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# MUSIC in ACTION

Summer 2004 • Vol. 2, Issue 3

FOR AUSTRALIAN MUSIC EDUCATORS



## LISTENING

with intergalactic aliens

**GUKELELES?**

Good Grief!

**DIDGERIDOO STYLE**

Across the spectrum

**ORIGINAL OPERA**

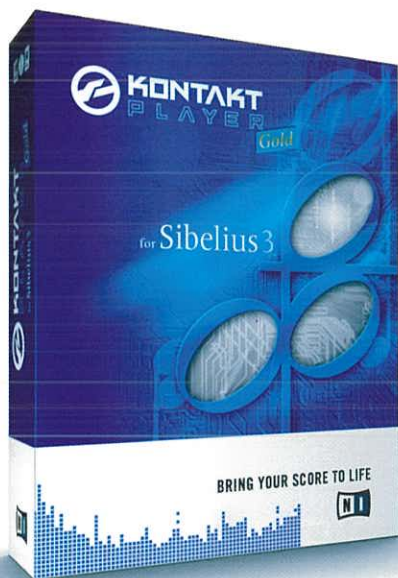
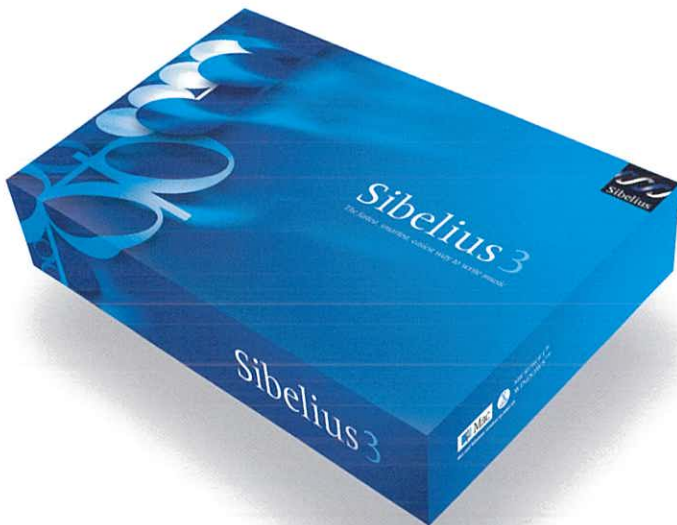
In primary school?

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# MUSIC in ACTION

FOR AUSTRALIAN MUSIC EDUCATORS

Summer 2004 • Vol. 2, Issue 3

## EDITOR

Ann Blore

Email: ann.blore@australianmusic.asn.au  
Tel: 03 5473 4022. M: 0412 343 343  
PO Box 207, Castlemaine, Vic. 3450

## EDITORIAL PANEL

Dr Pauline Beston  
Greg Mason  
Harley Mead

## SUB-EDITOR

Tony Geeves

## DESIGN, LAYOUT & PRODUCTION MANAGEMENT

Mediaville  
Email: mediaville@netspace.net.au

## NATIONAL ADVERTISING SALES

Greg Phillips, Mediaville  
Email: mediaville@netspace.net.au  
Tel/Fax: 03 9712 0989

## SALES AND SUBSCRIPTION ENQUIRIES

Subscriptions@musicinaction.org.au  
Tel: 03 9527 6658  
Fax: 03 9507 2316

Website: www.musicinaction.org.au

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Website: www.australianmusic.asn.au  
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AUSTRALIAN  
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## FROM THE EDITOR



The year is whizzing by and no doubt end of year assessments, concerts and important music events are looming. Why is it that once August has gone, the rest of the year seems to disappear too? A lot has happened since our last issue—both for our magazine and for music educators.

*Music in Action* and *Music Play for Life* had their first international showing at the ISME conference in Spain in July. Both were very well received, with many positive comments from colleagues from other countries. What is clear from discussion with those teachers is that the need to support music education programs is a universal issue, above and beyond local problems. Furthermore, we are certainly as active as colleagues overseas in implementing projects to support music education.

Australian music educators featured prominently at the ISME conference and presented papers, posters and a wide range of workshops. We are pleased to congratulate our own Professor Gary McPherson, who started his term as ISME President at the conclusion of the conference. See the report on the conference (on page 45) and look out for the interview with Gary in the next issue of *Music in Action*.

The review on school music education continues to be front of mind. The group to be responsible for conducting the review has been announced (page 42) and we await their advice about a process for receiving input from teachers around the country. ASME has been active on behalf of teachers, with the development of proposals for professional standards for music educators, along the lines of the work done by teachers in English, mathematics, literacy and science. See the report on page 46.

During discussion with teachers at ISME, a couple of suggestions were made for *Music in Action*. One is for a listing of trips being done by school music groups around the country, so that we all have an idea of the performance activities of schools. The second is for a listing of awards or recognition received by schools for their music activities. We think these are good ideas and wish to start them forthwith! So, if you have news from your school about recent or upcoming performance trips, or awards and recognition, please let us know so that we can spread the news. I'm sure the collective list will tell an important story—one that we could use as further evidence of the activity in music education that occurs around the country.

Let's share the good news about music education in Australia!

Ann Blore  
Editor

## 'I started making music because I could.'

—Alanis Morissette, singer/songwriter

Some may have that natural gift, but most need a little help from music teachers. And music teachers can do with some help, too—which is where *Music in Action* contributes.

Over 18 months and six issues, *Music in Action* has been given a wonderful welcome by Australian music educators. Accordingly, the immediate future of the magazine was confirmed at the Australian Music Association's recent Canberra Music Summit. This industry commitment to music education is made by the AMA through its not-for-profit arm, Music Makers.

**When will you see us again?** Initially, *Music in Action* has been sent free to every Australian school. Such bulk distribution is a big-budget item—as well as wasteful and uncertain. We will now need to randomly restrict it. But your personal subscription will ensure that we arrive promptly in your letterbox. Details of our low-cost personal subscription rate—which covers only the cost of postage, handling and administration—are on page 51.

**So many teachers** now use the ideas in *Music in Action* to help in music teaching, or in advocacy of music in schools, or to share other great work being done among their peers. If you have subscribed—thank you! If not, please take a minute now to support us with your subscription.

### ENSURE YOUR PERSONAL DELIVERY BY SUBSCRIPTION: PAGE 51

The AMA's commitment and 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/](http://www.musicinaction.org.au/)

**See the fabulous subscription prize to be won!**

### SIBELIUS 3 SUITE WINNER

See page 50 for the winner of our wonderful Spring Issue Subscription Prize.

# NET NEWS

## GLOBAL 'MUSIC'

The chill of winter has lifted, you're coming into the home straight of the school year and all your students can talk about is what they've got planned for the summer holidays. So why not take their cue, for once, and create some sensational lesson (and holiday) plans based on some of history's foremost composers and the cities where they lived or worked. Hmm, so where do you want to go this summer? How about a trip to Vienna, New Orleans or St Petersburg? Your holiday planning starts here. . .

### [www.aboutaustria.org](http://www.aboutaustria.org)

**Net gain** Vienna and music; they're inextricably linked. After all, there's the Vienna Boys' Choir, the State Opera—with more than 50 different productions performed each season—the Vienna Philharmonic Orchestra, as well as numerous individual museum locations of interest to the music historian. Schubert was born here while Strauss, Mozart, Haydn and Brahms all had a famous association with this city. Even if Mozart's home was down the road in Salzburg, his history is well and truly alive here (and his chocolate balls). Once you log onto this Web site, read the biographies of these composers, then check out the linked Web sites for this city's choir, their opera, concert hall, conservatory and philharmonic. Of course, there's always the possibility you might just accidentally click on Winter sports on offer during the Christmas season, or find yourself copying out the perfect Sachertorte recipe...

**Net loss** It's not so much what is on offer on this site that makes it worthy but, rather, the Web sites it takes you to.

### [www.neworleansonline.com](http://www.neworleansonline.com)

**Net gain** From jazz to zydeco, blues to Cajun and funk, this city certainly has seen a lot of music action. And this site will soon have you in on it. After logging on, go directly to Explore New Orleans, click onto Music and scroll through the articles. Then, go directly to A Night Out in New Orleans and enjoy a journey through the sounds of the city. From Dixieland jazz to Marsalis or the blues, this is where you can hear it. Later, you can take your time prepping up a quiz based on the essays about Daniel Louis 'Satchmo' Armstrong and Jelly Roll Morton before heading back to the home page where you can meander through the music festivals and jazz clubs on offer. For a thorough overview, however, you may need to check out the accommodation and tours available (in case students want to attend festivals, of course), as well as the crawfish, corn and potato chowder, which will give you a taste for The South that's up north.

**Net loss** This is so much fun, what's to lose? (apart from your job if you don't follow my instructions to the letter—reconnaissance first, recreation later).

### [www.stpetersburg-guide.com](http://www.stpetersburg-guide.com)

**Net gain** This beautifully crafted site takes you on a trip through the cultural history of this city and St Petersburg's Celebrities (yes, that's the key to click on), including Tchaikovsky, Glinka and Rimsky-Korsakov. In the detailed essay-biographies, the various Russian influences on these composers—the country's traditions, tales and landscapes—are discussed in true Russian doll style, with one story carefully fitted within the last. For example, in the essay on Rimsky-Korsakov, click on his work *Sadko* and you will be whisked to the ancient tale of the poor musician, Sadko. Alongside this story are further folkloric tales, including the wonderful story of Baba Yaga, the fearsome witch who scared passersby to death simply by appearing (oh, if only such skills could be applied at will—with less destructive force, of course—in the classroom). After you've extracted yourself from these colourful tales, you must read up on where to shop for those Russian dolls, where you can sleep while in town to attend Stravinsky's *Rite of Spring*, even where to eat while reading up on Mussorgsky's musical achievements, in this most elegant of Russian cities.

**Net losses** Start your exploration of this site at a timely hour—i.e. 3.30pm. Any earlier and you could well find your Year 10 core music class peering over your shoulder and asking why you're reading up on Baba Yaga.

. . .

**Final byte** While these sites are highly tempting on the recreational side, they are also a sound springboard for planning a variety of fun assignments which locate composers in their geographical and historical setting. Meanwhile, you can find good deals on flights and accommodation at [www.zuji.com/](http://www.zuji.com/)

*Elissa Milne*



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## STARTING BY LISTENING

Music is a listening art form. LYNETTE FAHIE says this obvious truth can be forgotten in the busy-ness of the music classroom. In any type of music, we should not assume that our students know either how to listen, or what to listen for—but listening is a topic we can teach.

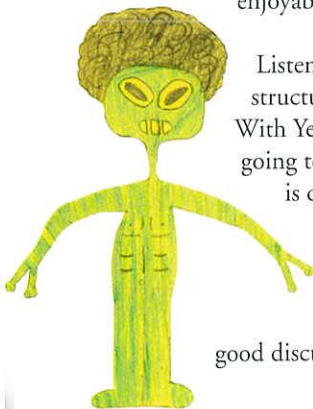
**T**eachers need to allow time in the curriculum for listening. Quite often I invite my lower secondary students to lie on the floor and relax while listening to a selection of music. I try to play music that the students are not familiar with in an effort to encourage appreciation of things that are new and different. A combined Year 9 and 10 class recently had a weekly afternoon listening session where the students came to each lesson eagerly, promptly and thoroughly prepared (i.e. with pillows!) to listen. This class kept a diary of all the music they listened to, with comments on what was considered enjoyable and why.

Listening sessions need to be given some structure appropriate to the age of the students. With Year 8s, I explain carefully what they are going to do and start the music only when there is quiet and all eyes are closed. I usually use pieces like the main title theme from *Out of Africa* and Grieg's 'In the Hall of the Mountain King' because they are short, yet programmatic enough to generate good discussions. Year 8 students usually like to

draw pictures after listening to program music, which is a great way to cover Arts Outcome 3—Arts Responses. Listening can be a terrific starting point for a whole series of activities. I spent the whole of last term with my Year 9 and 10 classes taking a thematic approach to appreciation, composition, analysis and performance. The theme was 'Aliens', but the approach can be adapted to any theme.

### Program music

- Talk about program music and explain that it is simply music that tells a story.
- Tell the students that they are going to listen to a piece of program music and that they have to imagine the story that is being told.
- Play 'Mars' from Holst's *The Planets*.
- Conduct a class discussion where students describe the stories they imagined.
- Tell the class the real story told through the music.
- Play the music again then ask them to comment on whether the music suits the story.
- Introduce musical language into the discussion, e.g. tonality, metre, tempo, dynamics, instrumentation etc.,





and comment on the effectiveness of these elements in relation to the program of the music.

- Ask the students to draw a picture of the scene that they imagine and to write a brief paragraph describing their work.

### Further listening

- Play short excerpts of other music with a space theme (I used movie soundtracks from *ET*, *Star Wars* and *Close Encounters of the Third Kind*).
- Discuss similarities and differences between the pieces and with 'Mars'

### Aliens

- After lots of discussion about the elements in space movies, focus on aliens.
- Students create their own aliens and draw a picture. Then they complete a worksheet (see Fig. 1) that asks them to think about the characteristics and personality of the alien they have created.

### Composition

- All the pre-work on aliens leads to a composition project. This is an opportunity for the teacher to teach a range of concepts and for students to develop skills in melody writing, harmony, rhythmic accompaniment, form, adding expression markings etc.
- The task is open-ended in that it can be simple or complicated depending on the abilities of the students. See Fig. 2.
- A large part of class time then is devoted to composition, writing accurate notation, harmony, expression markings etc.
- Students may write their compositions with pencil and manuscript paper or use software.
- Students should attempt to perform their compositions.

### Film analysis

- Watch a film, for example *ET*, and make notes on the music used in different scenes.
- Students then complete an analysis sheet on a scene from the film. See Fig. 3.

### Folio submission

At the end of the term, students submit a folio of all the work (drawings, responses to music, journal entries, worksheets, drafts of melodies, the final composition, reflections and self evaluations, film analysis).

### Assessment

I used a two-part assessment, a simple rubric (which the students understood) and levels against three outcomes (which they didn't understand!) See Fig. 4. There are lots of things to mark and plenty of information to feed back to students, but I find that charts showings levels and lots of

descriptors can overwhelm them, so I keep the detail to a minimum. I prefer to give immediate verbal feedback in class and to work with the students as they are developing their compositions, so that mistakes and problems can be sorted out as they happen.

My 'aliens' exercise worked really well and produced some outstanding results. Even students with limited abilities were able to produce a piece of music that made sense. I'm going to try other themes in the future—perhaps war, emotions, animals or technology. What I really like about the idea is that you can develop it to suit the age, abilities and interests of the students—the flexibility and possibilities are endless.

M in A

### Lynette Fahie

Lynette Fahie is Director of Music and Head of the Arts Learning Area at Bunbury Cathedral Grammar School in country Western Australia. She has taught secondary music for 11 years, loves planning events like concerts and tours for her students, and describes herself as 'a pedantic organiser'. Lynette believes the best thing about being a music teacher is seeing the enjoyment students get from playing and listening to music.

### E-CONTACT

#### The writer, Lynette Fahie

<lfahie@bcgs.wa.edu.au>

### Resources

The worksheets shown may be downloaded from.  
<[www.musicinaction.org.au/fahieworksheet](http://www.musicinaction.org.au/fahieworksheet)>

*You Must Remember This: 101 Movie Themes and Songs.*  
SBS Decca 7 CD boxed set, at music stores.



**Worksheets for listening**

These worksheets may be downloaded from the Web and adapted for your own use

**Fig. 1—My Alien's Profile**

**Fig. 2—Task Sheet Example: Alien Melody**

You are going to compose a melody that represents your alien. Think carefully about the descriptions you've written as that will help you write an appropriate melody.

Using a melodic instrument only, write a four-bar melody, in treble or bass clef, using accurate musical notation and a variety of rhythms.

You are now going to work your alien melody into a 28-bar programmatic composition (a piece of music that tells a story). You are going to write for 4 instruments with the alien melody on the top line, then another instrument and two rhythmic instruments.

Use the following formula:

- Bars 1–4 Rhythmic introduction for two percussion instruments
- Bars 5–8 Alien melody
- Bars 9–10 Rhythmic interlude
- Bars 11–14 Counter melody on another instrument
- Bars 15–18 Alien melody
- Bars 19–22 Counter melody and rhythmic accompaniment
- Bars 23–26 Alien melody
- Bars 27–28 Rhythmic coda

**Fig. 3—Music Analysis**

Choose a scene from the film that has music accompanying it. Using the following headings, analyse the scene. Give detailed responses.

Describe the plot of the scene you have chosen.  
 \_\_\_\_\_  
 \_\_\_\_\_

Describe the music—what instruments can you hear?  
 \_\_\_\_\_  
 \_\_\_\_\_

Are there any sound effects as well as music?  
 \_\_\_\_\_  
 \_\_\_\_\_

Is the music in a major (happy) or minor (sad) key? \_\_\_\_\_  
 Describe some of the emotions conveyed through the music  
 \_\_\_\_\_  
 \_\_\_\_\_

What aspects of the music convey these emotions?  
 \_\_\_\_\_  
 \_\_\_\_\_

Suggest a reason why this music is appropriate for this scene  
 \_\_\_\_\_  
 \_\_\_\_\_

Was the music effective in helping to convey the emotion of the scene?  
 \_\_\_\_\_  
 \_\_\_\_\_

**Fig. 4—Folio Assessment**

**Check list**

- Picture of an alien.
- *ET* analysis sheet, journal entries.
- Alien description sheet.
- Alien composition, drafts, self-evaluation.

**Process**

	Not demonstrated	Poor	Satisfactory	Excellent
Use of preparation time				
Willingness to seek assistance				
Response to advice				

**Product**

	Not demonstrated	Poor	Satisfactory	Excellent
Use of correct notation				
Structure				
Melodic development				
Quality of composition				
Quality of folio				

**Comment** \_\_\_\_\_  
 \_\_\_\_\_

**1) Arts ideas**

- Composes an original work
- Communicated ideas about aliens through music

Level 1 2 3 4 5 6 7 8

**2) Arts skills and processes**

Uses correct notation

Level 1 2 3 4 5 6 7 8

**3) Arts responses**

- Film analysis
- Alien's description sheet

Level 1 2 3 4 5 6 7 8

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# DIDGERIDOO STYLE

## Community Pride When William Barton Blows By

William Barton is a crusader. A champion of the didgeridoo as well as an internationally acclaimed virtuoso player, his quest is to 'firmly position the didgeridoo in contemporary Australian music' and create synergies between Indigenous and other forms of music such as jazz, classical or hip-hop music. But as GILLIAN WILLS discovered, William remains an ardent contributor to community music-making.

**W**illiam is dedicated to promoting the instrument to equal status with Western orchestral instruments. Similarly, he wants audiences 'to accept didgeridoo music, not just as an illustration of some exotic antiquity, but as a living, dynamic process, requiring considerable stamina and study, equal to that of any conventional classically trained professional musician'.

Not surprisingly, William has been described as an ambassador for his cultural traditions. His father played country and western guitar and his mother, Dalmai, is an accomplished singer with an operatically powerful voice. From an early age William was introduced to a mixed range of music while the elders of the Kalkadunga Tribe taught him to play the long-established traditions of didgeridoo playing. As current Artist-in-Residence with The Queensland Orchestra, he is established in a position of considerable influence, in an environment where he is very much admired.

William is due to make a debut appearance with the London Philharmonic Orchestra in 2005 and is a regular contributor to Australia's major festivals. In March this year at the Adelaide Festival he was soloist in Peter Sculthorpe's *Requiem for Orchestra, Choir and Didgeridoo*. Recently, at the Australian Festival of Chamber Music in Townsville, he performed works by Sculthorpe and Ross Edwards that combined Indigenous and classical music.

In spite of his sharp rise to fame and a hectic travel schedule involving numerous international concerts, William is an ardent contributor to community music-making. He says 'the wonderful opportunity that I had in music has allowed me to have choices as a musician and a human being. I want to share that with others'. On 29 June, he gave a performance with the string quartet 'Fyra', 500 metres underground at BHP's Cannington Mine in remote north-western Queensland.

Continued over page

## Do U do 'didgeridoo' or 'didjeridu'?

*Music in Action* has been puzzled by the existence of two common spellings of the instrument's name, and has tried to find the 'right' one, without success. Is it an Aboriginal word, or European, imitative of the sound? Do academics favour one spelling, and the popular press the other? Does it even matter?

'Didgeridoo' is favoured by the Macquarie Dictionary (ours 3rd Ed., 1998), and by the Australian National Dictionary (OUP; ours 1988), and both offer 'didjeridu' as first alternative. Even William Barton's Web site uses both spellings!

Readers' knowledge would be of interest (give your sources, please). We aim to publish a selection of plausible responses in a future issue.

### Ridgy-didge!

E-mail to us at  
<ann.blore@  
australianmusic.asn.au>



Last year he delivered a twice-a-week, two-month music program for young people between the ages of 10 and 18 at the Wacol Detention Centre in the south-west Brisbane suburb. The sessions focused on contemporary styles like hip-hop and rap—played on the didgeridoo. William performs an amazing piece of didgeridoo rap called *HitchHiker Nightmare* that involves vocal mimicry of road trains, cars and motor bikes on a highway. It never fails to amuse and engage listeners.

The Wacol kids are of troubled backgrounds; they struggle emotionally and are often inhibited and shy. William says he established a good relationship with these young people and 'never wants to give up on them'. He works these sessions so that even after only an hour the students 'can play rhythms or a riff or a traditional drone and it gives them something to hang onto and helps to develop a sense of identity and pride' he says. 'Making music, sometimes traditional, or using a beat box with drum rhythms and mouth vocalisation, raises their spirits—they look forward to something'. William is adamant that the power of music affirms identity, self-esteem and a confidence in the world at large.

Nearby Jindalee State School has a well-established program of instrumental tuition, woodwind, percussion, brass and strings. As it has an increasing population of Indigenous children, it was decided that the school's curriculum needed to reflect Aboriginal culture. After considerable debate within the school's Aboriginal and

Torres Strait Islander Students' Support and Parents' Association (ASSPA), it was decided that hands-on experience with culturally defined objects such as the spear or boomerang could be hazardous to the students! The preferred option was for inclusion of a program of Indigenous music.

After positive responses from the wider Aboriginal community and extensive consultation between the ASSPA and Jindalee's music teacher, Barbara Crellin, the innovative Indigenous Music Program was implemented. Such experiences are usually organised on a one-off workshop basis; this program instead offers opportunity for continuity and ongoing development of students' instrumental abilities.

## Contemporary styles like hip-hop and rap—played on the didgeridoo

The search for a mentor who could offer regular teaching resulted in William Barton taking on the challenge, notwithstanding concert engagements and all of his other commitments. Deputy Principal, Kim Tvede, was flexible and keen enough to manage the occasional timetabling changes required when William's performing and rehearsal arrangements clashed with the classes.

Although offered initially only to Indigenous students, the program created such a buzz and interest in the school that policy was changed, so that anyone wanting

to be involved could be auditioned. William tested the newcomers' aptitudes for sound production on the instrument (usually an ability to produce a drone) and their attitude to learning. All those auditioned were found suitable. This created a difficulty, as there were not enough didgeridoos to go around. A solution was to offer new students inclusion on a waiting list, or the use of polypipes instead of authentic instruments. No surprises here—the polypipes were readily agreed to and their mouthpieces individually moulded with beeswax to the shapes appropriate for each student's embouchure.

### It gives them something to hang onto and helps to develop a sense of identity and pride

Kim Tvede is an enthusiastic supporter of the initiative and is justifiably proud of the venture's success, he says. 'As the Indigenous Music Program has become active in the school, we are seeing a stronger sense of identity in our Aboriginal students. It is important for this to happen before the turbulent adolescent years begin'.

Wandering into Jindalee State School at recess I saw numerous young students clamouring around William. 'Are you coming back soon?', they all wanted to know.

According to Barton his teaching style is kindly but firm, a social approach adapted from his own learning experiences. One of his young students confirms that 'he's always fair but doesn't accept any nonsense'.

Children are taught to value and understand cultural aspects associated with the instruments involved, while the integrity of the music's traditions are preserved (for example, girls do not play didgeridoos). Occasionally the Indigenous Music Making Group performs with the school choir and other collections of Western instruments such as strings and percussion. In this way, connections are created between Indigenous and traditional Western musical styles and a new culturally fused music is made.

Queensland Arts Minister Anna Bligh says, 'It is so good to hear black and white kids playing such a quintessentially Australian instrument. Usually [it is] a solo instrument: hearing the blend of all those children playing didgeridoos together while the girls made rhythms on the clapsticks was terrific'.

Children learn how Indigenous music is steeped in and founded on the world of nature. William asks them to make the call of the brolga or kookaburra, or the sound of the kangaroo hopping, or the cry of the whirly-wind. 'I really like doing the bird calls but they are hard to get. It's good that we have been able to come together and make this music' says one of the students.

William also vocalises catchy rhythm patterns for them to imitate on the didgeridoo. Often pieces involve a rap-like beat and the girls improvise rhythms on the clapping sticks, or develop vocal themes. William's mother, Dalmai, shows girls how to sing a cappella and blend harmonies with the didgeridoos—which all need to be compatibly pitched for this purpose.

Paintings are created by the children involved, who each make a contribution, so that the music has a visual dimension as well. Poetry is read and composed as an additional stimulus. The immediate immersion of children in sound creation, rhythm-making, singing, painting, and poetry is a winning approach all round.

Little wonder then that Kim Tvede—the primary custodian of this music-making activity—says 'You know something is working when children rush to get into programs. But the strongest message for me is given when previously shy and reticent Indigenous students come up to you with confidence and begin a conversation, or even offer to take on a role in school operations'. **MIA**

#### Gillian Wills

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

### E-CONTACTS

The writer, Gillian Wills

<gilli@netspace.net.au>

#### Resources

William Barton has kindly produced some didgeridoo tracks for use in schools by students (for improvisation, songwriting, etc.) They are available to download from his Website <[www.didgesphere.com/](http://www.didgesphere.com/)> William is also producing a tutorial CD; details to be published later.

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**Andrew Oh** - (September 2004)

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# JUPITER





# MUSIC FOR THE JOURNEY

## From Middle Years, Past Middle Age

The developmental stages of music education tend to dovetail with the known transition points in middle school education. PAUL SCOTT-WILLIAMS notes that during these years of all-encompassing personal change, music can help young people make sense of their world by gaining lessons of lifelong value. The teacher's role includes being an advocate for music for the journey.

**H**ow many can recall the changes they went through between ages 22 and 28? What about 38 and 44? There are many interesting and challenging times in everyone's life where growth and change happen, where boundaries are pushed, dreams are followed, directions questioned, love and friends won and lost.

Think back to the person you were at age ten, and to the person you had become by age sixteen. This is only a six-year life period, but the journey changed almost everything about you. By the time you reached Year Ten you looked, felt, sounded, thought, reasoned, argued, interacted, negotiated, imagined, dreamed and created differently to the person you were in Year Five. Probably at no other time in your life did you experience such all-encompassing, social, emotional and physical change.

Much has been said and written about how parents and teachers can guide and assist young people to successfully negotiate their middle years, but it is interesting to note the way that—in Western society at least—the developmental stages of music education tend to dovetail with the various identified transition points in middle school education.

Thirty years down the track and middle age arrives. Life seems secure; you have progressed far from where you began, you feel you have gained wisdom and may have family of your own and a secure, interesting career. Why is it then, that at this stage of our lives, so far removed from the hormonal upheaval of the middle years at school, that a 'crisis' of middle life can set in, when many people find themselves drawn back to the things that seem fundamental to us, which

were left behind in our teens when we were told to 'get serious'? People learn the guitar, they write rebellious song lyrics, they join a choir or band or musical society, they listen to modern music to try to relate to today, they rediscover music from their school days. Why do so many feel like a part of them was lost all those years ago? It is a very strong argument of support for an age-old truth which now has become a current music education catch phrase: 'Music Education is Life Education'.

### Music has power and potency for people of any age

As a study, music has power and potency for people of any age. Its inherent connection with emotions and imagination lifts it beyond the ordinary. When well presented, the study and experience of music can be exciting, challenging and fun. Conversely, when poorly delivered it can come across as exclusive, elitist, unattainable and worst of all, irrelevant! Young adolescents usually begin to actively include music in their everyday lives. They search for certain themes, images, sounds, emotions and even politics in the music that surrounds them, with which they can most easily identify. In their bedrooms they may not be able to maintain an organised or hygienic environment, but they can transform their private world into a complex and overwhelming landscape of sounds, emotions, meanings and dreams as they disappear into the music of their choice.

Continued over page

Students at this age can become so distracted by the world that they create in their bedrooms and headphones that they can begin to lose contact with the world that they actually inhabit. On the other hand, students at this level can become so desperate to establish themselves, to be liked and admired by their peers, to feel that they relate to their world, that they will set out to specifically reject anything that may be deemed inappropriate to the group dynamic, including certain musical styles and even the playing of certain instruments—thereby subjugating their personal desires to the will of the group. This can lead to issues of low self-esteem, insecurity, apathy and cynicism, linked to a strong sense that being deemed ‘different’, ‘clever’ or ‘talented’ is to be avoided. Therefore, they work harder to fit with the comfortable mediocrity of the conservative middle ground that peer-group pressure can insist upon.



**‘Music has definitely helped me understand myself better’**

—Andrew, Yr 11

This tendency to limit oneself, either consciously or subconsciously, can set a negative pattern for adulthood. Children who may have been learning an instrument for some years may suddenly withdraw to avoid being stigmatised. Parents in this situation can be left feeling that time and money have somehow been wasted on the pursuit of musical skill and may be resistant to future musical possibilities. Also, as children progress through puberty, a sense that certain instruments or musical ensembles have overtly masculine or feminine overtones can take hold. These generalisations are, of course, irrational, but since when did rationality have anything to do with a young adolescent’s journey through puberty?

One of the most wonderful, challenging and in some ways frightening missions of the music teacher is to find ways to encourage students to engage and take ownership of their education—and their world—by making the music education experience in the classroom, and their broader educational environment, relevant and meaningful to them. Music teachers face a difficult task when confined by current educational views of music as a non-essential curriculum ‘garnish’. In an under-funded educational environment, music is the budget manager’s best friend where little or no attempt is made to understand the vital and essential role of music as a lifelong learning tool.

I can think of no greater indictment of our supposedly ‘modern’ Australian system of education than the following:

- Today, many students only receive some kind of formal, classroom music education once they reach Year Seven, and usually, core music of this type concludes at the end of Year Eight.

- Often at Years Seven and Eight, the performing arts subjects are rotated on a semestral basis, so it is quite possible for a student to receive no more than 40 hours of formal, core music classes in their lifetime.
- Subtract from this the sessions missed due to the inevitable and countless other common issues which can interrupt school timetables, and the total amount of music education contact time can actually be reduced closer to 20 hours!

Not much time to change lives and work miracles.

Music educators have the bar set high in terms of achieving educational outcomes and offering meaningful, creative experiences within a tightly limited face-to-face classroom contact allotment. Add to this the fact that many music faculties are vastly under-resourced—and teachers of music are constantly confronted with large classes of children whose skill levels and knowledge bases are the most diverse, whose learning styles are varied and whose intelligences are multiple. However, we have one vital component in our favour.

It is music itself that allows us to cut across all of these variables and assist our students to make sense of their world, to find a direction and to learn ways of relating to those around them, through the process of becoming inspired, being creative and expressing their emotions and ideas freely. In other words, as we guide young people through music, they can become enriched, motivated and improve the quality of their lives.

As Bruce Pearson has stated, ‘Music can be an important component in helping individuals develop the skills they need to function in today’s society.’ As music educators, we know this—it’s part of the reason we do what we do, but the pastoral role of music does not exist merely in the classroom. We know that often the best and most exciting work happens beyond the classroom, in rehearsals, tutorials and performances. Whether it is training a choir, preparing the school musical, or conducting the school band, often these are the times when personal connections are made through music, and the students learn that you are not ‘just another teacher’, but someone who is creative, talented, passionate about music and determined to share that passion—and children *like* that! They want to be a part of it too.

**‘I think music has made me a bit loud—and that’s a good thing!’**


—Tori, Yr 7



They want to feel that they can contribute positively to creating good music and that their input is valuable. They want to understand. They want ownership. They are developing their interpersonal and interpretive skills through the process of musical creativity and imagination. In rehearsal, issues such as age or gender difference can often become unimportant, thereby breaking down negative peer-group structures (which can be so predominant in school

environments). It is the creation of the music that becomes the focus, and the journey through the process of creativity is where friendships are made, understanding is learned, cooperation is fundamental and most importantly—fun is had! These are lifelong lessons.

Everybody wants to have fun, including the music teacher! Often, the best fun happens when students gather with their teacher outside the classroom. In fact, the extra-curricular aspect of teaching music has become integral to the process itself. Perhaps it is time for school curriculum coordinators to acknowledge this by factoring it into the allocation of music staff.



**'Music has given me a lot of confidence to do what I want—within reason—and not to worry about what other people think so much and just do what I believe I should do.'**

—Leon, Yr 9

Making connections with children and sometimes giving them a reason to come to school every day—a reason to *want* to be there—takes real commitment on the part of the teacher in terms of time, energy and motivation, but the rewards are significant and worthy. How many times have you noticed (particularly in the Middle School) that the children who are causing the most havoc in other classes often are your most exciting and energetic music students? It can be uncomfortable sometimes listening to other staff 'blowing off steam' about a difficult student, when your experience of that child in the music classroom, or in rehearsal, is utterly different. Parent-teacher interviews can inadvertently present parents with an unbalanced, overly negative view of their child if the music teacher is not heard, or if music is treated as an irrelevant diversion from the 'important stuff' in the ethos of the school.

We need to become advocates for music in our schools and communities—all of us! We might do this by suggesting and modelling techniques that other staff might use in order to incorporate music into their teaching, to enable them to connect with students in new and powerful ways. We need to make sure—as Federal MP Chris Pearce has said so eloquently—that music is seen as a vital component of the curriculum structure. In order to do this we may need to volunteer to speak at staff meetings; offer in-house professional development; arrange opportunities for other staff to come along and observe the mode of operation of supposedly difficult students in rehearsals; and even invite other staff to join some of the school's extra-curricular ensembles. In this way, we are being proactive in providing a vital pastoral role, by fostering understanding between students and teachers; breaking down pre-conceived notions

about students who may be struggling; and so improving the whole school experience for those students.

As students move through each transition point in their education, it is natural that they will make errors of judgement through ignorance, lack of experience, negative peer pressure or any number of reasons. It is important that they be able to feel that they can redeem themselves from any situation, and music can facilitate that process by offering a positive experience, a creative outlet or merely a time of sanctuary, where the child can focus on something other than the difficulties they may be having. Whether the student goes on to study music beyond school is irrelevant. The point is, that through advocating for a positive, inclusive musical experience at school, music teachers (in fact any teacher) will guarantee that music will remain a source of inspiration, solace, peace and fun in the life of every person. Whether in middle school, or middle age, we as humans deserve no less.

M<sup>in</sup>A

- This article is adapted from a talk presented by the writer at the July 2003 aMuse Victoria Symposium.

#### Paul Scott-Williams

Paul Scott-Williams has taught music and drama to children and adults of all ages in New South Wales, Victoria and the United Kingdom over the past twenty years. He has also worked professionally as an actor and singer in England and Australia in such diverse genres as opera and children's television. He is currently Director of Performing Arts and Soundhouse Manager at Aitken College in Greenvale, Victoria. In 2004 he received the Geoff Brash Award as Soundhouse Manager of the Year and is currently a member of the state committee of aMuse (the Victorian Music Education Subject Association). He is a passionate advocate of music education.

#### E-CONTACTS

##### The writer, Paul Scott-Williams:

<pscottwilliams@aitkencollege.edu.au>

##### Aitken College, Greenvale, Victoria

<<http://aitkencollege.edu.au>>

**Encore Music:** <sales@encoremusic.com.au>

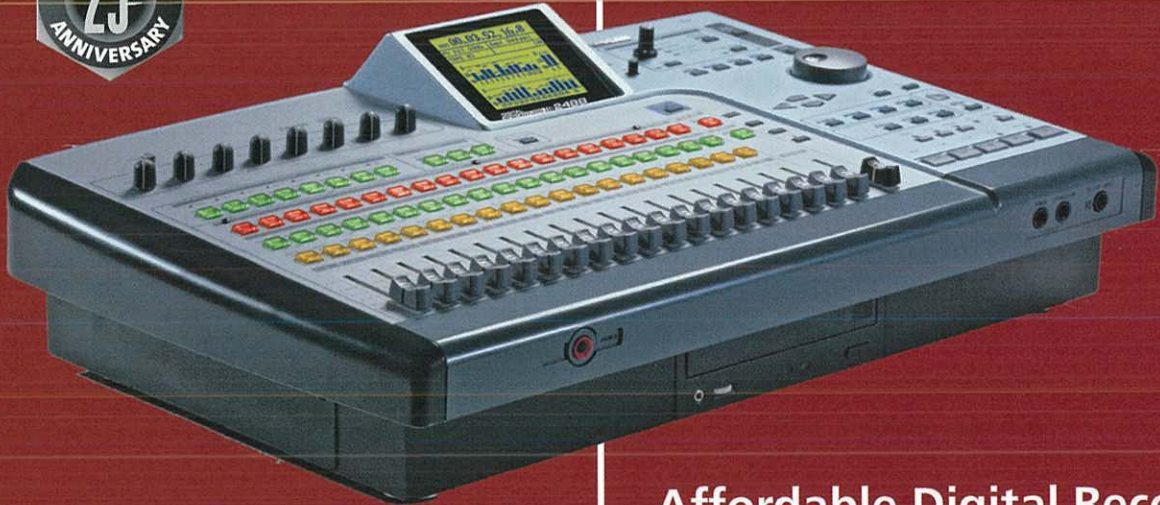
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# TASCAM



# OLYMPIAN ASSESSMENT

As the television lights set behind the ruins of the Parthenon, other pillars came to the mind of JOHN AGNEW. He believes that those twin pillars of assessment, literacy and numeracy, have cast a surprisingly long shadow over music education—called standardised testing.

Two things stick in my mind as memories of the Athens games, the first of which has absolutely no bearing on music education—that is the lengths to which sports commentators can stretch the English language without actually breaking it, as in ‘Australia is expected *to medal* in this event’. Indeed!

The second is the semi-serious suggestion by one commentator, that events requiring subjective assessment, such as diving, gymnastics, boxing etc, should not be included in the games. Keep only those sports in which an obvious score, or a ‘first-past-the-post’ result, can assess and rank the athletes. That rang a bell with me; where had I heard that before? Consider: music education and its assessment.

The standardised testing industry is leading entire education systems by the nose. Why do the administrators of education systems believe that external ‘experts’ will know more about what we should teach, and how, than their own teachers? I wager that it has been a long time since many of those ‘experts’ have been left alone in a classroom. And yet, we are to trust people we have never met to decide what we should teach—because, almost inevitably, teachers whose students are subjected to standardised testing, will teach to the test. In the ACT, many primary schools have set aside whole slabs of each day and quarantined them for literacy and numeracy learning—to the detriment of time allocated to subjects not involved in standardised testing. (And I’ll bet that most students and a goodly proportion of staff still can’t find anything vaguely suspicious about the verb ‘to medal’; what is a verb, anyway?)

There are a number of interesting comparisons to be made with a standardised test and an assessment in music. In a test, a student may need to achieve only 95% to be awarded an

‘A’. In music performance, a five per cent failure rate is totally unacceptable. In music performance, a student must play each note correctly and with accurate intonation and at the correct tempo, and the performance must be rhythmically correct, stylistically correct (with the correct articulation) and dynamically correct. And that’s for a solo performance. If the assessment is within a band, orchestra or other ensemble, the performance must be well-balanced with the ensemble and contribute to the overall performance of the group.

In a maths or science test a student has to get the right answer. Period.

Perhaps we could program a computer to ‘listen’ to a student and compare the performance with a pre-recorded performance at the standard required. The snag is how do we program ‘soul’ into a computer. How do we have the computer recognise *vibrato*, *giocoso*, *pesante*, *rubato* and *con brio*? The technically correct student would receive the highest mark while the student who plays with emotion might miss out altogether. Music is meant to excite a reaction in the mind of the listener; the computer has no mind.

Sitting for a standardised test is totally objective—we all have the same test paper and, if it is any good, there will be no questions open to interpretation.

Q: ‘Write what you know about the Napoleonic Wars.’

A: ‘Nothing.’

Mark: 100 per cent.

On the other hand, listening to music is a subjective experience. You and I will hear the same performance, but not necessarily have the same emotion/s generated within us. How is it possible to objectively assess a student? It probably isn’t possible, but teachers with a professional attitude and approach will take into account the subjective and subliminal

Continued over page

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stimuli when assessing a group of students. But the assessment has to take place over a period of time and a number of performances by the same assessor to be considered at all fair.

Which brings me to a pet bugbear—competitions in music. Used as a form of inter-school assessment, what is the point? One performance on one day before one person (or even a panel of people) doth not a champion ensemble make. While not related to competition, a perfect example is a band that visited us from overseas. They were perfect—I have never heard a better band; on the other hand, their entire repertoire consisted of 10 titles that they had rehearsed for three months, five afternoons a week and Saturday mornings. The same sort of thing often happens with competitions—and the educational validity of the class goes out the window. Sadly, I have seen it happen so many times.


The situation is exacerbated when, as sometimes happens in eisteddfods and festivals, the ‘expert’ adjudicator does not necessarily have experience in performance of all of the sections over which s/he must preside. The result is even less meaningful, except to those who ‘win’.

Worse still is the attitude of students who are allowed by their teachers and parents to say ‘I am in the best school band in town’. And even worse are the principals and teachers who deceive themselves that they have the best school band in town and broadcast their belief to parents and others. Who cares?

Music is not just a creative art. It is *the* creative art. It manipulates sound in time and so is ephemeral. It must be taught for its intrinsic value. Never forget that what you are teaching is valuable of itself, no matter how many dubious research results you have to present to your administration, to prove the collateral effects of music and retain your place in the timetable. (No-one has yet shown whether studying music makes smart kids, or instead that smart kids choose to study music.) Collateral effects go far beyond development of literacy and numeracy, the twin pillars of assessment at the open door of today’s educational success. Music performance creates thinking, feeling, responsive human beings.

How do you assess that? **MinA**


**John Agnew**  
 John Agnew has been a teacher of music for 35 years in the NSW and ACT Education Departments, and is Principal of the ACT Department of Education and Training’s Instrumental Music Program. He has been awarded a Churchill Fellowship, a Rotary Club Paul Harris Fellowship and a Medal of the Order of Australia for services to youth and music through bands. He co-authored with Douglas E Bish the book *The Fundamental Band Director*, published by Kendall Hunt (USA).




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# Gukeleles!?! Good grief!

Sometimes it's hard to see how a school can provide tuned instruments for a music program, with low-cost options seeming very limited. JAMES ROEBUCK did some lateral thinking—plus some handyman work on the kitchen bench—and was able to get his school's youngest students playing.

Early last year at Oatlands District School I decided to develop a unit of work for Prep./Grade 2 on tuned instruments, as we had already completed a quite a lot of work on untuned percussion. There weren't enough pianos or keyboards, guitars were not 'holdable' and all the woodwind instruments were too big and heavy for such small students. The issue of 'limited resources' was front of mind—whatever I did had to be really cheap! I scouted the music shops for affordable tuned instruments, small enough for young students' hands. I was shown miniature pianos and *kinderclarinets*. These instruments were well made and looked fantastic—just right to encourage students to practise and to introduce them to the world of tuned instruments. But with only about \$250 to spend and a need for a full class set of instruments, such options were out of budget range.

After a morning spent under black clouds of disappointment, an idea started to form: how simple would it be to buy a ukulele, change a thing or two and produce a miniature guitar?



Fig 2

I bought five ukeles and was given five metres of thick nylon sport fishing line. Working with the instruments on a soft cloth on the kitchen bench, I marked where little fingers would need to go for the chords A, C, D, E, F & G (the easiest and most common chords in folk guitar) and carefully drilled shallow holes on the marks. I filled the holes with coloured crayon to make dots, taking care that the sets of dots for particular chords were of matching colours (see Fig. 1).

It was simple to replace the fourth string (think of it as the third-thickest on a standard guitar) with the sport-fishing line, re-tune as for the D, G, B & high E strings on a standard guitar and pronounce 'bingo'. I called the result a 'gukelele' because it's a cross between a guitar and—got it? (see Fig. 2).

It really was as easy as that.

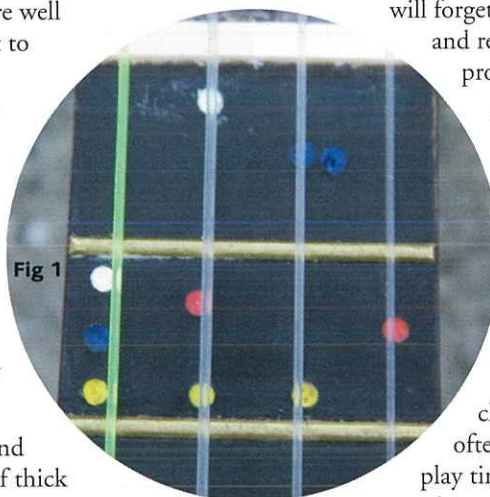


Fig 1

## Application in the classroom

For nearly six months the school had only five gukeleles, as the time and money needed to convert instruments were hard to come by. Now our school has twenty and a school band comprising students from Grade 1 to Grade 4, who have been regularly rehearsing together for about two months.

When teaching students this young, they need a lot of positive reinforcement and constant reminding about the need to practise and how to practise effectively. Often they will forget to come to rehearsals, or to take home and return instruments—which makes progress slow. Now all students:

- have a display folder for their sheet music;
- have been offered music that is more difficult—and therefore more interesting; and
- have reaffirmed their commitment to the band.

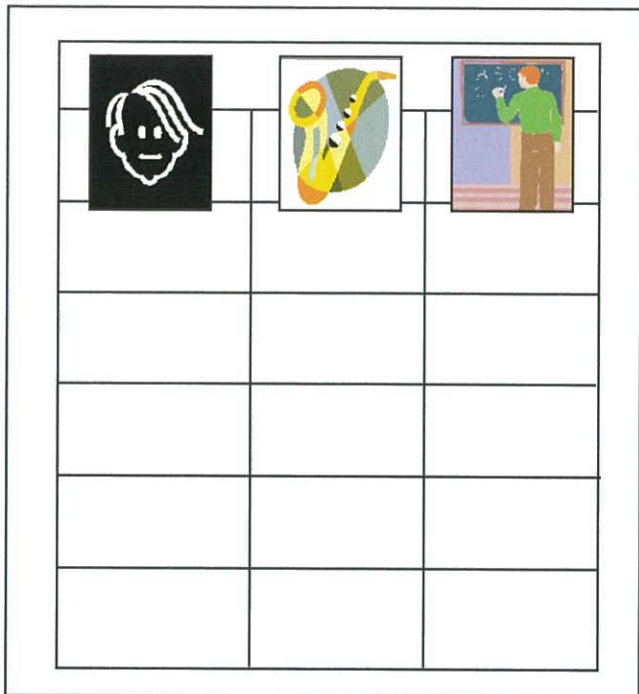
Most students live on farms—other children they would play with after school often live two or three kilometres away, so play time is very precious. It's even a big commitment for them to give up a lunch break once a week. Having taught similar lunchtime programs at 'town schools' in New South Wales I imagined the response would be greater, as lunchtime rehearsals might be seen as less of a sacrifice. Despite band retention rates not being as high as I had hoped, the Junior Band is progressing well and we're hoping to perform in the town's Christmas pageant at the end of the year, as well as at Presentation Day, the local home for the aged and (of course) plenty more school assemblies.

One tool I'm using to ensure my students do as much practice as possible is the old clipboard. I've hung one outside the Junior School's morning line-up area with a form and pen. Students fill in their name, their teacher's name and the type of instrument they wish to borrow, and it happens. Members of the High School Rock Band have also requested a clipboard, so I'm expecting positive results there too (see Fig. 3).

I've split the band into 'Harry Potter'-style houses; *Griffendor* for example; and points are awarded for completed practices at home, where a responsible family member signs off on their practice sheet (see Fig 4).



Fig 3 Clipboard



will be able to form their own groups and perform real pieces they have written, using instruments that will help build some of the skills needed for them to make the switch to complex instruments. This has been demonstrated by so many students who started out on the gukelele, saw the potential to switch to a guitar and did so with very little or no difficulty.

A great benefit, especially among the older Primary School students, is that the gukelele players now are primed and ready to have a go at guitar, bass, or any number of different string instruments. While the gukeleles are quite time-consuming to transform, the work is so worth it.

When small goals or a performance are set and achieved using these instruments, the students get even more excited and it's easy to see their self-esteem and confidence increase. All the songs I've used so far have been in the public domain, or simple ones I've written myself. Either way they have no copyright attached. What could be easier for a cash-strapped budget?

The music we use not only gives students practice at reading music but also an understanding of how basic scores work in an orchestral or band situation. To give students as young as seven the opportunity to participate in experiences like those described is invaluable.

If you have a budget problem for instruments in the early years, give the gukelele a go, even if only one: it will take no time before you wonder how you ever taught without it! **MinA**

**Some great things about gukeleles**

The gukelele is so easy to play that learning a simple song on it takes only five or ten minutes. This means that in an average 40-minute lesson, using gukeleles in conjunction with recorders, glockenspiels, xylophones and bongos or congas, it's possible to demonstrate each different instrument's part, give students time to practise their parts, then have a full class rehearsal/performance. What a lesson! The students have been constantly excited, time after time. In conjunction with score or informal writing skills, students

Fig 4. Practice sheet

## How's your practice going?

1. Play the piece once
2. Circle the hard parts with a pencil
3. Play the hard parts 5 times, start slowly and then try it faster.
4. Play the whole piece through without stopping, first very slowly, then up to speed
5. Stand up, walk around the room for a break, then do the whole thing again
6. When you have done all this, get an older responsible person to sign the box
7. Do this whole process twice a week

Month	Week 1	Week 2	Week 3	Week 4
January				
February				
March				
April				
May				
June				
July				
August				
September				
October				
November				
December				

Signature: .....

**James Roebuck**

James Roebuck is a high school teacher who studied violin for 10 years, still plays in bands and busks regularly for enjoyment. Along with his normal work load he also teaches specialist ensembles in woodwind, contemporary rock (vocal, guitar, drum, keys and bass), strings and choir. He is a graduate of the University of New South Wales. After some years at a Sydney school he now lives in Hobart and teaches at Oatlands, Tasmania.

**E-CONTACT**

The writer, James Roebuck  
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## DARWIN'S MUSICAL EVOLUTION

Once when people thought of Darwin, an image that did not readily spring to mind was that of a thriving musical environment, with groups of musicians ranging from three to 83 years of age. But all has changed, writes GLENDA SNYDER.

Although Darwin has always had a small nucleus of active and sometimes extremely capable classically trained musicians, it hardly had a name for its cultural life. But all that changed some 15 years ago. Two people arrived at the Charles Darwin University's School of Music who set about building not only the Darwin Symphony Orchestra, but an entire community for the committed music player and listener. They were Martin Jarvis (conductor/ violinist/viola player) and Adrian Walter (guitarist). They formed the Centre for Youth Music within the School of Music. It became a feeder into the Bachelor's degree, which in turn is a feeder into the DSO.

Besides individual lessons there are a host of musical activities happening. The Centre for Youth Music starts with three-year-olds in their Junior Music Program, which is a general introduction to music through dance and creative movement, singing and listening. For older students, there is an introduction to strings, keyboards, wind and percussion instruments. The ensemble program gives an opportunity to belong to an ensemble, instrumental group or orchestra to students from age seven, up to adults who just enjoy getting together to play. This program also offers choir, theory and musicianship classes. The rock program caters for students over the age of 12 who want to learn electric bass, guitar or drumkit and would like the chance to play in a band.

The CYM has two orchestras operating. The Darwin Youth Orchestra has given many concerts around Darwin, the NT and elsewhere such as Alice Springs, Jabiru, Tennant Creek and Katherine and has travelled as far as Hobart to perform.

Discussions are now underway on an overseas tour for 2005 or 2006. The Training Orchestra is a group of adults who may not be as proficient as the members of the DSO, but most certainly make up for any lack of technical skills with the enormous enthusiasm that they bring to their music making. This orchestra performs twice a year, generally at home in the auditorium of the CDU.

Just over five years ago a music shop was established within the Centre for Youth Music. The 'CYM Shop' gives students and teachers fast access to sheet music and accessories for their instruments.

Andrew Snell recently accepted the position of Lecturer in Brass and Musicianship and will work with the Darwin Symphony Orchestra, Darwin Youth Orchestra and Centre for Youth Music.

Living in such a thriving musical community is an extreme privilege and pleasure for me. Where else could one find such exuberance and pure enjoyment in making music?

*Glenda Snyder is Manager of the CYM Shop at Charles Darwin University.*



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## ORIGINAL OPERA IN PRIMARY SCHOOL

Can there be a place in primary school for an art form as complex and demanding as opera—written and produced by the students? DAVID KRAM and BELINDA SALTMARSH say that opera embraces so many activities, it can impact on all the Key Learning Areas. They are involved in remarkable projects across four quite different schools.

**W**hat's the first thing children think of when they hear the word 'opera'? Some lift up their heads, puff out their faces and yodel up and down the scale, goggly-eyed. Others have seen an opera such as *Carmen*. That's about it.

So first we must define 'opera'. In our book, it's the telling of a story through song, acting, movement and technical theatre. What's the difference between 'opera' and music theatre? Not much: while music theatre is now more associated with an American idiom and a certain way of producing the voice (the 'Broadway belt') opera is associated with a 'classical' way of singing. But the two can blend together. Opera integrates many works: Music work, movement work, poetry work and acting work.

In 2000 a committee of educators and opera practitioners began investigating the possibilities of opera in schools, which led to a successful project at Melbourne Grammar Preparatory School's Grimwade House (see box 'RSA Opera').

Planning then began for a project for 2005 at St Albans Secondary College, in the outer western suburbs, then for a project involving two rural state primary schools, at Malmsbury and Taradale, in Central Victoria. We focus here on the rural schools project.

### The process

Our first actions were to develop a skeleton concept and present it to the schools, then to apply for an Artists in Schools project grant, which was successful. A very useful orientation program provided some key learnings:

- The importance of every stakeholder being clear about their role/s.
- To consult at every step along the way.
- To involve the wider community.
- To keep a detailed journal.
- To document, document, document.

Once Term One had got under way, Belinda paid several visits to the classes as a 'fly on the wall' to get to know the teachers and students. The teachers invited us to give a little presentation and mini-workshop, where we asked the question 'what do you understand by opera?'; we devised singing and movement games; and we workshopped some of the key features of opera such as recitative—simply done by encouraging each child to make up their own tune to 'My name's x and I like y'. Recitative became a key binding feature, helping to differentiate an opera from a musical play project. It also helped to increase the expressive capacity of the children—indeed we find it's often a good way to break down inhibitions or change focus, just by singing sentences rather than speaking them.

## What's the difference between opera and music theatre? Not much.

From the teachers we found out what their objectives were with their group. In Malmsbury, teacher Joanne Mackintosh's class like sport, and literature is the main theme of Term Three, when our project is taking place. School principal Mathew Underwood's Taradale children already have had a lot of musical experience in composition and have performed a musical. Mathew had studied composition at La Trobe University and uses music extensively in his teaching. (There was a change part-way at Taradale, introducing new teacher and school principal Jeanette Hayes, but Mathew was able to maintain his involvement.)

The next step was to talk to the school councils and gauge the potential involvement of the wider community—all with the purpose of taking an existing situation, identifying the strengths, weaknesses, and especially the expressed needs, and moulding the program accordingly.

We decided to bite the bullet and planned a public outcome from the

start. It's almost inevitable: the children generally want it, the teachers tend to favour it and the parents like to see the result. We decided not to limit the time for the performance, but to tailor the outcome according to the material the children produce and the time available to rehearse it. In order to create an evening of work, we've chosen to schedule other performances including some by tertiary opera students, so the children and the community can see what sort of opera work is being done in other contexts.

At early August we are in the fourth week of a ten-week project, working with 45 children from Grades Five and Six. Sessions take place in the respective local shire halls (five sessions in each place, and buses). Sessions are one hour and thirty-five

minutes, with a break. The last session will be an extended dress rehearsal in the performing venue. For the technical aspects we are going to bring in a stage manager who is trained as a teacher and works locally.

Most children take readily to the idea of performance, but some prefer to be involved in other ways, including technical aspects, and we offer that opportunity. Opera embraces practically all activity you can think of and can impact on all the Key Learning Areas.

### Session Structure

Our approach to planning the ten sessions differed slightly from the RSA draft model because of Belinda's dance background. (See RSA Opera box. We aim to compare the two models in the RSA Committee.)

By spending at least half the first few sessions on movement work we found that it exercised the children's bodies and minds, taught them to stand still and be quiet, encouraged

*David and Belinda are looking for teachers and artists to join the RSA Opera in Schools Committee, which meets about three times a year in Melbourne. Please contact them if you'd like to receive more information.*

## The RSA 'Opera in Schools' Committee

**Beginning in 2000 a committee of teachers and opera practitioners, headed by David Kram, worked under the auspices of the Victorian chapter of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA), to look into the possibilities and benefits of opera in schools.**

**They produced the report *In The Making*, which led to the project at Grimwade House. Grimwade's music director, Margot Wall, and artist-in-residence, Susan Jones, led a team of teachers and a choreographer, enabling 117 Grades Five and Six students to create their own original opera about the SOSE subject 'The First Fleet'. The project was found to encourage self-directed learning, team spirit, intense creativity and empowerment. Children who had not been responding to the classroom situation became disciplined, focused and confident.**

**Based on the Grimwade experience, composer/educator Sue Jones, with President of aMuse, Mandy Stefanakis, devised a model for a teacher's kit, which the RSA Committee plans to further develop.**

**Continued over page**



self-driven group work, help listening skills and gave children who were more sport-oriented an outlet.

The first two sessions were used as the 'skill base'. Belinda uses a movement-definitive framework called 'Kinetic Sensory Studies' to teach movement concepts in a fun, creative perspective, aiming to understand how your body moves in space. We then led sound workshops working with rhythm, listening, undefined pitch (extending the range from very low to very high), dynamics, creating phrases and generally getting the children to use their voices and enjoy it. While school teachers are probably used to doing this on a daily basis, it was quite enlightening to see how responsive and inventive the children are, especially when we divide them up into small groups. They also responded well to 'conducting' lessons (mainly the principle of 'taking a breath' before doing any action or producing any sound, as well as the concept of 'starting' and 'stopping' a group process).

We then got them to brainstorm words and phrases around the theme 'Gold'. This had been agreed upon by the teachers as being especially appropriate in a former gold-mining area, rich in local history and stories—and with the Olympics coming, with all the talk of 'going for gold'.

In session two, after movement work, the children developed musical phrases, movement patterns and characters and performed them to their peers. This raw material was to be put together like a 'jig-saw' piece. The teachers were great—they got into the spirit of things and helped the small groups with the material. Our policy was that all work created by the children has a certain validity, so we were careful not to 'correct' their work; instead showing them ways to manipulate their material. We especially encouraged them to make up original work rather than imitate that of others, or use existing tunes. The 'best' ones inspired some of the children who are not so used to the power of invention. It is amazing what they come up with and to see how they get together in playtime during the week and practise the material.

### Tips for working off-campus

- Ensure there is adequate heating
- Bring first aid kits
- Ensure the children bring
  - their water (drink) bottles;
  - warm socks, if they have to take their shoes off.
- If photos are being taken, undertake the release form process.

### ... enlightening to see how responsive and inventive the children are.

Each week we debriefed on the previous session. We then devised a session plan and a workbook which were seen by the teachers for comment and editing before being handed out to the children.

By weeks Three and Four we were in a position to develop the theme of 'Gold'. We encouraged a more personal aspect—looking for the 'gold' in us, in our friends, in our



community. This gave lots of scope for chorus, groups, solos, duets etc—and of course, some golden images and simple costumes sprayed with gold paint.

We took a MiniDisc along, recorded all the raw material (or scribbled it down on manuscript paper), and transcribed it onto notation software. We e-mailed it as a MIDI file to Mathew, who arranged the material onto a backing track and burned it to CDs—we also invited those children who played instruments into the recording studio to add tracks.

We want to plan 'Opera in Schools' projects with other artists and teachers (see RSA Opera box), and aim to create a set of models and 'how-to' materials to help spread the concept around Australia **M<sup>in</sup>A**

### David Kram

David Kram's distinguished career includes roles as conductor, teacher, musicologist and pianist. He studied at the Royal College of Music in London, where he was awarded the Opera Prize and an Italian Government Scholarship for post-graduate studies in Opera with Luigi Ricci. David has worked as a conductor with the Frankfurt Opera, Deutsche Opera Berlin, Festival de Divonne, Queensland Symphony Orchestra, Western Australia Symphony Orchestra and Opera Queensland, then for eight years was Resident Conductor with the Australian Opera; and Music Director of the State Opera of South Australia for two. In 1996 David Kram was appointed Head of Opera at the Victorian College of the Arts, Melbourne.

### Belinda Saltmarsh

Belinda Saltmarsh has danced and choreographed with Australian Dance Theatre in Adelaide, worked with Graeme Murphy (Sydney Dance Company) and freelanced with some of Australia's newest and innovative choreographers. She has taught dance for primary, secondary, TAFE and university. Belinda has a BA in Dance, majoring in teaching, from the VCA School of Dance.

### E-Resources

#### Artists in Schools funding:

[www.arts.vic.gov.au/arts/funding/programs/artistsinschools.htm](http://www.arts.vic.gov.au/arts/funding/programs/artistsinschools.htm)

#### Broadway Belt (Voice—definition):

[www.med.rug.nl/pas/Poster%20abstracts/LeBorgne\\_po\\_abst.htm](http://www.med.rug.nl/pas/Poster%20abstracts/LeBorgne_po_abst.htm)

**RSA in Australia** (Grimwade project): [www.thersa.org/australia/Opera.htm](http://www.thersa.org/australia/Opera.htm)

## E-CONTACTS

The writers,

#### David Kram:

E-mail: [davidkram@bigpond.com](mailto:davidkram@bigpond.com)

Websites: [www.operapro.org](http://www.operapro.org) and

[www.vca.unimelb.edu.au/music/html/opera\\_staff.html](http://www.vca.unimelb.edu.au/music/html/opera_staff.html)

#### Belinda Saltmarsh:

E-mail: [beesk@bigpond.com](mailto:beesk@bigpond.com)

## Proposal tips

The first step in any undertaking is to develop an initial proposal and talk it over with the key stakeholders—the principals of the schools. Cover the usual what, when, where, who, why, how, including:

- What are the benefits for the school?
- What are the hazards of creating a new teaching and learning environment in a crowded curriculum?
- How can such a project mesh in with the KLAs and enhance existing themes?
- What resources will be called upon?

## Grant tips

- Read any grant criteria very closely
- Read between the lines to evaluate where they're at
- Speak to the key person—and above all—Take frequent breaks
- Sip water frequently when writing!



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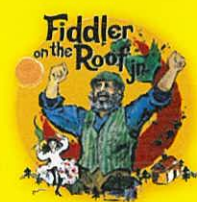
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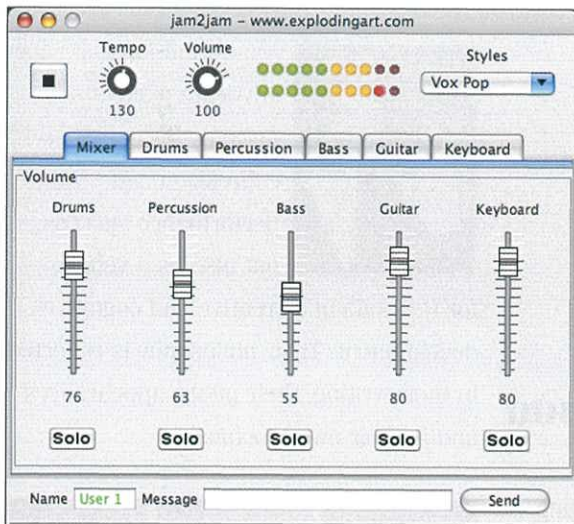
# Aussie Made Jam

## Exploding Art

Collaborating musically can be one of the most rewarding and creative things you may do with your Mac\*—but achieving true collaboration can be a challenge in itself. Australian software developer Exploding Art has added another tool to the collaborative arsenal for Mac users. Called Jam2Jam, it allows both solo jamming with your Mac, and multi-person jamming via a local network or Internet using a host Mac's IP address. Any Mac can host the jam, with others just needing to type in the IP address of the host to join in.

For a small package (380 kb download), Jam2Jam packs a bundle of features. The interface is quite intuitive. The front window contains sliders for each of the instrument tracks, with each instrument accessible via a tab from the same window. To get started jamming, you only need to press the PLAY button and the default style starts playing back. Each instrument has a range of parameters such as note length and density.

At first glance the options for each instrument seem limited, but by combining the options you can create an incredible range of new grooves. You don't need any music theory knowledge at all to be able to play around, and in fact those with extensive knowledge may find this application a little frustrating. Fun is the key, not scholarship.



The multi-person jamming via Internet IP address works well, but make sure you have your firewall either off or configured so that you can connect to the host of the jam. Anyone connected to the jam can change parameters, with the changes reflected almost immediately for all those joined in on the fun. The bottom of the window contains a chat screen, which can be crucial to avoid two people competing for the same instrument at the same time.

There are three musical styles available now, with more promised in future. Even with that limitation, there is more than enough to keep most people interested for a long time. Of course, the sound quality is only as good as what OS X 10.2's Core Audio can

provide, but it's a great start. Even if you were only to use Jam2Jam as a collaborative scratch pad, it is a very worthwhile piece of software to own. Jam2Jam is available for download as a free trial, and costs \$US19.95 if you choose to register (US currency being the lingua franca of e-commerce, even for Australian developers).

© Review supplied courtesy of Australian Macworld.

\* A Microsoft Windows version is available! Requires Windows XP, Pentium III, 900mhz or faster.

### E-CONTACTS:

Australian Macworld To enquire about subscribing:  
<subscriptions@niche.com.au>

Exploding Art  
www.explodingart.com/

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

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

### ENSEMBLE MUSICAL INSTRUMENTS

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# rock school

## Vocals for Female and Male Singers

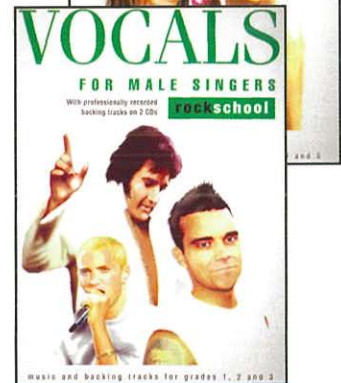
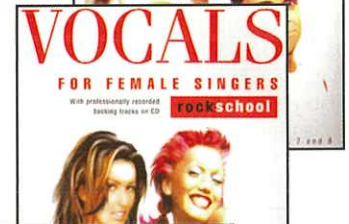
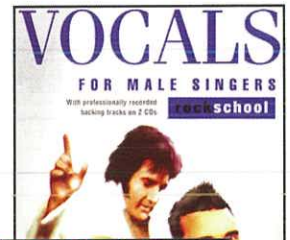
Rockschool is about singing the styles of music you enjoy and features a wide range of popular artists. Each carefully graded book and CD pack contains professionally recorded backing tracks in different keys to help you pitch your performance just right. In addition, there are backing tracks for all the technical exercises you will need in the exam.

For some years Rockscool has been the leading pioneer of practical pop and rock music education in Europe. Now, in conjunction with Trinity College London, students are able to gain accreditation in Australia and New Zealand - a qualification recognised around the world.

Rockscool exams offer a broad range of syllabuses for guitar, bass, drums, piano/keyboard and vocals. Each encourages creativity within the performance of the set pieces allowing candidates to improvise and adapt them to suit individual playing styles and musical approach.

For more information on TCL accredited Rockscool exams including exam syllabus guidelines visit: [www.rockschool.co.uk](http://www.rockschool.co.uk)

For more information please email:  
**education@musicsales.com.au**



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Nancy and Randall Faber advocate piano study not only for personal expression and performance success, but also as a vehicle

for the student's creative and cognitive development. Their philosophy is reflected in their writing, their public appearances and in their own teaching.



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*Offers additional outstanding repertoire for recitals, festivals, and fun!*

# Tipbook: Music on Paper—Basic Theory

Hugo Pinksterboer. Distributed by Hal Leonard Australia

Yes, the type identifying music theory on the cover is much smaller than for the clever title *Music on Paper*. Is music theory too limiting as a concept, redolent of formal examinations and lists of mysterious rules that would more easily belong to mathematics, were they not themselves riddled with inconsistencies? This work sets out to de-mystify musical concepts, by working from common experience and simple language toward an understanding and usage of the symbols that represent sound. The book is one of the 'Tipbook' series.

It takes the form of concise descriptions of basics such as notation, rests, signs, terms, scale and harmonic construction, all with reference to musical examples and descriptions of how to discover these on an instrument. Indeed, quite early in the book, the assertion is made that one should acquire a small keyboard instrument if there is no other access to an instrument. Diagrams illustrate location of notes on guitar too, but of course it is really the keyboard that most easily illustrates music theory.

This tiny book is marvellous—it easily negotiates that gulf between popular culture and heritage music theory which is still a major problem with many of the offerings in this crowded field. It does not purport to prepare candidates for any examination syllabus. Free of that burden, it is able to explain musical ideas for comprehension. For example, the modes are explained simply after the major and minor scales, completing the picture. The solfege, tonic sol-fa and numerical systems are all explained simply

in relation to the letter name system. Time values and note groupings are explained in relation to folk song examples. There is a link to a Website with audio examples. (If you do not have the right 'plug-ins' the Website can provide them.)

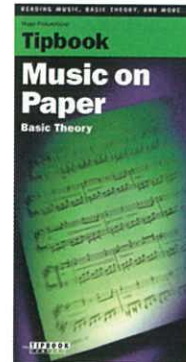
The remarkable feat here is that there is so much universal information encompassing the widest range of musical styles, in such a concise and easy to read form. It is also extremely well set out, with comprehensive cross-referencing. For advanced levels of study, it is no substitute for a Harvard or Oxford dictionary or companion, but I even found information contained in this Tipbook that was not in either of those references.

## Who will find it useful?

Every student and teacher of music, from the hobbyist, to the ambitious, to the accomplished. My first action was to acquire it for our school library. Music was once made in the studio and theory taught at the table. This book is an excellent way to re-unite the two practices.

—Peter Hurley

**E-Resource:** [www.tipbook.com/](http://www.tipbook.com/)



# Firestarters 1: 14 Piano Miniatures

Promethean editions (Wellington, N.Z.)

When someone looks through your music collection and remarks 'Have you got something by someone who is alive?' it is time to consider the composer as local entity—alive, well, and possibly younger than you or your teacher. No, composers are not all 'dead white males' and European. We may be living in the next suburb, and among our musical activities, composition may even be our living. 'Bravo' to the publisher willing to take a risk with entirely new works, though these are not nearly so risky for the purchaser. Each has the potential for lasting appeal, while taking us from the more familiar of contemporary sounds to some fascinating new sonorities and melodies and rhythms

## Who might enjoy these?

A pianist wanting to explore a range of more contemporary colours within music expressly composed for the piano. The styles presented are diverse—from the easily accessible to the enjoyably unusual. There are the 'Love Songs' of Gareth Farr, whose style would easily appeal to the kind of pianist who enjoys film themes such as those for 'The Piano' or 'Man from Snowy River'. Paul Stanhope's 'Three Little Piano Pieces' present interesting sonorities, with lots of chords of added seconds producing gong-like sounds; and one piece whirling giddily. The 'Three Optical Allusions' by Stuart Greenbaum are minimalism-inspired, and of immediate appeal. These could easily be film music. Anthony Ritchie's 'Four Poems of Spring' are more exploratory,

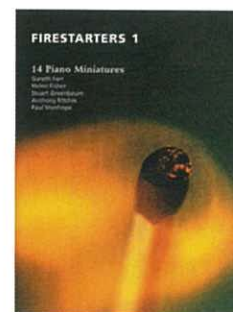
three in a most extrovert mood, with *Sorrow* exploring extremes of the piano. Triadic harmony sounds so ordinary after playing these.

Helen Fisher's 'Where The River Flows' explores the sympathetic vibrations in the piano—the subtle interactions of notes one upon one another when dampers are held open. The technique heightens one's awareness of the sophistication of this effect in the more complex middle section.

## Who might find this useful?

I played these for enjoyment, but some students might want to use these in assessments, so as a guide: the easiest is of approximately AMEB Grade Two standard, the most advanced perhaps Grade Seven, though the musical challenges would be best understood by the teenaged and adult student. Several of these would make appealing works for student concerts, though there are also the more meditative works. The book comes with a CD recording of all of the works, performed by Emma Sayers. This is also of excellent quality.

—Peter Hurley

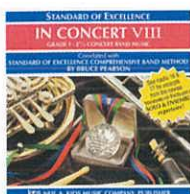


# NEW RELEASES

## FROM ENCORE

*Neil A Kjøs Music Company*

**Classic Christmas Carols for Band, by David Newell**  
*Classic Christmas Carols for Band* is a collection of 15 of the most popular and treasured Christmas carols of all time. The full band or small ensemble can combine forces with choir and perhaps the audience and students may love playing these chorale-like carols. The carols are also available as three separate books of *Classic Christmas Carols for Choir* for two-part, flexible three part and SATB.



**SOE In Concert VIII Series: concert band music; various composers**  
 The Standard of Excellence in Concert VIII series presents exceptional performance literature—concert and festival pieces for beginning and intermediate band. Each piece is correlated with a specific page in the

Standard of Excellence Comprehensive Band Method by Bruce Pearson and reinforces musical skills and concepts introduced in the method. CD recording available.

**Queenwood/KJOS New Music 2004: concert band, jazz band, string orchestra music**

New Music 2004 features the music of John Edmondson and Anne McGinty. Thirty-two new pieces have been released for Concert Band, Jazz Band and String Orchestra from grade 1 through to grade 4. CD recording available.



*Margaret Brandman Publications*

**The Contemporary Piano Method DVD, by Margaret Brandman**

This DVD demonstrates the initial stages of Margaret Brandman's teaching method, including the streamlined music reading aspect and the early development of ease at the keyboard. Topics include hand position and finger technique, reading

and playing music and combining rhythm, pitch and direction. For players wishing to improve existing reading skills, and for teachers and pianists.

**It's Easy to Improvise: Keyboards and Treble Clef Instruments, by Margaret Brandman**

The easiest and most enjoyable way to learn keyboard harmony! This book contains graded popular and folk tunes with which to learn left hand accompaniment styles and arranging, plus information on the placement of chords and varying accompaniment styles. It also includes suggestions for melodic embellishment and improvisation applicable to keyboards and single line instruments. The fun way to learn how to bring to life single line tunes with chords, how to embellish melodies and create your own.

## *Enable Software*

**Enable Keyboard CD-ROM, by Mark Hile,**  
 Contains explanations and examples of music theory including multimedia clips, demonstration videos and audio examples. Techniques shown for acoustic and electronic keyboards, including legato, staccato, grace notes, arpeggios, tremolo and how to use a sustain pedal. Styles include classical to jazz, to rock, to metal, to boogie.

## FROM ALLANS PUBLISHING

**Instant Guitar Chord Finder, by William Bay**

Now you can instantly find instructions for playing all essential guitar chords! The carefully laid out pages contain visually appealing chord diagrams showing for each chord the scale tones and names of notes, and each basic chord in notation. A master fingerboard diagram for each key showing note location is also presented. This is the only guitar chord reference book you will ever need.

**Trumpet Mastery Book 1, by Greg Spence. Book/CD**

Trumpet Mastery is your lifelong trumpet companion, containing essential skills and information for all brass players of any standard. Trumpet Mastery teaches you how to play correctly from your first note, understand what, why and how to practice and make practice productive and enjoyable. Gives advice on how to avoid the pitfalls that affect your ability to improve.

## *Mel Bay*

**Jazz Guitar Ensemble Series Level 1, Level 2, Level 3**

These beginning to advanced jazz guitar ensembles are written for four and five guitars by some of the best guitar ensemble arrangers in the business. Not only are these fine performance pieces for ensembles, they are good material for sight-reading. Each chart in all three levels offers students the opportunity to improvise with rhythm guitar and, in some cases, background figures.

**Folk Song Collection For Guitar Ensemble, by Alan Hirsh**

Each composition has been arranged with parts organized into five graded levels: Guitar I is the most advanced; Guitar III is the easiest part; Guitar V with (6) tuned down to low D; Guitar II and IV are intermediate level parts. Although easily realized with one player per part, these works will sound more effective with several players per part.

## FROM HAL LEONARD

**Essential Elements 2000 Plus. Book/CD-ROM/DVD**

The Essential Elements 2000 BK 1 range now comes with Book/CD-ROM and a DVD. The new features include a start-up video, all of the play-along tracks, a music listening library, tempo adjustment software, Finale Notepad Software and SmartMusic Software.

**FROM WARNERS**



**'Harry Potter and the Prisoner Of Azkaban'—selected themes from the motion picture**  
Music by John Williams

Intermediate/Advanced Piano.  
Easy Piano—Arr. Dan Coates.  
Big Note Piano—Arr. Gail Lew.

These books feature selected themes from the blockbuster film *Harry Potter and the Prisoner of Azkaban*. The books are available for all piano levels and are loaded with pages of incredible colour and black and white photography from the film. Titles are: *Aunt Marge's Waltz*, *Buckbeak's Flight*, *Double Trouble*, *Hagrid the Professor*, *Hedwig's Theme*, *The Snowball Fight*, *A Window to the Past* and *A Winter's Spell*.



**The Lord Of The Rings—Instrumental Solos: Book/CD**

Peter Jackson's stunning *Lord Of The Rings* films have been box office record-breakers around the world. Now you can get music from all three films in folios arranged for wind and string instruments. Desirable and collectible, these instrumental folios are loaded with full-colour photos of scenes from all three films. All books are appropriate for the level 2–3 player and come with fully-orchestrated backing CD. Available for Flute, Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Trombone, Violin, Viola and Cello.

**FROM HAL LEONARD**

**Debussy, Mahler and More. CD-ROM Library**

Complete orchestral parts to 61 orchestral masterworks on CD-ROM! These unprecedented collections give musicians the opportunity to build a personal library of orchestra repertoire. Works are viewable and printable from PC or Macintosh.



*The Tipbook Company*

**Tipbook—Keyboard and Digital Piano**  
Author: Hugo Pinksterboer

The best guide to your instrument. The Tipbook Series books are handy, accessible, thorough and convenient guides for players who want to get the most out of their instrument. Also available for: Acoustic Guitar, Cello, Clarinet, Drums, Electric Guitar, Flute and Piccolo, Piano, Saxophone, Trumpet and Trombone, Violin and Viola, Basic Theory and Vocal.

**String Letter Publishing**

**Your Musical Child**

What makes a child fall in love with learning to play music? How does talent develop? When is the right time to start lessons? Which instrument is the best fit? Why is practice so challenging and what can parents do to keep kids musically motivated? This groundbreaking book answers these questions and many others. If one book can keep kids from quitting, this is it!

**Berklee Press**

**Harmonic Ear Training, by Roberta Radley. DVD**

An excellent workshop from the assistant chair of the Ear Training Department at the prestigious Berklee College of Music, this DVD is a vital introduction to the topic for songwriters and performers looking to improve their listening skills and become better musicians.

**FROM MUSIC SALES**

**The Sight Reading Source Book, by Alan Bullard**

A wealth of sight reading practice material leading from Grade 1 to Grade 3 of the major examination boards. A step-by-step approach to the basic elements of playing at sight over 140 graded exercises.

**Recorder from the Beginning, by John Pitt. Book and CD. Student book and teacher book. Books 1, 2 and 3**

Updated editions of the best-selling series, completely updated and now in colour. Includes improved backing tracks and new songs. A

straight forward easy approach with attractive collections of well-known and original tunes. Beginner is for 7–11 year olds.

**Making the Grade. Books for Grades 1, 2, 3**

Easy popular pieces for young musicians. This revised series contains popular tunes which provide ideal repertoire to complement the examination syllabus.

**Vocals for Female and Male Singers, Rockschool. Book and backing tracks CD**

Continuing the series developed for Rockschool exams. These books cater for all voices and all grades from 1–8. Each book encourages creativity within the performance of the set pieces, allowing candidates to improvise and adapt to suit individual playing styles and musical approach.

**FROM ALFRED PUBLISHING**

*ABRSM Publishing*

**Music Medals for Violin, Flute, Clarinet and Brass**

A series of books for ensemble performance and examination, graded over five levels. The books contain original pieces and imaginative arrangements for duets, trios and quartets and cover a wide variety of styles. Excellent material for mixed ability groups as well as the individual musician.

Continued over page

*Faber Music*

**Improve your practice!** by Paul Harris

An essential companion for pianists covering grades 1–5. The series helps students make the most of practice sessions and examination preparation. Also include wider musical skills of aural, sight reading, improvisation etc.

**Nifty Shifts,** by Mary Cohen

Tunes and tips to help violin students with position changing.

*Alfred publishing*

**It takes two!** Sally Albrecht and Jay Althouse

Eight beginning two-part songs to help develop this skill in younger choir groups. A teacher's handbook is also provided with reproducible student pages. Staging suggestions are also included.

**It's a Zoo out There. Animals A to Z,** by Sally Albrecht and Jay Althouse

Twenty-seven unison songs for young singers, all linked to animals and perfect for the classroom or performance. Includes suggestions for additional activities. Reproducible.

**FROM ROLAND**

**JUNO-D Synth.**



Roland proudly announces the Juno-D—the most competitively priced and full-featured synthesizer in its class. Hundreds of radio-ready sounds are packed into the Juno-D's jet-black metal chassis, along with a world-class array of expressive multi-effects, real-time performance controllers, and tools for groove creation and composition.

**Roland HP-Series Digital Pianos**

With the new and improved HP-Series, Roland has made a great thing even better. Each model boasts an impressive number of features, including Roland's latest and best stereo-sampled piano sounds, a progressive hammer-action keyboard, three pedals for more expressive performance, a stylishly redesigned, compact mahogany cabinet with sliding keyboard cover, a metronome function for lessons, and a headphone hook for convenience.

**Edirol UA25**

The newest USB audio interface is capable of 24-bit, 96 kHz audio input and output. Professional-spec audio performance in a compact, solid metal body. Once connected, power is simply taken from the USB bus.

**FROM ASHTON**

**AK150 Keyboard**

Sixty-one touch-sensitive keys will respond just like a real piano. The display allows full access to the 228 different preset, voices and styles. Provides recording capability.



**AK400 Keyboard**

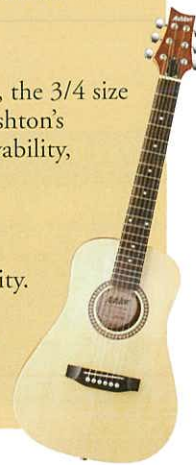
Simple one-touch operation, an easy-to-read blue backlit screen and 61 full-sized keys with touch response action make playing easy. One hundred and fifty-five pre-programmed voices, 100 individually defined styles, a built-in disk drive and MIDI capabilities.

**Joeycoustic** (Pictured right)

Proof that good things do come in smaller packages, the 3/4 size Joeycoustic is essentially a scaled-down version of Ashton's DM27 with the drop shoulder design for easier playability, which makes it great for kids.

**DP100 and DP200 Digital Pianos**

These digital pianos are sure to impress with their amazing sound quality, stylish design and affordability. The DP100 and DP200 respond with the life-like tone of a traditional piano as the pressure placed on the keys directly affects the tone produced.



**FROM INTELLIWARE**

**SONAR 4 Producer edition**

Cakewalk announces the issue of the SONAR 4 Producer edition. Sonar Producer edition has a well earned reputation for delivering powerful production tools in a fast streamlined user interface. Cakewalk has now added powerful recording, editing, comping and navigation tools that optimize workflow. Combines innovative surround and AV capabilities.

**Vegas Movie Studio + DVD; ACID Music Studio and Sound Forge Audio Studio**

Sony announces the newest versions of its consumer software products, Vegas Movie Studio + DVD, ACID Music Studio 5 and Sound Forge Audio Studio software, are now available. With new features, consumers can now easily create memorable movies from video and photos, and great sounding music in just about any style on the PC. With Vegas Movie Studio + DVD software, you can seamlessly capture video and still images from digital devices, and add effects, transitions, titles and music.

ACID Music Studio 5 software is an award-winning loop-based music creation program that lets you create royalty-free songs instantly from over 1,000 included pre-recorded loops.

Sound Forge Audio Studio software lets you record, edit and process audio using easy drag-and-drop operations. It includes many of the same award-winning features found in Sound Forge 7.0 software, our professional digital audio editor. This streamlined version makes it easy to record, edit, and process audio using your PC.



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- Computer CD-R/RW.
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### PSD300P

With Phantom power.

PSD300



## PSD230/220 Practice Players

PSD230 has all the features of PSD220 (below) plus:

- Key Control – Change key but not tempo in 12.5 cent steps +/- an octave.
- Vocal Reduction. Reduce a lead vocal when centre recorded.
- Anti-Shock. 10-second buffer.
- Mic/Line Input. XLR or 1/4" combo output.

### PSD220

- Tempo Control. -33% to +50% in 1% increments.
- A-B Repeat Loops.
- Balance Control. R-L channel.
- Program track selection & playback.
- Single Track Play. Auto cue tracks to audio.
- Remote (IR) Control.
- Stereo Analogue RCA outputs.
- Digital Coaxial output.
- 3 Band EQ. Mid, bass, & treble.
- Button Lock. Prevents accidental Tempo adjustments.
- CD-R and CD-RW Playback.
- Built-In Speaker, Headphone Jack, Foot Pedal (optional).

PSD230



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- 110W stereo power amp (not included in PAC750).
- Multiple Inputs & Gain Control.
- Master Volume, EQ, & balance controls.
- Effects Loop & Auto Ducking.
- Stereo or Mono Bridge Modes.
- 4U of rack space.

PAC770



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# SCHOOL MUSIC REVIEW UNDER WAY

The National Review of School Music Education announced earlier this year is now under way, with the tender awarded to the Centre for Learning, Change and Development at Western Australia's Murdoch University.

The review is being co-directed by Mr Robin Pascoe (Murdoch) and Dr Sam Leong (University of Western Australia). Other team members include Dr Judy MacCallum and Mr Terry Church from Murdoch University, Dr Kathryn Marsh and Dr Elizabeth Mackinlay from the Universities of Sydney and Queensland respectively, and Dr Robert Smith from the Northern Territory's Department of Education. Mrs Annette Mercer, research officer, and Ms Anne Winterton, project manager, complete the team. The project is scheduled for completion by 1 August 2005.

With a brief to investigate both the quality and status of music education in our schools and to determine how both can be increased for the benefit of all students, the review team will be consulting widely and conducting research across a number of levels. The review is being overseen by a fourteen-member national steering committee, which is chaired by the Deputy Vice-Chancellor of the University of Western Australia, Professor Margaret Seares. Together with a number of 'Critical Friends', the steering committee will provide advice and guidance to the researchers throughout the review.

The review's Web site is currently under construction; it is anticipated that it will be launched in mid-October with a call for public submissions.

**'Music can be made anywhere, is invisible and does not smell.'**

—W H Auden, British poet

Not convinced? Add our new Prize Draw for a Superscope portable CD recorder/player valued at \$2,395 RRP—and there are four good reasons to subscribe to Music in Action. See p 51.

# the trombone designed to fit the student body



## 438L

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



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

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

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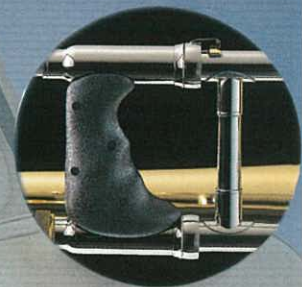


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A hand shaped grip is designed onto the inner slide brace improves balance and hold. Improved intonation is therefore a by-product of achieving more precise slide positioning.



### *Adjustable Thumb Rest*

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

**JUPITER**<sup>®</sup>  
Furthering the Art...

# DIAMOND CLEAR ON UK SCHOOL MUSIC

Earlier this year UK musician and clinician Eileen Diamond visited Australia to give workshops around the country. Eileen encourages teachers to involve children in music from an early age.

Eileen spoke with *Music in Action* about the state of music in the UK and the issues facing teachers. School music education there was vastly improved by the 2001 Blair government commitment to music for every child from Foundation Stage to Key Stage 2 (roughly from prep. to the end of primary). This action was supported by the research showing the importance of music in education. Music is now regarded as part of the curriculum under this legislation, she said.

However, Eileen noted that this has not been a magic potion providing music to every child. As education is governed by Local Education Authorities (LEAs), much depends on the priorities and funding commitments of principals and music teachers, who still have to advocate to maintain their program.

A shortage of trained music teachers in the UK has given rise to private providers who deliver music programs for children from the perspective of enjoyment. Some have extensive clientele and franchise their operations widely. Many offer music education classes out of school hours and baby classes with parents, so covering ages from six months through to about seven years.

Considering the curriculum, Eileen said that instrumental programs may or may not be available in schools depending upon funding. Many are privately funded, and some places have extensive programs including orchestras and bands. In primary school, she said, music requires a commitment by the principal and parents to ensure there is a successful program.

In summary, Eileen believes that music is still not as highly regarded as the 'Three Rs', although the Blair initiative was a start.

## MUSIC MANIFESTO

Since talking with Eileen, reports tell of a UK government drive to inject new life into music education. The initiative, termed Music Manifesto, is a strategy for delivery of more music programs for school classrooms, with a new focus on the subject, instrumental tuition, assistance for highly

talented students, and more. The Manifesto outlines five strategies:

- Provide every young person with first access to a range of music experiences.
- Provide more opportunities for young people, to deepen and broaden their musical interests and skills.
- Identify and nurture the most talented young musicians.
- Develop a world-class workforce in music education.
- Improve the support structures for young people's music making.

## Resources

For more information on this initiative see [www.musicmanifesto.co.uk/](http://www.musicmanifesto.co.uk/)

Eileen Diamond has published books specially geared to early involvement of children in music. Titles include: *An Early Start in Music* and *Let's Make Music Fun*.

## ■ On Tour

**We'd love to know about what's happening out there. Let us know about your recent or coming school music tours. Keep us posted by listing your tour dates and gigs in *Music in Action*.**



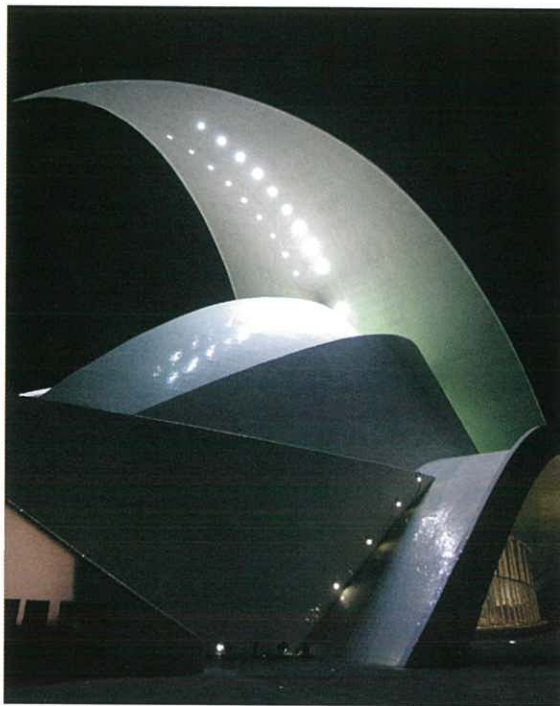
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# ISME CONFERENCE NEWS

## Some reflections on the recent 26th World Conference

—by Malcolm Cole and Ann Blore

During the July vacation over 650 delegates from 65 countries traveled to Tenerife, Spain to attend the International Society of Music Education (ISME) conference based on the theme, *Sound Worlds to Discover*. The number of Australians attending was high, with colleagues from every state and territory, including from the Gove Peninsula, Northern Territory.



Auditorio de Tenerife, ISME 2004 venue.  
Photo: Jordi Verdes Padron

It was an extensive program with plenary sessions, concurrent papers, round table sessions, workshops and poster sessions, plus meetings at national and international levels on education policy issues. In addition to these, there were at least four different concerts each evening from groups representing schools, universities, community and professional groups from many different countries. A certain resilience was required, especially when sessions occasionally were given in Spanish! Because of the number of presentations many sessions were held concurrently, so the challenge was to attend as many as possible. The following is a glimpse of issues and points from sessions we attended.

Some points that emerged

- Music gains and delivers meaning in context
- Self creation of music—empowering students to discover and create their own music
- The [role of the] teacher as facilitator
- Research into the actual location of learning: pinpointing the moment of learning—how do you find it—how does the teacher know when learning has occurred? How does the student know?
- How do students learn music best? What is the most effective context?
- Use of video as a tool to self-evaluate, to record performances (video recording as the performance).

- Awareness of world music practices: —traditional and oral culture teaching methods; —circular as opposed to linear world views and musical views.

A few brief conclusions

- The realisation that Australian music education research and practices are highly regarded internationally.
- Encouragement to take more risks with curriculum by allowing students more input into content.
- Use of music from a wide range of cultures requires sensitivity in presentation.
- Music education practices to encourage socialization and higher-order thinking skills and that the connectivity of these three practices (music, socialization, higher-order thinking) can stimulate creative outcomes in lessons where students are aware of their learning.

### Some quotes that resonated

'... we should embrace diversity and change in our teaching.'

'Music in young people's lives may make a decisive shift from consumption to participation.'

'There are a range of learnings [in community music]'

'Looking outside school music might tell us something about teaching that the study of music education in schools can't tell us.'

'We could be doing more to engage students in self-critical learning.'

'Learning experiences should not be limited to schools.'

'We have some unreasonable expectations of what classroom teachers are required to do.'

'The third environment of music learning is not the school or the home, but between students themselves.'

'... recognise children's interests as the starting point.'

'Students must organise their own learning strategies.'



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*Deborah Egekvist*



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*Ralph Bowen*

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## PROFESSIONAL STANDARDS FOR MUSIC TEACHERS

### Have your say, says ASME

In June 2002 the National Council of the Australian Society for Music Education (ASME) endorsed a project to develop professional standards for music educators in Australia. The project team was established among members of the ASME National Executive: Dr Amanda Watson (Secretary), Associate Professor David Forrest (Publications Editor) and Dr Neryl Jeanneret (President). The impetus for this project came from recommendations of *A Class Act* (1998), the Australian Government Inquiry into the Status of the Teaching Profession. This followed from work concluded by the Professional Teaching Associations in the areas of English and Literacy, Mathematics and Science in 2002.

The first stages of this project consisted of a paper including a preliminary literature review (published on the ASME Web site) and a forum convened at the ASME National Conference in Darwin July 2003. Following consultation a two-day Standards Summit was held in Melbourne in February 2004. Open invitations were distributed via national e-mail discussion groups and delegates from each ASME Chapter attended. A first draft of the professional standards for music educators was developed using the professional standards written by teachers of English and Literacy, Mathematics and Science as a guide, together with advice published in *A National Framework for Professional Standards for Teaching* (MCEETYA, November 2003).

The draft was sent to ASME Chapter Councils for discussion and comment and further modifications were made at the ASME National Council meeting in June 2004. A poster presentation of the draft standards was made at the International Society for Music Education (ISME) World Conference, Santa Cruz, Tenerife, in July 2004.

As part of the process, comment is sought from music educators across Australia. **The draft standard appears opposite.** Copies have been distributed widely to stimulate discussion, and it can be found on the ASME Web site: [www.asme.edu.au/publications.htm/](http://www.asme.edu.au/publications.htm/) Comments are invited and should be forwarded to [asme@asme.edu.au](mailto:asme@asme.edu.au).

It is proposed that the Professional Standards for Australian Music Educators will be launched at the ASME XV National Conference in Melbourne, 3-7 July 2005.

## Draft for Comment

# ASME NATIONAL FRAMEWORK FOR MUSIC TEACHING STANDARDS JUNE 2004

## 1. PROFESSIONAL KNOWLEDGE

### 1.1 Teachers know their students

Expert teachers of music have a thorough knowledge of the individual dispositions, needs and potential of their students. Expert music teachers are aware of their students' diverse sociocultural heritages and have specific knowledge of the community to which each student belongs. They know each student's preferred learning style and capabilities in the cognitive, psychomotor and affective domains. They affirm students' potential and achievements; they know their histories as learners and members of the school community.

Expert teachers of music are sensitive to the musical lives of their students, (within & without the school context) and the ways they interact with their peers, their engagement with schooling, their values and interests and their aspirations and ideals.

### 1.2 Teachers know their subject

Expert teachers of music have a broad, deep and critical knowledge and understanding of their academic discipline and associated fields of knowledge, including specialist knowledge and skills relevant to the age ranges and levels they teach. They know the history of their subject and understand the nature of and reasons for curriculum change and relevant curriculum documents and courses of study.

Expert teachers of music possess a critical understanding of learning theory and practice relevant to music education. They have a sound, coherent knowledge of music appropriate to the student level they teach, and which is situated in their knowledge of the broader music curriculum. They understand how music is represented and communicated, and why music is taught. They are confident and competent music practitioners who understand connections across music, between music and other subject areas, and the role of music in society.

### 1.3 Teachers know how students learn in music

Expert teachers of music have rich knowledge of how students learn in music. They have an understanding of current theories relevant to the learning of music. They have knowledge of the musical development of students that includes the revisiting of musical concepts with increasing depth and complexity, across all types of music. They are aware of and implement a range of effective strategies and techniques for: teaching and learning music, promoting enjoyment of learning and positive attitudes to music; utilising information and communication technologies; encouraging and enabling parental involvement; and for being an effective role model for students and the community in the ways they engage with music.

## 2. PROFESSIONAL PRACTICE

### 2.1 Teachers plan for effective and creative learning

Expert teachers of music plan for coherently organised learning experiences that have the flexibility to allow for spontaneous, self-directed learning. These learning experiences involve substantive repertoire. They enable students to develop new musical understandings that build on and enrich their knowledge and skills in music. A variety of teaching strategies is incorporated in the intended learning experiences, enhanced by available technologies and other resources. Students' backgrounds and prior musical knowledge are taken into account. Teachers continually re-evaluate and adapt their plans to take account of the impact of new knowledge and their planning recognises that both the school community and wider society provide valuable resources. They work with colleagues, parents, and other members of the community to constructively incorporate such resources into their teaching.

### 2.2 Teachers create and maintain a challenging and enjoyable learning environment

Expert teachers of music arouse curiosity, challenge students' thinking, and engage them actively in learning. They initiate purposeful musical dialogue with and among students. As facilitators of learning, expert teachers negotiate musical meaning, model musical problem-solving and decision-making. Their teaching promotes, expects and supports creative thinking, musical risk-taking. This involves strategic intervention and provision of appropriate assistance which encourages and empowers students to be independent and critical learners.

Expert teachers design rich learning tasks that draw on traditional and new technologies, and integrate a range of learning experiences. They articulate learning goals clearly, negotiating with their students on how best to achieve them. Teachers help students to understand the value of the activities in which they are engaged, and to stimulate them intellectually.

### 2.3 Teachers assess and review student learning and plan for future learning

Expert teachers of music regularly assess, record and report students' learning outcomes (progress), with respect to knowledge, skills and attitudes. They use a range of relevant, inclusive and explicit assessment strategies that are appropriate to both the students and the learning context. They maintain ongoing informative records of student learning that are used to map student progress and plan appropriate future learning. The expert teacher of music provides constructive, purposeful and timely feedback to students and their parents, and to authorities as required.

## 3. PROFESSIONAL RELATIONSHIPS

### 3.1 Teachers continue to learn and engage in reflective practice

Expert teachers of music collaborate with colleagues on analysing, reviewing, and reflecting on their own and others' practice. They focus on the knowledge and skills that students are expected to learn and they are skilled at anticipating and identifying problems and challenges that their students may encounter. They reflect on, analyse, and are able to articulate all aspects of their professional practice, constantly reviewing and refining their teaching to improve students' learning opportunities, and searching for answers to challenging pedagogical questions. They seek opportunities to discuss the effectiveness of their teaching with colleagues, students, parents, and caregivers.

### 3.2 Teachers work collegially within their school community and wider professional communities to improve the quality and effectiveness of music education

Expert teachers of music regard student achievement and well-being as both an individual and collective responsibility. They pursue new knowledge through professional renewal activities such as action research, professional reading, academic study, discussion and debate with colleagues, and participation in conferences and workshops. They utilise the resources of their professional associations and support and promote the professional growth of their colleagues. They recognise that their professional practice is grounded in a set of personal beliefs and values about teaching and learning, and about the social and cultural importance of music.

### 3.3 Teachers recognise and respond to a range of different learning contexts

Expert teachers of music can work in a variety of learning contexts. They recognise and acknowledge the relationship between formal and informal learning environments, and they consistently display an understanding of the complex partnerships that underpin effective music education.

## 4. PROFESSIONAL VALUES

### 4.1 Teachers demonstrate cultural respect

Expert teachers of music are aware, and teach their students to be aware of cultural issues such as appropriation and acknowledgement. They also recognise the importance of experiencing and understanding cultural traditions by performing and creating in a style that belongs to a culture different from their own. Expert teachers of music actively look for opportunities to celebrate the cultural diversity of their students.

### 4.2 Code of conduct

Expert teachers of music uphold high professional ethics with regard to their own conduct and that of others in respecting collegial and students' individual and ensemble efforts. They act in an ethical manner at all times when dealing with their students, peers, colleagues, and members of the community. They are aware of legal and ethical issues related to copyright and privacy, and adhere to these in their practice.

### 4.3 Teachers value music education as a shared enterprise

Expert teachers of music work closely with parents, carers, and the wider community beyond the school to acknowledge that the music education of students is a shared enterprise. They are positive advocates for its learning in the school and wider community. They offer strategies for assisting student musical development outside the formal learning environment. They create and offer additional opportunities to involve students in musical activities outside the formal learning environment in contexts of interest and relevance to the students. They actively engage and collaborate with colleagues.

[www.asme.edu.au](http://www.asme.edu.au)

Any comments on the draft standards please forward to [asme@asme.edu.au](mailto:asme@asme.edu.au)

## MUSIC IN MY LIFE

Story by Jan Howlin. Photo by Anthony Browell

## Annemarie Hennessy

Renal and Obstetric Physician, Royal Prince Alfred Hospital, Sydney

After taking up the violin at the age of five ('I was always attracted to it, I don't know why') Annemarie Hennessy played in school and district orchestras, took night classes at the Queensland Conservatorium of Music while she was studying medicine, and played in the Queensland Youth Orchestra. 'But I never thought I'd be in any position to play in a symphony orchestra,' she says.

'I play the piano too—better, in a way, than I play the violin—but it's just not a social instrument. When I finished my specialist training, which was about 13 years ago, I really pursued the violin as a way to have a social music hobby.

'Four doctors from the hospital [where] I work formed a quartet. We've played around the hospital, at functions, farewell dinners. We even played at my wedding (I played in my wedding dress!). The quartet was a way of [enjoying] a social event that, at the same time, was making music together. But I thought that was about as far as it would ever go.'

Then in 1993, when a Tasmanian plastic surgeon, Miklos Pohl, was establishing the Australian Doctors' Orchestra, the quartet was invited to join. The 165-member symphony orchestra, which meets for just one weekend a year in a different city each time, celebrated its tenth anniversary ... with a performance at Sydney Town Hall. 'The corporations have been dying to get their hands on it, but what we love about it is that it's just us. People come from all around the countryside. We fund all the travel, and all of the door proceeds go to a [different] charity each year.

'To put aside this [time] is a great joy for me and I look forward to it hugely every year. We've played some amazing pieces that I would never have thought that I'd have the opportunity to perform. And to be able to actually participate—to be inside the Mona Lisa, say, instead of just looking at it; to be inside the sorts of music that you really like listening to—is a fantastic experience.

'Some of the guys who play in the lead sections are professional musicians as well as doctors, so there are very accomplished musicians, and then there are people like me who just have a damn good time. The music is played in a



very serious way, but the concert itself is really friendly. I just love being part of the social context. For me this is the pinnacle of what learning an instrument is all about.

By the time the performance comes around each year, I've had four months of fairly intense playing in preparation, and I've no doubt that my playing has improved enormously over the ten years that I've been with the orchestra.

'I think my musicality has increased as I've gotten older, as well. I used to play in a very rigid way, but my capacity to express myself with my music, to find the shadow and light, the different timbre of it, and to be prepared to play around with it a

little bit, is something I've really only acquired later in life.

'I decided I wanted to play a new instrument. I was really looking for a new challenge, so I'm learning the cello at the moment. I play every day, either the violin or the cello or a bit of piano if I feel like it. I've got two small boys and [when] I put them to bed at eight [o'clock], I play till 8.30 pm; that's their cue to go to sleep.

'The guy that I married can play any instrument he picks up and very often, if we have the time, we'll play music together as a form of relaxation. We just love to have music around.'

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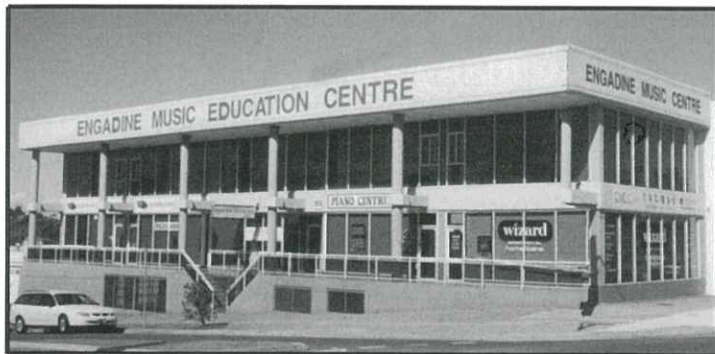
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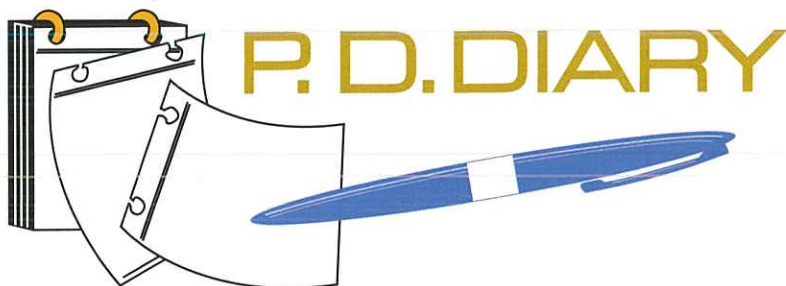
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—Igor Stravinsky

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