

MUSIC in ACTION

Winter 2004 • Vol. 2, Issue 1

FOR AUSTRALIAN MUSIC EDUCATORS

ACCESSING INDIGENOUS MUSIC

Starting points for inclusion in the curriculum

WORLD MUSIC

in the classroom

A BRIDGE TO NEW LIVES

Music helps newcomers

SHARING MUSICAL IDEAS

School music staff are best as a team

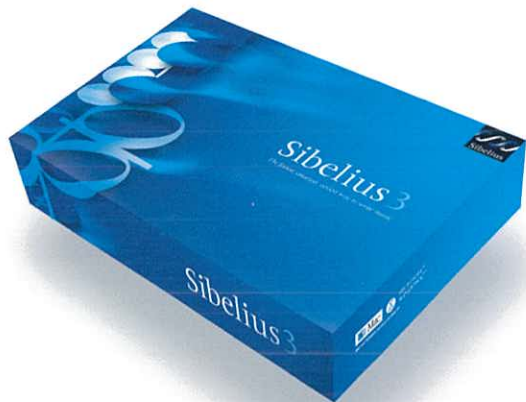
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Accessing Australian music

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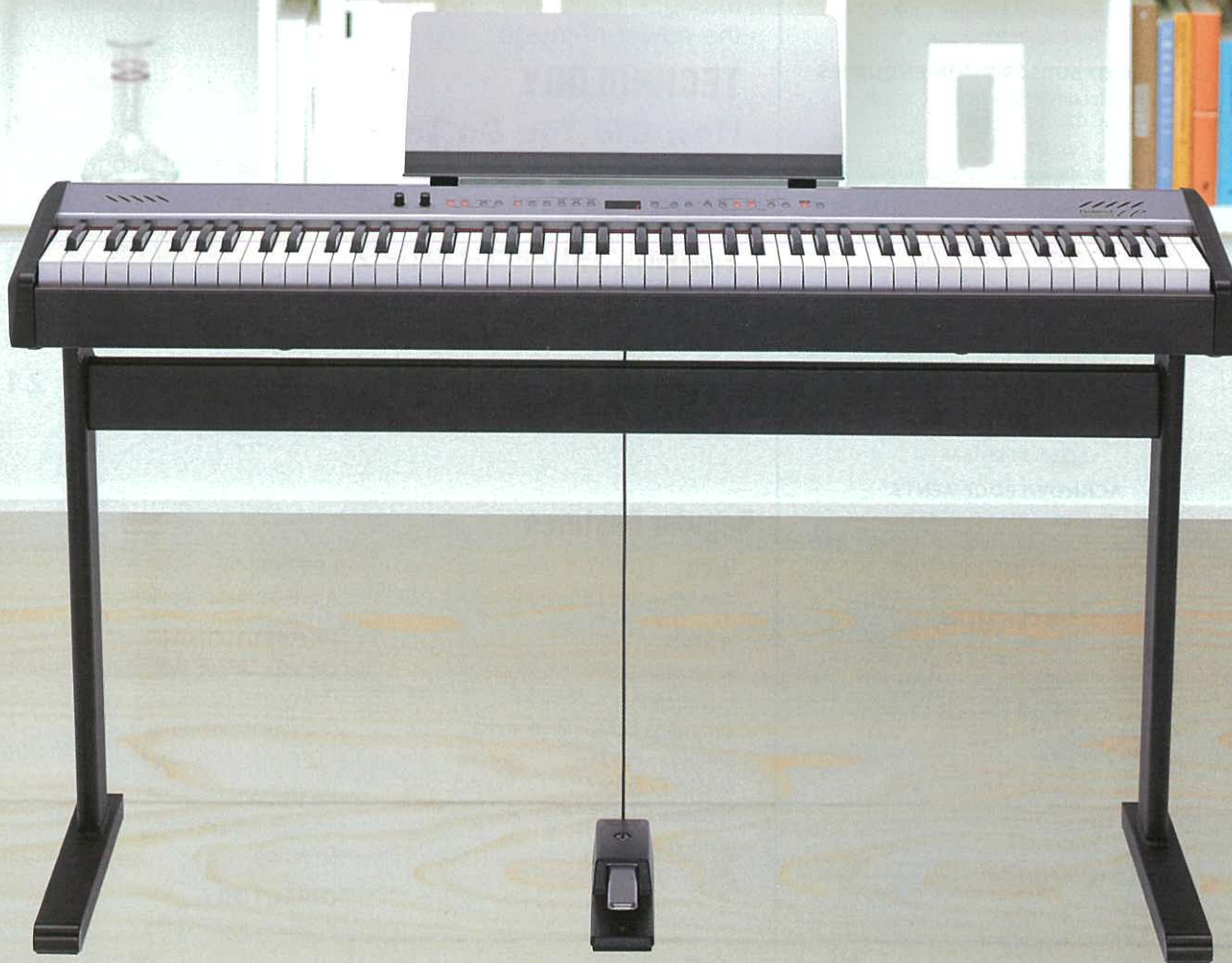
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MUSIC in ACTION

FOR AUSTRALIAN MUSIC EDUCATORS

Winter 2004 • Vol.2, Issue 1

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FROM THE EDITOR



With this, our fifth issue, *Music in Action* enters its second year. In its very first appearance, our magazine reported on the private member's bill of Chris Pearce MP in federal parliament, which advocated music education in schools (*Sweet Music Heard in Parliament*). We also reported then on the

work of the Coalition for Music Participation and its role as advocate for greater emphasis on music in schools and the community.

Exactly one year later we can report one of the most significant developments in music education on the national level. In April 2004 Federal ministers Dr Brendan Nelson and Rod Kemp announced the National Review of School Music Education, as a major project over the next twelve months. It's a wonderful outcome of the initiative of Chris Pearce MP and the intensive activity of the Coalition for Music Participation. A report of the proposed Review is in this issue. Please take the opportunity to encourage your school or district to have input.

An article in our first issue was from the remote Pilbara region of Western Australia (*Remote Music*). A year down the track we again visit a remote school—contrastingly in the Victorian Alpine location of Tubbut, where travel is measured in time taken on winding mountain roads rather than in desert kilometres. In both cases, despite their isolation, enthusiastic and committed music teachers are such powerful advocates that their communities not only benefit from their inspiration, but in turn become avid supporters of music in schools.

This issue examines the theme of teaching the music of other cultures. We look at ways of heightening awareness of Australia's Indigenous music culture and its interactions; and point to resources that provide a huge range of ideas and materials to help access its rich influence. World music is covered too: in practical terms through a lesson suggestion from Nisha Heath, and in Net News, where Elissa Milne offers pointers to some great Web sites that may help get you into it—with a bang!

The infant *Music in Action* magazine is receiving wonderful support from its sponsors, the Australian Music Association, from members of our distinguished Editorial Panel, and importantly from you, our readers. Your feedback and encouragement confirm the need for such a venture, while your comments and suggestions help to shape the outcome. At the start of our second year, we encourage you to continue as informed advocates for putting music into the lives of young Australians. This is the year that matters!

Ann Blore
Editor

'Cheque enclosed'

The two most beautiful words
in the English language.

—Dorothy Parker

When research among music teachers asked what assistance could be provided by the Australian Music Association, one result was—this magazine. Your response to it in the first year has been wonderfully positive.

Initial distribution of *Music in Action* has been as copies provided free to every school throughout Australia—an enormous financial commitment to music education by the AMA, through its not-for-profit arm, Music Makers.

BUT bulk distribution is a big-budget item—as well as wasteful and uncertain. We will soon need to restrict it. *Music in Action* offers a low-cost personal subscription rate of just \$19.90 (or \$32.50 for 2 years—40% off RRP) which covers the cost of postage, handling and administration, and ensures that it arrives promptly in your letterbox. Pretty good value, we think.

What's in it for you? You might use the ideas in *Music in Action* to help in music teaching, or in your advocacy of music in schools, or to share the great work being done among your peers. If you have not yet subscribed but wish to receive your personal copy mailed direct, please take a minute now to support us with your subscription.

TO SUBSCRIBE TODAY, PLEASE TURN TO PAGE 51.

The AMA's commitment/sponsorship continues—but the publishing team asks teachers to help maintain this important work by subscribing. Please use the form on p.51, or register online: www.musicinaction.org.au/.

Cheque? Card? No matter—there are another 50 fabulous subscription prizes to be won by early birds!

NET NEWS

If you've ever heard disparaging remarks in the staff room regarding the gentle chorus of recorders emanating from your music department during those compulsory Year 7 group activity classes, then here are the sites to make your detractors weep, because ... it's time to go drumming!! In addition, says ELISSA MILNE, while these Websites will give your classroom a nuance of the new age, they are also a way of introducing the four corners of world music into your curriculum.

www.drumdojo.com

Net value: This site is a great place to start—whether you are a definitive drum deity, or have never gone any further in honing your percussion techniques beyond tuning the fine crystal at home. If you do know the difference between a bendir and a muzhar, then you may be ahead of the game here—but I'm taking a bet that you don't. So, start by heading to the 'Drumming Around the World' section. Here you can explore instruments and rhythms from around the globe: Indian tablas, Japanese taiko, Persian kettledrums, Irish bodhrans, to name a few. The level of information for each instrument does vary; however there is generally a brief history of its cultural evolution and role as a musical instrument, a description of the playing techniques, and examples of some simple rhythms.

Net losses: Once you have entered the 'Drumming Around the World' arena, it's easy to forget that there is more information on the home page—so don't miss the inspiring suggestions in sections such as the Learning Zone and Home Made Instruments.

www.khafif.com/rhy/rhythm.html

Net value: This is a great place to answer any questions you have regarding the variations in techniques and notation systems of 'world' versus Western drumming. It also delivers a succinct history of percussion music—from a global rather than orchestra/pop perspective. Throughout the FAQ section links take you to further information, should you need it, and there is an extensive listing of rhythms, with notation, MIDI sound files—so you can hear the appropriate result!—as well as a brief introduction to the origins of the rhythm and technical 'tricks' that will help in its performance.

Net losses: Yes you really do have to type in the whole Web address—short-circuit the system and the system will merely short-circuit you. I also recommend you do listen to those MIDI files before attempting the rhythms on offer; the Western ear is highly tuned to a very basic sense of rhythm and a little flexibility may well be required for an adequate performance.

www.african-drumbeat.co.uk

Net value: Dedicated to West African drumming rhythms, the real plus of this site is the 23 notated rhythms which come complete with a Windows/Real/Flash Player of each—in one, two or combined patterns—complicated to explain, but ever-so-uncomplicated to use! There are even videos you can view to see the necessary techniques. Simply click on the Rhythms drum on the top screen bar on the Home page to gain access to these rhythms, which include the coucou, the fanga, the shiko and, of course, the elusive akiwowo. Alongside each piece are questions you might have, including 'How do I read the notations?' or 'What do the sounds refer to?' Answers are just a click away. Amazingly, for an overseas-produced Website, there is a listing of teachers of specific drumming techniques here in Australia—let the kids know and by the time parent-teacher night rolls around you could be looking at a nomination for 'most cool teacher in school'!

Net losses: This site is designed to inspire you to subscribe to the site and the wonderful resources produced by this company. Don't let it bother you—you're getting so much fun for free already.

www.drumjourney.com

Finally, if you happen to find yourself sitting with your djembe, on the prowl for something a little more challenging, then take a surf through this site. It offers links to a wide range of Websites, both professional and privately-operated, that deliver the wonderful world of drumming to you.

* * *

Yes folks—with drumming, not only will you win the hearts and rhythmic souls of your young would-be Ringo Starrs, but you'll ensure their memories of school group music have a funky new flavour. Now all you need is a classroom located a happy distance from the principal's office ...



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ACCESSING INDIGENOUS MUSIC

Starting points for inclusion in the curriculum

For many music teachers, to include Aboriginal and Torres Strait Islander music in their teaching can seem a daunting task. PETER DUNBAR-HALL presents a number of ways to achieve this.

When I give workshops on ways to teach Aboriginal and Torres Strait Islander music, I start by asking teachers to identify what problems they may have with the topic. I explain that federal government policies include the expectation that students in schools and universities across Australia will receive instruction about Australian Indigenous cultures and histories, and that these expectations are reflected in syllabuses in all subject areas. In music syllabuses, this occurs in various ways. Some list Aboriginal and Torres Strait Islander music as separate topics; some include them as types of Australian music; others define them as examples of non-Western music. In response to my question about problems, teachers regularly list three: lack of training or background in Indigenous topics; insecurity about the possibility of misrepresenting cultures perceived to be politically or ethically risky; and lack of resources.

I understand all these problems, and have spent time over a number of years thinking of ways to work around them. As I am not Indigenous, I too teach from outside Aboriginal and Torres Strait Islander cultures. Without any training in this area, I have had to develop an understanding of it and to devise resources and approaches through which units of study and lessons can be designed. I acknowledge that in the Australian political climate, teaching Aboriginal and Torres Strait Islander music can be difficult. Syllabus and support

documents address this by recommending that teachers consult with Indigenous people in their communities, or that they discuss their teaching with Indigenous consultants in state/territory education departments or boards of study.

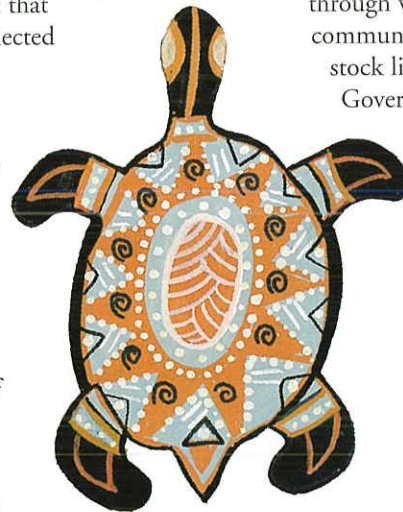
Resources on Indigenous cultures

In Australia, access to information on Indigenous cultures is not difficult. Television and radio programs by and about Indigenous Australians are regularly broadcast. Websites exist through which Aboriginal and Torres Strait Islander communities spread information. Many bookshops stock literature by Indigenous authors.

Government agencies at various levels provide information and contacts that can be used to assist teachers in getting Aboriginal and Torres Strait Islander music into the curriculum. Increasingly films appear that are made by Indigenous film-makers, or have strong Indigenous input, such as *Yolngu Boy*.

Biographical writing by and about Aboriginal people has become a definable Australian literary genre in the last two decades, through issues such as the 'stolen generations', the deaths of

Indigenous prisoners while in custody, land rights and political activism. With relevance to music and music education, Sally Dingo's biography of her husband, Ernie, *Dingo: The Story of Our Mob*, and Bob Randall's *Songman: The Story of an Aboriginal Elder of Uluru* spring to mind, as both Ernie Dingo and Bob Randall are well known Aboriginal performers. Sally Morgan's *My Place*, and Ruby Langford Ginibi's *Don't Take Your Love to Town* give Aboriginal perspectives on history and Indigenous belief systems which can assist in contextualising Indigenous music. Poems by Oodgeroo Noonuccal (previously known as Kath Walker), plays and novels by Mudrooroo Narogin and many others are readily available. Books such as these can provide suitable background reading for teachers and students interested in building up their knowledge of Indigenous histories and cultures in Australia. Literature by non-Indigenous writers can supplement these—especially books that explain concepts such as the Dreaming and Indigenous approaches to religion, politics and culture; for



example, James Cowan's *Aboriginal Dreaming* and Lynne Hume's *Ancestral Power: The Dreaming Consciousness and Aboriginal Australians*.

use recordings as aural tasks for students . . .

Music teachers are well placed to resource their teaching about Aboriginal and Torres Strait Islander music—more so than teachers in non-arts subject areas. Many recordings of pre-contact styles of music (sometimes referred to as 'traditional' music) are available. One of the best sources for this music is the bookshop of the Australian Institute for Aboriginal and Torres Strait Islander Studies, in Canberra. Some performers, such as Torres Strait Islander Christine Anu and Aboriginal rock groups Blekbala Mujik, Sunrize Band and Yothu Yindi, integrate the sounds of these styles with those of rock music. This is also heard in the music used by dance companies such as Bangarra Dance Theatre. Videos/DVDs of performances can easily be located. The work of Indigenous performing companies is a regular component of Australian theatre.

Using all of these resources requires some ways of structuring teaching. Following are three I use—each can be adapted to different levels of schooling and to specific music learning objectives. As notation is not a regular aspect of Indigenous music, I use recordings as aural tasks for students to transcribe, using both standard notation and their own adapted notation.

STUDYING ONE INSTRUMENT: THE DIDJERIDU

One way to structure the study of Aboriginal and Torres Strait Islander music is to concentrate on one instrument. In music from the Torres Strait Islands a good topic can be types of drums and the ways they are used; but in most places the didjeridu is the most obvious example. In pre-contact styles of music it is used in only northern parts of Australia. In rock music the instrument appears across the country. It has a range of uses: sometimes to provide a drone, at others to play rhythmically complex patterns. In some rock groups the didjeridu plays a rhythmic role, integrated into the rhythms of the drumkit. In others it is used as a solo instrument with a section of a song to itself. In pre-contact music only one didjeridu is used at any one time; in rock music, some groups use multiple instruments.

now didjeridus . . . can be adjusted to different pitches.

Originally the didjeridu was capable of playing only the pitch dictated by the length of its resonating tube; now didjeridus are made which can be adjusted to different pitches. This enables their use in wider ranges of keys, or for

them to be 'tuned' to the key of a rock song. A book edited by Karl Neuenfeldt, *The Didjeridu: from Arnhem Land to Internet*, is useful for studying this instrument.

THE MUSIC OF A REGION

A second way to organise this topic is to study the music of a region. In the study of pre-contact music, there are CDs of parts of Arnhem Land, of the Kimberley, of music from Cape York and northern Queensland, from central Australia, from the Torres Strait, etc. Researchers well known for their work on Indigenous music, such as Alice Moyle and Catherine Ellis, have written about music as a regional practice and their writings can provide useful background reading. Sometimes the characteristics of pre-contact styles of music from a region are reflected in rock music. Regions have their own musical profiles, and their own names for instruments. The didjeridu, for example, is known as *yidaki* in parts of Arnhem Land. Arnhem Land is the home of many rock groups, including Blekbala Mujik, Letterstick Band, Sunrize Band and Yothu Yindi. The Kimberley has produced *Bran Nue Dae* and *Corrugation Road*, musicals by Jimmy Chi and the group, Kuckles. It also has a significant Aboriginal performing arts festival calendar based around townships such as Broome and Fitzroy Crossing. Because of the presence in Adelaide of the Centre for Aboriginal Studies in Music, at which many Indigenous musicians study, there is a strong Aboriginal and Torres Strait Islander music scene in that city. Questions to be addressed in this type of study include: What types of music are performed in this region and what reasons might there be for the choice of styles? What is the extent of musical activity? Who are the performers? How does music from the region relate to regional issues?

ANALYSING A ROCK ALBUM

A third way to design a unit of study is to analyse the contents of an album by a rock group. You could consider the following. Does the album include traditional instruments alongside rock group instruments? If so, how are they

Continued over page



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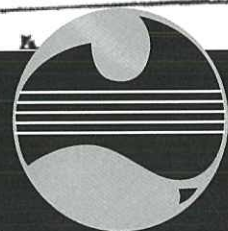


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used? What languages are used on the album? As many Aboriginal and Torres Strait Islander performers sing in Indigenous languages and English, albums are often multilingual. What popular music styles are used, and how are they adapted?

Are the songs and the album all in popular music styles or are there also songs in pre-contact styles? What topics are used in song lyrics? Are they political? How does the album provide musical ways of understanding Aboriginal and/or Torres Strait Islander cultures?

A final comment . . .

With any new topic we plan to introduce into our teaching, the most difficult step can be just to get a grip of the available resources. There are ways of including Aboriginal and Torres Strait Islander music in the curriculum, even though resources for teaching Indigenous music are not always the same as those we use for other types. Awareness of the available range of books, recordings and films can be the first step to designing successful lessons. **MIA**

Dr Peter Dunbar-Hall

Chair of the Music Education Unit of Sydney Conservatorium of Music (University of Sydney), Peter's research interests include the philosophy of music education, Australian cultural history, Balinese music and Australian Aboriginal music. He is the author of the biography of Australian soprano Strella Wilson, and co-author (with Chris Gibson, UNSW) of *Deadly Sounds, Deadly Places: Contemporary Aboriginal Music in Australia*, to be released by University of NSW Press early in 2004.

Suggested recordings

Jimmy Chi and Kuckles, *Bran Nue Dae*. BND CD002.
Christine Anu, *Stylin' Up*. White Records D24345.
Blekbala Mujik, *Come-n-Dance*. CAAMA Music CD226.
Letterstick Band, *An-Barra Clan*. CAAMA Music CD
David Page (Bangarra Dance Theatre), *Ochres: the Music*.
Larrikin, LRF406.
Sunrize Band, *Lunggurrma*. ABC Records, 518 832-2.
Yothu Yindi, *Tribal Voice*. Mushroom, TVD93358.

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Randall, B. (2003) *Songman: the Story of an Aboriginal Elder of Uluru*. ABC Books, Sydney.
Yolngu Boy (2000) Fox Movies/Palace Films. 22054RVP.

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ABC <http://shop.abc.net.au/> Also, see Message Stick (below).

CAAMA Central Australian Aboriginal Media Association): www.caama.com.au/

Currency Press www.currency.com.au/

Films on Aboriginal Australia Ronin Films; includes *Bran Nue Dae*): www.roninfilms.com.au/

Message Stick An ABC site showcasing Aboriginal and Torres Strait Island people's talents in art and culture: www.abc.net.au/message/blackarts/

Mushroom Music www.mushroommusic.com.au/

National Screen and Sound Archive Holds hundreds of recorded audio and film items. Use their Advanced Search engine at: www.screenandsound.gov.au/

Sydney Conservatorium of Music
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WORLD MUSIC IN THE CLASSROOM

The growing interest in world music extends naturally into schools. Today's 'virtual boundaries', multiculturalism and accessible travel make it important to teach children to understand and respect cultural diversity. NISHA HEATH shows how music class activities based around world music can achieve this, while helping students to feel special about their own traditions.

The debate about 'world music'

For some people, the term 'world music' suggests a lot of different cultures and contexts in a way that the label 'folk music' (used in the past to describe similar music) does not. For others it is an insult to cultural diversity, putting everything into one category.

In this article, I use 'world music' to describe some elements of music from many countries around the world. Some of the most interesting and creative performing artists combine music and various cultures to invent new art forms, e.g. Buena Vista Social Club, Ladysmith Black Mambazo, Sting, Peter Gabriel, Paul Simon and Kronos Quartet, to name a few. By introducing children to different cultural and musical experiences, teachers can enhance their students' ability to understand and respect diversity. In some instances, students may develop an interest in examining a particular type of music in more depth on their own.

Why teach students about world music?

1. It relates to students and their personal experiences. One of the exciting things about teaching is being able to draw upon the diverse ethnic and cultural mix of the students when planning a unit of classroom music work. I have taught music in the northern suburbs of Melbourne for some years, where there are many Greek, Turkish, Italian, Chinese, Vietnamese and Indian families. Children from these cultures enjoy a strong tradition of celebrating events and traditions through dance and song.
2. It makes make music exciting and fun!
One recent work unit involved teaching a class of Year 5 boys about karangas (songs of welcome) from New Zealand. They practised saying the Maori words to a chant

about pulling a canoe up the bank of a river, then workshoped some possible illustrative movements.

The chant was a good example of call and response form. Teams of four or five were formed, each with a designated caller, who then organised the others into a unified response group. The boys who were chosen to be leaders really enjoyed the experience of taking on extra responsibility. The teams, directed by their callers and supervised by the teacher, were allowed two 45-minute periods to develop their chant into a rhythmic spoken and danced performance piece, using the Maori words they had practised. Yes, it was noisy—but very productive!



In the following period all students completed an assessment sheet on each of the performing teams. This had the twofold effect of focusing their attention on the performers, and including terminology about Maori chants that they became familiar with through using the same criteria to assess each group. Some of the comments were discussed (using reliably sensible class members as starting points), but everyone was aware beforehand that the boys would be assessed by the teacher. The boys enjoyed working this way, with strict guidelines combined with some freedom to act on their own, and the results were good enough for them to present their choreographed *karangas* at the next full school assembly.

3. It shares students' world music knowledge.
Another recent work unit, with a class of Year 6 girls, incorporated playing instrumental extracts from original recordings, doing some music appreciation, and examining the historical and cultural background behind the music. The students contributed a lot to sessions over the course of a five week long work unit, and brought along:



- An Egyptian bellydancing CD that one girl's mother uses at home
- Spanish maracas that another girl's parents brought her from a recent overseas trip
- A story about hearing a Portuguese *fado* (traditional song) in a café in Portugal while travelling, and a recording of a Portuguese guitarist interpreting popular *fado* tunes.

4. Students experience a wider range of musical elements. A music curriculum that has world music as a component is more likely to cover a wider range of musical elements such as time signatures, tempi, timbres and forms. For instance:

- *Greek rhythms* use asymmetrical combinations of notes. For example the kalamatio rhythm is in 7/8 time and is performed ti-ti-ti, ti-ti, ti-ti or 123, 12, 12.*
- *Chinese program music* often has an accelerando or ritardando towards the end of a piece.
- Different recordings by *Cuban* or *African* musicians often inspire students to participate in enthusiastic dancing. This music has wonderful syncopated rhythms using a diverse range of instruments.
- When listening to music from *South America* it is noticeable that repetitive melodic phrases (eg: ABBACCADDABBAA etc) form the songs' structure. A study of form for upper primary school students could include a comparison of music from South America, and the simple verse/chorus structure that songwriters often use (see ABC Sing Books as a reference).

Live music resources and recordings

There is only so much world music that can be presented to students in the classroom before they need the context of a traditional performance to really understand what it is all about. For teachers from cities such as Melbourne, Sydney, Brisbane and others, many touring groups and artists can be booked to come to schools, through organisations such as the *Cultural Infusion Program* and *Musica Viva in Schools*. Both operate nationally and the latter also travels to regional areas.

Teachers will find many resources once they start to investigate. The Internet is a good place to research live performers and festivals that students could experience. Students could even help with the search for world music resources as part of a classroom music assignment, if they have access to the Internet from school. An excursion to a major city could access such resources as:

- Arts precincts
- Buskers
- Festivals
- Free outdoor summer concerts
- Museum concerts

- Zoo twilight music series
- Radio programs (see 'Resources')
- Specialty record shops, often mentioned on such programs.

A lesson plan using South American music

The following lesson plan has as its basis a recording by Inka Marka, Andean performing artists of Melbourne. The notated music is taken from a song called *Bolivianita*, from their CD, 'Entre Los Amigos'.

Playing some melodies with Year 3 and 4 students

Children at this age are delightful 'sponges', ready to absorb information, quickly learn skills and techniques and apply them in the classroom. To assist this process in the music classroom however, chalk 'n talk should be kept to a minimum, with playing, reading and writing music as the main activities.

It is useful to consider the way professional musicians operate: they don't sit around discussing music and how to read it—they sing and play first and discuss the experience later. So in music classes, teachers and students should play first and discuss the background, culture and history later, once the students have an interest in it.

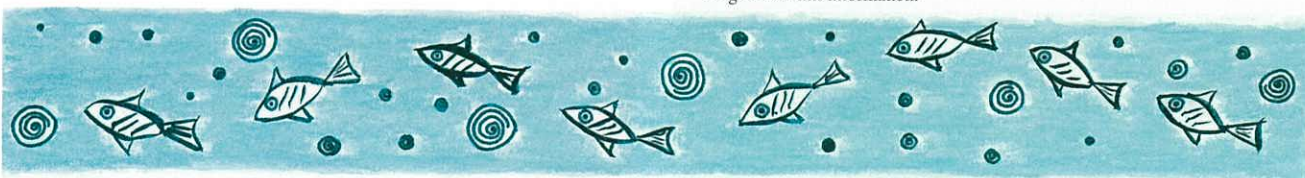
Lesson plan: South American music

The recording *Bolivianita* has a slow recurring taa, taa, ti-ti, taa ostinato that is great for young children to clap along to. The two melodies in this piece have a limited range, so are easy to play on tuned percussion such as xylophone. This is an easy way to demonstrate binary form.

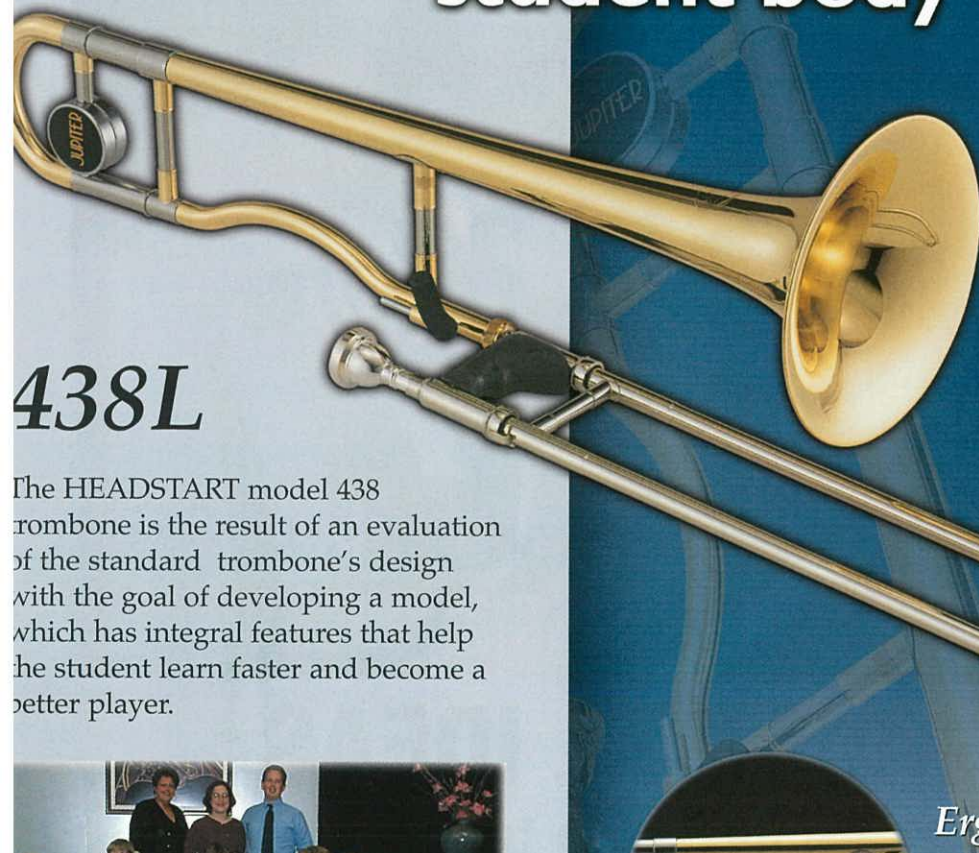
1. Distribute tuned percussion instruments among the children
2. Change all of the Fs to F#s
3. Teach the section B melodies to the children
4. Compare B1 and B2 melodies and note similarities and differences
5. Practice the melodies until children can perform them confidently
6. Perform the section A melody to the children
7. Teach the children to sing the A melody to the words 'I like playing my xylophone'
8. Try performing the melodies with the recording
9. Combine the three melodies as you see fit and perform in class or at an assembly.

Continued over page

* Nisha would like to thank Peter Mousaferiadis from the Cultural Infusion Program for this information.



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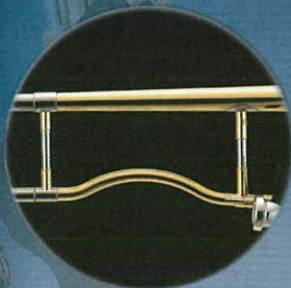
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SHARING MUSICAL IDEAS

School music staff are best as a team

To create the optimum environment, music staff need to share their resources and enthusiasm. Often class, instrumental and vocal music staff live in different worlds within the one school, so are not always easily able to share their ideas. BRUCE MAY looks for ways in which students and staff as a whole can be winners and celebrate their achievements together.

In recent research I conducted, one of my former senior students declared 'Music helps me live inside my head'. This very powerful statement deserves serious consideration, as music staff are challenged to create the optimum environment for music to flourish in our schools. Other significant quotes that students offered were:

The intense rhythm power simply rocks (performing music)

Music helps me to focus (listening to music)

It is your own ideas, emotion, everything about you
(composing music)

Music is the most unique (sic) of all my school subjects
(classroom music).

Where staff move as one in providing rewarding and exciting experiences for their students, the school program is more likely to flourish. This is not always an easy task. But can you imagine situations where classroom teachers and conductors, working vigorously in their own areas, end up

worlds apart in their musical activities and educational practices? Or where music staff and students divide into cliques: vocal, band, orchestra, and the classroom scene—

To celebrate musical achievements together is . . . the most rewarding experience . . .

effectively becoming departments within departments, in isolated (or even privileged) worlds? It can happen—with students caught in the middle, wondering where their allegiances should be.

The task is always challenging: my own experience over thirty years in building up a music program at an independent boys' secondary school confirms that. To celebrate musical achievements together is one of the most rewarding experiences that a music staff can offer students in their schools. Human motivations and emotions mean it must be worked at with patience and persistence.

Here are some ideas for shared endeavours within a music department that might provide food for thought and action.

Composer-in-Residence program Many schools have established composers working with students in various ways. This is an ideal way for class teachers to share the support of instrumental staff in organising the performance of student works, either performing with the student composers or performing the works for them in concert. It can also provide ways of having instrumental and vocal staff engage in composing for the students, and encourage students to compose and arrange music for performers.

Staff working in teams to assess senior student performance work. In Queensland we have an Extension Music subject at senior level that is part of the tertiary entrance score for students. Class teachers can invite instrumental and vocal teachers to formally assess the performance work.



Instrumental teachers form small panels of two or three to assess student work across all grades. Students and staff agree ahead of time on what is to be assessed. On the day, the students' teacher makes the judgment of a grade to award for overall performance and the other staff offer written constructive comments. The assessment grade and comments are then sent out to parents as a form of feedback on progress made.

Music camps and tours can provide an ideal opportunity for staff to work as a team, sharing the decisions that need to be made and enjoying the success of performance together.

Music festivals and competitions The staging of various forms of these events can provide a stimulating environment to create situations with a common purpose and encourage the team effort.

School concerts can encourage staff to share the load by taking an active interest in what other staff are doing.

Staged musical productions Many schools go into show business each year; for some this provides the major focus of its musical activity and may be the key to survival of the music department. These productions bring the music staff together and also include drama, lighting, dance, media staff and so on.

Join the extracurricular program Often the work of the class music course can bring the teachers together by extending into the extracurricular program. In our school this year one of the senior boys in this class composed an extended work for the school orchestra. He had been working on the piece since Year 11 and now was able to have it performed at a major end-of-term concert. It required collaboration between the class music teacher and the orchestral conductor, resulting in this world premier performance being most exciting and rewarding for all concerned. As the work for full symphony orchestra came to its rousing conclusion, the feeling of elation for the students, teachers and parents was wonderful.

End-of-Year Music Dinner A tradition in our music department involves having a Music Dinner to celebrate 'the musical year that was'. The Headmaster, staff, parents and students dine in a relaxed atmosphere. Certificates are presented for success in annual performance awards, the senior music prizes are announced and an invited guest speaker is heard. In addition the Senior Music Captains present a review of the year, often in song or as a multimedia presentation; and a number of musical performances are enjoyed.

These are just a few ways in which music staff can come together as a team. Whenever we come together in a positive way, we enhance the musical opportunities for our students, helping to create the best environment in which to provide them with rewarding experiences. Music is for life—let's have our students encounter the team effort of the staff which fosters that special musical moment! **MⁱⁿA**

Bruce May

Dr Bruce May is Head of Music at Brisbane Grammar School. He has over many years played an active role in the Australian Society for Music Education. Bruce has served on teacher panels and committees relating to music syllabus development and the implementation of music courses in Queensland secondary schools. He has always had an interest in ensuring that music courses meet the needs of the students in a meaningful way.

E-CONTACT

The writer, **Bruce May**: may@staff.bgs.qld.edu.au

NO CHILD LEFT BEHIND— EXCEPT IN MUSIC ?

Music education may be 'left behind' under new requirements in the USA. An all-too-familiar story for Australian music teachers.

The leading music advocacy organisation in the US has advised parents and local educators that despite good intentions, local interpretation of the federal 'No Child Left Behind' (NCLB) education law is seriously affecting access to music education for America's public school students.

'The law clearly identifies the arts as a core academic subject,' explains American Music Conference Executive Director Rob Walker. 'However, the requirements for standardised testing in literacy, math and science are leading local districts to divert resources away from other subjects. As a result, the arts are truly being left behind. We fear most of all that music, which is a vital learning pathway for children's success in school, is being sacrificed for shorter term testing results. We're talking about what kids need to be successful learners.'

Walker urged decision makers in local school districts to resist this trend and keep strong music programs available for students at all grade levels. He also advised concerned parents and educators to visit a Website, www.supportmusic.com, which provides resources for grassroots music advocates. The site is maintained by the Music Education Coalition.

Paul Young, principal of West Elementary School in Lancaster, Ohio and a former president of the National Association of Elementary School Principals, has seen this phenomenon from both the national and local perspectives. 'I see the decisions my fellow principals are making, and I understand the pressure, but they need to remember the big picture,' he says. 'I certainly believe everybody needs to be able to read and do math, but they also need to know how to think. What we're doing now is creating kids who are able to pass tests.'

Under 'No Child Left Behind,' each state must measure every public school student's progress in reading and math in each of grades three through eight, and at least once during grades 10 through 12. By the academic year 2007–2008, assessments in science will be under way as well. These assessments must be aligned with state academic content and achievement standards.

In California, music educator Anne Fennell says people should look beyond those requirements to the spirit of the legislation. 'If you look at NCLB Title Nine, it includes the arts as a core subject, but I think people get stuck on what's getting tested only,' she says. Fennell is the Orff-Schulwerk Specialist at the Vista Academy of Visual and Performing

Arts near San Diego, California, and is also the founder and project director of MusicVentures, which helps train classroom professionals to make the most of music instruction.

'People think of literacy as reading and writing the printed word, but literacy is how we make meaning in our world, and how we encode and decode information,' Fennell says. 'Music is a part of that. But I've heard of kids who were pulled out of arts classes to get help in one of the tested subjects. NCLB says to focus on what works—to use effective practices. Well, we know arts programs work. But because they're not included in state formulas for funding and testing benchmarks, they're the first to be zapped.'

The effects of these interpretations of NCLB and its effect on school music education come at a time when local budget pressures have already placed music classes in danger in many parts of the country. In New York City, pressure to find time for the extra English and math classes required by the Education Department's new standardised curriculum has led junior high schools to cut art, music and other electives. Across the country, as reported in major media, state-level fiscal woes have led to repeated cuts in school arts programs. Even before NCLB, the most recent National Assessment of Educational Progress (NAEP) showed only 25 percent of eighth graders nationwide had the opportunity to take a music class.

Ironically, the benefits of music instruction for young people are better understood than ever before:

- A new study led by Dr. Agnes S. Chan of the Chinese University of Hong Kong, published in July in the journal *Neuropsychology*, found that school-age students who had participated in music scored significantly higher on verbal memory tests than their classmates who had not.
- A 1999 UCLA study showed that students who participated in music programs three times a week scored an average of 40 percent higher in math, reading, history and geography than those who did not.
- Other research over the last decade has linked music participation with enhanced brain development, higher performance in other academic courses, better socialisation and improved wellness.

Concern about the unintended but serious consequences of NCLB has even reached the districts identified as the 'Best

100 Communities in America for Music Education' in AMC's annual nationwide survey. In Syosset, NY, district Art & Music Chair Steven Schopp says, 'I see the threat of scheduling problems due to NCLB as far more serious than budget problems. Budgets are obvious, but when students are quietly scheduled out of music in the name of increasing standards, nobody notices. It happens in small increments so there is no outcry.'

Schopp also sits on the advisory board of the New York State School Music Association. 'Recent discussions regarding NCLB focus on the effect of high-stakes tests on students,' he says. 'In my experience, the reaction to high-stakes tests of educators who actually work with children in schools is overwhelmingly negative. These are unintended consequences, but they are real consequences. As a result of NCLB, many students are being left behind in the arts!'

In another of the 'Best 100' communities, Nevada, Iowa, high school band director Wade Presley observes, 'More emphasis is being placed on academics, and students are being told to drop band or choir in order to beef up their classes in English, math and science.'

Despite these pressures, Walker notes that the final decisions about educational priorities remain in local hands across the country. 'I call on all teachers, parents and school administrators to keep music and arts instruction alive and well, so that local schools can produce the truly educated graduates that the authors of 'No Child Left Behind' envisioned,' he says 'People need to be active in the process of developing school budgets and policies, and we have the tools at hand to help them.'

SupportMusic.com was created by the Music Education Coalition, a cooperative undertaking by MENC, the National Association for Music Education, and NAMM, the International Music Products Association. It is the largest initiative of its kind dedicated to positively impacting community resolve and inspiring action to support music education in the United States. The site offers resources to help people work on behalf of music education in their own communities, including a 'Build Your Case' section and a bulletin board that lets people share their problems and successes. The American Music Conference (www.amc-music.org) has extensive resources available on its Website, including the 'Einstein Advocacy Toolkit' for grassroots music education advocacy. **M in A**

The American Music Conference is a national non-profit educational association dedicated to promoting the importance of music, music-making and music education to the general public. For more information, visit www.amc-music.org.

Rob Walker is an Australian working at NAMM on advocacy for music education, among other responsibilities.

For information on an Australian advocacy kit for music educators, adapted from the US model, go to www.mca.org.au/music.playforlife.htm/

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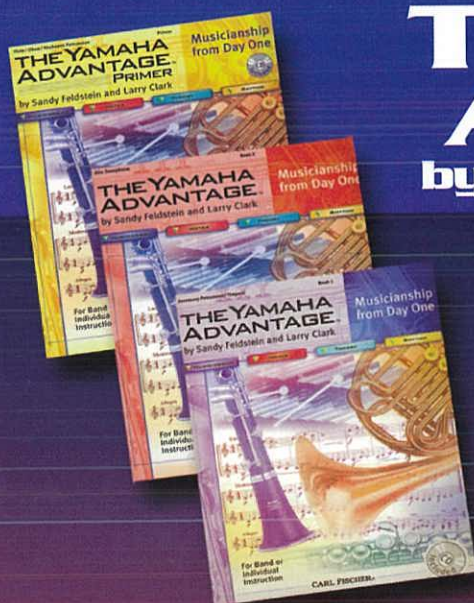
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ADVOCACY AND ERIKSON

RANDALL FABER—performer, educator and editor, visited Australia during 2003 to give workshops around the country. He spoke with MIA about advocating for music in the context of Erik Erikson's theories of personal development.

Randall pointed out the possibility of advocating for music in the context of the role that music education can play in the developmental stages of children. He mentioned the Erikson stages of personal development and the concept of intrinsic stages of motivation being related to development. For example, the first stage, around 7 to 11 years, is the stage related to self esteem; linked to engagement or not. In this stage children either engage or simply observe; are industrious or feel inferior. This stage requires a vehicle for successful engagement, and music is an obvious tool for engaging, inspiring and providing feelings of success.

The drive to find self-esteem fuels a need for achievement in various skills. Not finding an area of competency at this stage can be a reason for dropping out and being 'stuck'. Again, music is fundamental in providing pathways to self-esteem, through involvement and skill development.

At the second stage, adolescence, children are involved in identity issues. Here identity is being clarified. The individual develops an identity, competencies, a passion, and focus to life. Music should be an area students explore on this pathway. Identity need not be formed around employment, but around individual competencies. The developmental stages link perfectly with music education stages because music commits over the long term, and allows enormous breadth for the exploration of competencies.

Discussion then turned to the question of classroom and private teaching and the situation in music education in the USA. Randall pointed out that there is a synergy between the classroom teaching and private instrumental teaching. Classroom work involves the democratic process of exposure and involvement, while private work involves developing competencies to a high order.

The current challenges for music educators in the USA relate to the recent legislation 'No Child Left Behind'. This has resulted in compulsory standardised testing, which is linked to school funding. Music loses out in this equation because it does not lend itself to measurement by standardised tests, therefore there are losses of resources to music programs. This is a systemic problem which results in the arts being marginalised, as is the case with any subject area that deals with activities around social competencies and 'grey' areas. In Randall's home state of Michigan the story is more positive. In many communities, music is strongly established. Every school has an orchestra and band and there are many youth orchestra programs. Private and school music programs are well integrated, which gives music great strength. The result is that the community respects the cultural components of music and its contribution to the community. The outcomes are that there are community assets such as pit orchestras available for community functions; stellar teachers such as Bob Phillips (see his interview in Issue #3 of MiA) commit to the long term development of programs and parents are prepared to fund private tuition. All these build strong music cultures that give back to the community. Once the perceived value of a music education program is embedded in the community it has become a successful program. **MIA**

Randall Faber and **Nancy Faber** are the authors of the Piano Adventures series. Randall is also active as an editor, performer and educator. He lectures widely across Canada and North America.

ADVOCACY TOOLKIT FOR SCHOOLS NOW AVAILABLE ON-LINE

The good news keeps coming! Teachers, parents and school communities now have access to a vital resource. The Music in Schools Advocacy Toolkit has been prepared in Australia, for Australians, and is accessible on the Web (see E-Contacts on page 41). Many teachers, parents and music specialists have provided assistance in its development. Ongoing refinement of the Toolkit is anticipated as it is used in school and community settings, and user comments are received.

The MCA encourages you to have a look at the Toolkit, use it, and send your feedback via the Website.

MUSIC IN A TIME OF LOSS

It has been said that 'human beings are musical creatures, and the music we create in turn shapes and influences us'. Through music therapy, CLARE DE BRUIN found she was able to help Year 5 and 6 students deal with a tragic loss.

Music therapy is based on the fact that in some way, everyone is attracted to and responds to music and musical sounds. Music has the power to change our mood, to calm us or excite us. It can touch our feelings and in a unique way, communicate without words. This is particularly true with children.

Before moving to Adelaide, part of my work was at Banksia Palliative Care Services in Victoria. Banksia is a community-based service providing home-based care for people with end-stage terminal illness. Banksia also offers many workshops, seminars and special interest groups catering for a broad range of needs.

In Banksia's Learning Centre I presented seminars on music therapy and its potential benefits. At the end of some of my seminars I encourage participants to write a song with me. It can be about anything they choose. During this activity there is usually a lot of laughing as the lyrics are written and the song is recorded. Given the time restraints I often suggest that we take a well-known tune and change the lyrics. This can help with initial embarrassment and get the group on track. It is also a pleasurable way to conclude the day, and I record the final version so there is a tape or CD to take to share with others. It was during a seminar held for primary school teachers, on 'Aspects of Grief and Loss from a Child's Perspective', that the idea arose of working with the students themselves.

Many discussions ... to prepare for the project

A music therapy project with school children

One of the teachers realised that song writing would be a great technique to help children at her school from which,

earlier that year, two brothers in Years 5 and 6 had died in a car accident. Apparently the children had only just returned from their annual school camp. The whole school community had gone into shock when it happened. The teacher successfully applied for a grant to run the project, which I was invited to conduct. Four sessions were allocated for my work with the children, comprising the entire Years 5 and 6 at the school—140 students. Four days were allocated, two weeks apart. The project ran towards the end of school year, so for the Year 6 students, graduation and high school were looming.

There were many discussions with the welfare officer and teachers to prepare for the project. The teachers didn't want to bring things up that could be too difficult for some of the students. Some had been closer to the deceased boys than others. Some had moved on with their grieving. Each student was to decide if they

wished to participate. It was agreed that the boundaries of the project would be broad. The exploration of thematic material for the lyrics would include general loss and grief, the death of the brothers, and a celebration of graduation time.

We set up the following objectives for the project:

- To create a place for expression specific to the loss of their classmates
- To create a place for expression of general grief and loss
- To encourage continuing bonds with classmates that had died
- To celebrate graduation and a performance in honour of dead classmates
- To create a song unique to each class that could be performed at the graduation ceremony.

Song Lyrics 1

The (name) boys will be watching us all of our lives' especially when we graduate we won't forget they'll be graduating...up there.

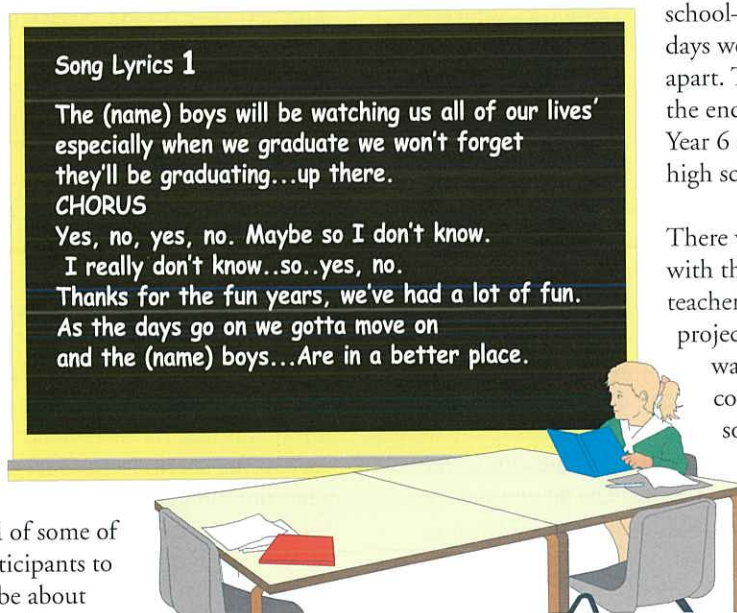
CHORUS

Yes, no, yes, no. Maybe so I don't know.

I really don't know...so...yes, no.

Thanks for the fun years, we've had a lot of fun.

As the days go on we gotta move on and the (name) boys...Are in a better place.



Words/feelings written, session one:

- Tired (>6)
- Happy (lots)
- Funny
- Pensive
- Closeness
- Sad (lots)
- Normal
- Interested
- The boys' names (>20)
- Fine (>6)
- Weird
- Angry (>6)
- Memories
- Sleepy
- Football
- Frightened
- Lost
- Okay (>6)
- Yucky
- Bored
- Freedom
- Good
- Not great
- Worried
- Determined
- Awesome
- Annoyed
- Excited
- Crazy

The first session was used for getting to know each other, outlining the boundaries and making a space that did not make anyone uncomfortable. I had a carload of instruments with me and collected others from the music teacher. These were arranged in the centre of the room, where chairs had been placed in a circle. This session included the introductions to people, to the instruments, and to the themes and feelings. These aspects were explored both musically and verbally.

There were insightful moments and talk . . .

During the second session, decisions were made as to the style and type of song that each group wanted to write. The third session saw the lyrics written and a basic rhythm for a backing track being chosen, again by each group. Each class group wrote a song for or about the boys who had died. Graduation from primary to secondary school was also high on the agenda of lyric content.

The fourth session was the learning and recording of the songs each group had written, and concluded with each class receiving a tape of themselves, singing/ rapping along with the backing tape. At home I transferred the recordings to CD. I burnt one song for each class (their song) and a compilation for the school. Some of the songs were performed at the students' graduation ceremony.

In all the songs, one or both boys were mentioned—often by name and always with affection and respect. There were insightful moments and talk—of growing up, of missing the dead brothers, of school and friends. It is my hope that these songs will assist the students somehow in maintaining the continuing bonds that are considered of great importance in grieving.

Wrap up

It is difficult to deal with the death of friends and classmates at any time. At the ages of 11 or 12 years, in groups

Music plays a large part in young people's lives

that were large and included both genders, it sometimes felt that the exploration of emotions that were deep or intimate was difficult. Putting these emotions into songs gave a vehicle for expression. The recorded songs then become a tangible outcome. The experience will remain forever and mark that particular period of time. It can also be revisited whenever desired. This is useful when dealing with grief and loss from a child's perspective, and can help foster continuing bonds with the deceased.

Song Lyrics 2 (to the Tune of 'In The End'—Linkin Park)

Finally we've finished and we're gonna go high.
 After seven long years we will say goodbye.
 We will leave this school
 and will be leaving friends.
 Wish you were graduating with us.
 (Moving on)
 Footy season won't be the same though you
 couldn't kick straight to save the day.
 Wish you were here miss your smile and laugh,
 thinking of you.
 Growin' up, goin' up, one more stage.
 Making new friends, new beginnings, new age.
 We'll miss our prep buddies
 and we wish you were here.
 We miss you (name).
 The smiles, the laugh, and the jokes.
 The cash you paid us to do your homework.
 Now we'll be the little fish in a big pond...
 Excited and scared.

CHORUS.
 We graduate, wish you were here.
 And in the end you really do matter.
 We graduate without a mate.
 And in the end you really do matter.



Continued over page

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Song Lyrics 3

We're goin' to a high school
but don't know what will happen there.
We're movin' on, we're movin' on.
We're growin' up and growin' up
and getting on with our life.

CHORUS

We've had tough times
and we made it through together hey hey
(Repeat)
Funny cheeky naughty sporty (name)
He missed out on life.
Funny cheeky naughty sporty (name)



Why use music therapy? Music plays a large part in young people's lives. It can be utilised as a medium to relate to them and as a useful tool or technique to assist exploration and expression of feelings. These are important things for young people generally and in particular when they are confronted with tragic circumstances, such as the death of a classmate or friend. In this instance the process and outcomes of the work with the school group utilised music as the vehicle for grieving and recovery. **M in A**

FLUTE PRESENTATION



The uptake of subscriptions to *Music in Action* continues, aided by our 'early bird' encouragement prizes donated by AMA member companies. The Summer prize was a Blessing B-101 flute valued at \$849, which was won by teacher George Katsikas on behalf of Wesley College, Melbourne, shown here receiving it from Anthony Scaffidi of Pro Music (Pictured with flute). George kindly decided to donate the flute to a Wesley student who normally wouldn't be able to acquire such a fine instrument.

To receive your personal copy of *Music in Action* mailed direct, see the subscription and prize details on p. 51 of this issue.

- Blessing is proudly distributed by Pro Music 1300 880 278

Clare de Bruin

Clare de Bruin is a drummer and registered music therapist who recently became Music Programs Manager at Carclew Youth Arts Centre in North Adelaide, SA, where she will be creating and overseeing musical experiences for young people. After completing her BMus at La Trobe University (just before the department was closed), Clare went on to postgraduate music therapy studies at Melbourne University. She has facilitated many different musical experiences with varied participants, most recently with young adults living with a disability, people with end-stage terminal illness and people with dementia. Clare believes that music is not just beneficial in life; it's a necessity.

E-CONTACT:

The writer, **Claire de Bruin**
cdebruin@carclew.org.au

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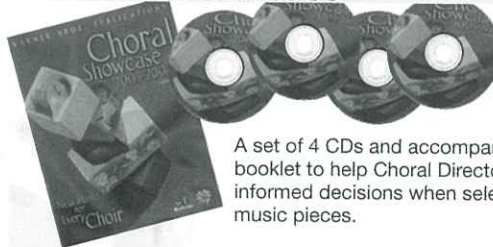
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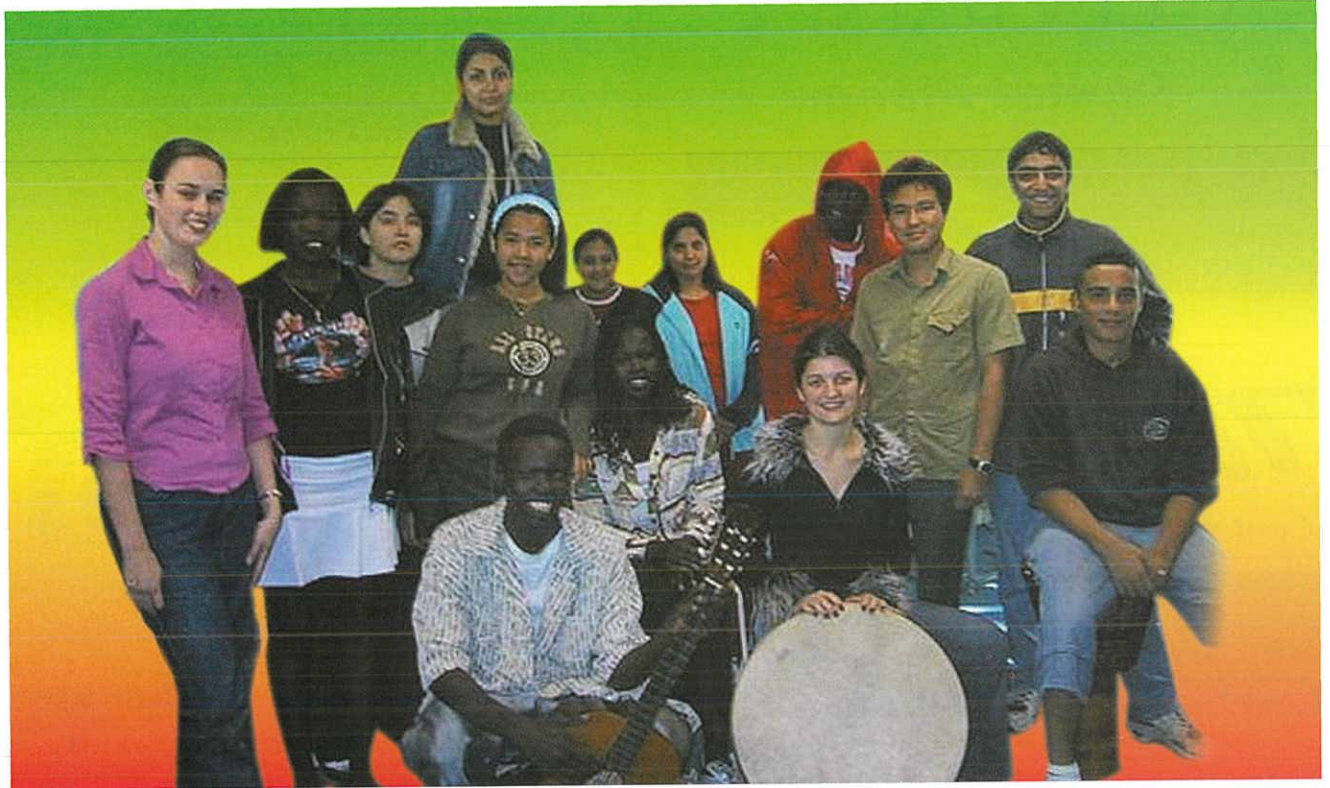
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A BRIDGE TO NEW LIVES

A major performance item in the 2003 Queensland Biennial Festival of Music sprang directly from a secondary-school music program for immigrant and refugee children and adults. GILLIAN WILLS tells of its wide effect within the Brisbane schools community, involving interactions between schools, a welfare organisation and Music Therapy students.

For the last two seasons, the major focuses of the Queensland Biennial Festival of Music have been community music-making and contemporary classical music. Festival Artistic Director Lyndon Terracini is clear about his intention to involve communities and to make the festival highly accessible.

After looking into a school music project involving displaced refugee children and asylum seekers, Terracini decided to program the school students' work, 'Alafia ... freedom' as the 2003 festival's final event. This ambitious concert involved young refugees attending Milpera and Yeronga High Schools, gifted percussion players from the mainstream Ferny Grove High School, and a number of adults, coordinated by a team of young arts workers and school music staff.

The idea for *Alafia* stemmed from discussions between Brian Procopis, of welfare organisation Lifeline; Stephanie McCaw, Head of Instrumental programs at Ferny Grove State High School; Odelle Rice, Principal of Milpera State High School; and James Harper, of the Brisbane City Council.

Building school connections

Milpera provides school preparation and settlement services for newly-arrived immigrant and overseas fee-paying students. As the school's charter is to prepare migrants for assimilation within Australia and to offer them exposure into broader communities, Procopis envisioned *Alafia* as an opportunity for these young people to mix with children from other schools through a musically inspired occasion. 'Many did not envisage themselves as performers and some had never sung in a choir before', he says. For those involved, 'music was a means of expression ... a way of transcending culture and channelling experience'.

Milpera students range in age from 11 to 20. Some are children of business migrants from Taiwan or China. Others have experienced multiple levels of suffering and deprivation as victims of war or political unrest in the Sudan, Liberia, Somalia, the Middle East, Iraq and Afghanistan. All are permanent residents embarking on a new life. Odelle Rice says that they are 'petrified of moving outside into the mainstream'. She was pleased that *Alafia* created

opportunities for them to meet established Australians, which helped to ease their transition to life in Australia.

Music was . . . a way of transcending culture and channelling experience

Rice had always wanted music to be part of the school's curriculum, though conventional music teaching approaches had not worked. Then, Brian Procopis and composers John Parker and Simon Monsaur ran music-making workshops for students from Milpera and Yeronga State. For many students, working with Procopis and his team became a popular option; electives are offered every Thursday afternoon. They incorporated the students' stories into songs reflecting trauma and survival, cultural displacement and a yearning for a normal day.



Abstract instrumental pieces and songs were created in idioms ranging from rock, hip-hop and pop, to contemporary classical. Students were actively engaged in the composition process. The use of pop-related styles was unifying, as adolescents readily identified with its diversity while finding a sense of ownership of the concert's content. Stephanie McCaw from Ferny Grove High School gave choral training sessions, familiarising the students with concert protocols and procedures.

Alafia established an important motivational and musical presence in the school. Over 100 school-aged children and adult refugees from countries as diverse as East Timor, Chile and the Congo, together with composers and professional instrumentalists, were involved in this socially significant enterprise. Finally, students and professional musicians combined to perform their music in the well-supported concert at the Brisbane Powerhouse.

Expression without pressure

Performance-centred activities related to the QBFM's *Alafiah* triggered an approach to the University of Queensland's Music Therapy Department. Olive Rice wanted music therapy

students to work with immigrants coming to terms with the settlement experience. A music therapy student placement scheme was organised and facilitated by Toni Day (Clinical Placement Coordinator of the Music Therapy Program at the University of Queensland). As Day explains: 'We felt that setting up a clinical training program would benefit not only the Milpera students, as many of them have such an affiliation with music, but would also be a fantastic learning experience for UQ's Music Therapy students'.

Called Music Expression, this program is very different to the concert-oriented rehearsals and discussions led by Procopis and McCaw. Instead, activities are created that enable individuals to express themselves freely without the pressures of educational or performance-directed imperatives—a musical means of channelling traumas not easily conjured up in words. Activities can include drawing to music—usually xylophone solos played by the student music therapists, or movement activities that can encompass group circles, with one student encouraged to move and dance to improvised guitar music.

Students can . . . improve their English through song writing

Day finds that in such a supportive environment, even really withdrawn children are able to use movement as a form of expression.

Music Therapy students work with the children in pairs, in small groups or with entire classes. Instruments used range from Orff percussion through to keyboard, bongos and acoustic guitars. Especially traumatised

Continued over page

A sense of place

Festival Artistic Director, Lyndon Terracini, is provocatively adamant about content 'Why would you come to a music festival to hear music written two hundred years ago?' he asks. A sense of place is a familiar theme in QBFM projects. For a performance in outback Winton, a musical fence was commissioned, to be played like an enormous vertically hung xylophone. For Mount Isa, a symphony was composed for two 25-tonne Bobcats. For Childers, it was a concert for massed choir and didjeridu.

children get special help. Classes are usually 40 minutes long, though UQ students can work with particular children for longer periods if negotiated with the school. As well as the therapeutic benefits, there are social and linguistic spin-offs as well. Singing assists in boosting self-esteem and students can, for example, improve their English through song writing, and strengthen relationships with classmates through song writing and playing music together, often rhythmical and abstract in nature. Day says 'The song focus is on ownership by the children. Ensemble work assists in healing shattered egos and bolsters self-esteem'. The students feel a strong affiliation with music: as they are in the throes of adolescence, styles include reggae, hip-hop, funk, rap and worldbeat.

Music Expression classes offer a range of programs and there is scope for successful music-making activities that can bolster the participants' sense of identity and self-worth. Day finds that as many of the young people struggle with traumatic memory, the program offers a means for 'war ravaged children to express feelings in a non-threatening environment'. If students want to talk about their experiences, they can. Toni Day is mindful however that the students are in the midst of a busy school day and other lessons are to follow, therefore care is taken not to unleash torrents of emotion or traumatic memories without structural support. Therapy teams sometimes work in conjunction with the Queensland Program of Assistance for Survivors of Torture and Trauma.

Milpera Principal, Olive Rice, thinks the Music Expression program is wonderful, '...because it helps much more than build resilience and assist healing. It helps us to manage the children. With mainstream music teachers the focus is always on the music: theory or performance. In this program the emphasis is on reaching a common chord and the individual's needs.' The individual comes first, with music as the means by which feelings can be realised. Rice believes that the integrated, student-centred approach only comes through facilitators involved in music therapy.

Milpera is a complex and difficult environment, which includes issues of racism between the students. 'We have

children from different cultures. Music helps us to acclimatise the children and gives them tools to manage themselves. It is a way for children to demonstrate their strengths'. Rice says she now at last has culturally appropriate supervision. The young, vibrant students from the University of Queensland unconditionally accept the students, and this calibre of person is 'a joy to have in the school'.

Staff frequently comment on the positive changes in particular students; Rice is adamant that the program is a success. So much so, that many of the other students ask 'Why can't I go too? **MWA**

Gillian Wills

Gillian Wills lectures at tertiary level in music education, music performance and piano at Griffith University and the Queensland University of Technology. She also writes about music for the Brisbane Courier Mail.

E-CONTACTS

The writer, Gillian Wills <gilli@netspace.net.au>

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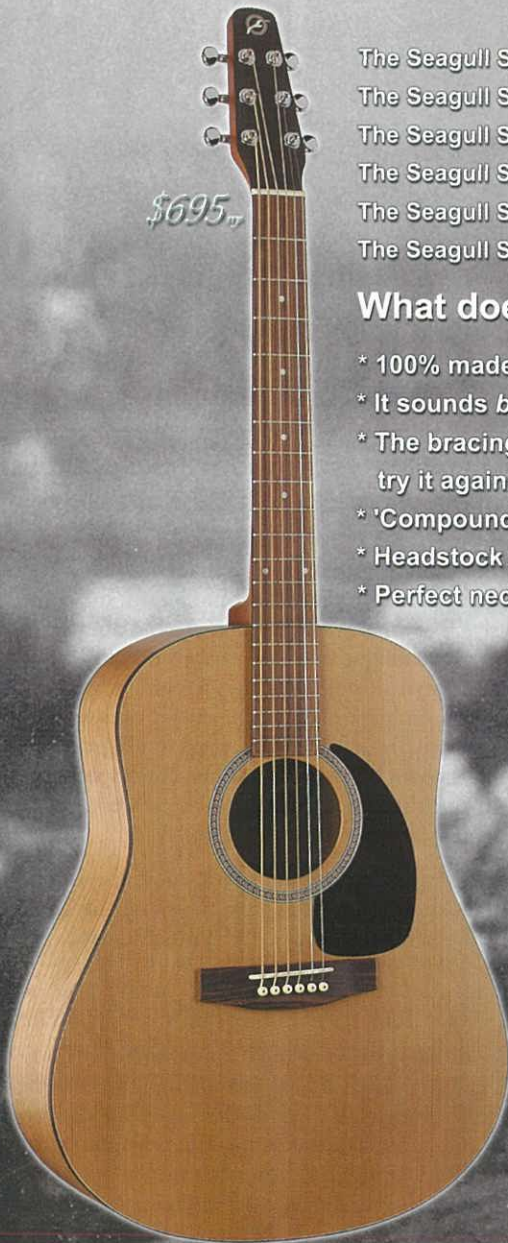
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TUBBUT TAKES TO MUSIC

Advocacy at work on Victoria's last frontier!

After 50 years of silence, remote rafters now ring again with music. In another example of music making a difference to lives in remote areas, CARMEL STEVENS writes of her enjoyable quest to promote music in school and community, and build links between isolated groups.

The Victorian township of Tubbutt must be special—it's a palindrome! About 500km from Melbourne's centre and 30km from the NSW border, it is likened to an oasis of farming land almost encircled by rugged National Parks. Orbost lies south 120km; Cooma, Bega and Jindabyne are approximately 2.5 hours into NSW. Such distances may not seem astronomical to many in the outback, but our patch is among the most rugged and isolated in the state of Victoria.



Here we measure travel distance in time—the last 120km of the journey from Orbost to Tubbutt takes 2.5 hrs, weather permitting. Sometimes the top speed is only 40km/ph as the 'goat track' winds precariously around mountains and by the majestic Snowy River and its tributary, the Deddick River. Views are breathtaking, including the historic landmark of McKillops Bridge—lucky to have survived last year, when the area was almost wiped out by the worst bushfires since 1939.

Tubbutt Primary School is Victoria's 'Most Remote Rural Primary School'. Current enrolment is nine students at all levels from Prep. to Grade 6. The school community consists of six families, so children attend alongside their siblings. This gives the school a social uniqueness that likens the group to an extended family. The curriculum is broad and encompasses the '7 Key Learning Areas'. With a total of 1.5 teaching staff, specialist teaching programs are conducted in Music, Art and Science. All of the students learn to play guitar, and experience a music awareness program that encompasses rhythm, percussion, singing and listening.

For interaction with our nearest school we usually have a focus on dance and movement, for which we employ the services of a specialist dance teacher. These joint sessions usually culminate in the production of a special item that forms the basis of the Christmas Concert. Several community elders suggested that we hold a 'fair dinkum' community Bush Dance—'just like the ones we used to have', so last year we did that.

Music has been a focus for as long as I have been Head Teacher—10 years now. I remember the first public performance of the guitar group when I started. Community members applauded with gusto and said that the old hall had not heard strains of musical performance since 1941, when the Head Teacher of the time, Brian McQuillen, used to play his piano accordion. We ended over 50 years of silence!

So delighted were the parents to have their children learning to play guitar, that in 1995 they wholeheartedly endorsed music as Tubbutt's first official Charter Priority. Parents say that their children are more confident in social situations and that an interest in music is a worthwhile asset, 'even for a farmer'. Over a 10-year period, Tubbutt Primary School has produced many capable musicians—these young adults now outperform their teacher. However I feel extremely satisfied to know that I have given many the keys to the doors of another world. Of course, my current students all want to become instant rock stars! I'm sure that their enthusiasm will serve them well, giving them a pastime and interest to last a lifetime.

A pastime and interest to last a lifetime

My interest in playing music has spanned over 30 years. As a child I always wanted to play guitar, but had to wait until I was a first-year teacher before opportunity came in the form of—a Music Branch Specialist. My guitar became an integral part of me from the early 70s, as an infant teacher, to the mid-80s—when I used to accompany my twins to playgroup and kindergarten, playing nursery rhymes and 'Play School' songs. I actually followed my twins through primary school, privileged to be invited into classrooms to conduct my own

Continued over page

unique brand of music lessons. In 1994 I returned to the paid workforce and was in the position of teaching three of my four children. Of course, they were taught to play guitar too!

However my interest in music has not stopped there. I am not a trained musician and I'll never be one. I play because I love music. As both a parent and a primary school teacher I firmly believe in the value of including music in the curriculum. My philosophy says that music should be a life-long interest for everyone, whether it is through playing an instrument or for pure listening enjoyment. Music and my guitar playing are my consuming passions, although over the last three years I undertook the ultimate challenge—studying, by Distance Education, for my Masters in Music Education. (Mission accomplished!)

Music should be an integral part of a community

As part of my Masters study I have had a keen interest in promoting Community Music, so my musical journey continues still. I currently run an adult guitar group and freely give my services to the community whenever I'm asked. I feel that music should be an integral part of a community and it gives me pleasure to offer my expertise. For two years I was fortunate to receive a seeding grant of \$1,000 from the Country Education Project of Victoria, whose aim is to promote connections between school and the wider community. This year my focus will be community sessional singing between adults, as well as a kids and community singing group—a 'kidsapella'!

And so on it goes: music truly is the rhythm of life. It never ceases to amaze me that there are so many shy but talented musicians out there who play purely for enjoyment. Our community music jams are testament to this. Many adults want to play but have never had the opportunity. Community music making is becoming a popular pastime for a number of reasons, in a time when the simple pleasures of life are being rediscovered.

Even at the Last Frontier of Victoria, Music in the Curriculum and Music in the Community are alive and well.



E-CONTACT:

The writer, Carmen Stevens:
stevens.carmel.f@edumail.vic.gov.au/



**Victoria University, Flinders St Campus,
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The Ausmusic Forum is a meeting place for lovers of music—it's a place where people from different contemporary musical styles and sectors of the music industry can get together and talk, meet and learn from experts in their respective fields.

Sessions include workshops with top sessional players, vocalists, music technology and music business operators, plus opportunities to visit top recording studios, record companies and the Regent Theatre.

Professional development plays a big role as well—there are sessions for generalist primary teachers who need some confidence to teach music; community music activities such as starting a community choir; or starting a community band; building a private teaching studio; plus professional development programs in music career pathways across secondary/TAFE/university music education and training.

There is also an International Music Business Conference. All this under one roof!

In the evening there are concerts in Indigenous Australian music, Weekend Warriors, Emerging Songwriters, and World Music. Through the week of the Ausmusic Forum and on the two weekends there will be performances in Federation Square—all celebrating music making.

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Daily tickets are \$22.00. Ausmusic is offering 10 free tickets to *Music in Action* readers. Go to the Ausmusic Website <http://www.ausmusic.org.au/> or ring 03 9696 2422, for more information and bookings.

GRAB THE GOANNA

ABC Classic FM are running the Grab the Goanna competition from March 25 to 2 July 2004 on the ABC Website. The prize is a piano for your school and the comp is open to primary and secondary schools. Go to the ABC Website and follow Grab the Goanna for details W: <http://www.abc.net.au/classic/goanna/>

ABOUT THE AUSTRALIAN CHILDREN'S MUSIC FOUNDATION



By DON SPENCER, Founder, Australian Children's Music Foundation

The Australian Children's Music Foundation, (ACMF) was launched in July 2003 and is supported by Patrons including John Laws, Molly Meldrum, Julie Anthony, Dame Joan Sutherland and Russell Crowe. The ACMF is dedicated to improving the mental and emotional health of children through music. We believe that every child in Australia should have the opportunity to participate in music. Over recent years, research has proven that the integration of music in a child's education reaps intellectual, cultural and social benefits; however music is no longer compulsory within state schools.

It is the Mission of the ACMF to use 'the power of music to inspire and empower Australian children. The Foundation is based on the knowledge that music has the power to transcend boundaries, unlock the imagination and motivate children to achieve their full potential.'

I am pleased to announce the launch of the ACMF National Songwriting Competition for High Schools 2004, sponsored by the Australian Music Association, Music Makers and the Australian Performing Rights Association. Last year the National Songwriting Competition for Primary and Special Needs Schools awarded 24 schools with new musical equipment. The competition for High Schools is running throughout Term 2 (entry forms are inserted in this edition) and the closing date for entries is 9 July.

Other ACMF initiatives include:

An Interactive Musical Website: www.acmf.com.au/. This year stage 2 of the Website will be further developed to include an online children's musical library. Both stages have been funded by the Department of Education, Science and Training.

The musical instruments recycling program. This is an ongoing program that encourages the public to donate instruments they no longer use, which the ACMF place in

needy schools and youth centres. So far approximately \$20,000 of musical instruments and equipment has been placed in schools nationally.

The ACMF is currently recruiting volunteer music teachers and raising funds to run the following programs:

Music for Disadvantaged Youths. This program introduces music to juveniles in detention centres and youth centres. Statistics identify that youths in detention come from socio-economically disadvantaged backgrounds. These youths have been void of opportunities including education and general welfare and have been inspired only by negative influences. Music can be a pro-social alternative to a cycle of offending and abuse, it can reach children who have become 'disengaged', improve motivation, self-discipline, communication and enhance learning skills.

La Perouse Children's Orchestra & Choir. This program will create an orchestra within one year of children who never previously had the opportunity to learn a musical instrument. The initiative has the support of the schools and the Elders in the community and illustrious Indigenous artists including William Barton (world renowned didjeridu player), Leah Purcell and Jimmy Little. The children will be supplied with free musical instruments and tuition under the direction of Fernando Gabriel Zavarce, founding Conductor of the José Maria Vargas Youth and Children's Orchestra, Venezuela.

Children's Radio Show. One of the aims of the ACMF is to reintroduce children's radio in Australia to reach all children, especially rural children. The ACMF pilot has just been aired on Capital Radio but we are pursuing advertising sponsors to fund it and stations to air it.

Please do not hesitate to contact me if you are interested in the work of the Foundation on tel: 02 9362 9733 or contact@acmf.com.au.

FUTURE ISSUES

The *Music in Action* Editorial Panel has some great ideas of topics for articles, but needs your help to make them successful. In particular we would love some help with the topic of kids and their stories about music. There is probably a great deal that music students can tell teachers about school music and how it comes across.

Do you have one or more reasonably articulate student/s, probably at secondary level, who would be willing to talk frankly about their perceptions of the school music program?

We think this would make a great story with the right students involved. Email us on: ann.blore@australianmusic.asn.au

Another topic we are considering will deal with parents' support of music in schools. Does your school have a parents' music club or some arrangement to get parents involved? Let us know about it so we can write and inspire others to gather support from parents.

NATIONAL PIANO AWARDS CALL FOR AUSTRALIA'S BEST PIANISTS

Applications are now open for the 7th Australian National Piano Awards to be held in Shepparton, Victoria from 12 to 18 September 2004.

Sponsored by Dame Elisabeth Murdoch, the Awards offer prize money to assist with the development of the winners' musical careers. First prize is \$15,000, second prize \$8,000 and third prize, \$4,000. All other applicants selected to play and who do not win a prize will receive \$500. ABC Classic FM will broadcast the event.

There will be special prizes for the most outstanding performance of the music of Bach, Haydn, Mozart, Beethoven or Chopin and for the best performance of music written after 1950.

7th Australian National Piano Awards, 12–18 September 2004

Applications Close: Friday 21 May 2004

Entry forms available: www.pianoaward.com.au/

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PAST WINNERS

Winners of the past six Awards include: Anna Carson, Lance Coburn and Mark Kruger (Qld), Richard Jackson, Kristian Chong, Kenji Fujimura and Edit Golder (Vic), Clemens Leske Jnr (SA), Catherine Davis and Mark McGee (NSW).

EXAMINATION BODIES MERGE

Two eminent English examination bodies recently announced a merger to create an enhanced organisation, Trinity Guildhall examinations. Trinity College London and Guildhall Examinations come together under the new organisation to establish a comprehensive and effective external examination service for performing arts education in the 21st century.

The new body will embrace new technology, the inclusion of multi-ethnic and multi-cultural traditions, the advancement of syllabuses and publications and a wider range of examinations and higher awards.

The 2004 National Harp Composition Competition offers a prize of \$750 plus publication and premiere performance of the work at this year's National Harp weekend, held in September. Entries close 30 July. For further information: <http://www.harpsocietyofnsw.info/>

AWARDS FOR COMPOSERS

Composers wishing to not only win an award but also have their work performed will be interested in two competitions being held in mid-2004.

The 2MBS Young Composers Award, 2004 offers a prize of \$1,000, a recording and broadcast commitment and a premiere performance. Closing date for applications is 27 August.

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AWARD OF HONOUR PRESENTED AT ANCOS MUSIC EDUCATION CONFERENCE

During the recent ANCOS Music Education conference in Hobart, Jackie Ewers, President of the Australian National Council of Orff-Schulwerk, officiated at the presentation of an award for outstanding contributor to Orff Schulwerk in Australia.

The recipient for 2004 is Mr Christoph Maubach. Through Christoph's initiative, ANCOS has a Website, many international connections, and an ANCOS CD, *Australian Ways with Orff and Level Courses*. Christoph also created the only University Graduate Diploma and Graduate Certificate courses in Orff-Schulwerk in Australasia. In the face of reducing hours in music education in Australian universities this is a remarkable achievement.

As if this is not enough, in his spare time over the past twenty years Christoph has spent countless hours running Saturday morning music programs, multicultural music programs, community music events, adult choirs and radio broadcasts. Through involvement with various ensembles such as Shenanigans and Golden Fleece and through his own creative talents he has sung, played and danced throughout the world, providing many significant music and dance education activities and ideas.

Previous recipients have been Dr Carol Richards and Mr Richard Gill.

—Jackie Ewers, Western Australia, President ANCOS

Introducing the New CD-VT1 For Performers and Vocalists

Load any CD into the CD-VT1, plug in your microphone and sing along. The CD-VT-1 gives you control over a song's pitch and tempo independently. Slow the song down without changing the pitch to learn tricky parts. Change the song's key without slowing it down.

Shift song pitch and looping seamlessly.

Voice Changer lets you alter the pitch of the mic to create fun effects.

Remove the vocals from your favorite tune with Vocal Cancel.



Record your performance to CD or computer with the line output.

Sing with accompaniment or duet with a partner using the two mic inputs.

CD-VT1 Portable CD Specifications.



Side View

- Inputs: 2 Mic
- Footswitch: No
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- Effects 3: Voice Cancel switch eliminates the vocals on the CD
- Easy-to-Use Multifunction LCD display
- Chromatic Tuner
- 10-second anti-shock memory

Because practice makes perfect, we've created the perfect practice tool.

ALSO AVAILABLE

CD-GT1

Portable CD guitar trainer can get you into a jam almost anywhere.



The CD-GT-1 gives you control over a song's pitch and tempo independently. Slow the song down and without changing the pitch to learn tricky parts. Change the song's key without slowing it down – no need to retune your guitar. Even seamlessly loop tracks or sections of a song. The CD-GT1's built-in effects processor is designed for guitar and voice, so you can play along in style. There are 43 customisable effect programs including distortion, delay, chorus and more. There has never been a better or more affordable guitar/voice training tool than the CD-GT1.

CD-BT1

Bass legends start one lick at a time with the portable CD trainer for bass.



Finally bass players get a little respect. The CD-BT1 is the ultimate portable workshop and jamming tool for the bassist. The CD-BT1 has all the great training features of the CD-GT1: slow speed audition, looping, pitch shift and even a built-in chromatic tuner. The CD-BT1's effects engine is designed for bass, with effects like 5-band EQ, compression and synth bass. The Bass Cut and Enhancement modes control the CD signal so you can play along. And the input sensitivity can be switched from active to passive for compatibility with a wide range of instruments. Whether you're just starting out or a seasoned pro, the CD-BT1 offers the perfect way to learn your favorite tunes.

NEW! CD-VT1

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CAMPAIGN LAUNCHED

The pro-music campaign *Music. Play for Life* was officially launched at Sydney's Powerhouse Museum on Friday 26 March, in the presence of Federal Ministers the Hon. Dr Brendan Nelson (Education, Science and Training) and Senator the Hon. Rod Kemp (Arts and Sports).

Music. Play for Life is a nation-wide campaign to encourage music making by people everywhere, of all ages and musical tastes. The program's main focus is on supporting more music in schools and more opportunities for music making in communities. It does this by providing information, campaign materials and backup to any individuals, committees or organisations wishing to actively support it. The campaign is a joint initiative of The Music Council of Australia (MCA), Australian Music Association (AMA), and the Australian Society for Music Education (ASME). It is organised by the MCA.

Over 130 guests from music, community and school organisations, together with practitioners and campaign supporters, attended the event. Jointly officiating were Dr Richard Letts, Mr Brendan Callinan and Dr Neryl Jeanneret.

MCA Director Richard Letts stressed the importance of grassroots involvement in the campaign, with schools, music organisations and individuals taking ownership of *Music. Play for Life* in their locality. Dr Neryl Jeanneret, President of ASME, acknowledged Australia's high standard of music teaching, with the focus of the campaign being that of access

by children to music programs. AMA President, Brendan Callinan, spoke of the importance of the partnership in developing such a campaign and noted the estimated \$5 million annual contribution made by the music products industry to music development, through commercial sponsorships and through the industry-based Music Makers program.

Campaign patron, leading hip-hop artist and JJJ presenter Maya Jupiter, identified that music has value as an element in building social capital and personal development. She spoke of music having enriched her life and expanded her professional horizons, and described the positive changes observed through her work with disadvantaged women and young people in community settings, using hip-hop as a medium.

Media coverage of *Music. Play for Life* has been positive. The launch has strengthened the profile of the campaign and reinvigorated all players. In coming months the organisers will continue to meet with and brief music interests around the country, and consult with education and arts authorities.

• Music in Action is published by the Australian Music Association, with support from the Music Makers program.

NATIONAL REVIEW ANNOUNCED

School music education to be in spotlight

The March launch of the Music. Play for Life campaign provided a platform for two Federal Ministers to announce a National Review of School Music Education. Its purpose will be to investigate the quality and status of music education in schools, and examine how to increase both for the benefit of all students.

The announcement of the Federal Government initiative was made jointly by Ministers the Hon. Dr Brendan Nelson (Education, Science and Technology) and Senator the Hon. Rod Kemp (Arts and Sports). The review will be headed by Professor Margaret Seares AO, Deputy Vice-Chancellor of the University of Western Australia, respected music educator and former Chair of the Australia Council for the Arts. In following weeks, key organisations from music and education sectors will be invited to participate in the review, which may take from nine to twelve months to complete. A \$300,000 budget has been allocated to the review.

Membership of the steering committee and the terms of reference were due to be announced after this issue of *Music in Action* went to press, but Mr Chris Pearce MP, Federal member for Aston and a strong advocate for music education within Federal Parliament, provided some more details.

Mr Pearce said that 'the major stakeholder groups such as parent bodies, the principals' associations and key national music education organisations will be asked to nominate individuals to the steering committee. These groups will be complemented by government departments and authorities, such as the Federal Department of Education, the Australia Council and the Department of Arts and Sports'. Mr Pearce will act as parliamentary observer.

The Review Committee will take submissions from all interested parties and will travel to each of the capital cities to meet with key groups. The review was described as 'far reaching and covering all aspects of learning music and importantly the role of music in our schools'.

It is anticipated that at the completion of the review process the committee's recommendations will be taken to the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) where both the Federal and State governments will discuss the results and, hopefully, define a process through which we can move forward.



Above L to R: Brendan Callinan (President, AMA), Dr Neryl Jenneret (President, ASME), the Hon. Dr Brendan Nelson (Federal Minister for Education, Science and Training), Maya Jupiter (Sydney Hip hop artist and Music.Play for Life patron), Dr Richard Letts (Executive Director, MCA) Senator the Hon. Rod Kemp (Federal Minister for the Arts and Sports) at the *Music, Play for Life* launch.

Opposite page: The Hon. Dr Brendan Nelson addressing the gathering

Mr Pearce closed by saying that 'all parties interested in music and music education should take advantage of the opportunity the review brings' and that the onus lies on Australia's music and music education organisations for a good outcome for music education. He emphasised the need to 'get it right', as we may not get a second chance!

Watch your national and local media and *Music in Action* for reports.

E-CONTACTS

Music. Play for Life To access the resources of the campaign: www.mca.org.au/music.playforlife.htm/ (Includes launch media releases and speeches in full.)

The Music in Schools Advocacy Toolkit is available on the Website as a series of PDF files for downloading and printing. Click on the link or go direct to: www.mca.org.au/mpfl/advocacy.htm/

Acrobat Reader is required (downloadable free from the site).

NEW RELEASES

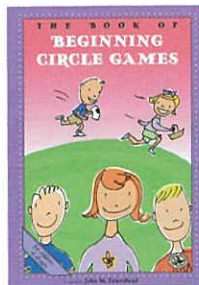
FROM HAL LEONARD



Confessions of a First Year Maestro. A Guide for Your First Year of Teaching—Catherine Bell Robertson
From fundraisers to irate parents, from meeting other teachers to measuring for new band uniforms, teaching methods class never covered this territory! A delightful and sincere look into the world of a first-year teacher as she begins her 'real' education!

Teaching Band and Orchestra Materials and Methods—Lynn G Cooper

This book covers every critical area in the professional life of band and orchestra teachers at the beginning and secondary levels. Topics include: recruiting and retention, creating lesson plans, assessment, curriculum development, selecting literature, running effective rehearsals, organizing concerts, and much more.



Book of Beginning Circle Games—John Feierabend
From The Farmer in the Dell to London Bridge, these games encourage social skills, cognitive development, creativity, language development, motor skills, and, of course, music skills. Learning has never been so much fun!

Book of Pitch Exploration—John Feierabend
This book allows children to discover these sounds through ideas, poems, stories, and songs that invite vocal participation from all involved. Not only are these activities fun, they also make excellent vocal warm-ups!

Shaping Sound Musicians—Patricia O'Toole
Beyond the notes on the page, there is a composer, a craft, and a place in time; beyond the dynamic markings are feelings, expression, and inspiration. This book helps lead both students and teachers to a deeper understanding of the music they encounter.

Jazz Play Along Series
For use with all Bb, Eb, and C instruments. CD with split tracks etc
This is the ultimate learning tool for all jazz musicians. With musician-friendly lead sheets, melody cues, and other split-track choices on the CD, this first-of-its-kind package makes learning to play jazz easier than ever before.

FROM ROLAND



Announcing the World's First Complete Digital Accordion

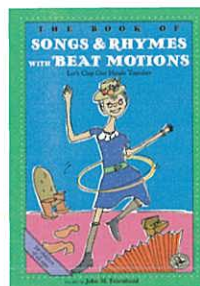
Roland is pleased to introduce another milestone in digital musical instrument history—the V-Accordion. Models FR-7/-5 are the first instruments of their type to successfully integrate powerful digital technology into a traditional accordion design, offering performance features and authentic sounds that appeal to a wide range of musical styles.

Herbie Hancock—Volume 20

8 pieces, including: Butterfly, Cantelope Island, Dolphin Dance, Maiden Voyage, One Finger Snap, Speak like a Child, Tell Me a Bedtime Story, Watermelon Man.

Latin Jazz—Volume 23

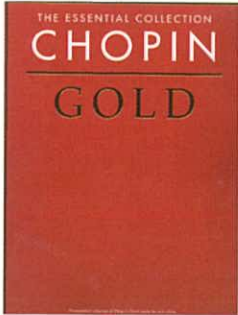
Including Agua De Beber (Water to Drink), Chega De Saudade (No More Blues), The Gift! (Recado Bossa Nova), Invitation, Manha De Carnaval (A Day in the Life of a Fool), Mas Que Nada, Ran Kan Kan, So Nice (Summer Samba), Sweet Happy Life (Samba de Orpheo), Watch What Happens.



Book of Songs and Rhymes with Beat Motions—John Feierabend
Establishing a feeling for the beat is central to all rhythmic development and with The Book of Songs and Rhymes with Beat Motions, children of all ages can enjoy fun games while developing a feel for the rhythm patterns.

Contemporary Singing Technique—Bob Rose Book & CD; Women or Men's editions

These book/CD packs include live singing sessions demonstrating specialised techniques, and warm-up exercises to stretch, align and build your vocal instrument. They are designed to aid you in releasing, directing and controlling your singing, eliminating your problems and replacing them with working solutions.



FROM MUSIC SALES

Piano—The Essential Gold Collection

Selections of the most famous masterpieces by the world's greatest composers for solo piano. For players of intermediate level, grades 3–5. Covers all major composers—Bach, Handel, Schumann, Debussy etc

John Thompson—Teaching Little Fingers to Play
Now available with MIDI disc accompaniment.

Three's a Crowd Junior Book B—Easy Revised
A highly flexible series of co-ordinated instrumental books enabling performance in various combinations and numbers of instruments. Also available in Junior A, Books 1 to 4

I Can Play That—More No. 1 Hits
A selection of hits arranged for easy-play piano including chord symbols and lyrics.

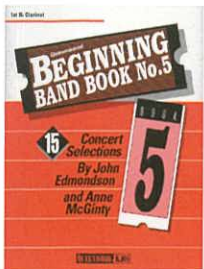
Junior Guest Spot Kids TV Themes
For beginners and young performers, this series includes easy melody lines and backing tracks on CD. For Clarinet, Violin, Recorder and Flute.

FROM ENCORE

Neil Kjos

String Tracks XV CD

Contains new full and string orchestra music from Kjos including pieces by Bob Mathews, Kathy Cook, Brendan McBrien, Shirl Jae Atwell, Miriam Overholt, Mary Alice Rich, and arrangements of pieces by J S Bach (Bach Cantata No 99) and Debussy (Girl with the Flaxen Hair). The pieces range from grade 1 through to grade 4.



The Beginning Band Book— John Edmondson and Anne McGinty Developing Band Book

These books are a collection of concert selections.

Bastien Play-Along Classics—Books 1 & 2 With CD accompaniment

A collection of familiar excerpts from pieces by the master composers designed for beginning piano students.

Kevin Mayhew

Kevin Mayhew Urtext Performing Editions, 2 vols with CD

Drawn from the most reliable sources and prepared for publication by experienced performers and editors. Titles include for Piano—JS Bach 48 Preludes and Fugues, Chopin Etudes and Nocturnes, Mozart Piano Sonatas, Schumann Scenes from Childhood and Debussy Children's Corner, etc



Red Hot Recorder Tutor—Sarah Watts With CD

Sarah Watts combines best practice with a fun approach, establishing a firm technique while making the learning process really enjoyable.

The Singing Game: Playground Songs from Childhood Games—Barry Hart With CD of backing tracks

This book draws on the rich treasury of traditional childhood rhymes collected from the playground and the street. They can be performed in the classroom or in a school concert.

Dowani Publications



Dowani International 3 Tempi Play Along for classical music. CDs

Play-along CD's recorded in 3 tempi. The titles are also available with sheet music for the solo instrument, slow and mid-tempo renditions with piano accompaniment as well as a full orchestra, basso continuo or piano accompaniment in concert tempo. There is also a concert version of the piece included on each CD.

DIVA Publications

Vocalises and Exercises for Beginners—Amelia Peri World of Folk Songs, compiled and arranged by Sophie Lin and Harold Behr.

The World of Folk Songs includes songs with piano accompaniment from Italy, Germany, France and Japan, and includes translations for understanding of the original text.

Fascinatin' Flute and Flute Finesse—Pauline Chang
Elementary to intermediate pieces for flute with piano accompaniment.

Continued over page

FROM ALLANS PUBLISHING

Facts On File Dictionary Of Music—Christine Ammer

This dictionary provides in-depth explanations and examples of more than 30,000 musical terms and topics including biographies of composers.

AMEB Piano Sight Reading 2004

Another in the popular range to help budding pianists with sight reading skills.



Firestarters 1, 14 Piano Miniatures Book/CD

The first volume in a new series of contemporary music for younger players, containing works for piano by Australian and New Zealand composers including Gareth Farr, Helen Fisher, Stuart Greenbaum, Anthony Ritchie and Paul Stanhope.

MUSIC FOR SCHOOLS

Flexible Ensembles

Contents include:

Bob Thiele/George Weiss: What A Wonderful World (Score/Parts)

Franz Joseph Haydn: Symphony No.82 In C Major (Score/Parts)

Jay Livingston/Ray Evans: Que Sera, Sera (Score/Parts)

W.A. Mozart: Alla Turca (Score/Parts)

Jerry Herman: Hello Dolly! (Score/Parts)

To Dance in the Secret Garden—arr. R W Smith For Concert Band.

This work introduces and includes highly inventive percussion writing, stylistic solo creation, tension and release with brilliant use of occasional dissonance sounding much more difficult than it plays. This is not for the faint of heart, but well within the grasp of a quality ensemble.

The Great Steamboat Race—arr. R W Smith For Concert Band.

This innovative work by this talented composer musically recounts a famous race between two Mississippi paddleboats.

Golliwogs Cakewalk—Debussy, arr. B Cerulli for orchestra

A very musical arrangement, it is true to the composer's original intent down to the minutest detail. A worthy composition to conquer with your concert string orchestra.

Harry Potter themes from Chamber of Secrets—arr. Cerulli for orchestra

A charming medley of a few of the selections from the second blockbuster Harry Potter film including Fawkes the Phoenix, Gilderoy Lockhart, Dobby the House Elf, Moaning Myrtle, and Fawkes Heals Harry.

Discover The Lead Chart Hits

Book/CD

For Alto and Tenor Sax, Clarinet, Flute, Piano, Recorder, Trumpet and Violin.

Be the featured soloist on eight specially recorded arrangements. Also includes fingering chart, notation guide and instrument care.

FROM WARNERS

Kids Can Listen, Kids Can Move—Lynn Kleiner Book & CD

This book presents creative ideas and stories for movement and percussion playing with orchestral favourites—for preschool to primary-age children. There are selections for marching, dancing, trotting, skipping, jumping, hiding, sleeping, playing instruments, entering class and saying goodbye. The CD contains 25 tracks.

Sound Shape Playbook—Lynn Kleiner and Christine Stevens Book and CD

For all ages, from preschoolers through adults playing or leading drum circles. Enjoy activities and rhythm games for other hand drums too. Discover 22 incredible activities and games to infuse groups with colour, rhythm and fun.

Warner Bros. Publications 2004 Choral Showcase.

This free CD contains full-length recordings of new choral arrangements specifically written for Australian choirs of all levels. For your free copy of this CD please e-mail WBP.Australia@warnerchappell.com

FROM THE MELODY FACTORY

The Practice Survival Kit

Includes Progress chart; Record Book; Timer and Rewards stickers.

FROM ALFRED PUBLISHING

Learn to Play Now

CD-ROM: Windows/Mac

Get started playing Guitar, Drums, Bass, Keyboard etc. with these innovative CD-ROMs.

Creative Saxophone

A new approach for beginners, by Australians Kellie Santin & Cheryl Clark.

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POWER AND SOUND

A museum and music technology centre work together to create educational outcomes. PETER MAHONEY, of SoundHouse at the Powerhouse, tells how.



Most Australians know Sydney's Powerhouse Museum. It houses a collection of world-class importance, situated in an old industrial building recycled for new life as a museum. The origins of the building have in part informed the basis and direction of the museum, as a centre focusing on science and design. It therefore seemed appropriate to include a music technology centre, called the SoundHouse at Powerhouse, within the museum. The opportunities arising from this collaboration are as varied as imagination allows—particularly for schools.

Given the museum's focus on significant pieces that stimulate, engage and create a cohesive story, there are many opportunities for schools to use a visit to the museum and SoundHouse to develop creative responses across the curriculum. Integrating music and

media responses with the more science-focused aspects of a visit enables creative processes and outcomes not readily available in the classroom. Both the museum and the SoundHouse use the processes of invention in their educational experiences. Students are encouraged to try; make mistakes and retry—all three stages being analogous to the creative process.

Enlarging students' understanding of the world, including the cyberworld, is an important element of today's curriculum. One of the ways in which the Powerhouse/SoundHouse nexus can assist teachers is by enabling students to look at the world presented in specific exhibitions. These provide opportunities for discourse, for reinforcing and challenging. The relationship between literacy and media is well understood by educators. Developing literacy in the context of

the world presented by an exhibition might include development of awareness and extension of literacy through use of new media technologies. For example, the visit might include the creation of a music video related to some aspect of the exhibition.

With music as a starting point, cultural aspects of exhibition content may be introduced. For example, for a visit to an exhibition of Korean ceramic treasures, digitally sampled traditional instruments (gongs, drums) and scales are introduced, then are available to be 'blended' by students with other musical resources including contemporary popular modes such as hip-hop, drums and bass lines. The sounds are selected and arranged within a multi-track sequencing program. The completed musical 'mix' then becomes the structural starting point for a video editing project also offering a selection of image resources, including traditional decorative art motifs and images of urban Korean life, and the final project a 'discussion' of culture, art, and history.

Many of these processes would not be available in the school situation, so the opportunity to be actively engaged in a process that provides knowledge and understanding, and results in outcomes such as improved listening, can only enhance teachers' classroom work. Exploring such concepts as the interplay of sound and image as in music videos, and video techniques such as velocity enveloping to slow, speed, stop and reverse motion,

Further information:

Powerhouse <http://www.phm.gov.au/> **SoundHouse** <http://www.soundhouse.com.au/>

For readers in WA, a similar experience is possible at **Scitech**, the museum and sound technology centre located in Perth. See <http://www.scitech.org.au/> for further information.

provides motivation by activating a connection between prior knowledge and experience—popular culture—and personal expression.

All of this is fun, engaging and more importantly, taps into the creativity and self-confidence of students as they progress through these experiences.

A recent major temporary exhibition was called 'Sport: more than heroes and legends'. Linking music to sport opened the possibility for use of sound, editing and control in varying and unique ways. Music is a key element in the promotion of sport. The energy of music is a signifier for the passion displayed by athlete and fan alike. The SoundHouse program combined extreme sports video imagery, such as snowboarding and animated text slides, with contemporary music sounds to create a motion graphic sequence.

Having experienced music technology within the museum context during a Powerhouse visit is not the end of the story. Students can access the multimedia possibilities long after they return to their classrooms—or, in the case of those who cannot get to Sydney—via cyberspace. The on-line tuition and sharing possibilities offered at <http://www.soundbyte.org.au/>, allow ready access to all who wish to develop or just dip into creative music experiences. **MinA**

OUR PLACE: OUR TIME

The music of our own country should hold a special place in music education in every Australian state. The Australian Music Centre makes sure that teachers can access everything needed to achieve this goal.

The study of Australian music is compulsory in a number of state curricula. And it should be exciting and inspiring, because this is music that is happening right now, in our time, and in our country.

The Australian Music Centre offers teachers, students, and performers easy access to a huge range of music and background information. Members of the Centre can borrow resources for study or perusal including recordings, books, scores and information files on Australian composers. This information can be requested by phone, email, fax, or by visiting www.amcoz.com.au.

Students and staff can also consult with library staff for suggestions on performance repertoire, and school groups can arrange to visit the library, where they will be given an introduction to the Centre's services and resources.

To facilitate and encourage the understanding of music by Australian composers, the Centre also publishes teacher resource kits that cover broad music concepts in an Australian context, and meet syllabus requirements for the study of Australian music.

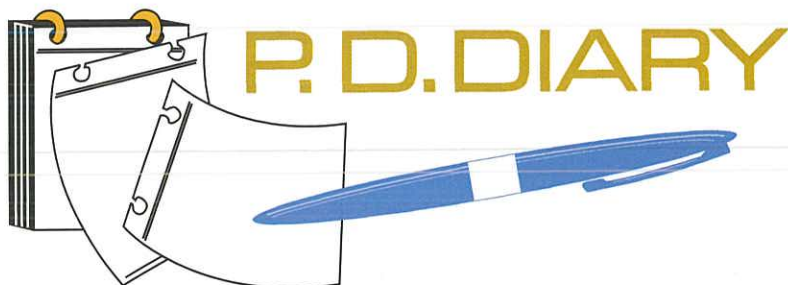
The Australian Opera series contains three kits on recent Australian operas: *The Eighth Wonder* by Alan John and Dennis Watkins, inspired by the drama surrounding the building of the Sydney Opera House, *The Sinking of the Rainbow Warrior* by Colin Bright and Amanda Stewart, and *Quito*, a documentary music drama about a young East Timor-born Darwin man who suffered from schizophrenia, by Martin and Peter Wesley-Smith. These kits can be purchased through the Centre.

The Centre's most recent publication is a result of a project in which five composers were commissioned to write a piece for the centenary of Australia's federation. Each work represents an aspect of Australia's development—Land, Migration, Youth, Future and Aboriginality. The works were performed by students from two Sydney schools, and were conducted by Richard Gill, who also presented a public seminar, deconstructing the music and highlighting interesting features of the works. The kit contains a DVD of these performances and seminars, as well as study scores, a CD and detailed analyses including questions and composition activities.

Adjudicators for the 2003 Classical Music awards described this project as 'inspired and inspiring ... a model of what can happen in an educational environment'. And it is true—on the DVD it is encouraging to see school-age children having fun as they take part in the creation of new Australian music.

The Australian Music Centre wants to see this happening for all school children. Music of our place and our time should not only be accessible, but also be something in which everyone can participate.

For more information consult the website at: www.amcoz.com.au/, or phone: 02 9247 4677 Toll free: 1300 651 834



29 April, Melbourne
Sibelius, Level 1
 SoundHouse at Moreland

29 April, Melbourne
Sibelius Starclass
 Alfred Brash SoundHouse
 Victorian Arts Centre

30 April, Melbourne
Middle Years Multimedia
 SoundHouse at Moreland

14 May, Melbourne
SoundTrack creation
 Alfred Brash SoundHouse
 Victorian Arts Centre

15–24 May, Melbourne
Ausmusic Forum
 See details on page 47

14 May, 17 June, Sydney
Introduction to Computer Music
 SoundHouse at Powerhouse

19 May, Melbourne
Beginners Guide to Backing Tracks on CD
 Alfred Brash SoundHouse
 Victorian Arts Centre

20 May, Sydney
Sibelius Music Notation
 SoundHouse at Powerhouse

20 May, Melbourne
Music and the Internet
 SoundHouse at Moreland

22 & 23 May 2004, Melbourne
ECCPA—Early Childhood Conference of Performing Arts
 Featured presenters: Lynne Kleiner, USA and Tanya Batt, New Zealand
 Venue: Genazzano FCJ College, Cotham Rd. Kew
 Contact: Glenys Gijsbers, 9562 6122
 glenys@stockdaleacs.com.au
 or Susie Davies-Splitter, 9578 0160
 susie@twoupmusic.com

27 May, 2004, Sydney
Digital video editing
 SoundHouse at Powerhouse

Saturday 29 & Sunday 30 May, Country Victoria (Malmsbury)
Marimba Camp @ DOXA
 Enquiries: Judy Johnston 9818 6516
 wajohns@tpgi.com.au

1 June, Melbourne
Sibelius Level 2
 Alfred Brash SoundHouse
 Victorian Arts Centre

3 June & 12 August, Melbourne
Cakewalk, Level 1
 SoundHouse at Moreland

8 June, Melbourne
Music in the Primary Classroom
 Using music as a learning tool, showcase or to engage students
 Victorian Arts Centre 03 9281 9597

8 & 9 June, Melbourne
Middle Years Multimedia
 Alfred Brash SoundHouse
 Victorian Arts Centre

10 June, Melbourne
Sibelius, Level 2
 SoundHouse at Moreland

11 June, Melbourne
The Asian Influence
 How Asian performance styles can be useful tools in curriculum areas
 Victorian Arts Centre 03 9281 9597

18 June, Melbourne
Making music with Audio Loops & Backing Tracks
 Alfred Brash SoundHouse
 Victorian Arts Centre

24 June, Melbourne
Cakewalk, Level 2
 SoundHouse at Moreland

20 July, Melbourne
The Thinking Curriculum—Integrating curriculum
 Incorporating Gardner's Multiple Intelligences and Bloom's Taxonomy with creative concepts for the classroom
 Victorian Arts Centre 03 9281 9597

19 July, Melbourne
Cakewalk, Level 1
 Alfred Brash SoundHouse
 Victorian Arts Centre

23–25 July, Melbourne
Sounds Great! 2004
 Incorporating Australian National Band & Orchestra Clinic (ANBOC)
 Hemisphere Conference Centre, 488 South Rd, Moorabbin, Vic

27 July, Melbourne
Sibelius level 1
 Alfred Brash SoundHouse
 Victorian Arts Centre

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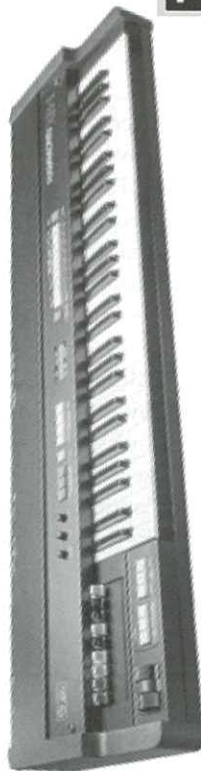
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LETTER

TO MUSIC IN ACTION

How busy we all are! How much there is to do! And all to succeed in our own small neck of the woods.

There won't be 'woods' pretty soon if we all as a collective body of passionate and dedicated people don't do something to ensure our future—that is, our future in the scheme of things in Australian society.

Well that's one way of looking at it—from the selfish point of view. There again we can look at things from the point of view of the inspired artists that we are—not looking for a future so much, as wanting to hand forward the musical culture we have inherited, knowing that we are the ones invested with the responsibility of handing on our musical heritage.

And yet another way of looking at this music promotion thing is from the angle of knowing what a better place the world will be when everybody is involved in music making!

In such high-minded frame of thought, I arrived at my computer after the inspiring January ACCET conference, determined to 'make a difference' myself. Richard Gill inspired us all with his encouragement for individual action, and how together we CAN make a difference.

Many of us have made an individual commitment to the Great Handing On of our cultural heritage, our right to be musical and make music, showing this by our teaching and conducting, our music-leading and promoting, our composing and arranging. All this energy harnessed together will make a mighty river of the individual droplets.

Here's what you can do. Affect our governing bodies. Yes, write to your MPs. Keep writing, keep emailing, keep the pressure up. Let them know that there is a huge mass of people in their electorate who care about music and the education of future citizens.

Music needs to be taught, and taught by competent, well-trained musicians in EVERY school, primary and secondary, in Australia. Music is not 'optional', nor should music teaching be 'general amateur' stuff. We know this, but our politicians don't always, because they haven't had the benefit of an inspired education in music themselves.

However busy you are now, today, as you read this, please take a moment to dispatch two letters:

* * *

Letter 1

Sender (Include education gongs)
Address
The Hon Dr .Brendan Nelson MHR
Parliament House
Canberra ACT 2600

Dear Dr Nelson

Para 1: I write to express my thanks and congratulations . . .

Para 2: I was delighted to hear . . . music education is to be reviewed.

Para 3: (personal motivation for writing)

Para 4: (Other warm encouraging remarks)

Yours sincerely

Letter 2

Sender (Include education gongs)
Address
Mr Chris Pearce MP
Parliament House
Canberra ACT 2600

Dear Mr Pearce

Para 1: I write to express my thanks and congratulations for your work in support of music education in this country. Your willingness to be involved is heart-warming.

Para 2: I was delighted to read (about) your speech to the House in 2003. That inspiration gave rise to the general feeling that it is time for all music groups to get together to achieve some changes. . .

Para 3: Your private member's Bill is a big step in this development . . .

Para 4: (Other warm encouraging personal remarks . . .)

Yours sincerely

* * *

Gentle Reader! Do it! Encourage as many friends as you have to join the music crusade. Thus you will be doing your bit to ensure the survival of music into the future, both performers and audience.

Leigh Wigglesworth M.Ed

WRITE TO US

Readers are invited to write to:

Letters to the Editor,
Music in Action
PO Box 207
Castlemaine, Vic 3450
or Email
ann.blore@australianmusic.asn.au

**'To descant is to pour
out the air above
the tune.'**

—from *The Best Howlers*, 1928

**Music education needs many voices.
Music in Action helps to make them
heard. But we need your support:
see how to sing on page 51.**

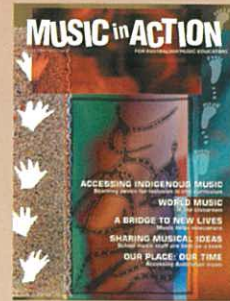
IS THIS YOUR LAST ISSUE?

Readers will appreciate that free, bulk distribution to schools of *Music in Action* is wasteful, uncertain and expensive. Regrettably, we will soon need to restrict it.

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**Mark Walton,
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on the Yamaha YCL250 Student Clarinet.**

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- ▲ABS resin matte finish body more durable with improved tone

2. Yamaha's pricing continues to be highly competitive with brands of lower quality:

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