

20th March, Sydney
AMEB Diploma Preparation Workshop, 1pm to 5pm
 Sydney Conservatorium
 Enquiries: Access Centre,
 02 9351 1207
 Email: tcallinan@greenway.usyd.edu.au

22nd March, Melbourne
Sibelius Worksheets and Exams
 Alfred Brash SoundHouse at Victorian Arts Centre

23rd March, Sydney
Digital Video editing
 SoundHouse at Powerhouse

26th March, Sydney
DVD Authoring
 SoundHouse at Powerhouse

25th March, Melbourne
Band in a box, Level 1
 Alfred Brash SoundHouse at Victorian Arts Centre

27th & 28th March and 23rd and 24th April, Melbourne
Introduction to Orff Music Education
 Graduate certificate course held over weekends and evenings.
 Enquiries: Christoph Maubach
 03 9953 3279
 Email: c.maubach@Patrick.acu.edu.au

13th—17th April, Melbourne
Level 1 and 2 Courses in Creative Music and Movement Education
 Blackburn Lake PS
 Enquiries: Sarah Brooke 03 5474 2404
 Email: brooke@gcom.net.au

22nd April, Melbourne
Audio Composition
 SoundHouse at Moreland

MUSIC in ACTION FEEDBACK

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

Music in Action is intended to bring practical, interesting information to music educators. Help us to make the magazine truly useful to you in your work.

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 9411 4001 Post: PO Box 2363, Fitzroy, Vic 3065 Email: ann.blone@australianmusic.asn.au

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"The clarinet is, in my opinion, the basic woodwind instrument; anyone who plays the clarinet will find no difficulty in switching to other reed instruments. In short, a background on the clarinet is the basis from which all other reed playing stems."

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

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GETTING ORGANISED

How can the interests of music be better served? Beyond a passion for music, creativity and personal commitment 'organisation' is the key to securing the role of music in the community and inspiring others to a similar view.

Perhaps we can take a leaf from Monty Python's *Life of Brian*. In their struggle to liberate themselves from the Romans the Judeans had to organise themselves, thus giving rise to the People's Liberation Front of Judea, the Judean People's Liberation Front, and a myriad of other splinter groups seeking different things. In the end Brian is crucified and in defeat, the final message is to "always look on the bright side of life".

While the climate may not be as oppressive as it was for the Judeans, there are nevertheless, forces at work that would like to maintain the status quo in music education and community music, or wind back funding and resources.

So there are real parallels between what is political satire and the fragmented nature of music interests – many interests wanting similar things, but not talking to one another. The end result is that nothing really changes.

The good news is that a campaign: *Music. Play for Life*, has been developed to provide a united front. A joint initiative of the Music Council of Australia, the Australian Music Association and the Australian Society for Music Education, the campaign is the vehicle through which we can set the agenda for promoting greater music participation among Australians and advocating for music's role in the education and community sectors. The campaign represents a strategic and unified voice and facilitates stronger networking between music circles and decision makers in social, education and arts related policy areas.

A campaign website has been established at www.mca.org.au/music.playforlife.htm and we encourage people to register their support through the website and to spread the word among their own networks and peers. A campaign of this nature relies on the support of individuals and organisations around the country and is more akin to a

social movement than just a marketing exercise. It provides a central reference point and we encourage people to use information, ideas and resources made available through the website and to share their experiences and ideas with others. People who register their support will be kept up to date through a bimonthly e-newsletter and we encourage organisations to develop links to the website and to use the campaign logo in their own promotions.

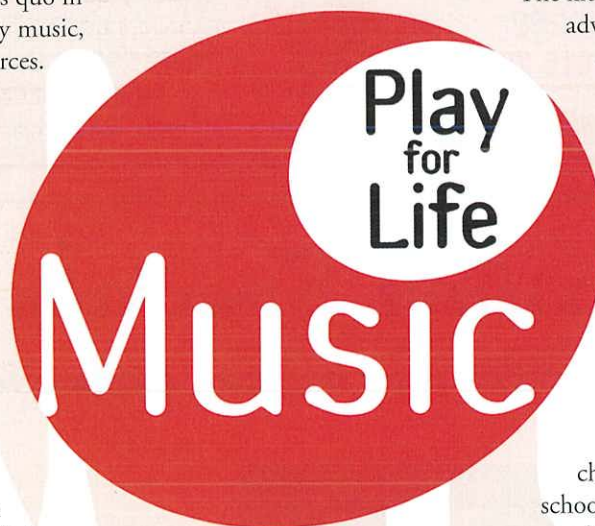
Resources include an Advocacy Kit for teachers and parents that will be available on the website in February.

The kit provides a 'how to' approach in advocating for music programs within school communities. The kit deals with the practical issues of gathering support for music, developing a proposal, approaching decision-makers, identifying the benefits to the school, resourcing and much more.

Music. Play for Life stickers and posters have been sent out to all high schools with this issue of *Music in Action*. This is your chance to start the campaign in your school. Give the stickers to students who are most likely to paste them somewhere public, like their school cases, or the family car. Or give some to keen members of the P&C, the school council or the staff. Put the poster somewhere that lots of people can see it. Begin to get the slogan into people's minds.

We're starting with 200,000 stickers. That sounds a lot, but there will still be 19,800,000 Australians who don't have one. Make every one count. If you work in a primary school and want stickers or posters, contact us through the website.

Our intention is to build a stronger, united groundswell of support across the country before the campaign can move to a more public and political level. We encourage people to think about organising themselves at a regional and local level, and how *Music. Play for Life* can be extended in your area. In 2004, our priority is to facilitate this process



CONTACT information from page 24

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AMCOS The Australasian Mechanical Copyright Owners Society Limited.

APRA The Australian Performing Rights Association.

The two organisations manage separate copyright rights: APRA handles the performing rights of its members (composers, songwriters, publishers), and AMCOS the reproduction rights of its members (publishers).

APRA/AMCOS Website: www.apra.com.au, or www.amcos.com.au

Australian Copyright Council Provides advice on copyright matters
Website: www.copyright.org.au

ARIA The Australian Record Industry Association represents record producers, manufacturers and distributors.

Website: www.aria.com.au

through seminars on the campaign and advocacy in capital cities.

The great news is that people are starting to come together. In Victoria people from diverse music interests held a Music Summit in November and have organised themselves into the Victorian Music Network. The Network gives voice to people from school music education, tertiary institutions, community music, professional teaching associations, performing arts companies and the music industry. Foremost in its activities, the Network has committed its support to *Music. Play for Life*.

While it's early stages yet, the campaign comes at an opportune time to capture people's sentiments and we look forward to your collaboration and a year of action in 2004. The following statement by a participant at the Melbourne Music Summit best sums up the mood from a music educator's perspective about the joy of working together.

I found the experience awe-inspiring, exciting, challenging, thought-provoking and motivating. As a music educator, it is easy to feel isolated, removed from the 'real' world outside of the school gates. The summit made me appreciate that I am part of a much larger, potent and powerful movement determined to place music at the forefront of the educational, political and social agenda in Victoria and that my involvement in this movement gives the day-to-day act of teaching music greater meaning and importance. We have a clear obligation to further this initiative, to develop the ideas and proposals and to continue on in a cooperative, united mode. At the same time, we should also celebrate as we advocate!

The starting gun has been fired. **MⁱⁿA**

Lou Bacchiella & Frank Panucci
Music. Play for Life
www.mca.org.au/music.playforlife.htm

FLUTE WINNER

The winner of the subscriber prize offered in issue #3 was:

George Katsikas
Wesley College,
620 High Street Road,
Glen Waverley,
Victoria, 3150.

George won a Blessing B-101 flute (pictured below) valued at over \$849. The prize was kindly donated by Pro Music. For further information on Blessing products phone 1300 880 278).

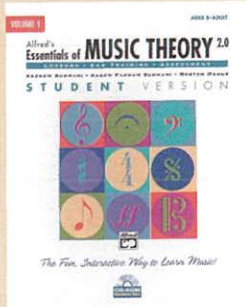
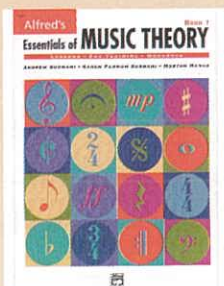


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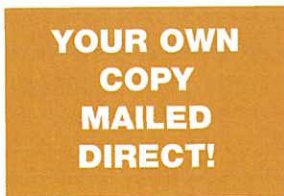
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