

MUSIC in ACTION

Spring 2004 • Vol.2, Issue 2

FOR AUSTRALIAN MUSIC EDUCATORS

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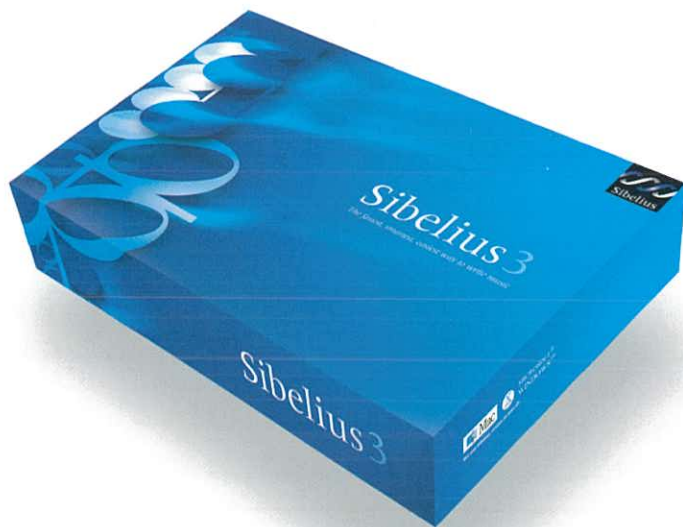
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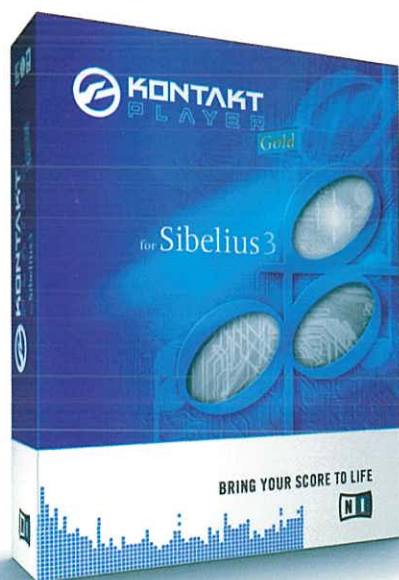
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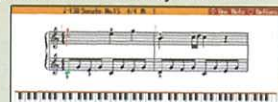
** Hammer Response delivers the slightly slower hammer movement and sound characteristic of a grand piano when played softly.



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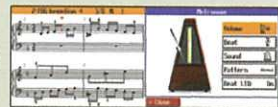
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The DigiScore LCD screen is built right into the music rest for easy viewing. It displays the notation of all internal songs, of commercially available Standard MIDI Files, of music files you download off the Internet, or of your own recorded performances. A "Bouncing ball" on the staff helps keep time visually as you play, while the DigiScore "turns the pages" for you. It's perfect for lessons.



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MUSIC in ACTION

FOR AUSTRALIAN MUSIC EDUCATORS

Spring 2004 • Vol.2, Issue 2

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FROM THE EDITOR



Music education in Australia is at last coming of age, it seems. There are a couple of reasons for this claim. First was the news of the National Review of School Music Education, announced by federal ministers Dr Brendan Nelson and Rod Kemp, details of which have emerged since our Winter issue. It is clear that this is the most significant opportunity yet for music education to be returned to the

curriculum mainstream. The terms of the review are included in this issue (p.46). Please take a moment to peruse them—you will see that this is an intense review of the widest possible range—from teacher training, to best practice in teaching and learning, to the ability of music education to equip young minds better for the knowledge society.

Speaking of the review at the 2004 Music Makers' Summit in Canberra, Mr Chris Pearce MP, federal member for Aston and leading ambassador for music education, reminded the audience that the review was both a good and a bad thing. The positive aspect is the opportunity presented by the review, he said, but the possible downside is that music education will be under the spotlight, at federal and state level. The point being made is that those who are most passionate about music education—music educators themselves—MUST make sure that they get involved in the review. It really is important that we actively convince those in Canberra that music education is fundamental. As Chris Pearce made clear at the Summit, if there is no interest and input from music educators, there will be no interest from the decision-makers. This truly is a call to arms for every music educator around the country.

Please make sure that you mobilize your principal, school council and music parents to support music education by submitting ideas to the Review Committee. How to do this will be announced soon.

The second reason for my assertion that music education is at last being recognised comes from a more general impression. Others may share my perception: that the more contact I have with teachers, the more I hear about amazing music programs being developed, sometimes against formidable difficulties of resource and support. In a number of cases teachers have taken on the role of music education advocate, to obtain for their programs much needed resources with which to develop new music programs, and even new music centres in their schools. A school in my own neighbourhood recently announced the success of their application for a grant of \$1.4 million to develop a visionary music education program for the district. Truly, one of just many inspiring examples of effective advocacy from around the country.

We hope that *Music in Action* helps to support teachers in their work and to inspire you by the work of colleagues. Every activity, whatever the size, supports and builds music education in the school community.

Ann Blore
Editor

Alas! how deeply painful is all payment!

—Byron

When research among music teachers asked what assistance the Australian Music Association could provide, one result was this magazine. Your response to it has been wonderfully positive.

Initial distribution of *Music in Action* has been as copies provided free to every school throughout Australia. This enormous financial commitment to music education by the AMA, through its not-for-profit arm, Music Makers, was reaffirmed in June at the AMA's Canberra Music Summit.

But we need your help Bulk distribution is a big-budget item—as well as wasteful and uncertain. We will soon need to restrict it. However, *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. Not too painful, we trust you'll agree.

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.

ENSURE YOUR PERSONAL DELIVERY SUBSCRIPTION: 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/.

To ease the pain, there is a fabulous subscription prize to be won!

NET NEWS

MAKING IT IN THE MOVIES

OK, you've been so busy preparing your motivational music classes that you haven't had a chance to catch a good movie all year. Shame, because the lads and lasses in the classroom almost certainly will have seen everything that's on—and they have started asking, 'When can we learn that song from *Shrek 2*?' Or, 'Why can't we play the theme from *Matrix Revolutions* in band?' Fact is, you have no idea what the songs sound like or who wrote them. ELISSA MILNE helps to translate big screen success into small classroom conquest—and your students will think you're a star.



Photo courtesy of DreamWorks Pictures

www.cinemusic.net

Net gain Like most movie stars, this home page is very, very attractive and clamours for your attention. But take a closer look at the fine print and you'll see that this site delivers the big picture on the scores and songs from the latest movies to hit—or about to hit—the screen. Reviews are lengthy, often describing quite complex elements of the film score; News offers tidbits of information about up-and-coming movies; Audio has a generous selection of sample MP3 files to download for free (plus more to buy); and Composers offers filmographies of numerous score composers. Currently on the site, there are reviews and audio samples from recent movies such as *Finding Nemo*, *Big Fish*, *The Hulk* and *Seabiscuit*. Each entry lists composer, orchestrator, engineer and producer, along with the label it is coming out on, the release date and where it can be purchased, with a hot button connection, so you can order immediately.

Net loss This site primarily deals with latest releases. While I am sure there are many older titles available here also, the easiest information to get is on movies from the last few years. But, perhaps I just didn't look hard enough—I did get kind of caught up checking out the Thomas versus Randy Newman sections. Very interesting.

www.imdb.com/Sections/Soundtracks

Net gain I have it on good authority that this site is used by many a celeb-gossip journalist as a definitive source of information, and there are literally thousands of movie titles—from as early as the 1800s—listed here. Of course, back then they were silent movies, so that's of no value to you, but... If you want to find film songs composed by Mancini, or a list of the numbers in *Pretty in Pink*, this is the place to go. And, if you hear a student talking about Mean Girls, it might be of no small value to mention that funk/hip hop/rock artist Pharrell Williams made the grade to be included on the soundtrack for this movie, along with Pink's classic track, *God is a DJ* (well of course he is, sweetie)!

Net loss: This delivers breadth, but not necessarily depth, so while information is very correct, it is also utterly 'to the point'. Nonetheless, while I haven't looked up every movie in my living memory, I have considerable faith that almost every title that exists can be found here. And there's plenty of extra-curricular info that makes for good tea-break reading material—so, all in all, no big loss

www.classicaliscool.com

Net gain While the previous two Web sites offer great information about commissioned scores or contemporary pop songs in the movies, they do lack a listing of the classical pieces that are included in scores—which is exactly why this Web site is a dream. If you recognise a tune on *Kill Bill*, but can't think for the life of you what it is, then head to this site. 'Of course, it was that grand old "Flight of the Bumblebee" by Rimsky-Korsakov,' I hear you say. And when you are quizzed by students about the music from *Ace Ventura Pet Detective* or *Van Helsing* you'll be glad to have the knowledge at your fingertips, won't you! This site is also a breeze to navigate and is beautifully presented—as anything classical generally is.

Net losses Word is on the street that if you have to say it, then you ain't it—but in this instance, let's be generous ... 'classicaliscool' may have been the only Website name still available that resembled the instigator's hope for the future...



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CROSSING THE GREAT DIVIDES

Music, Digital Multimedia and VET

There is little doubt that the merging of technology and the arts will create many challenges and opportunities for music teachers. With greater emphasis being placed on 'essential learnings and key competencies' of curricula, JANE RODDY and her colleagues are treading a path towards outcomes that challenge the traditional choice of tertiary entrance versus vocational training—and cross over several arts strands.

—Story by Keith Huxtable.

Most secondary schools today complement their traditional music programs with technology, particularly in the areas of composition, arranging, theory and aural training. Action taken back in the mid-1990s at SA's Golden Grove High School gave a greater curriculum coverage of current technology through an innovative approach to VET, that has enabled music students to gain the skills needed for today's industry careers.

Moving ahead of curriculum development meant considerable research and planning, with very strong support from colleagues and school leaders. In many instances the courses of study required specific submissions to and accreditation from SSABSA and negotiations with local TAFEs and universities, to ensure that appropriate recognition and credits were available to students on completion. The results have so far been outstanding, with student demand far exceeding places available.

Music technology only the beginning

The first step was to devise a course for Years 11 and 12 in Music Technology that would meet SSABSA accreditation and also give unit credits in Music Industry Skills certificates. Rather than deliver a Certificate II course per se, Jane approached the plan from a competency perspective and focused upon the specific skills required to complete tasks or projects. This has allowed in-depth coverage of audio engineering competencies through to Certificate IV level.

From her research and meetings with industry professionals it was more relevant to have students complete the course with a combination of demonstrated skills and a portfolio of work. At the same time, such a course needed to satisfy SSABSA assessment criteria and deliver outcomes that would contribute to a TER and the SACE (SA Certificate of Education). This would give students the widest possible choice in terms of tertiary study and industry options.

The result was somewhat surprising—a course of study accredited by SSABSA under Energy Technology (Open Units), rather than Music. Golden Grove introduced this new Music Technology Course in 1997, with some 50 students initially running off-line; such was the demand. Competency units for Music Technology were selected from the Music Industry Training Package ANTA CUS01 and Music IT (AusMusic) modules.

A unique component of the Music Technology course was the introduction of multimedia early in the first term of Year 1. A project would include digital audio, manipulation of still images, visual sequencing and output to video tape—skills not normally covered in a music course, nor covered in a musical context in other subject areas.

Jane realised quite early that there was great synergy between multimedia and music technology and continued to explore industry developments and trends in how this technology was being used. More importantly, she considered what skills were needed, what opportunities exist for aspiring students, and what were the study options. Jane was also very aware of how students are now more interested and sophisticated in visual literacy and digital storytelling as methods of communication—very different skills, but these days part of a teenager’s everyday life.



required to ultimately complete a major project to DVD in Year 12. This includes many skills in common with the Music Technology course (such as audio recording and editing, and graphic manipulation) but extends into 2D and 3D animation and digital video production and editing. While such a course concept was a considerable departure from conventional curriculum it quickly gained support from colleagues teaching Art & Design and English, and huge enthusiasm from students, both music and non-music. Another submission to SSABSA resulted in gaining accreditation for Digital Multimedia under an open unit in Information Technology.



A natural progression

By 2001 Jane was planning a new course, Digital Multimedia, to further her aim of multi-skilling students in digital literacy, ready for the real world. As current hardware and software standards allow seamless integration of audio and visual content, there are close similarities between audio and visual storage, editing and manipulation. A new computer lab, designed to meet the needs of multimedia, could also accommodate music technology and allow more students to participate.

Again Jane focused on competencies in specific skills rather than delivering a Certificate II in Multimedia. This time Competency units through to Certificate IV level were chosen from the Film, Television, Radio and Multimedia Industry training package (ANTA CUF01) to focus on skills

Two years of planning pay off

With Music Technology and Digital Multimedia, the school was now able to offer courses that crossed the traditional subject areas of Music, Art & Design and Media Studies, with up-to-date integration of ICT and meaningful practical outcomes for students. Students from the Music Technology course have received offers from industry employers for part-time work while still studying at Golden Grove. Most students have continued to pursue their studies after Year 12, for example at Adelaide University (Music Technology), Regency TAFE (Cert IV and Diploma, Music Industry Technical Production) and School of Audio Engineering (Cert IV in Audio Engineering)

The first cohort from Digital Multimedia will complete Year 12 in 2004, and already a number have been invited to participate in industry projects. Examples include creation of 3D animation for the Australian Broadcasting Corporation as the basis of a game project, and creation of 3D animated musical instruments for an educational video produced by the Adelaide Symphony Orchestra.

A number of students have chosen to complete short TAFE courses while still studying at Golden Grove. This is encouraged by industry mentors working with students, placing great emphasis on the value of a student’s portfolio in obtaining future work.

Continued over page

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Benefits for other students

Establishing the new 25-station Music and Multimedia Lab has also provided a number of additional benefits for other students attending Golden Grove Secondary Campus. The facilities are now utilised by:

- Year 8/9 General Music,
- Year 9 Art (stop motion animation),
- Digital Video post-production (for school drama and music productions),
- English, for school magazine production (on CD).

By taking a broader curricula view of music, arts and technology and establishing close links with relevant industry mentors Jane has created many new opportunities for Golden Grove students, in addition to a strong traditional instrumental music program. A great success—just ask the students clamouring to participate! **M in A**

• Golden Grove Secondary campus includes three schools, which share the Music and Digital Multimedia facilities.

Jane Roddy

Jane Roddy is an Advanced Skills Teacher (AST1) at Golden Grove High School in SA. She takes pride in the achievements of her students, including Music Technology works accepted for the SSABSA Technology Show 2003; an invitation to year 11/12 students to present to the Queen at the SA Technology School of the Future (2002); and many work placement offers from the music, film and multimedia industries to her students. Jane was short-listed for the inaugural SA Arts Educator's award in 2002, and is actively involved in PD programs at the SA Technology School of the Future.

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Mini Glossary

ANTA Australian National Training Authority

AST1 Advanced Skills Teacher (accreditation by SA DECS)

AusMusic Nationally accredited Registered Training Organisation (RTO) for the entertainment and music industry. Also see MusicIT.

DECS Dept of Education and Children's Services (SA)

MusicIT The Music Industry Skills units through to Advanced Diploma level published by Ausmusic

SACE SA Certificate of Education

SAE School of Audio Engineering

SSABSA Senior Secondary Assessment Board of SA

TER Tertiary Entrance Rank

VET Vocational Education and Training

MUSIC STUDY FACES UP TO EMOTION

What are the links between music and our emotions? Are individual responses too subjective to be measured, or are there some common links? University of NSW music psychologist Dr. Emery Schubert found that the impact of music on us can be measured—and even predicted.

In the first study of its kind to statistically quantify the emotional impact of music, 67 people were asked to listen to four classical music recordings while continuously moving a cursor across a special image on a computer screen—what Dr Schubert calls a ‘two-dimensional emotional space’. These movements were recorded by the computer once each second throughout each performance. The compositions used were: *Slavonic Dance* Opus No. 46 (Antonin Dvorak), *Concierto de Aranjuez* (Joaquin Rodrigo), ‘Pizzicato Polka’ (Johan Strauss Jr & Josef Strauss) and ‘Morning’ from *Peer Gynt* (Edvard Grieg).

‘Among other things, loudness, tempo and pitch have a measurable impact on people’s emotional response to music’, said Dr Schubert, whose paper has been published in the current issue of the journal *Music Perception*. ‘The happy/major, sad/minor relationship in music is already well known. My study suggests that the perception of happiness in music is associated with pitch and the number of instruments, although this was only evident in [the] scores by Rodrigo and Grieg,’ he said. Increasing happiness was associated with rising pitch in the Rodrigo, and with more instruments in the Grieg. Responses generally were made one to three seconds after a change in the music, but sudden changes in loudness worked faster—from as low as zero (nearly instantaneous) to only one second.

Does Dr Schubert’s study just confirm something we already know? He says: ‘... it’s true that composers throughout the ages have exploited mathematical relationships among rhythms, melodies, harmonies and other aspects of music to create and change emotion. What we’ve shown is that it is already possible to locate and quantify some of these emotions with some precision.’

- See a prototype demonstration of a schematic face that changes depending upon the emotion being expressed by the music: <http://music.arts.unsw.edu.au/aboutus/research/Schubert/EmotionInMusic.shtml#EmotionFace/>

UPDATING MUSIC AND INTELLIGENCE

A recent ABC Radio program in the series ‘All In The Mind’, on Music and Intelligence, profiled the current status of the debate. The program included Glenn Schellenberg of the University of Toronto; Michelle Ellis, of the International Grammar School, Sydney; and Dr Sam Leong, of the University of Western Australia.

Glenn Schellenberg is critical of the design of Rauscher and Shaw’s 1993 study reported in *Nature* and has undertaken a new study to consider the issue. The results are not promising for music educators. ‘The evidence . . . is very, very weak, especially those specific connections between music and spatial abilities, and music and math’ he said.

On the other hand, Sam Leong’s work in a related study area seems to provide another view: ‘... the early findings of the study suggest that students having problems with spatial perception in maths can be helped with music.’

It’s worth logging on to the ABC Website to hear it, or get the full transcript. Look for 12 June ‘Music and Intelligence: The Debate Continues’ at: www.abc.net.au/rn/science/mind/

MORE ADVOCACY RESOURCES

Readers might be interested in an email news service focused solely on music education advocacy. Anyone can subscribe free to ‘WhyMusicEd!’ by sending a blank email to: <whymusic-on@mail-list.com >. Of course it is US-based, but the topics often are of universal interest.

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ENTER 'THE VIVA ZONE'

Imagine developing a schools music education Web site that is project-based, addressed to the student, easy to use, fun and linked to the curriculum. When ANNA YERBURY was given the task of managing *The Viva Zone* project for Musica Viva In Schools, her teaching experience told her that it would have to meet those criteria—and more. The result is a national resource for school music.



As a music teacher I was always looking for new resources that would help engage my students while developing my own knowledge and skills. Anything that was relevant and linked to the curriculum I grasped and tried out on my classes. I found that students were always interested in using the computer, and that anything that showed a sense of fun or that was presented as a game, would maintain their interest for longer.

We started the project with a tall order for any educational Web site! The criteria included:

- that it be usable by middle-years students (Years 5 to 8) and teachers;
- that it be usable without requiring high level computer skills;
- that it engage students in musical and cross-curricular activities that link directly with the various curricula used around Australia;
- that it would be primarily a music education site about musical instruments, musicians and creating music—but would also develop skills in literacy, technology and the key competencies; and finally

- that it would link with the Musica Viva In Schools (MVIS) program, while not excluding students not involved in that program.

So what activities are available in *The Viva Zone*? Students entering the site are presented with a night scene comprising eight strange buildings, with parts of musical instruments protruding from them. Six of these buildings contain project activities and two contain resources needed to complete the projects.

The projects

Investigating Instruments Students find a set of tasks that lead them to explore the way musical instruments work and how they are used in ensembles. They are encouraged to use the 'Instrument Pictures and Sounds' section of *The Viva Zone* to complete the tasks.

Discover a Day in the Life of a Musician

The aim of this project is to gain an understanding of what it is like to be a professional musician. Step-by-step tasks are given and students can use other sections of the Web site as resource material.

Continued over page

PD Master Classes

Interested in professional development using *The Viva Zone*? A series of master classes will be run around Australia in 2004 Terms three and four. For more information, see the Professional Development Diary in this issue.

MVIS Web-based student programs HANDS-ON HINDSON

An on-line secondary education resource in which teachers and students can explore the art of composition with Australian composer, Matthew Hindson.

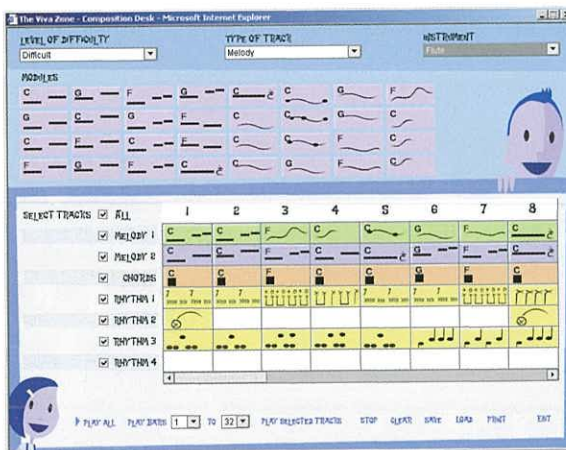
BAROQUE ON!

This innovative and award-winning interactive Internet project explores music from the Baroque period through a series of interactive activities.

Create a Web Page Each school can follow the step-by-step instructions for making a MVIS web page. Students can upload pictures of the MVIS group visiting their school, reviews of the concerts and other results of activities found elsewhere in the site. Students need to be on-line to complete this project and the principal must approve the content before it is uploaded.

Experimental Sound Studio

The composition section of the site. Students can create, hear, print out and save their own compositions using small samples of sound as the building blocks. There are three composition tasks suggested, tips on who to write for and recordings of David Basden's pieces, composed using the same building blocks of sound. This project requires students to be on-line; no additional software is required.



complete within a set time frame. Students do not have to be on-line to work on most of the projects, so print off the activities and have some of the groups work away from the computer. The 'Experimental Sound Studio' and 'Create a Web Page' sections require students to be on-line, so some of the groups could be working on those few computers with Internet connections.

Alternatively, the projects can be set as homework or library work; from feedback I've received so far, students enjoy parts of *The Viva Zone* so much that they go back during their free time to explore further.

In 2004 *The Viva Zone* will have a Teachers' Room added and a musical game. The Teachers' Room will contain lesson plans, units of work, links to the curriculum in each Australian state and territory, evaluation tools and a notice board for

Design a Concert This is a project to be completed in class using *The Viva Zone* Web site. Each step is described, and focuses on selecting music using a set of criteria.

You Be the Critic Here students are given the opportunity to review the concert they have seen at their school. Step-by-step instructions are included as well as instruction on how to include their review in the 'Create a Web Page' section of the site.

The resources

Instrument Pictures and Sounds Presented here are information, sound samples and pictures of over 140 musical instruments. A search facility is also included.

Musicians and their Music Each of the 35 MVIS ensembles from around Australia are featured here. Students can read about a group, view and download a picture, listen to a sample piece and read about some of the pieces the group perform. Links to the ensembles' Web sites are also given and a search facility is available.

The Viva Zone at school and home

Teachers can use *The Viva Zone* site in a variety of ways depending on the computer resources available, the skills and ages of the students and the mode of lesson delivery chosen. The project ideas on the site can be completed by students on their own, in groups or as a whole class—which means there is an element of flexibility when planning the delivery of your lessons.

Those lucky enough to have a whole classroom of computers can work through the projects as a class or individually. However, most classes seem to have limited access to the Internet. Therefore, I would suggest that teachers wanting to use *The Viva Zone* first organise the students into pairs or small groups and rotate a series of activities that students can

teachers to share any good ideas they have. We hope this will become a truly interactive Web site for both students and teachers, used regularly.

The Viva Zone has been designed to make it as easy as possible for teachers to use. A minimal level of computer skills is required and the necessary software is available on most operating systems. (A standard browser such as Microsoft Explorer or Netscape Navigator, Flash Player and Adobe Acrobat Reader are required, all of which can be downloaded free from the Internet.)

I hope you and your students enjoy using *The Viva Zone*. I would be very interested in receiving feedback and I can be contacted through the Web site (below). **MinA**

Anna Yerbury

After 10 years of classroom teaching, Anna Yerbury was seconded by the NSW Department of Education and Training to work as Education Manager for Musica Viva In Schools. Over six years in that role, Anna has presented Professional Development courses across Australia and in Singapore. She has also managed the development of a wide range of teaching resources for both primary and secondary music teachers, including resource kits, CDs, CD-ROMs and Internet projects.

E-CONTACTS

The Viva Zone:

www.musicaviva.com.au/vivazone/



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DOCUMENTATION IS THE BEST FORM OF ADVOCACY

Why is active advocacy of music education thought to be necessary? STEVE DILLON asks if it is because we don't always give access to meaningful music making in schools, and looks at a documentation project that will help this to happen.

When individuals experience the arts at first hand, there will be no more need for advocacy of the arts than there is for advocating food and drink.

This conclusion was drawn at a 2000 gathering of arts educators, teachers, industry professionals and artists, examining the meaning of the arts in the twenty-first century¹. Their purpose was to determine whether the opportunities of access to meaningful arts experiences needed to respond to new societal or contextual needs. Two issues emerged as particularly strong themes: 'relevance' and 'advocacy'.

These ideas also were raised in the 2001 report to the Australia Council from Saatchi & Saatchi Australia, *Australians and the Arts*, and in Fiske's work, *Champions of Change*.

Then there was the controversial outcome of Winner and Cooper's 'meta-analysis', which found no causal link between arts and knowledge in other disciplines. Their research warns against a form of advocacy that focuses upon what the arts do for learning in other disciplines. They suggest that while all the 'Mozart effect' stuff is nice, it doesn't focus on the reason why humans are intrinsically attracted to expressing themselves in (say) sound, for no other reasons than the experience, challenge and pleasure of making and perceiving music. Nor does it differentiate meaningful and engaging arts experiences from those that are not.

As a music teacher, I experienced this at a Catholic school where parents were not well-off, when a bursar asked me 'Why are these parents prepared to spend a thousand dollars on a musical instrument when they can't afford to pay their school fees?' Of course, it was because they wanted their

children to have the access to expressive music making that they had not. The money was not an issue.

Later, at an independent 1–12 school of 600 students, I experienced the formation of 26 ensembles and a 70% involvement with the music program. The program was completely self-sustaining and ran off the energy of student, staff and community involvement. While the music budget was modest, the social capital was at a premium. Luckily for me, I documented that experience in my PhD thesis, which simply asked: What does music mean to a child in a school? And what are the ways we give access to meaningful music making?

All the 'Mozart effect' stuff is nice, but ...

It seemed obvious to me that if you had to advocate, then perhaps what you were doing was not relevant. Was this saying that, by imposing musical values that are not relevant upon students within a particular context, then perhaps we are not giving access to meaningful music making in many schools? The problem with 'relevance', though, is that it potentially 'dumbs down' the content.

The Saatchi and Saatchi research found the fear of dumbing down the arts, so as to make them more accessible to the general public, to be misplaced—'partly because of strong evidence that the population is interested in intellectual challenges which would include the arts.' The concern for challenge is offset by the need to create access; and the report cited access as a key part of any policy: 'As a result, a key focus of any strategy needs to be to make Australians feel welcome to explore their own creative and artistic talents and to enjoy those of others.'

1. Arts Education 21C Colloquium hosted by the school of Vocational, Technology and Arts Education, Griffith University, Brisbane.



Pop music is not the answer!

This does not mean we have to abandon any musical genre in favour of popular music. I have written and published eight books on popular music in the classroom, yet I have never advocated the teaching of popular music. For me, music is music, and whatever style or genre most effectively communicates the expressive qualities of sound is to be drawn upon as repertoire. What I teach is 'youth music' and this simply means that I give students access to the means of expression within a youth subculture genre. Students learn how to express themselves in sound through the age-old processes of aural transcription and performance, and composition/songwriting: they do a cover version then write a song of their own.

Once an understanding of the music of the student's world is reached, it is a short step to move their interest onto the ways that other cultures and times have used sound expressively. Music becomes about sound in time and space; about recurring expressive phenomena such as 'repetition' and 'drone'—how did medieval composers use those ideas? or 20th century composers? How *does* Massive Attack?

'Nobody hates music but an awful lot of people hate school music!'

I have taught thousands of pre-service general primary teachers music over the last ten years and the quote above comes from those encounters. Year after year, young pre-service teachers come to us somehow damaged by what school music has done to them. My psychologist partner tells me that those teachers who are 'maths anxious' transfer 'maths anxiety' to their students. 'Music anxiety' may be the same—generations of primary teachers, with values about the importance of music in children's lives formed by less-than-satisfactory school music experiences—then perpetuating the problem. Yet, every one of these teachers has a CD collection; listens to and makes judgements about sound and music every day. Why is this not part of their values systems in the classroom?

I suggest that we need to look at what we are advocating and why. If we are imposing on students a range of values and experiences that do not lead to a lifelong involvement with making expressive music, or to an understanding of the expressive music making of others in our culture, then we need to examine the value of our music experiences and

processes—and how they are designed and taught—to see whether they are meaningful and engaging to students.

There have been lots of fantastically successful music programs run in the last century. Some have been turned into institutionalised practices that amass excellent resources and provide ongoing training in methods and planning, while others have been lost when a teacher moves on, or an era is over. How do we obtain access to examples of all the great ways that schools, communities, music teachers, composers and academics may have used to engage students in meaningful music making?

Make Australians feel welcome to explore their own creative and artistic talents

In 2003, I was invited to a lecture given by philosopher Arnie April of the Chicago Arts Partnership, and heard him deliver an amazingly simple message: 'Documentation is the best form of advocacy.' It dawned on me that the conservative and traditional approaches to music education have been beautifully documented, wonderfully supported and constantly re-evaluated over many years, while many of the exciting creative music programs of the 1970s and other times largely were lost.

Such great ideas as were found in Paynter and Aston's 'Sounds and Silence', and Murray Schaefer's fine work, remained non-institutionalised and often forgotten, despite the effectiveness of the material with today's students.

The traditional institutionalised programs and the 'lost techniques' suffer together in today's globalised and technologised context. One approach can become dogmatic, imposed on a community of learners without determining their meaning, while another, perceived to be less rigorous or accountable, can have fewer resources and support. We need to determine their values today in a wide variety of contexts; then the programs themselves—and the teachers who teach them—will stand as advocates for music learning.

Continued over page





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At Queensland University of Technology we are acting towards this through the 'Save to DISC Project' (Documenting Innovation in Sound Curriculum), using a grant from an ACID Project (Australasian CRC for Interaction Design). We intend to:

- Create innovative music and sound programs and document them against theories of meaning and engagement.
- Document existing innovative music and sound programs against theories of meaning and engagement.
- Create, commission and publish new resources for music and sound, based on their potential for meaning and engagement.
- Evaluate resource materials using theoretical models.
- Develop, test and apply theories of meaning and engagement.
- Set up a clearing house/online production house for resource products; broker collaborative research projects; and publish in multimedia forms.

This project seeks to address the problems of advocacy by creating an online entity that pools research and resource production in the area. It will also facilitate a postgraduate program that focuses on documenting innovation in sound and music creativity, and developing approaches to evaluating the meaning and engagement inherent in teaching and learning music. The program will be accessed by practicing music teachers and musicians.

We hope this will be appealing to music educators and policy makers on a number of levels, to:

- Provide a place where effective programs, teachers and resources can be accessed and viewed as examples of innovation in music learning.
- Provide resources and a means of evaluating music products and approaches that focus on their ability to facilitate meaningful engagement with music making.
- Provide a site where products and processes are critically reviewed, stored and communicated.
- Create an interaction between producers and consumers of music learning ideas of all ages, so that they become a community of 'prosumers' who produce, share and consume these ideas.

To add to this on a whole arts basis, the Australia Council has just announced its draft Arts Education strategy document and associated research and documentation process, which will support and encourage such programs as *Save to DISC*. The time is right to document and evaluate innovations in sound and music learning, so that our children have access to meaningful and engaging music making throughout their lives. It is up to arts educators to participate in this process of documentation and design, so that another generation of great arts learning does not disappear with the teachers. This way we can position ourselves for 'music in action' to be its own advocate. **M in A**

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Dr Steve Dillon

Steve Dillon is a senior lecturer in music and sound in the faculty of Creative Industries, Queensland University of Technology. He teaches song writing production and music and sound education. Steve is the founder of the 'Save to DISC' (Documenting Innovation in Sound Creation) research project. He is currently undertaking projects in association with the Australasian CRC for Interaction Design (ACID) that examine meaning and engagement in virtual learning contexts. With Exploding Art music production and other publishing houses he has co-authored eight commercial music resource books, *jam2jam* generative online music software for children, and numerous academic publications.

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Exploding Art www.explodingart.com



PARALLEL VISION

A story in which a word makes all the difference

Once upon a time, an Education Department sent a memo to schools, describing changes to the way maths was to be taught. 'From now on', it said, 'there will be no maths in infant or primary school. When kids get to high school, they will experience maths for about an hour a week over the first two years, and thereafter, if they like it, they can study it for almost three hours a week.'

GRAHAM MEALE is our story-teller.

The memo concluded: 'All maths classes will have fifty students. And rather than every student owning a calculator, there will be one calculator per classroom.'

Within a few years, there had been a huge reduction in the number of maths teachers. Most large high schools had only two, some only one. There were no maths teachers on school executives. Without head teachers trained in maths, the few remaining teachers had to design all their teaching programs themselves.

A small number of parents recognised the value of maths and had their kids privately coached from early childhood. These students stood out when they arrived at high school and were, in many cases, extremely competent. But the majority of Year 7 students had never been shown how to recognise numerals, and with so little time, such huge classes and so few resources, the most that could be expected by the end of Year 8 was that the more able kids might be able to do simple addition, subtraction, multiplication and division. This frustrated the kids, too, as they knew that there was much more to maths than this, and many desperately wanted to be competent in it.

Maths teachers became increasingly frustrated over the years, but as there were so few of them (and none in positions of influence) there was little that they could do. (One is reminded of a certain armless and legless knight in *Monty Python and the Holy Grail*, who was accused of being pusillanimous.) Other teachers had no concept of their problems and didn't want to know. The minority of parents who were convinced of the value of maths—the ones who had their kids privately coached—weren't much help either, because they realised the enormity of the problem and knew how impossible it was to change anything in the system. Easier for them to bundle their kids off to one of the few private or specialist schools that taught maths properly, and be done with it. Maths teachers got no support from their union, either, as it was almost as big and unwieldy as the Education Department and, when it was all boiled down, its members only supported their own interests, not those of tiny minorities. And academics in their lofty institutions were reluctant to speak out, as rocking the boat has never been a good career move. They just considered themselves lucky to be there. Anything other than teaching in a school!

Things went from bad to worse. Maths teachers began to find that they couldn't cope. Many of the better ones began

to resign. Those that stuck with it often faced breakdowns and medical retirements.

As the number and quality of students studying maths through to the end of high school declined, the intake into tertiary institutions reflected this. Eventually there became a massive shortage of maths teachers, both permanent and casual, and the quality of their teaching fell. The department's solution was to fast-track maths teacher training courses, but this was a short-sighted, stop-gap measure, and was found only to exacerbate the problem. Eventually the situation became so desperate that the department suggested removing maths from the curriculum altogether. 'Parents who object can pay for private tuition', they said.

'Parents who object can pay for private tuition', they said.

One day, around twenty years after that original memo, the department decided to cut its losses. As it was now so difficult to provide schools with maths teachers, they said, the subject would be abolished. Schools could, if they desired, get professionals to come into schools and tutor maths in small groups, but students would have to pay. If they couldn't then they would do without.

* * * *

Thus ends my silly story. It would never happen, because it is so absurd—we all know that if such a decree were handed down, there would be rioting in the streets and an embarrassing back-down from the Minister. But hang on.

Is it so silly? The parallel is frightening—substitute 'music' for 'maths' in the story, and most of it has already happened, or will in the near future.

Let's look at some of the silly bits:

- **Classes of fifty?** I believe that teaching a class of fifty in maths, though horrendous, would be less stressful, more productive and more rewarding than teaching a class of thirty in music, all other factors being equal. And I reckon that I'm in a pretty good position to make such a judgement, as maths is my second teaching subject and I have experience in its teaching.
- **One calculator per classroom?** How absurd! But music teachers can have to put up with one MIDI computer set-up per classroom, and often their resources fall 'way short in other areas, too.
- **Isn't maths more complex and involved than music?** Only a non-musician would ask such a question. In music

we are learning a new language, learning physical co-ordination, learning to communicate, learning about emotion and self-expression, then if there's time (which there isn't) learning all the theory and the history, while experiencing a vast body of music, of countless different genres from throughout the world and over the centuries.

- **But music is taught in primary schools,** I hear the Department retort. Rubbish. Almost all primary teachers feel so out of their depth in music that the very most they ever attempt is perhaps to bang tambourines to a CD. Some schools are better than others, but in the absence of departmental minimum requirements (and huge improvements to teacher training), the whole situation is quite haphazard. Most secondary music teachers can assume *nothing* of kids arriving at high school.
- **But don't we devote** much more time and energy to teaching maths because it's more important? Or could it be that people *think* maths is more important *because* we devote so much more time and energy to teaching it? There is a growing body of research ('way beyond the scope of this 'silly story') that indicates that a *proper* experience of music is an essential part of the education of the whole person. That kids who are involved in music excel in many other areas. And that while society ponders the increasing incidence of violence, drug abuse and youth crime, we might be better off putting a safety fence at the top of the cliff rather than more ambulances at the bottom.

I remember once talking to someone who reckoned that any food that tastes good couldn't be good for you. Perhaps people think that music is unimportant because it can be fun? **M_{in}A**

Graham Meale

In 24 years on the NSW North Coast, Graham Meale has been a secondary music teacher, consultant and regional performing arts coordinator. He founded the North Coast Region Music Teachers' Association in 1982 and the Coffs Harbour Interschool Music Educators' Society (CHIMES) in 1981. When not busy, he takes photos of sunrises and dreams up acronyms.

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Clear thoughts on music and advocacy

A music educator with an international reputation in music pedagogy, Professor Jos Wuytack visited Australia in late 2003 to give lectures and demonstrations. We caught up with Professor Wuytack at the 2003 Spring Conference of the Victorian Orff Schulwerk Association.

Our discussion began through the question of advocacy for music education. Professor Wuytack noted that we must recognise that it has three important elements: first, that good music education requires good teachers, which has implications for teacher training; second, that teachers need ongoing support in many ways; and finally, that there is a constant need for high quality teaching material.



Professor Wuytack reminded *Music in Action* that all music develops the brain, since it works on both the rational and the affective aspects. Through music, quite specific knowledge can be learned as well as elements such as social learning. For example, the use of music from other cultures opens windows of social and musical understanding that build awareness of others. Such things are almost an antidote to racism and antisocial attitudes.

On teacher training, Professor Wuytack noted that teaching is a constant learning process that continues all our lives. There is always a requirement to add to or adapt one's teaching to suit new situations; to find new ways to do things and to update skills. This has implications for professional development and training. This led to the second point—good support. Teachers need to be provided with the tools of their trade—instruments both pitched and unpitched, so that they can do their job properly. Without instruments the job can be only partly done. The third component of successful programs is high quality publications and support materials.

Teaching is a constant learning process that continues all our lives

This led to some discussion about current music/brain research and findings. Professor Wuytack pointed out that music is the only component of education that educates both the brain and the affections. The ancient Greeks recognised this and gave music education the highest profile in their education process. The ancient Chinese also understood how learning takes place—exemplified in the maxim:

Tell me, I forget
Show me, I remember
Involve me, I understand

This process is the very one that is used in music education, and its impact on the development of the brain is important. The learning process, particularly using the Orff approach, takes the steps of *explanation* about the task; *showing* the task; and *involvement* in the task. The result is consciousness about the task—the learning has taken place. This is at the heart of teaching.

The need for ongoing advocacy was discussed. Professor Wuytack reflected on the state of music education in Europe, noting that the situation was always difficult since Information Technology was often the 'competitor' against music in schools, and it is always a battle to maintain music in the curriculum. Professor Wuytack said it is an ongoing task to get educators to understand the value of music in education. It is perhaps a historical circumstance that has focused learning on a rationalist approach, although the research by Gardiner and others is hopefully opening the door on this perception. As music goes beyond the rational to engage the affections, it is a holistic subject.

Discussion turned to the way in which Orff teachings were used in the current educational climate. Professor Wuytack explained that the Orff approach was extremely flexible. Orff himself said that one has to adapt always. While maintaining the principles, it is necessary to work with the local situation, the teacher's personality and creativity, and available resources. The principles allow a flexible pedagogical approach.

In closing, Professor Wuytack reminded us that 'what is important is the education, not the method'. **MIA**

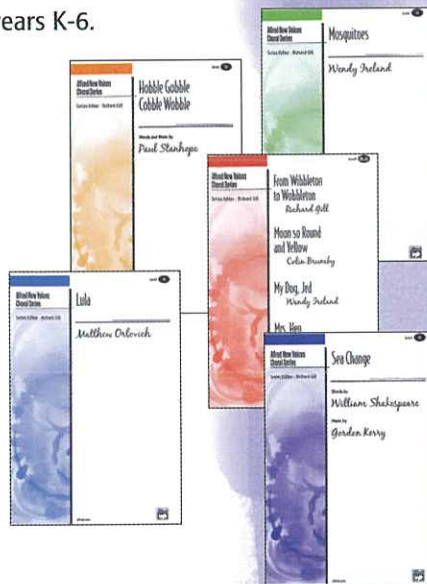
Prof. Jos Wuytack

Professor Wuytack has worked directly with Carl Orff, preparing editions of Orff's Schulwerk for publication in Dutch and French. He was for many years Professor of Music Pedagogy at the Lemmens Institute, University of Louvain in Belgium and now works throughout the world assisting teachers in workshops and courses on music education.

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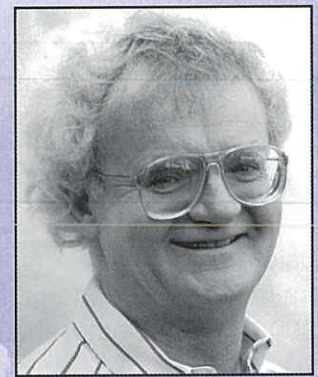
Alfred's New Voices series is a collection of specially composed pieces for use in the primary (K-6) environment. Featuring the work of prominent and emerging Australian composers, New Voices has been designed to establish and consolidate a solid musical framework in the classroom, using challenging and engaging songs. Simple piano accompaniments, as well as unaccompanied pieces are perfect for the addition of class percussion and body percussion effects. It is Alfred's hope that this series will be an important and long-lasting resource for classroom teachers.

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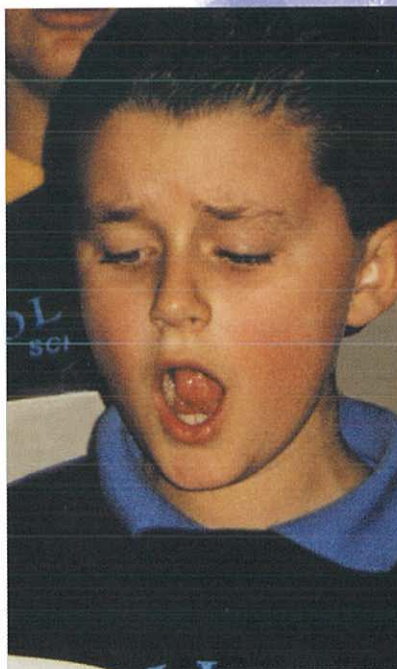
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Series Editor - Richard Gill

Richard Gill is one of Australia's most inspirational and respected musicians. His career as conductor and educator has spanned over 30 years of Australian musical life, and he is internationally recognised particularly for his work with young musicians. With a life-long involvement in vocal and choral training, Richard has edited Alfred's New Voices and composed pieces for this series, with the intent of bringing Australian music to a new generation of young people.



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INTERNATIONAL COMPOSER AWARD TO PAUL STANHOPE

Australian composer, Paul Stanhope has won first prize in the 2004 Toru Takemitsu Composition Award in Tokyo, Japan.

The Tokyo Philharmonic Orchestra performed works by each of five finalists at a concert in May. Stanhope's 'Fantasia on a Theme by Vaughan Williams' received the top honour, with a prize of over AU\$15,000 (1.2 million yen).

In 2000 Stanhope gained third prize in the Kazimierz Serocki International Composers Competition. He was a finalist in the 1998 ABC Classic FM Young Composer Award, after being Highly Commended in the previous year's Paul Lowin Song Cycle Award—Australia's richest award for composition.

Established in 1997, the annual Toru Takemitsu Composition Award is designed to encourage young composers of promise.

Uniquely, the Toru Takemitsu Award competition makes only one judge responsible for the outcome: this year Magnus Lindberg, the eminent Finnish composer. Lindberg pre-selected the five works for the finals concert from 129 entries.

E-CONTACTS

The Toru Takemitsu Composition Award: www.operacity.jp/en/award.html

Paul Stanhope biography, Australian Music Centre website:
www.amcoz.com.au/comp/s/pstan.htm

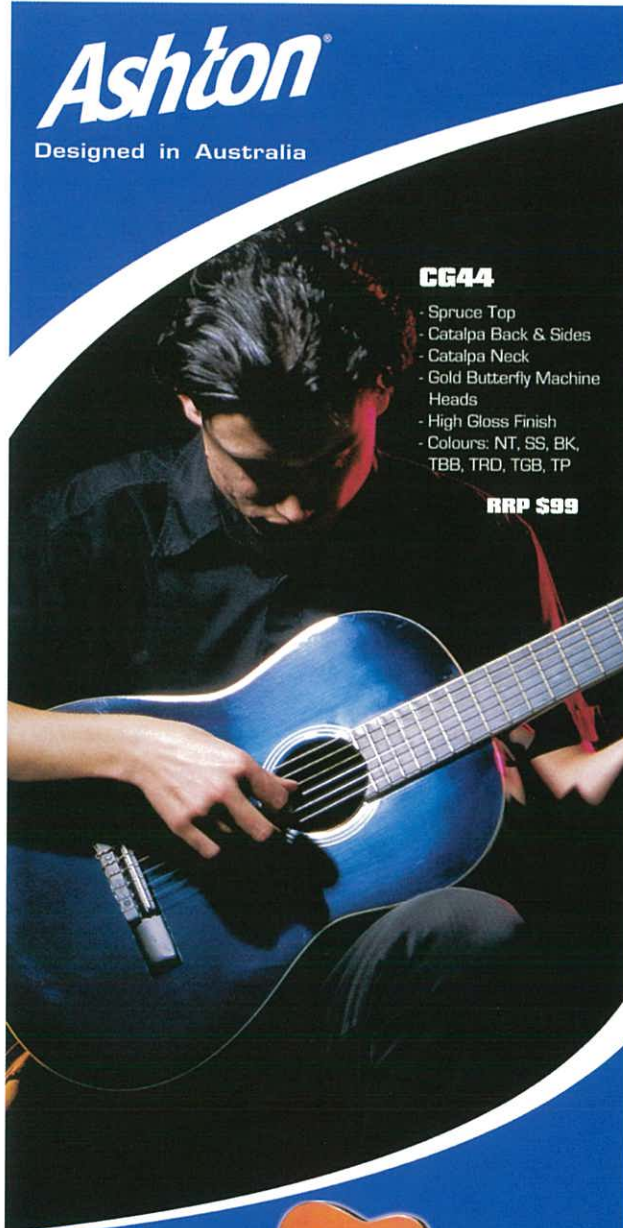
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MUSIC 'AN OPEN DOOR' FOR TROY

How does music influence people's lives, and what is it that inspires someone to become a professional musician? We talk to Australian performer TROY CASSAR-DALEY about the influence of music on his life, and about advocating for music in schools. —Story by Ann Blore

To many, Troy Cassar-Daley is a household name. A country music star, as both songwriter and performer, his list of achievements is long and growing. After his first experience of Tamworth at age 11 he was hooked. From then on, there was no stopping him. On his list of credits is the 1995 ARIA award for Best Country Record, three Golden Guitar awards, two Mo Awards, and many more.

For Troy, music was a refuge in his early life. Although he doesn't say so in as many words, it's clear that things were not always easy, growing up in Grafton in a single-parent aboriginal household, even though



from Halfway Creek near Grafton. He was 'Troy the guitar player'. Troy admits that he was painfully shy as a young person and the guitar helped to bring him out of his shell. 'All the other kids knew how much I loved it and how I couldn't wait to get on the three o'clock bus to get to my teacher and learn some more guitar.'

The story from here is one of building a career as a performer and songwriter—touring throughout Australia into the most remote regions, and overseas to Nashville where he has represented Australia on many occasions.

It gave me something—nothing else came close

his family was warm and caring. In those times music was an escape. The songs he heard then seemed to be telling Troy's own story, and he could relate to many of them. His Mum had lots of albums and encouraged his interest. She also insisted that he get a good education, so he was sent to a school where it seems there were many challenges.

While Troy was good at sport and could look after himself, he found that his interest and love of music got him through. 'It gave me something nothing else came close to giving me.' What was that something? Troy described it as an 'inner joy ... an open door'. He describes being allowed to miss religious education so that he could practise songs for church. 'That was when music finally got acknowledged in my school life. Music gave me a different relationship with the other kids. It made a point about who I was: and did a great deal for my social life as well!!' No longer was he Troy

Music in schools is an important issue for Troy, from a number of points of view. Not only does he want to encourage and inspire music activity in schools, but he also takes seriously the possibility of being a role model for kids—both indigenous and non-indigenous. While touring he often has the opportunity to visit remote schools where the school population is mainly indigenous kids. Troy points out that it is not really a structured way of visiting, but wherever the opportunity arises, he asks if it is possible to talk with the kids. Often the school drop-out rate is incredibly high, and it is important to encourage the kids to stay on. 'I take it upon myself to let them know how important education was to me as a young indigenous kid . . .', he said. 'I had plenty of opportunities to drop out. From my position it's good to describe where you've come from and to let them know that even though things get a bit tough at times (whether you are indigenous or not), you really have to look at why you are there—it's for your future life. . . I want to show that if you can get above a little adversity, it's worth it.'

Apart from being an indigenous role model for kids in school, Troy also wants to encourage music activity in schools. His own experience of music at school was that it

was not a priority—maths was important, but not music. He believes that he can help change that by making sure he gets into schools to talk about the importance of music—to talk it up. Not only do kids love music, but they often need to be encouraged to see where music can take them. There are so many possibilities available in music, and they are what Troy wants to convey to kids.

Early access to music playing is really important

Troy also has some definite views on the availability of music for kids in schools. He believes that early access to music playing is really important. If kids don't get access early, they miss out, and are often lost to music. Having early access means being able to play various instruments, probably starting by ear, but then getting into the theory too.

While Troy wants his children to choose their own life pathways, he does make sure that they have opportunities to be involved in playing music from the start of their school life. Troy's six-year-old son is a case in point. He has just started to use an old keyboard to pick out songs by ear, to take to the music class. He wanted to make sure he was ready for the class, even though there was no requirement to prepare!

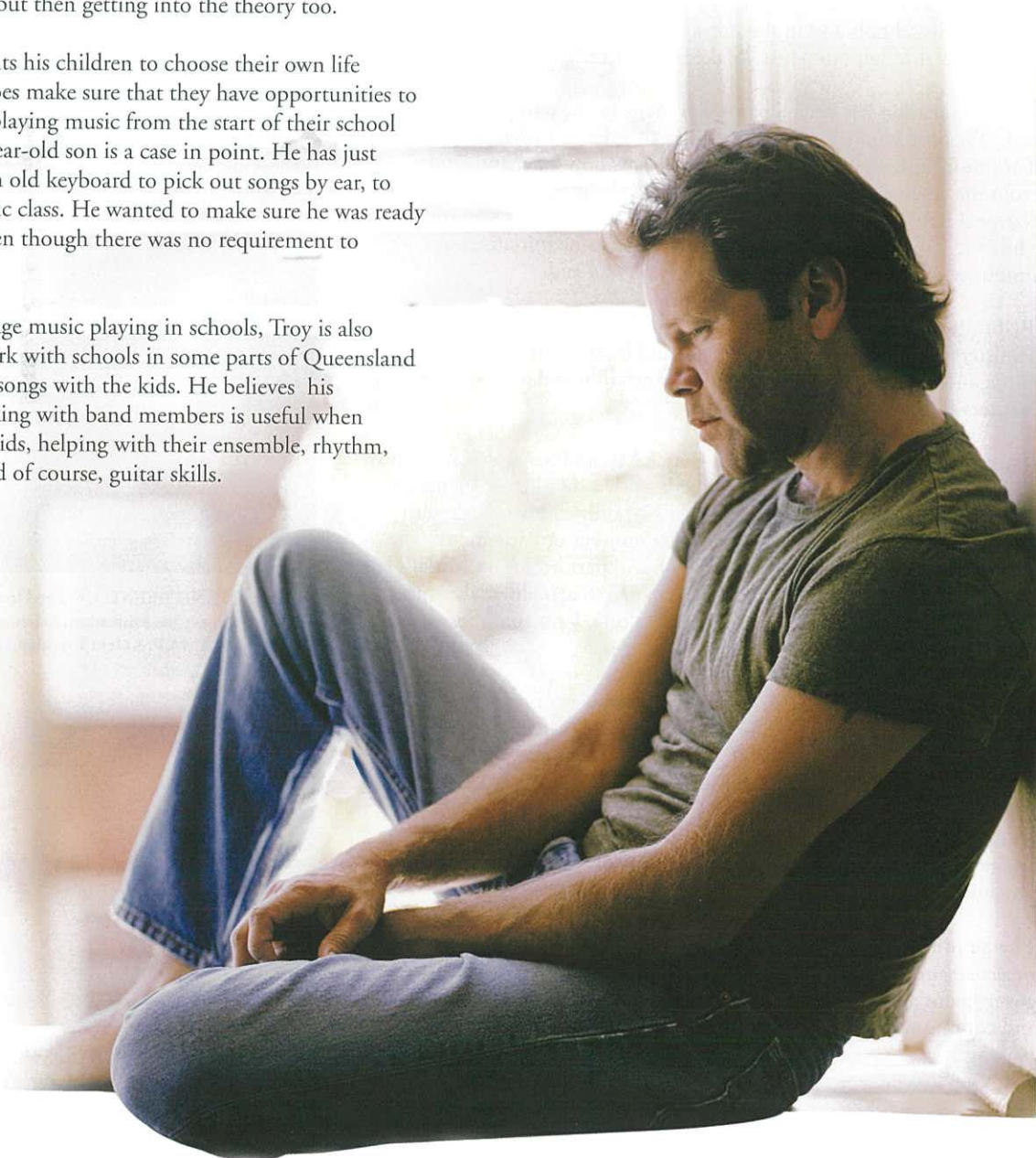
To help encourage music playing in schools, Troy is also arranging to work with schools in some parts of Queensland to start playing songs with the kids. He believes his experience working with band members is useful when jamming with kids, helping with their ensemble, rhythm, song writing and of course, guitar skills.

What advice would Troy Cassar-Daley give to young musicians? Troy reminds musicians of the need to focus and concentrate on their own music, but also broaden their musicianship by listening: it's very healthy for a musician to experience a broad range of music and styles. Though Troy's own focus is country music, he loves listening to blues, folk and sometimes rock. **MⁱⁿA**

E-CONTACT

Troy Cassar-Daley

www.troycassardaley.com.au/



CANBERRA WARMS TO MUSIC

The Australian Music Association's 2004 Music Makers Summit at Parliament House

Unless you're into winter sports there can be more wonderful times of year to be going to Canberra than in the dead of winter. But anything can happen for the sake of music ...

What might otherwise be considered madness had a purpose when key representatives of the Australian Music Association, together with a number of their program partners, took active music-making to Parliament in late June—and to the nation's 200-plus federal politicians.

The Music Makers Summit is held each year by the music industry, primarily to report on the previous year's activities, to reaffirm continuing programs and to plan new initiatives for the coming year. As Ian Harvey, Executive Officer of the Australian Music Association, explained: 'The focus of the Summit is, as ever, to support music education in schools and in the music-making opportunities for all Australians through our Music Makers initiative.'

'Music education has been a particular focus in the past year,' Harvey said. 'We have worked very hard with both sides of Parliament to ensure that music, and especially music in schools, is now an agenda item. From the current Government's perspective the recently announced National Review of School Music represents a significant step forward, while the Labour party will, we are sure, have some initiatives to announce in the run up to the next election', he said.

'By bringing our Summit to Canberra the AMA was able to have Ministers and Shadow Ministers come and brief us on their views of music and music education, with the Association and a number of its partners sharing their views in return.'

'Through the sponsorship of Chris Pearce MP and Senator Kate Lundy, we had the opportunity to speak directly with a number of Members and Senators within Parliament House. Not only did we speak with them, but also our "Hill Tour" featured a number of Parliament's musicians/politicians getting up on stage and performing in Mural Hall. We believed that giving these people a chance to actually make music was a much more powerful tool than talk alone. I am sure this proved to be the case,' Harvey said.

The Australian Music Association's Music Makers contributors were joined in Canberra by several of the Association's partner organisations, including the 'Music.Play for Life' campaign directors, as well as representatives of the Australian Music Therapy Association, Australian Performing Rights Association, aMuse, Australian Children's Music Foundation, Australian Music Publishers Association and Australian Songwriters Association. *Music in Action* editor Ann Blore was a guest presenter and 'Hill Tour' attendee.

The Summit re-affirmed its support for the underwriting of both *Music in Action* and the 'Music.Play for Life' campaign, as well as continued government and public relations activities, together with further school and community programs which actively engage Australians in music making.



HEAR HEAR Headphones all round for (L-R): Former Skyhooks band member Bob Spencer, with MP Steve Gibbons and Senator Kate Lundy, Shadow Minister for Information Technology, Sport and the Arts.

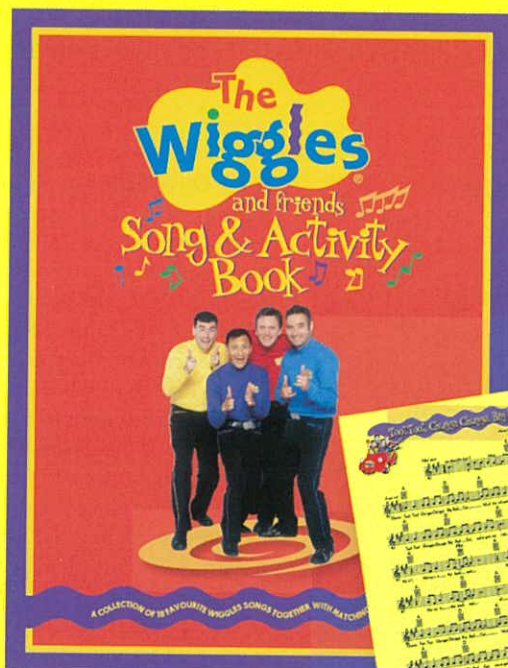


BRENDAN AND BRENDAN The Hon. Dr. Brendan Nelson, Minister for Education, Science and Training, sharing with AMA President Brendan Callinan.



IN THE RUNNING Senator The Hon. Rod Kemp, Minister for the Arts and Sport, told delegates that 'the tide is running for music' and he is happy to work on it.

MUSIC FOR KIDS!



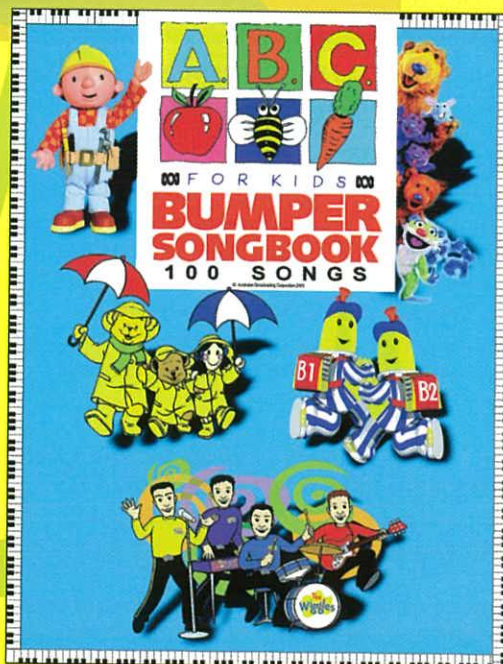
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WHAT A BLAST!

At Dardanup Primary School in the South West of Western Australia, the Principal is not averse to blowing his own trumpet, and JOHN DUZEVICH and CHRISTINE SMITH say the staff and students couldn't be happier.



Christine Smith: What was it, back in 2001, that made our Principal join the brass Instrumental Music Program with five 10-year-old students? Three good reasons: As a self-confessed music lover, he wanted to support the students in their music education, and the growing Instrumental Music Program within the school. Equally important, he thought it might be fun to learn an instrument. Over the four years since, he has performed with students at community concerts, graduation concerts and school assemblies. Strangely, he seems to have even inspired other staff members to join students in the brass and woodwind instrumental music program!

The students seem to respond well to having the Principal in their program. The Instrumental Program has grown from almost foundering to more than doubling in size with students keenly trying out for places.

The jewel in the crown of the Instrumental Program arrived when all of the instrumental students combined to compete in the Ensemble section at the City of Bunbury Eisteddfod, the largest event of its kind in WA. As the section was for Under-16s, John was unable to compete but rehearsed with the students, who went on to be awarded a first place against their secondary counterparts. They were invited to perform at the end of the festival Gala concert.

John Duzevich: My personal musical journey began well before I entered the teaching profession, with music always being one of my passions. I was extremely lucky to be exposed to the whole gamut of musical genres and styles during my formative years. As a youth, like all of my friends, my days were spent listening to the rock groups of the 1960s. I was fortunate indeed to have had my Auntie Lenka introduce me to the art of Leonardo and Michaelangelo and the music of Tchaikovsky, Chopin, Beethoven, Mendelssohn and Liszt. During my university years, my love of music was reinforced by my music teacher, Mr Alan True, who undertook a History of Music program for all students. My passion for all types of music has continued throughout my life.

In 1993 I attended a Professional Development session on accelerated learning and optimal learning conditions. There I was introduced to the research of Dr Georgi Lozanov. 'Lozanov found Baroque music harmonizes the body and brain. In particular, it unlocks the emotional key to a super memory: the brain's limbic system' (Dryden & Vos, 1997, p. 311). I trialled Lozanov's methods in my class with great success. In my office I always have the music of Mozart, Corelli, Pachelbel, Bach and Vivaldi playing on my computer.

Until 2001 my love of music manifested itself vicariously. With the introduction of the trumpet program, an opportunity arose for me to participate as a student. Approval was gained from the teacher and the School of Instrumental Music. The staff and wider school community also strongly supported this new and innovative direction our school was taking.

Initially the teacher and other students found it unusual to have me in their instrumental group. As the year progressed they started to see me as just another member of the 'Year 6 brass group'. Upon reflection I think my participation in this program has had some real benefits for not only myself but also the students at school. These include:

- Showing students that we can learn at any age.

- Demonstrating that learning is strongly based on motivation, trial and error, feedback and rehearsal.
- Showing that students can achieve higher level outcomes than adults.
- Providing the opportunity for me to connect with students at an individual level.
- Using my participation to motivate students to be part of the instrumental music program.
- Developing pride in the school and personal achievement.
- Demonstrating excellence by performing with students at outside venues.
- Getting a huge boost in my own self-esteem, by achieving a significant personal milestone.

Christine Smith: Secondary school music teachers have commented on the high standard of music ability and positive attitude towards music possessed by students entering secondary education from Dardanup. John takes pride in seeing the ownership of the music program being assumed independently by the students. Currently, the local high school band has a membership of more than 40 per cent former Dardanup Primary students. Parent support has continued, with the Band Committee executive consisting of predominantly Dardanup parents.

Dardanup Primary School's musical journey has evolved greatly over the past decade. However, as with any of the arts, it is a fluid developing process that is greatly enhanced by the motivation of the staff, students and local community. It is a journey that has reinforced the importance of music through the passion of an outstanding staff. We hope the passion will continue to manifest itself in this generation of students and the next. **M in A**

The writers

John Duzevich has been Principal at Dardanup Primary School since 1994. Before that he was Principal at Onslow PS and Ongerup PS. He has taught at Esperance, Geraldton and Lockridge Primary Schools. He was awarded as Western Australian Rotary Principal of the Year 2003.

Christine Smith has been Year Six teacher at Dardanup since 2000. Previously she taught Year One for five years. Chris has been coordinator of Instrumental Music at Dardanup Primary for eight years. She also organises the annual Dardanup Primary Performing Arts festival.

Reference

Dryden, G and Vos, J. 1997. *The Learning Revolution*. New Zealand: The Learning Web.

Teamwork all the way at Dardanup

As with all effective programs, it is teamwork that ensures the best results for all and John Duzevich is the first to acknowledge this.

Marilyn Petersen, Year 1 teacher, provides not only an outstanding Junior Primary music program, but is a valued accompanist to the Instrumental students and choir. Barb Della-Sale and Sharon Cousens ensure that the school always participates in the Regional Combined Schools Music festival. Barb also stage manages the entire event, which involves 17 schools over two nights, and both teachers have instructed the choir to performance standard. Chris Smith coordinates the Instrumental Music program, liaising between Instrumental teachers, students and parents. There are now three instruments offered to students for tuition. Marilyn Wilson, who has recently been appointed to the role of music specialist at the school, joins instrumental teachers Malcolm Toft and Bill Curtis, who promote music as an integral component of each student's education. With parent support the music program at the school continues to go from strength to strength. However, it is the commitment of the students that impresses John the most.

John Duzevich confesses that he may not be the best trumpeter Dardanup Primary School has produced, but believes his enthusiasm and continued interest in music education and the Instrumental Music program have contributed to the elevation of the profile of all aspects of music in his school.

John was recently recognised as Rotary Western Australia 'Principal of the Year'. In his acknowledgement of John's efforts and outstanding achievements, the Minister for Education, Mr Alan Carpenter remarked that 'John was so committed to the Instrumental program that he signed up to join the students in their music classes.'

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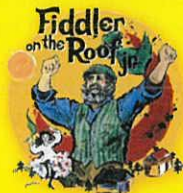
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Five steps for **CREATIVE** MUSIC MAKING

Would you love to engage your students' musical interest through practical music composition activities? JOANNA RONALDS presents five simple steps to provide focus as students create, rehearse and perform their own music compositions.

Music classrooms often are filled with students of enormously varied musical experience, from budding virtuosi to students whose musical experience has not extended further than what they hear on the radio. Some music classrooms are resourced with fabulous classroom instruments and the latest and greatest music technology, while other classrooms are less inspiring. Whatever the setting, engaging students' interest in learning can be a challenge for teachers!

Composition Engages Student Interest

Music composition has many characteristics which engage students in active music learning. Group work, self expression, opportunities for fun and active learning are some of the reasons why students who participate in creative music making activities say that they find composition interesting.

'The best part is when we get to write and say music. It's good because it's fun.' —*Ella*

'It's not just where you write stuff or just listen to music. You get to make it. We get to bond with other students.' —*Kristy*
'The best part about the class is recording on the CD. That's fun because you get to hear your voice on CD and get to hear other people's work.' —*Scott*

Composition enables students to experience a sense of personal achievement as they work to create something unique and original.

The Five Steps

No matter what resources you have available, or the varied musical experience of your students, it is possible for your students to create their own original music. This article contains five simple steps that will enable your Middle Years students to become active creators of their own music. From a simple starting point which is modelled to a class by a teacher, students go through the process of composing and rehearsing their own music before performing their work to the class and reflecting on their experience. These five steps

Continued over page

can provide the focus of a lesson sequence, and also form the basis of musical metacognition as students begin to analyse their musical thinking.

Step 1: Starting Point

Australian music curriculum frameworks generally require Middle Years students to use 'starting points to expressively create and generate music' (Board of Studies, 2000). What students compose in the Middle Years usually will depend on the starting point which is given to them by their teacher. This can be a musical idea and a set of instructions which students use to generate their own original music. Spending time to model a musical starting point to your students will enable them to feel comfortable with what you expect them to do, and confident that they are able to meet your expectations. Without this confidence, students may be hesitant to engage in something that possibly is very different to anything in their prior experience.

To model the City Rap (McMillan, 1998) starting point shown below, a teacher could 'rap' the rap to their class and ask the class to say it along with them. The class could underline the words that are said with a strong beat.

CITY RAP

There's a beat to the city,
There's a hum to the street;
It's a place where people go,
It's a place where people meet.

Students quickly begin to think of their own rap ideas if you rub out the words that are said with a strong beat and ask for suggestions for a new class rap. Country rap is an easy opposite to City Rap.

_____ **RAP**
There's a _____ to the _____,
There's a _____ to the _____;
It's a _____ where _____,
It's a _____ where _____.

Once you have created a new class rap, say the rap over as a group. If your class is new to creative music, remind them how easy it was to create a totally original rap as a group.

2: Compose

Students can now use the starting point you have given them to write their own rap. A list of instructions on the board will help remind the class exactly what you expect them to do. Brainstorm ideas for topics, then divide the class into groups to create their own rap. Depending on the skills and ability of your class, your list of instructions could be something like the following:

- Agree on a topic
- Write 2 verses about your topic
- Give each verse 4 lines
- Lines 2 and 4 can rhyme, but they don't have to.

Remind the students that they can use the starting point ideas modelled to the group, but they can also use their own creative and totally original ideas. You may like to ask your students to write more than two verses. They could also write a rap chorus to say between each verse.

Some days rehearsal may look like chaos

Step 3: Rehearse

Once they have a composition idea, students can begin rehearsing their rap with a strong rap beat. Students begin to use the rehearsal time more effectively as the rehearsal process becomes more familiar. Remind students of things that will help them to use their rehearsal time effectively, e.g.

- Practice saying your rap together as a group.
- Speak loudly and clearly.
- Allocate a group member to count your group in.
- Remember to introduce your rap. Practice the introduction.
- Rehearse your entire performance at least 3 times.
- Every group member must participate in the performance.

Students may need to swap between step 2 and step 3 as they refine their ideas during the rehearsal process. Remind them that if their ideas don't work, it is okay to make changes.



4: Perform

Middle years students love performing. When students are confident that they understand performance expectations, they are more likely to shine. Here are some strategies for dealing with performance.

- Insist that every student who is present on the day participates in the performances in some way—students see this as fair.
- Always record performances (on tape, digitally or on video). Students love to hear recordings of their voices. The recording can form a basis for reflection.
- It is wise not to assume that students are aware of 'performance etiquette' which long-time musicians take for

granted. Brainstorm ‘What makes a good performance?’ Spend time ensuring that everyone understands what you and the class expect to happen while performances are taking place.

- Ask for a volunteer group to do a ‘practice performance’ and talk about ways they could be better performers.
- As you mark students’ work, include a criteria called ‘Audience skills’ as an incentive for students to listen carefully, respectfully and quietly, and applaud when each group has performed.

Performance and reflection provide ... focus to the composition process

Step 5: Reflect

If we construct meaning through reflecting on experiences we encounter, then it is important for our students to reflect on their learning experiences. Through reflecting on the experience of creating, rehearsing and performing their own music, students will be enabled to move through the steps of the composition process in a more sophisticated way. They will gain greater understanding of the musical elements which influence composition, and the elements of human nature which influence rehearsal and performance.

A **written reflection** can incorporate some of the following questions:

- How do you rate your enjoyment of this activity? (Very high, high, medium, low, very low.)
- What were the best things about your performance?
- What problems did your group face while working towards your performance?
- How did you solve the problems?
- What did you learn from this activity?

A **group assessment** may require each group member to agree on the mark they believe their composition deserved, e.g:

Group Work/Rehearsal	5 marks
Creative Ideas	5 marks
Audience Skills	5 marks
Performance	5 marks

Total: 20 marks

Conclusion

The Five Steps for Creative Music Classrooms can be applied to any composition starting point. The process of introducing the starting point, followed by student composition, rehearsal, performance and reflection provides a cohesion and sense of focus to the composition process. Students love the active learning which creative music requires, and they indicate that composition contains many

features which engage their interest. Hopefully the Five Steps outlined here may inspire you to give your students a starting point and see where their creativity leads. Creative music making classes have good days and not-so-good days. Some days the rehearsal process may look like chaos, but the good days make the whole experience worthwhile. I love to watch my students confidently perform creative music which goes far beyond the starting point that I gave them, and to see the satisfaction and confidence they gain from stepping outside their familiarity zone and achieving something new. **MⁱⁿA**

Joanna Ronalds

Joanna Ronalds is an avid teacher/researcher with a specific interest in the use of composition and performance to engage students in music learning. Joanna is the Arts Key Learning Area Coordinator and Music Coordinator at Drouin Secondary College in Victoria. She coordinates instrumental and classroom music programs for Years 7–12 and oversees the College ensemble program, including directing the Voiceworks Choir and Senior Ensemble. With a Masters degree in Education, Joanna enjoys sharing the findings of her teaching and research with other music educators.

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- Board of Studies. 2000. *The Arts Curriculum and Standards Framework II*. Carlton, Vic: Board of Studies.
 McMillan, R. 1998. *Music Time! A Student Workbook*. South Yarra, Vic: MacMillan.

E-CONTACT:

Joanna Ronalds, Tel: (03) 5622 1903.
 E-mail: Jo@Jindi.com.au

MUSIC STORIES OFFER SOMETHING SPECIAL

In 2000 a new arts curriculum was introduced in New Zealand and elsewhere. It generated much discussion about the linking of music to its sister arts of drama, visual arts and dance. To STUART MANINS it reaffirmed that ways were needed to combine the arts in responses that produce an artistic whole, without sacrificing the integrity of the contributing components.

When elements of language, visual arts, dance and music are brought together into a new artistic whole, each can be enhanced. Relating the arts provides excellent motivation and opportunity for creative performance, but cannot be seen as a substitute for individual program areas.

A pooling of ignorance and a lack of skill under the guise of 'creative arts freedom' will inevitably lead to frustration and inartistic results.

Related arts experience and the integrity of music teaching

Having a class sing *Michael Rowed the Boat Ashore*, then collecting shells at the beach, making them into a collage and writing a story about it is no longer 'teaching the Arts'. We might be motivating for language and art work, and offering an opportunity to sing a song, but the real music teaching will need to go on somewhere else. Such teaching will be based on developing a musicianship that focuses on the skills and sensitivities upon which music-making depends.

What is needed are ways to combine the arts in responses that produce an artistic whole . . .

Creating musical shared books is one example of how music can be related to other arts areas. Shared book experiences that involve music can result in the children being engaged in:

- writing and reading their own musical stories,
- creating and performing their own dramatisations,
- envisioning and illustrating their own stories, and
- composing and singing their own songs.



At the Children's Music Centre in Auckland, for my program with 4–8 year olds, I devised books that would combine these elements, based on the principles of Kodály, Orff and Dalcroze—three of the most influential music educators of the twentieth century. My goal was to set a solid foundation for further music studies.

The shared book experience

There is nothing new about the process and effectiveness of the shared book experience. Typically, the teacher reads a story to a group of children sitting in close proximity. A big book with large text, and illustrations that closely follow the story line, is placed where it can be seen clearly by all. If the teacher is skilled in storytelling, the children will listen wide-eyed and open-eared, with full attention focused on the pictures and words they see as well as on the sounds and language they hear. They often join in during subsequent readings, (particularly with repeated sounds) and mimic the tone colours, pace, pitch, volume, and rhythmic patterns they hear.

What is new, however, is to use this process for musical ends. A teacher can exploit this situation by offering the simple pitch interval so-me, and the basic rhythmic element of the steady pulse, along with a great variety of environmental sounds, for children to copy. Subsequent music teaching can build on this base.

Most teachers understand and develop the connections between speaking and reading/ writing, but many overlook the direct and mutually supportive link between singing and reading/ writing. Children who sing in tune and in time have a better ear for reading and writing language (Wisbey), and children who learn to write stories have an excellent means through which to include early attempts at musical literacy.

Furthermore, the importance of being part of an aesthetic whole, rather than being associated with an educational part, seems to matter a lot to children. For instance, children appear much more willing to write little *s-m* or *s-l-m* songs or chants if they can embed them in the text of an original story, than to write them separately. Once the barriers between music and language are removed, the inclusion of drama, movement, art and dance naturally follow.

When to start reading and writing music notation?

Given suitable story models and encouraging teachers, once children start writing their own music stories, there are many opportunities for them to extend their skills into their normal language work. Daily, children worldwide write stories about the things that matter to them and illustrate their work with pictures. By encouraging them to add a music element at this stage—of environmental sounds and simple chants and melodies—this kind of sophisticated literacy could continue throughout their schooling.

... drama, movement, art, and dance naturally follow

It was our experience at the Auckland Children’s Music Centre that the earlier we started this related arts association, the more children produced it automatically in their work. It required progressively more teaching effort with older children. In New Zealand schools at levels 1 and 2 (5-to 8-year-olds) all children are taught to read and write language—the optimum time to start reading and writing music as well.

The inclusion of simple keyboard playing (using xylophones, or the cheaper glockenspiels) encourages the introduction of compositional devices such as the ostinato. It becomes more obviously suitable to approach the acquisition of melodic composition skills through a pentatonic scale such as *d, r, m, s, l*, as two melodies can sound well together without the performer having an understanding of conventional harmony.

Creative responses in both music and language

The best conditions for creative expression are seldom found in a classroom, but are more likely at home. Children need to be relaxed, able to focus on their activity without interruption, and near a source of assistance should they become stuck. While the more formal conditions available within the group may be suitable for sparking the imagination, providing models, and developing necessary skills for meeting suitable creative challenges, it is the more informal setting of the home that offers the solitude and freedom necessary for story writing and composition. The importance of parents supporting the teacher’s work at home cannot be stressed enough, and we must all encourage parents to attend classes with their children when possible—essential up to the ages of 3 or 4, and beneficial in the later stages of early childhood.

The early childhood period: 0–8 years

This developmental period is characterised by one preferred way of learning: enculturation. John Sloboda describes this as ‘the spontaneous acquisition of musical skill ... from birth up to the middle years of childhood’. He notes that its elements seem to be:

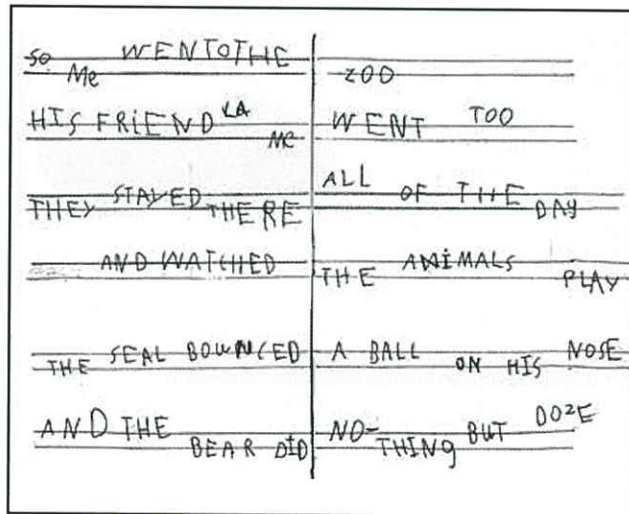
- a set of capacities present at birth or soon afterwards,
- a shared set of experiences provided from culture, and
- the impact of a changing cognitive system as the many other skills from the culture are learned.

It is in the preschool and Junior school contexts that socialised learning reflects these common factors and should progressively follow a smooth progression. In the years from 3 to 8, continuity of program is desirable for achieving best educational results.

Linking singing to instrumental playing

Consider the advantages of being able to progress from singing to playing what has been sung: moving to it, reading it, writing it, remembering it, changing it slightly; and of being able to move from group responses to individual ones. Look at an example of a child’s song using *so*, *me*, and *la*.

SO-ME AT THE ZOO by James



James wrote his words on a two-lined staff with *so* and *me* on the lines and *la* in the space on top of the upper line. The two outstanding features of this composition are his use of *la* and the rhythmic flow of the text. He sang it in duple metre, i.e. 6/8 time!

The close relationship between words and their rhythmic patterns can be used to advantage. A sense of beat, metre and a feeling for rhythmic pattern can all be found in language. The possibility of creating quite sophisticated rhythmic patterns can be exploited for a long time before introducing the written abstract rhythmic symbols of *ta*, *ta-te*, and *ta-a*. Otherwise James would never have produced his remarkable Zoo Song. In song and chant, claps can be used for beats and

Continued over page

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rhythmic patterns, and (x) can show their written presence if this is required. It is then quite easy to move to the most common one-beat note (*ta* and its simple companion *ta-te* or *ti-ti*: crotchet and paired quavers).

But, there is a paradox: it is impossible to predict when moments of creativity and inspiration will come. The more we mechanically plan for those moments or try to force them to occur, the more our prepared structure will become the barrier to their appearance. As teachers we simply must set the conditions and then wait for the magic to come. It will; and when it does, it will be self-generated. **M in A**

Stuart Manins

After teaching in secondary schools, Stuart Manins lectured in Teacher Education in Auckland. A conductor of youth and children's choirs, with a master's degree in music and practical qualifications in singing, he eventually toured extensively with the early music group, The Kynges Company. He wrote Advanced Studies papers for the NZ Department of Education and was involved in national curriculum development. Internationally, Stuart Manins has long been associated with ISME, presenting papers in different areas and being a member of the ECME Commission. In retirement, his focus has been on producing practical materials for young children.

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- Sloboda, John A. 1986. *The Musical Mind—The Cognitive Psychology of Music*. Oxford: Clarendon Press.
- Wisbey, Audrey. 1981. *Learn to Sing to Learn to Read*. London: BBC.

RESOURCE AND E-CONTACTS

The writer: **Stuart Manins:** <manins@xtra.co.nz>

ANCOS: www.ancos.org.au/ then to 'Links/Teaching Resources'. Among these, VOSA (Victorian Orff Schulwerks Assoc) provides a list of useful resources; including those of the author; or go direct to: www.orff.infoxchange.net.au/sales_folder/sales.htm

Currency Companion to Music and Dance in Australia

General editors: John Whiteoak & Aline Scott-Maxwell

Instead of being a standard biographical listing of the 'names' that make up the history of music and dance in Australia, this publication is a rich and wide-ranging exploration of themes.

The multitude of interesting and unusual topics make this volume unique, not only as general reading, but also as a scholarly reference tool, focusing in depth on historical and contemporary issues. Many of the topics cover subjects that did not originate in Australia, but have intrinsic value as part of our music and dance heritage.

This book links the symbiotic nature of both disciplines and stresses their complementary nature. It presents more than 370 articles by over 270 contributors, in 736 pages, with 14,000 index entries. Many articles are written or at least co-authored by the editors. Entries are alphabetical by topic, referenced by author's name, further reading, primary sources and index cross-referencing.

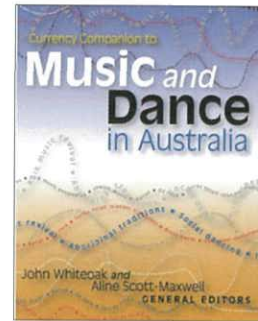
It is the 46-page Index that sets this book apart, with its broad cross-referencing on topic and article content. The cross-referencing gives the book its contemporary flavour, allowing us to follow the references as if they were hyperlinks. (Indeed this book would be immensely suitable for issue as a DVD or CD-ROM, with the ability to access extensive searching by subject or topic—a valuable tool that could include graphics, sound and video. Let us hope.)

Particularly fascinating are unusual topics such as Buddhist music in Australia, dance in the circus, and music variety acts, to name a few. There are many references to national music and dance in Australia. Examples are: music and dance from Lithuanian traditions, Italian, Macedonian, Croatian and many others. They are of particular interest as they deal not only with origins, but their development within our multi-cultural Australian society—the influences that have been introduced to Australian music and dance culture, and the influence of Australia on the forms as followed here.

For example, the article on Italian music covers not only the origins of Italian music-making in Australia, but goes on to deal with Italian clubs and societies in our cities and regions and to the various Italian music and dance festivals in Australia. Each national music style is similarly dealt with, how each national music and dance style arrived, developed and took root.

The collection is extremely diverse, including topics that are of general interest due to their esoteric natures. On two pages, for example, four topics are covered: football songs, free jazz, funerary music and garage bands.

One of the major strengths of this collection is its inclusion of information on the indigenous Australian contribution to music and dance. Sometimes it is too easy for us to be aware of only the large events, such as indigenous contributions to the Olympic Games ceremonies, for example, or to have a vague understanding of the corroboree. Few in the cities may be aware of the intense participation of indigenous Australians in the country music scene, or of the all-Aboriginal band culture that thrives in regional areas; or of our indigenous opera singers, dance companies and children's music. All of these subjects and more are covered extensively.



Articles on jazz music are a major part of this book, with 27 entries in the Index, many cross-referenced to other articles that are not jazz-specific. Jazz ballet, jazz dance lead to articles on ballet, indigenous music, modern dance, rock and roll, and so on. Nor will readers with an interest in classical music and its development in Australia be disappointed.

Written clearly in simple language, articles for the most part avoid specialist or technical jargon. The book is aimed at the general reader, but the professional and academic will find much useful information that is not covered in the normal music and dance literature.

This notable work deserves a place on the bookshelf of any person interested in the historical influence of music and dance in Australia.

Garrick Jones

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YAMAHA MUSIC AUSTRALIA

The Art of the Clarinet Soloist

—The partnership of Soloist and Composer

What a joy to be asked to review the wonderful playing of Linda Merrick and the accompanying ensembles!

The two discs I have been asked to consider are; *Linda Merrick*—*Clarinet* (Polyphonic QPRM 137D) accompanied by the Wind Orchestra of the Royal Northern College of Music conducted by James Gourlay and Guy Woolfenden and *Masquerade*—Philip Sparke (Anglo—AR 007-3), which includes Sparke's clarinet concerto.

For me, the exciting part of this process has been to listen with both a critical listener and conductor's ear and also the more critical ear of the composer. I have not been let down in any way. The playing is first class both from soloist and ensemble and the compositions themselves are at once refreshing in their expressiveness and energy and inventive in the treatment of soloist and orchestra.

Let me begin with the music from the Royal Northern College of Music, where Merrick is Head of Professional Performance Studies and Senior Tutor in Clarinet. This recording is as diverse in the music landscape it traverses, as it is engaging in the musical narratives it represents. From traditional forms of 'concerto' to major programmatic works for clarinet and wind orchestra the music presented canvasses the contemporary writing styles of some of Britain's leading composers. It also represents Merrick as a serious commissioner of new works for her instrument.

Ellerby's Clarinet Concerto is an excellent starting point with its mix of fine soloist, a composer with romantic type influences and the romantic connection of a husband and wife team. The composer describes it as a '..."sunshine" concertowritten in a frenzy of activity in the late summer of 2000'. This is uplifting writing and enjoyable listening. The joy and cheeky nature of the composer and his influences permeate the work and the playing brings with it great understanding of such context. The effervescence of the writing leaps into the interpretation and Merrick captures the essence of the work wonderfully. The charm of the second movement is something to be savoured.

I am somewhat subjective in my views on the next piece, the *Battles and Chants* of Nigel Clarke. I am pleased that I have been able to get to know Clarke over the last few years. So, subjectivity; how can I be accused of that in this situation? Well, his music is just frantic at times and he takes the listener's breath away at others, bringing to his musical canvas an intensity that is compelling for me. I endeavour to write with his fervour and his apparent zeal and so, when I hear music like this I am drawn to it! This is program music of a high order that happens to also be in the mould of the three movement concerto form. The work describes (as the composer tells) '...the struggle of Cassivellaunus, a tribal leader in Britain in 54 BC ... (and his battles with) Julius Caesar and his legions'. Here is music replete with drama, angst, fury and despair. It is ingenious and solid in its craft and orchestration adeptness.

The Rondo Variations of Guy Woolfenden are a delight! It is charming music and artfully so. The African Dances of Kit Turnball are effervescent in nature and placed within a single movement

form but with five delineated sections. Listen and you will hear styles that will be familiar and also have you stopping yourself from tapping your foot! The enthusiastic playing of the soloist engages you too. Malcolm Arnold's *The Pre-Goodman Rag* (arranged by Woolfenden) is typical of his quirky writing style and has the fingerprints of ragtime firmly planted all over it. The style is not my favourite but the playing of both Merrick and the ensemble is first class.

This is an excellent album for any aspiring clarinet soloist and also for any composer wanting to gain a broad sense of what the clarinet can do as a solo instrument. The pieces presented allowed Merrick to investigate the instrument in a way that leaves the listener entertained, encouraged and sometimes maybe a little baffled but not alienated.

The second recording contains the Sparke Clarinet Concerto. The soloist is again Linda Merrick and the accompanying ensemble on the concerto track is the Rundfunk-Blasorchester, conducted by Jan Cober.

As a conductor I have been a Sparke 'programmer' for years. I enjoy his lyricism and his wonderful control of orchestration and form. This work is no exception. Most notable for me is the process of the composition that has taken place. Merrick, as part of her doctoral studies, has been investigating the nature of collaboration between composer and commissioner. The liner notes tell us that: 'Philip Sparke usually waits until a piece is fully finished before presenting it to anyone, but in this case Linda asked to be kept informed of the complete process of composition, including material which did not make it into the final work.' One must wonder at what influences the commissioner and soloist had on the process? BUT—this is Sparke at his best and Merrick in delightful partnership with him.

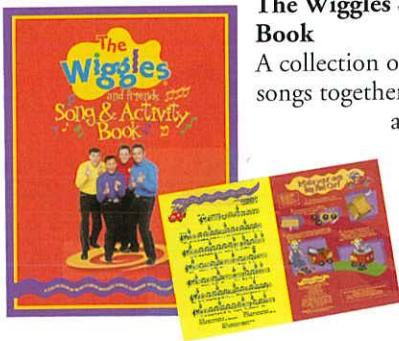
These recordings bear testament to fine skills and energetic and considerable musicianship. They should be in the library of any serious student of the clarinet and are worthy additions to the collection of young and old composers alike!

Ralph Hultgren



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FROM MUSIC SALES



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Jazz Connection Bks 1/2/3
Jazz solos to be used in tandem with Jazzabilities. MIDI/CD orchestrations also available.

Junior Choral Club Red Book 4 & CD
Simple arrangements for junior choirs, with hints for teachers, plus CD for part learning.

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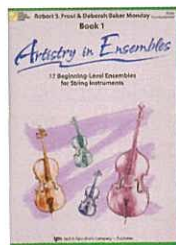
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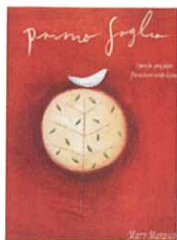
Kevin Mayhew Publishing

Double Act

Duets for descant recorder using popular melodies arranged by Marian Hellen.

Snap Crackle and Pop

Music is fun and children's experience of it should be fun too! Contains songs, stories, movement ideas and rhythm exercises, and the CD and photocopiable sheets further involve the children.



Mary Marasco

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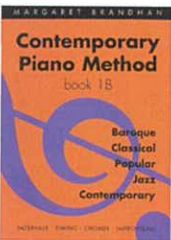
With imaginative and fun titles, the music is written for piano or keyboard. The publication includes explanatory notes (at the back of the book) to assist the teacher/student with playing and interpretation tips. For the beginner.

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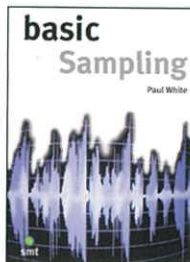
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Paul White explains the basics of multi-track recording and examines the various choices open to professionals and beginners alike.

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In no-nonsense, jargon-free terms, acclaimed music-tech authority Paul White pulls the veils from the studio and reveals how to achieve top rate, release-quality recordings with standard consumer gear.

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With over 400 musical facts that range from the deeply obscure to the delightfully populist, this book contains everything you didn't think you needed to know about music, but do. Presented with a range of easy to remember diagrams, tables and charts, Sullivan's Music Trivia is an essential book for trainspotters and casual music fans alike.

FROM ALLANS PUBLISHING



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Designed to help all levels of instrumental soloists improve their performances of some standard repertoire by making practice time more productive with the included "live" piano accompaniment. Presented in three graded levels: Apprentice (Gr. 2), Achievement (Gr. 3) and Artisan (Gr. 4–5). Includes *Gymnopedie*, *Traumerei*, *Largo* from *Xerxes* and others.

5 Wheels To Successful Sight-Singing

John Bertalot's fresh, caring approach, with touches of humour, motivates both experienced teachers and novices alike to help students master sight-singing skills.

Continued over the page

EVENTS, TOURS & WORKSHOPS

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at Carlingford Music;

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Ed. Amy Rosen

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ROLAND

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NATIONAL MUSIC REVIEW PROGRESS

It was announced in May that the National Review of Music Education, the first such review initiated by the Federal Government, will be headed by Professor Margaret Seares, AO, Deputy Vice-Chancellor at The University of Western Australia.

The review had been heralded in March jointly by the Minister For Education, Science and Training, The Hon. Dr Brendan Nelson MP, and the Minister for the Arts and Sport, Senator The Hon. Rod Kemp. It will investigate the quality and status of music education in our schools, and report on ways that both can be increased for the benefit of all students.

At the time Senator Kemp said that '... a comprehensive review of school music education will determine the current quality and status of music education in Australian schools, and tell us where the 'gaps' are—what we are doing right with music education in schools and how we could do it better.' Dr Nelson had noted that '... an early understanding and appreciation for music can play an important role in the development of a student's other learning competencies, often inspiring an interest throughout their lives'.

Broadly based

Key organisations and individuals from the music and education sectors are being invited to participate in the Review. By the end of June, the list included: Music Council of Australia, Australian Primary Principals Association, Australian Secondary Principals Association, Independent Schools Council of Australia, National Catholic Education Commission, Australian Education Systems Officials Committee, Australia Council of the Arts, Australian Music Association, Department of Communications, Information Technology and the Arts, Australian Society of Music Educators, Department of Education, Science and Training, Associate Professor Robin Stevens and as Parliamentary observer, the man responsible for the private Member's Bill that led to the Review, Chris Pearce MP.

The 'critical friends group' so far includes (but is not limited to): Australian Youth Orchestra, APRA, Australian Parents Association, Dr Anne Lierse, Richard Gill, Don Spencer, Musica Viva.

With the first Committee meeting due to take place by the end of July, the supplier of the tendered support services to the Committee should be known shortly. The Review Committee's processes then will be established and submissions will be received until early 2005. The recommendations are due for reporting in June 2005.

The Australian Music Association (AMA) had concluded from previous research that as few as 23% of government school students may have access to specialist music at school. In contrast, 87% of respondents to the AMA's national survey, 'Australians' Attitudes to Music', believe that every

child should have the opportunity to study music in school. However, one of the difficulties is to accurately assess the Australian situation, where only limited statistical information is available across the states and territories. The review will address this issue for the first time.

Background

The broad-ranging review will take place in the context of other work in progress on school-based arts education. The Federal Government, through the Department of Education, Science and Training (DEST), the Australia Council for the Arts, and the Department of Communications, Information Technology and the Arts (DCITA), commissioned research into the impact of school-based arts education in Australia which is to be released soon. Undertaken by the Australian Council for Educational Research (ACER), the project includes two studies on school-based music programs. Preliminary findings show that engagement in these programs may enhance confidence and self-esteem and develop attributes that are essential to learning both within and outside of school.

The findings of the investigation into the impact of school-based arts education will complement a range of other studies on arts education, including the *Australian Children and the Arts* research project being undertaken by the University of Tasmania, supported by the Australia Council. Through its Education and the *Arts Partnerships Initiative*, the Australia Council is also supporting four state and territory-based research projects on the benefit of learning in and through the arts. One of the research projects, *Music for Learning for Life* being undertaken in the Northern Territory, is examining whether music skills development, embedded in the daily curriculum, provides educational and life skills outcomes for Indigenous learners with low literacy and numeracy levels. The project is exploring the links between music, education and health.

A research project, *Trends in School Music Education Provision in Australia*, jointly funded by the Music Council of Australia, Australian Society for Music Education, Australian Music Association, and the Australia Council was completed in July 2003. Due to the limited statistical information available for the project, that report was largely unable to determine national trends but it does present some useful findings which warrant further investigation. These include: that there appears to be inconsistency across states and territories in relation to the provision of school music education; and that there is a risk that music, as a discrete area of the curriculum, may be under threat with the introduction of new curriculum frameworks.

In early 2002 The Australia Council's Education and the Arts Working Group developed the *Contemporary Principles of Arts Education*, to recognise the value of life-long learning in the arts, which offers:

- opportunities to realise creative human potential.
- a share in determining and sustaining the cultural and artistic future of Australia.
- opportunities to build critical, cultural and symbolic capacities in creating a sense of meaning and connectedness with oneself, others and the environment.
- skills, understandings and imaginings for access to and influence within the 'knowledge society'.
- engagement with technologies in the creative and cultural industries.
- a plurality of ideas and practices reflective of the culturally diverse nature of Australian society.

Given the importance of music education and the initial findings of the Trends in School Music report, through this project the Australian Government is seeking to review how our schools are addressing music education, saying 'it is committed to ensuring that all Australian school students have the opportunity to explore and develop their full potential in every aspect of human endeavour. School music education can provide powerful learning experiences for young people by fostering cognitive, social and personal competencies for lifelong learning and fulfilment.'

The review aims to identify any 'gaps and omissions' in music education and to identify principles and priorities to enhance the quality of teaching and learning of music in Australian schools. The review's findings are then to be used to ensure our education systems are well placed 'to foster development of the capacities our students need in the knowledge society: imagination, flexible ways of thinking; self-discipline; empathy; and self esteem.' **MinA**

- The Australian Music Association publishes *Music in Action* as part of its Music Makers program.

The National Review of Music in Schools TERMS OF REFERENCE

Against the background of earlier and current research, the review will identify:

- the current quality of teaching and learning of music in Australian schools;
- factors that affect the quality and status of teaching and learning of music in Australian schools;
- examples of best practice of teaching and learning of music both in Australian schools and schools overseas; and
- key recommendations for the improvement of the quality of teaching and learning of music in Australian schools.

The review will specifically report on:

- provisions for music education in Australian school education authorities' curriculum frameworks and documents in relation to hours of instruction (core and elective), the nature and scope of curriculum content, and expected outcomes at each level of schooling;
- areas of commonality and difference in curricula across jurisdictions;
- comparisons between Australian school music curricula and overseas curricula;
- data on school student participation and achievement in music education;
- international and Australian research findings on music education in schools;
- the delivery of curriculum in classrooms across Australia at all stages of schooling, including the identification of areas of commonality and difference and the provision of specialist teachers;
- provisions for music education through extra-curricular activities, including instrumental instruction and performance;
- the role and nature of links with external music education providers and examination boards; and
- effective practice in school music education, both overseas and in Australia.

The project will specifically make recommendations on:

- models for providing opportunities for a quality music education for all Australian school students, whether musically gifted or otherwise, including enhancing opportunities for instrumental instruction and performance;
- models for identifying and monitoring students with musical talent;
- models for integrating music with other areas of the curriculum and arts education more broadly to make learning more engaging, particularly for disadvantaged and 'at-risk' students; and
- key principles and priorities to enhance the quality of teaching and learning of music education, specifically:
 - initial teacher education;
 - professional development provision; and
 - curriculum approaches and materials, including the integration of music across the curriculum.

Other

It is expected that in undertaking the Project, consideration will be given to the following wider issues:

- the changing context, requirements and diversity of the music industry;
- the ability of arts education, with a focus on music education, to foster innovative and creative minds equipped for the knowledge society; and
- the ability of arts education, with a focus on music education, to provide meaningful connections and social experiences for disadvantaged or 'at-risk' students.

In carrying out its work, the Review will have regard to:

- regional needs and circumstances; and
- the work of related research projects and reviews, including the research being undertaken by the University of Tasmania, *Australian Children and the Arts: Meaning, Value and Participation*; the *Education and the Arts Partnership Initiative* (EAPI) research projects; and the evaluation of school-based arts programs being undertaken by DEST, the Australia Council and DCITA.

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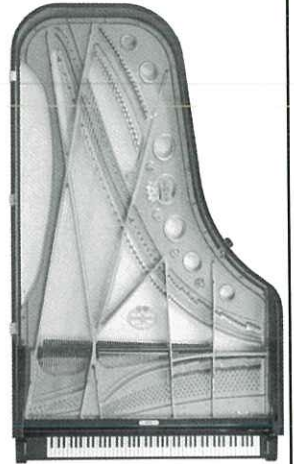
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- The second option enables currently employed instructors to study through a combination of vacation schools and project work undertaken in the workplace. This is offered in part-time mode across two years and leads to a Graduate Diploma in Music studies. (This may lead to eligibility for permanency for Instrumental Instructors with Education Queensland.)

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For more information contact Summer School 2005, Queensland Conservatorium Griffith University on 07 3875 6337, or email <L.Dart@griffith.edu.au>

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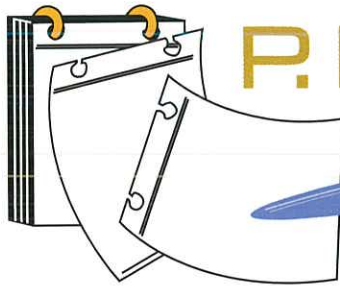
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5474 2404 or

E: <brooke@gcom.net.au>

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5578 6281 or

E: <lmbelstree@hotmail.com>

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Contact: Lynda Smerdon, Victorian Arts Centre 03 9281



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