

NATIONAL SCHOOL MUSIC REVIEW: IT'S TIME FOR YOU TO WRITE

# MUSIC *in* ACTION

Autumn 2005 • Vol. 2, Issue 4

FOR AUSTRALIAN EDUCATORS

## DON BURROWS

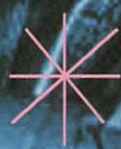
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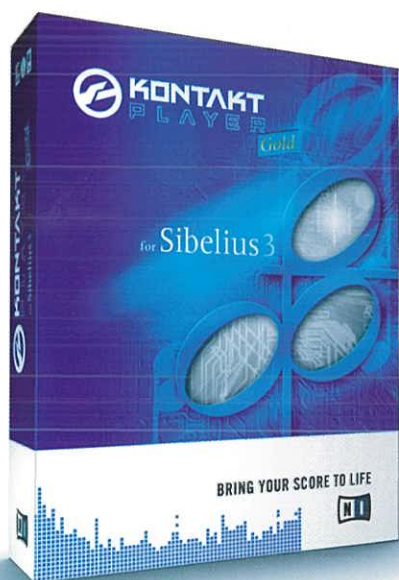
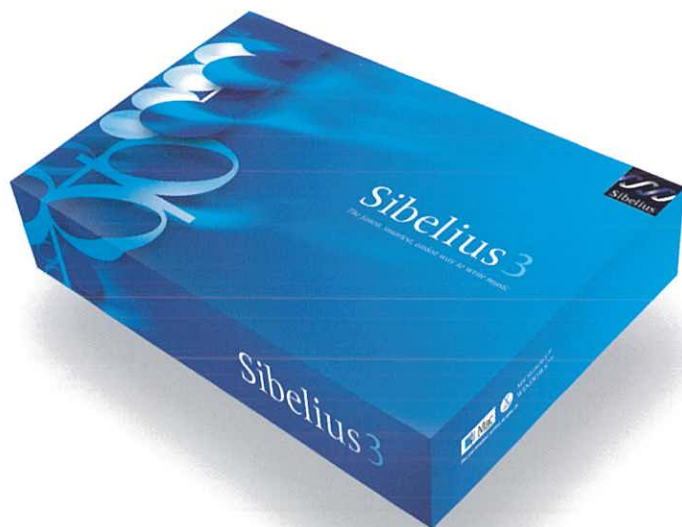


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# MUSIC in ACTION

Autumn 2005 • Vol. 2, Issue 4

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## FROM THE EDITOR



Welcome to the new school year, and the eighth issue of *Music in Action*!

While this issue was in preparation the Editorial Panel met for a day of evaluation and future planning—familiar tasks for educators. A central theme emerging from feedback is the important role of this magazine as the significant national record of music

education activity in Australia. Teachers have indicated that the content and focus is highly valued. We are told that in one tertiary institution, *Music in Action* is the most frequently cited publication in the teaching portfolios of pre-service music education students. We value the input from music educators that helps make this possible.

Another satisfaction is its impact on Governments' understanding of the importance of music education. Our publisher, the Australian Music Association, ensures that all 700 Parliamentary Members and Senators at both state and federal level receive a copy of each issue. This often results in complimentary letters and requests for follow-up information, such as research data from the study of Australian Attitudes to Music. This can only be positive for the profile of music education with our decision-makers.

All teachers will now be aware of the National Review of School Music Education. 2005 is the important year in this process. Submissions are now being sought from around the country, to be in Canberra by 30 April this year. This is a chance in a lifetime to let the Government know the current state of music education from your perspective and make a difference where it matters. A flyer with this issue provides information you need to put your case together, and further details, including the new Review Web site, will be found in the article adjacent to this. Make sure your voice is heard by taking this opportunity to state your views.

Important support for music education and the Review is also being offered by our publisher, through PR in national women's magazines, talk-back radio and television, to encourage the public to include their views—with a substantial incentive to do so by way of music instrument prizes. Look out for mention of the review in the media in the next two months!

And, to add to the positive story of music education's profile in political circles, the Minister for Education, Science and Training, Dr Brendan Nelson, has just announced grants of \$700 million over the next four years, which are earmarked for improvement of facilities in state schools across the country—including music facilities and instruments. We will have further details on this in our next issue.

There is much to celebrate in the progress now being made to put music education and its needs high on the political agenda. The baton is now clearly in our hands to take the opportunity and run as hard as we can. Our best wishes as you take on your part in this race. We look forward to reporting on the outcomes through 2005.

Ann Blore

## National Review of School Music Education



# SUBMISSIONS: IT'S TIME TO WRITE

The call for submissions to the National Review of School Music Education on 20 December 2004 by Dr Brendan Nelson, Australian Government Minister for Education, Science and Training, marks a significant milestone in the year-long review process.

Since the first meeting of the Steering Committee in August 2004, the Review team has worked on laying foundations for the call for submissions, the national survey of a sample of schools and site visits. An extensive Literature Review is underway and a review of existing curriculum and policy documents across states and territories has been completed. Through these activities the Review team is developing a set of guidelines (or benchmarks) for effective music education in Australian schools. As this work continues, the team will report on progress through the Web site and in the media.

### Make a submission to the Review

For now, the focus is on encouraging as many interested people and organisations as possible to make a submission to the Review. Please see the accompanying flyer and go to the Web site for details about how to do this.

### Visit the Review's Web site:

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

The new Web site provides information about the Review and the extensive work done to date. You can use the Web site to make your submission, which can be 'open' (following your own format) or by using the structured submission format provided. Submissions may be submitted in hard copy (print) form, or sent electronically.

Submissions need to focus on:

- the current quality of music education in Australian schools;
- the current status of music education in Australian schools;
- examples of effective or best practice in both Australia and overseas; and
- key recommendations, priorities and principles arising from the first two aspects.

Further information about the Review may be obtained by contacting

- Dr. Sam Leong: <[sleong@cyllene.uwa.edu.au](mailto:sleong@cyllene.uwa.edu.au)>
- Robin Pascoe: <[rpascoe@murdoch.edu.au](mailto:rpascoe@murdoch.edu.au)>



# HOW MANY HANDS?

With their ears to the ground, their hands on the wheel and their eyes on the distant horizon, these people keep Music in Action on track.

## MUSIC in ACTION EDITORIAL PANEL

### PAULINE BESTON



Pauline Beston is a music educator, musician and music researcher with extensive experience teaching music in NSW government secondary schools. Pauline now teaches in the Music Education faculty at the Conservatorium of Music, University of

Sydney. She has previously been Leader of Programs, NSW Performing Arts Unit. Pauline holds a PhD from the University of Sydney.

A recipient of a Rotary *Pride of Workmanship* award and a state ministerial *Excellence in Teaching* award, Pauline is actively engaged in furthering the development of music education through research projects, presenting and publishing papers in many forums around the country. She brings her strong commitment and dynamic involvement to the Music in Action Editorial Panel. Pauline believes that the magazine serves a valuable, unifying purpose in our national community of music educators.

### HARLEY MEAD



Harley Mead works as a music educator, composer and conductor in Queensland and across Australia. Currently Director of Music at Moreton Bay College, south east of Brisbane, Harley believes music education in Australia will become a leading force in the future. His teaching

experience includes very young students through to upper secondary, in many different schools and circumstances.

Harley holds several diplomas in piano performance, two Bachelor degrees and a Masters in Music Studies, and is working on a PhD. His compositions are for choirs, from small novice groups to advanced ensembles. Harley Mead brings to the Editorial Panel his breadth of experience, including a recent UK consultancy, plus a ready wit—helping to ensure that the panel, and the magazine, keep their feet on the ground.

### GREG MASON



Greg Mason is a teacher, performer and composer, and Head of Junior School Music at Shelford Grammar School in Melbourne. With two Bachelor degrees and a Masters in Music Education, Greg has taught across all levels from kindergarten to tertiary, including

lecturing in music teaching methodology at Melbourne University.

As well as teaching, Greg has spent time in the orchestra pit on shows such as *Pirates of Penzance*, *Sunset Boulevard* and *A Little Night Music*. He also finds time to compose for children and accept commissions for a variety of performances. As a member of the Editorial Panel of Music in Action, Greg brings a broad perspective to the growth and direction of the magazine, not to mention his inspiring and boundless store of creative ideas.

### Editor

#### ANN BLORE

Ann established the Editorial Panel to ensure that the direction and policies of the magazine accurately reflect the needs and interests of music educators across Australia. Ann worked for some years as a music educator in the Victorian State system. She holds degrees in education and music, and a business diploma.

For 19 years the National Manager of the Australian Music Examinations Board, Ann was responsible for the establishment of the extensive range of publications that accompanied the redevelopment of all its music syllabuses.

Ann enjoys the give-and-take of interaction with the Panel members and greatly values their professional insight, steady viewpoints—and good humour—in meetings and issue-by-issue contact.



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# CYCLONE HITS THE SWIM ACROSS AUSTRALIA

Imagine a middle-school Latin band setting out from Geraldton WA on a 19-day, 5,990-kilometre journey across Australia to Sydney—as support to a working swimming pool on a truck! That’s what GEORGE SCICLUNA and his school music group became involved in.







The primary purpose of the project was to raise money to help the Royal Life Saving Society of Australia's 'Keep Watch' program, aimed at preventing young children drowning. In an adventurous plan by the Geraldton City Council, members of three youth groups took the safety message to the world—by literally swimming across the country in a 7.5 metre 80,000 litre pool on a low-loader. The 'AGL Swim Across Australia' visited 35 destinations along the route, including major towns and cities, receiving amazing publicity worldwide. And a band played on!

A swimming group from Geraldton City Council joined with eight indigenous students from The Geraldton Indigenous Youth council, and with 'Cyclone'—our 26-piece Latin band from the government middle school, John Willcock College.

The band played each time the huge semi drove into a town, heralding the arrival of the swimming pool and building interest with a carnival atmosphere that stopped the public and encouraged them to donate money. It seemed to help—the project raised over \$20,000 for the RLS.

Cyclone was created three years ago from a music class, combining students who had the right variety of instruments and fun personalities. They were soon performing at prestigious gatherings including The Perth Royal Show, The Premier's Awards and for Perth Glory Football Club, samba-ing around the pitch at half time.

Members of the youth groups realised that it would be a fabulous idea to take Cyclone on the epic swim trip. We had eight weeks to get our songs together as well as the performance skills needed to perform. Numerous college sleepovers and weekend rehearsals provided the forums to build the performance skills that would wow crowds across Australia. Parents made costumes and equipment.

John Willcock College is a middle school with 750 students. It was the first college in WA to give every student access to an Apple laptop computer for study purposes. Cyclone was chosen as the first group to be allowed to take the laptops from the college and we set about creating projects for the trip. Most of the work was done as we travelled on the bus. Students kept an e-diary and updated the progress of the trip for the Geraldton Council Internet site so that people across Australia could follow the trip.



Students soon mastered the different software, including film making and song writing. Two students produced a full song with lyrics and harmonies, burning a CD on the bus, using the laptops! All students gained amazing technological skills as part of their learning journey across Australia. The resulting presentations were used when we arrived home to demonstrate to Geraldton the educational (and fun!) journey we had travelled.

Every performance was an education. There were many occasions when Cyclone had to

perform three gigs at three different destinations in the same day. This would include travelling hundreds of kilometres. Members would have to set up a PA system and sound-check the band, including keyboards, bass, guitar, four-piece horn section, vocals and of course, a variety of percussion.

We would perform, take time out for refreshments, and then pack away for the next destination. This tiring schedule took some toll on the students over two weeks, but their attitude was amazing and despite a gruelling schedule they never complained, but instead saw every difficulty as a learning curve and experience.

Cyclone is a universal band, a mixture of contemporary rhythms and music. It was planned to be rhythmical and lively, based on the idea of playing music for fun and not



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**Andrew Oh** - (September 2004)

Andrew Oh is one of Australia's finest International recording and live performing musicians. Respected Saxophonist & Flautist he has worked with The Bee Gees, Roberta Flack, John Denver, Cher, Tommy Emmanuel, Anthony Warlow & Marcia Hines.

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needing previous musical experience or perfect technique—fifteen of the band had no previous instrumental experience and had never played in an ensemble. The rhythms are structured so that students who can't read music, or can play only simple rhythms, can be part of the music yet there is space for more advanced players.

## Every performance was an education

For all the students, the journey was as much of a life experience as a music trip. Many had never left Geraldton or Western Australia before and they experienced people and places they may never encounter again. Their views of the world have changed—even from experiencing life in backpacker accommodation in major cities, and meeting adults from all over the world. **MIA**

### George Scicluna

George Scicluna learned bass guitar at school, returning to study music and drama at age 20. Encouraged by his music teacher, he undertook an education degree. He decided to work in 'difficult' schools, seeing them as 'a great starting ground to teach and learn about other music and cultures'. Each school had a run-down music department that required building up and encouraging students to play. Passionate about contemporary music, he went on to create a number of bands. After travel in Australia he returned to England and was part of a successful \$700,000 program to build music in an area of 21 schools, funded by a drug prevention organisation.

As well as teaching in Geraldton, George coordinates the visits of bands from across Australia to play at local venues, while organising youth nightclubs and band nights where the visiting musos perform with local youth bands. For his work with Cyclone and the Swim Across Australia project, George has been nominated for the Western Australian 'Teacher of the Year' Awards.

## E-CONTACTS

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<http://www.geraldton.wa.gov.au/AGLSwimAcrossAustralia/>

**John Willcock College:**

<http://www.johnwillcockcollege.com.au/>





# CREATING MAGIC AND MEANING

This pilot project purposefully integrated arts education in urban upper primary classroom programs. EDEL MUSCO and ANJA TAIT report how visual and performing arts processes and skills development were utilised as conduits for engagement, teaching, learning and measuring improvement in numeracy and English literacy.

**W**e teach best what we know and feel passionate about. Educators in primary schools are expected to have knowledge across content areas. For example, in the primary curriculum, whether you are confident to teach maths or not, you are mandated to do—so teachers teach maths as best they can. The arts are also mandated in the curriculum. Yet the arts are not visible in all classrooms.



In the Northern Territory in some instances a music specialist will be employed to ‘parachute’ into classrooms and create magic and meaning in 30 minutes. The approach often exists in isolation from the students’ daily learning and teachers’ professional learning. Only occasionally is there time for joint planning and reflection upon the process or outcomes.

*Music for Learning for Life* was a pilot project in which arts educators, community artists and generalist teachers worked together in mainstream classrooms using an arts-infused curriculum to engage students and achieve outcomes across learning areas.

The key motivations for this project were:

- A crisis in English oracy, literacy and numeracy levels for many Indigenous students in mainstream classrooms throughout the Northern Territory.
- The needs of Indigenous students with little or no Standard Australian English are not fully met in mainstream classrooms.
- Indigenous and ESL students struggle to meet literacy and numeracy benchmarks for the NT Multilevel Assessment Program
- The arts are marginalised in schools. Arts learning is not valued in an over-crowded curriculum.

## What we found out

Through the project, all the educators involved transformed their classroom practices through practitioner partnerships that grew between teachers, an arts educator and a community artist. This provided an opportunity for classroom-based educators to build understandings,

confidence and competencies in arts pedagogy. They effectively demonstrated and utilised explicit links between the arts, literacy and numeracy. For the arts educator and community artist, reciprocal learning was evidenced in their increased understanding and explicit teaching of numeracy and English literacy concepts embedded in arts learning. In the participating schools, arts education now features

in whole school planning as a strategy to improve student outcomes, eg: literacy and numeracy plans.

For upper primary Indigenous learners the project aimed to evaluate the impact of an arts-infused curriculum upon educational outcomes. It sought evidence of improvement in attendance, quality of participation in classroom-based learning opportunities, English oracy and literacy levels, numeracy levels, arts knowledge and skills development. For the school community the project aimed to identify the impact upon each teachers’ practices as a result of on-the-job professional learning, on-site mentoring and team-teaching in the arts.

The data collected throughout this research project demonstrated what students are capable of achieving with respect to literacy and numeracy, as well as how teachers might support that achievement through an arts-infused curriculum.

## Planning for change

The participants were two urban primary schools, a specialist music school and the Learning Research Group at Charles Darwin University. A learning community evolved with teachers, Indigenous support staff, a community artist and personnel from the Curriculum Services Branch, DEET.\*

Weekly meetings for planning, reflection and evaluation produced effective team teaching. Authentic assessment tools for both arts and non-arts outcomes utilised arts materials and learning tasks. Outcomes for both students and teachers were presented to peers and educational leaders.

The urban primary schools invited to participate in the project have Indigenous enrolments of greater than 50%,

\* Department of Employment, Education and Training (NT)



including families from remote communities. Often these students are irregular attendees. Many students speak Aboriginal English. Some students speak a number of other Indigenous languages. Standard Australian English is a foreign language.

### How we did it

In arts-infused learning the knowledge, skills and processes of music and other art forms have the potential to impact on students' proficiencies in English oracy, literacy and numeracy learning. Music, for example, is a medium for self-expression that does not always demand advanced oral language skills in English. Musical experiences then can be inclusive of all students, irrespective of the literate backgrounds they bring to the school context. Musical experiences can be challenging, but need not be confronting, providing an opportunity for students to participate in meaningful tasks that demand intellectual rigor (Blight and Tait, 2000).

Across the two schools, students were involved in a wide range of musical experiences and skills development including song writing, instrumental composition, instrumental and vocal improvisation, notating and reading music, reflective/responsive listening, music and lyric analysis, singing, chanting and moving, music technology/recording, rehearsal, presentation and performance. Performing arts processes and musical skills development were embedded within the units of work planned for each class. The culminating achievements of all students were celebrated with the school communities.

### Numeracy focus:

Moulden Park School and Neighbourhood Centre. There was a rich, teaching-learning approach to numeracy, combining visual arts, music and English literacy with numeracy. Irregular attendees from the upper primary classes worked with the ESL teacher on a daily basis, seeking numeracy outcomes through the explicit teaching of language, maths, music and visual arts. The students discovered the links between the language of Standard Australian English, the language of maths, the language of music and the language of visual arts, all in an applied context. Relevant, real-life tasks incorporated students' use of technologies from a range of disciplines including manual arts, fine arts, music and maths. A culminating task was the group construction of a 'thong-a-phone' and the performance of original ostinato-based compositions. This approach aimed to promote engagement and provide an opportunity for students to build enabling outcomes—including collaborative learning and task completion, risk-taking, sourcing information, questioning, investigating and documenting.

These 'learning how to learn' skills provide the foundations for academic work.

### Literacy focus:

Wagaman Primary School.

Throughout 2003 classroom teachers, a community artist and an arts educator worked closely together. Authentically integrated units of work were planned together on a weekly basis. Learning continued throughout the school week, sustained by the classroom teacher, ESL teacher, arts educator-researcher or community musician; either independently, or in various configurations of team teaching. It was unnecessary for all parties to be present all the time. The load was shared, including resource development and design of assessment tasks and processes. A major culminating outcome was the production of a CD of original lyrics and musical material in the hip-hop genre.

### Arts-based assessment practices

An arts-infused approach to teaching and learning

acknowledges and values the music and related arts skills, knowledge, understandings and interests that students and adults contribute to the school learning community. In this research, photographs, sound makers and drawing materials were used during class-time and interview sessions to elicit responses, promote reflective thinking and assess students' oral language.

### Where to from here?

Sustainable outcomes were achieved in the area of

teacher transformation: classroom practice remains flexible, with teachers reporting improved quality of relationships with students and the confidence to utilise explicit links between arts learning, literacy and numeracy. However, without ongoing joint planning, team teaching and in-school mentoring, teachers' ongoing learning and the capacity to grow this approach in their school communities are compromised.

At the NT Music School *The Lynx Project* is a new initiative. A small ensemble of registered teachers and music educators has developed performance repertoire, professional learning workshops, in-school mentoring programs and resource packages for teachers in urban, rural and remote schools. This project is to be trialled and evaluated in regional centres and remote communities over 2005–2007 across the school community: early years, middle years and VET in Schools.

In the Northern Territory there is a growing web of practitioners who know that arts learning impacts upon students' educational outcomes. This larger community of practitioners collaborates, implements and evaluates rich tasks in authentically integrated units of work.

\* \* \*





The key word in our approach is 'relationships'. We consider the most important task is to build relationships of trust between young people and adults—in the classroom and between school leaders and policy writers. None of us have all the answers. Collaborate with the people around you.

Learning communities naturally arise when we happen upon or are thrown together with others who share a passion or interest. This can transcend gender, generation and culture. Invite each other to take a risk; bring along a CD, words or music you've written or recorded, a book, an instrument, a Web site, a magazine. Talk together. Think about the classroom as a community of learners: of partners who can plan together, teach and learn together, reflect together, and celebrate together. **M<sup>in</sup>A**

- Music for Learning for Life was a pilot project funded by the Australia Council for the Arts as an Education and the Arts Partnership Initiative.

### Edel Musco and Anja Tait

EDEL MUSCO is the Literacy and Numeracy Coordinator at Moulden Park School and Neighbourhood Centre in the Darwin region. Previously Edel was an ESL specialist teacher, and before teaching in urban schools spent six years teaching in Arnhem Land, from early childhood to secondary. She believes that networking with other professional artists brings richness, diversity and depth into the classroom learning community. With a first degree in Visual Arts, Edel has recently completed a Masters of Education, with a focus on student literacy.

ANJA TAIT is a performer, researcher, registered music therapist and educator. Her interest as a practitioner-researcher is in creating connections between the arts, educational success and social and emotional well-being. In her role at NT Music School (DEET) as an Advisory Teacher, Music and Related Arts, Anja works to create sustainable models of professional learning relevant to teachers, artists and families in isolated and transient communities. Anja is currently undertaking a PhD in education and the arts.

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Please note that much of the conceptual material, text and photographs have been sourced from material in the public domain, including the following:

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# BORN, RATHER THAN MADE?

Almost universally now, music educators seem to be taking on the task of advocating for their programs. The new Australian President of the International Society of Music Educators (ISME) believes that this reflects not only the community's perceptions about music, but also that of many educators. GARY McPHERSON says advocacy is essential, but that for the general public to understand why music is important in the education of all children, we must more closely align the goals of music with those of a general education.

A scattering of studies suggests that many among the general public, and professionals as well, see musical ability more as something one is born with rather than gained by acquiring skills through teaching and practice. This contrasts with how people generally view other human endeavours, where environmental aspects typically are given greater importance.

A good example is a British survey in which secondary and primary teachers and members of the public were asked to identify from a list those activities that they believed required a 'natural talent' or 'gift'. Most of the respondents viewed musical skills—such as playing instruments, singing and composing—to be essentially innate, with 75% of the education professionals agreeing. Reasons included, for example, the very early age when talent emerges and can be demonstrated (i.e., unexplainable talent of child prodigies), and that many youngsters try hard but often fail to develop their ability.



For music, the view of musicians being 'born rather than made' demonstrates a serious lack of understanding about the nature of musical experience. This view stands in stark contrast to research in music and other areas of psychology, which place a much greater emphasis on environmental factors in developing children's talent. But the problem we face is the continuing misunderstanding about what it takes to become a musician, and how beneficial studying music can be for a child's development.

To me, all of this reinforces the need for us to refine our advocacy efforts. Public perceptions about the nature and value of music as a discipline have not been changed.

Slogans such as 'music makes you smarter' do not help correct the basic misconceptions about why music might be important to a child's education. Most advocacy messages concentrate far too much on the pleasurable aspects of learning music and far too little on explaining the usefulness and importance of music in the education of all children.

## Slogans such as 'music makes you smarter' do not help

Another British study shows that approximately 50% of five- and six-year-old children express an interest in learning to play an instrument, but by age seven this desire has halved to about 25%, where it remains constant until the age of eleven, then declines to only 4% of non-playing fourteen-year-olds. These findings are consistent with results in other countries such as the United States, where opportunities to learn an instrument typically become available just as children's interest in learning music and their beliefs about its usefulness and importance are rapidly declining. Not surprisingly, children who devalue instrumental instruction and display low competence beliefs about it are more likely to engage in it for only a short time.

## Music: interesting, yes—useful, no?

One way in which the profession might approach the question of the standing of music in relation to other subjects would be to develop a sharper view of what motivates children to study music in schools. Over recent years I've been doing quite a lot of research on this. In general, children find music interesting and enjoyable, but not important or useful! It comes back to my earlier comment—that there are many misconceptions about the role music plays in a child's education. Advocacy efforts that tell parents only how interesting or enjoyable music can be to study at school will not be effective in getting more children to learn or elect music, especially in the last couple of years of high school. I also don't have much time for some of the glitzy reports suggesting that music makes you smarter. Some of the research concerned with the so-called 'Mozart effect' is just plain embarrassing.



### About the writer, Gary McPherson

Professor Gary McPherson is a former National President of the Australian Society for Music Education and current President of the International Society for Music Education (2004–2006). He has taught music in NSW, Canberra, Tasmania and Western Australia, more recently serving as course coordinator for music education at the University of New South Wales. Gary has published over 90 articles and book chapters as well as lectured in 20 different countries worldwide. He is co-editor of *The Science and Psychology of Music Performance* (Oxford University Press) and is currently editing a new book for OUP entitled *The Child as Musician: A Handbook of Musical Development*.

## E-CONTACTS

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### Resources

Australian Society for Music Education (ASME): [www.asme.edu.au/](http://www.asme.edu.au/)  
International Society for Music Education (ISME): [www.isme.org/](http://www.isme.org/)  
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However, we can talk about some solid research studies that provide insight into the many reasons why music is important in a child's education. For example, some of the better studies show that early musical training has long-term effects on brain organisation and that the earlier children start learning a stringed instrument, the greater the effect. In these studies, children who started playing between five and seven years of age showed the greatest changes; those who started as teenagers showed little change over controls. Thus, it is apparent that playing a musical instrument from an early age causes long-term changes in the organisation of the brain. Such a message has direct educational relevance.

### Methods change, issues seem to stay

The music education discipline is changing internationally. An example: over recent decades it has moved from an emphasis on particular methodologies to a more broadly-based approach to teaching that includes more authentic experiences, in which students gain first-hand experience with performing, composing and appraising music of various kinds. However this will occur only to the extent that our discipline is able to confront the many misunderstandings about music which all too often impact on music educators' ability to do their jobs effectively.

## People of all ages should have access to music education of various types

In 1994/96 ISME issued a policy statement which suggested that because western music plays a special role in the world's music education it should be included in all forms of music education. Our recent attempts to refine and reshape this particular part of our declaration of beliefs does not single out any genre of music nor imply that western art music is valued above all others. ISME believes that the study of a range of musics can and should be included in all kinds of music education—at primary, secondary and tertiary levels, in the study of listening, composing and performing, in academic study and across formal and informal education activities. I think the new policy is much more defensible theoretically and philosophically.

Essentially, the issues that music educators faced a couple of decades ago remain the ones we face today—

- A general misconception about the nature and value of music in children's education. I think this problem will continue to be one of the more important issues the profession faces in coming decades.
- The need to provide a more convincing advocacy message by tackling two basic misconceptions in the community:
  - > that musicians are born rather than made (so no amount of effort will help a child who is not innately gifted to start with); and
  - > that music is fun and enriches the quality of your life (but won't help you get a job, or increase your chances of doing well in life).
- The need to more clearly understand the various beliefs and values which mean that only a small percentage of school children elect music, especially in the senior years of secondary school, as compared to other arts and elective subjects in the school curriculum.



To develop music in schools we need to become better at relating the goals of music to the goals of general education. This means not only speaking to education authorities and the general public about the importance of music in ways they can understand, but tackling current education debates head on, by focusing on the many special and unique ways in which the study of music enriches children's education, developing those attributes and key competencies which others outside the profession view as the most important imperatives and dimensions of school education.

## Australia is one of the leaders in music education internationally

### How ISME contributes

ISME works globally, in partnership with the national organisations, the music business and the International Music Council (part of UNESCO). We aim to develop projects that protect and preserve the music of the world's cultures. ISME recognises very strongly that the world contains many different kinds of music, some of which are more international (such as rock music) and others more local (such as traditional music) and that each has a unique style, repertory, set of governing principles and social contexts; and also that each has value, and should be respected.

ISME's core value is that it sees music as an essential element in the life of every cultural group and every individual; and that music education can challenge the mind, stimulate the imagination, bring joy and satisfaction and exalt the spirit. Another core value is that it believes people of all ages should have access to music education of various types, so that we don't restrict ourselves to just advocating for music in formal school education.

It has been my privilege to become ISME President in the organisation's celebratory 50th year. Australians have long been active in ISME and are still very involved. Many Australians have served on the ISME Board and Commissions. Prominent ISME members believe that Australia is one of the leaders in music education internationally. This perception comes from our prominence at ISME Commissions and Conferences, the quality of our research output and the wonderful ensembles and choirs that have participated at ISME Conferences.

As President I work with music educators from many different cultures and traditions. Daily, this involves consulting (usually by email!) on the day-to-day operations of the Society; the exciting part comes when the Board meets face-to-face each year, to develop plans for special projects that help develop areas of music education in various regions of the world, or to plan special sessions and activities for our conferences, where we can tackle some of the thorny issues in the discipline. **M<sup>in</sup>A**

# SING & GROW TO GROW

A Queensland-based early intervention music therapy initiative is set to go national.

'Sing & Grow', which began in Queensland in 2001, was recently selected by the Federal Government to expand nationally under the 'Invest to Grow' strategy. A Playgroup Queensland early intervention program for families with children aged birth to three years, it uses music to strengthen parent-child and family relationships and to improve child development.

'Sing & Grow' has been successful in assisting parents and children to learn through music and enjoy the experience of music making together. Internal evaluation shows that 90% of parents say they've learnt new ways to use music at home, 87% use more children's music at home for development and behaviour management and 70% feel closer to their child.

The program encourages parents to interact with their children through musical play and to develop skills that can be transferred into the home environment. A strength of this approach is the importance placed on parents' active participation in helping their children meet milestones in the early developmental stages of their lives. Its success shows the great benefits of simple singing and musical play to all families, regardless of their circumstances. The program is delivered via weekly music therapy sessions over a 10-week period in community halls and other public venues that are easily accessible to the families attending.

• *Vicky Abad is National Director, Sing & Grow Project, Playgroup Queensland*





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# INSPIRATIONAL SCHOOL PROGRAMS

Melbourne's Song Room is a 'Music. Play for Life' collaborator organisation. DEBORAH NICHOLSON tells about some terrific schools that exemplify the campaign's aim of creating a stronger culture of music-making.

**S**ong Room programs have reached over 40,000 primary school children who don't have much access to the performing arts. They may be new arrivals to this country, live in low socio-economic areas, be geographically isolated or physically disadvantaged. Most of the schools they attend don't have music teachers; but many have inspiring classroom teachers committed to encouraging their students in the performing arts through truly innovative programs. That's why we run The Song Room School of the Year Competition to give recognition to those teachers whose ingenious ideas are worth sharing with the greater school community.

This year's first prize (\$1,000 worth of instruments) went to Frankston Primary School. This acknowledged their outstanding success in Wakkakiri (National Eisteddfod) where they were State Winner for Victoria. They don't have a music or performing arts teacher but are madly passionate about providing musical opportunities for their students. A Runner-Up (\$500 percussion) was St Joseph's School, Collingwood, for making a multi-media CD incorporating

music and animation. They did this by tapping into the talents of the wider school community for help—great teamwork, innovation and initiative.

The other Runner-Up (\$500 percussion) was Noble Park English Language School. Their submission came from a welfare officer (not a teacher) at a school that is tapping into the talents of its newly-arrived students, largely from the Sudan, using music and dance as a lunchtime activity with the aim of helping them forge a connection with their peers, thus enhancing their social skills. This is an English language school using music as a powerful tool, not just for literacy but for the good health and happiness of its pupils.

All three schools will receive the services of a Song Room Workshop Artist who will spend 10 to 20 days at the school teaching singing or setting up choirs. Check out the Song Room at [www.songroom.org.au/](http://www.songroom.org.au/)



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# MUSIC TECHNOLOGY

## Ideas for cross-curricular integration and the development of reflective practice

Ongoing advances in information technology permit the increased use of visual and aural stimuli in class. BRAD MERRICKS says this provides music educators with the tools and opportunities to redefine their own teaching environments, to cater for the rapidly developing and varied interests and abilities of students.

The term 'music technology' can be used to classify a plethora of technology-based tools that the music teacher can use. Whether employing a class set of keyboards, V-drums, guitar effects, synthesisers, audio or notation software, recording systems or on-line composition modules, the options are endless—and at times can be a little bewildering.

Syllabus requirements continue to emphasise the importance of cross-curricular learning and the development of lifelong learning skills. These broad-based contexts of learning, combined with many process-based learning outcomes, continue to challenge how we teach music in the classroom.

In this article, we look at two approaches towards the use of music technology in the classroom. The first is the idea of linking understanding with cross-curricular activities; the second provides insights into how music technology can develop knowledge and skills that improve students' awareness of their own learning, and the ways in which they think about and develop their work.

### Music technology in the cross-curricular context

As computer software continues to develop and become more accessible, we can use it to develop the generic skills of organisation, analysis, synthesis, planning, and problem solving with our students. 'Presentation software' such as PowerPoint or Keynote and other graphically based applications such as QuickTime, iMovie or iPhoto are examples of software that allow users to import and/or edit digital movies or photographs, then add audio. Specifically, these types of software allow us to use combinations of digital imagery, music and text, encouraging students to develop music and sound that support different types of media.

We can encourage our students to cross into the curriculum from other subjects like Art, Drama, Design, Technology, or English and Science. We can also link our ideas into the more holistic primary curriculum, where teachers may look to teach content related to a theme or unit of work they are studying.

### Composing for a 'space' theme

Examples that we have found useful include upper primary

students composing music for a unit of work that studies space. The students are allocated specific MIDI patches to create music that sounds like 'space music'. They then use sequencing software to play in parts that create an eerie mood or a particular scene (such as landing on an unknown planet). As identified in a previous article\*, the use of technology in class is highly motivational and requires us to direct the traffic and facilitate our students to engage in and develop their work. Possible lead-in activities to composing a piece of music for space may include listening to excerpts of *The Planets* by Holst, or excerpts of music by John Williams from 'Star Wars'.

Similarly, our students who are studying film and media music in class now can link their composition work across into related subject and topic areas.

### Composing for a comic strip: using a sequencer and on-line resources

Recently in our Middle school mandatory Music classes, Year 8 students created music to support a series of six cartoon images from their class music textbook 'Music Let's Do It', using the MIDI-based software Cubase SE. Each image was accompanied by approximately 15 seconds of music. At completion, students presented their compositions to the class for peer- and teacher-based assessment. Similarly, students have also used MusicaViva's online composition desk, 'The Viva Zone', to create music that is linked to these images, as a means of learning to link a visual stimulus with suitable music.

### Composing for a movie

Other activities have included sourcing free QuickTime movies available from the Web, or creating original movie footage using the school digital video camera. We then have the students use sample and looping software such as Garage Band (Mac) or Acid Music (PC), employing a series of existing audio loops to accompany the video. Using such software (Fig. 1), students are able to listen to, evaluate and then drag existing samples of music onto the screen. It is as simple as creating a new instrument track, clicking on the audio track and placing it in the 'arrange' box. Similarly, students can import a QuickTime movie into a sequencer

\*21st century musicians: teaching and learning with music technology. Music in Action 1:2 (July 2003)





Fig 1: Garage Band screenshot

that supports movies such as Logic or Cubase and create their own MIDI-based music.

The beauty of Garage Band or Acid is that students can put additional acoustic instrument sounds over the top of the music by selecting an audio track and just playing or singing their part into the computer via the built-in microphone. Many of our students decided to add live dialogue and a selection of sound effects via the acoustic recording facility. We found it easy for students to work with both their QuickTime movie and Garage Band applications open simultaneously and to switch between them while composing, to ensure that the music synced up with the images.

When completed, all the music for the composition was mixed down and converted to AIFF, WAV or MP3 files, imported into QuickTime Pro, then combined with the original footage to create a completed movie. Such is the flexibility of the technology that students could also import these audio files into their sequencing software and listen while viewing their movie. Similar multimedia

**Creating music for still pictures**

Another way to cross over into the world of music and digital imagery is to import several still images into any of the generic digital photo software. Once again, an activity that worked well in our class was to get students to capture a series of still images—landscapes, action images, city/suburbia—and then create a piece of music to accompany them. Depending upon the nature of the work, students can program the transitions between images and alter the music accordingly. The music for this type of activity can come from any of the software mentioned so far. It could be created via MIDI using a sequencer or notation-based software, it could be arranged and mixed using looping software like Garage Band or Acid, or recorded live using acoustic instruments, electronic instruments or vocals, depending upon taste.

These activities are presented to provide a brief snapshot of some of the ways in which music can cross over into other areas of the curriculum to make the learning experience more holistic for the students. Other possibilities may include composing music for a school play or presentation in English

or Drama, creating a soundscape using instruments that have been made in Music and Science, or writing music to accompany poetry or text.



FIG 2: screenshot from iMovie

outcomes can be achieved using advanced software such as iMovie (Fig. 2) and straightforward audio applications such as Sound Studio.

**Music technology: do students know and understand how they learn?**

One of the fantastic advantages of music technology is that students can work individually, in small groups or as a class;

**To move forward, back up!**

When working in class I always encourage my students to use the 'save as' function when composing or creating a piece of work, rather than 'saving'—i.e., over an existing file. This creates successive files, allowing the student to compile an electronic portfolio of work that can be used for assessment purposes or to develop a process diary at a later stage. If it is easier, students can also create PDF files of their work that can be easily emailed and stored for later access. Often, to save chronologically is the easiest way for students to organise their work. Similarly, I also recommend that all students regularly convert MIDI compositions to audio and archive them on CD, and regularly back up any multimedia work. Again, this process of saving and organisation of work is one that can be transferred to many other areas of their learning, encouraging them to be conscious of the steps they employ when performing tasks.

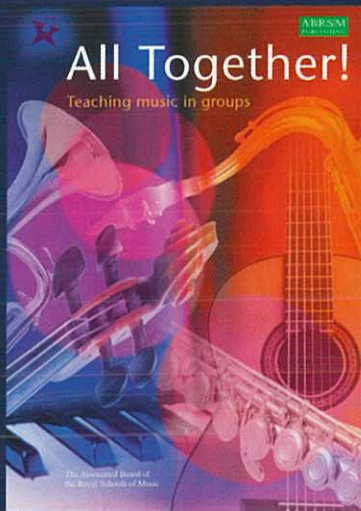


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## rock school

### Vocals for Female and Male Singers

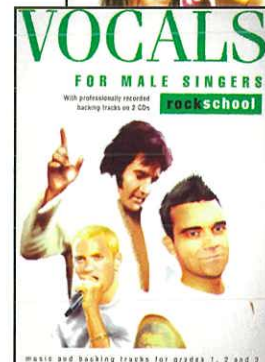
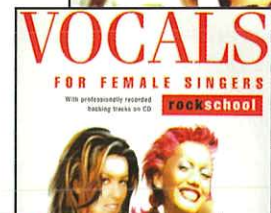
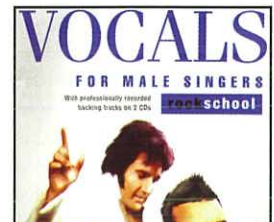
Rockschool is about singing the styles of music you enjoy and features a wide range of popular artists. Each carefully graded book and CD pack contains professionally recorded backing tracks in different keys to help you pitch your performance just right. In addition, there are backing tracks for all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

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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](mailto:education@musicsales.com.au)**





quickly or slowly; via the Web, in their lounge rooms; at school or on the weekend. It is a flexible resource that allows them to keep working toward tasks and goals they have been asked to complete as part of their class work. Similarly, music technology allows students to extend their learning and creativity beyond the normal expectations set down by a classroom teacher, working on-line and at times most convenient to the student.

Much of the music technology that we use to develop creativity encourages students to constantly monitor and reflect on their work, as they continually check their progress via a combination of visual- and audio-based information. This in turn encourages the students to create plans and goals for the outcomes they wish to achieve, becoming more aware of their use of time and the successful and unsuccessful strategies that they employ. The more successful these students become, the higher their level of self-belief and motivation to complete the task at hand. Educational theorists such as Bandura (1986, 1997) and Zimmerman (2002) have studied these attributes of self-regulated behaviour in other areas of education and highlighted how students develop their own cyclic use of these types of behaviour. More recently there has been more study into how these types of behaviour are used in other areas of student learning, including music education.

The use of music technology, in all of its different forms, provides a wonderful opportunity for students to develop individual creativity, while encouraging them to take risks, and move outside their comfort zones. Importantly it allows students to regularly archive, review and modify their work in an environment that is within their control. It is almost the perfect medium through which to observe the different strategies and approaches that students employ as they work towards a common outcome. As new curricula encourage more process-oriented teaching and learning practice, technology is the perfect vehicle through which to develop a better understanding of how we learn to complete tasks. As an educator, to me the greatest benefit of music technology is that it continually fosters among all students the skills associated with reflective practice and self-

regulation. Although specific to music composition in this discussion, these lifelong skills can be transferred to other areas of music, such as instrumental performance, or to other disciplines such as Sport, Drama and Visual Art as well as all of the core curriculum subjects.

I encourage you to think about the cross-curricular opportunities that music technology can provide and to reflect on the types of process and behaviours that its use can develop on your classroom. **M<sup>in</sup>A**

**Brad Merrick**  
Brad Merrick is Assistant Director of Music at Barker College (3–12), Hornsby, NSW and is currently responsible for the integration of music technology within the curriculum. He has presented many papers at national and international conferences and run in-service courses in the educational application of music technology. Brad has co-authored two music texts, including *Music: Let's Do It* (Science Press) which is used widely throughout Australia.

**References**

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Bandura, A. (1997). *Self-efficacy: the exercise of control*. New York: Freeman.  
Rixon, B. & Merrick, B. (2000). *Music let's do it*. NSW, Australia: Science Press.  
Zimmerman, B. J. (2002). *Achieving self-regulation: the trial and triumph of adolescence. Academic motivation of adolescent students*. Pajares, F. U. & Urdan, T. (Eds.) Connecticut: Information Age Publishing: 1–28.

**E-CONTACTS**  
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<Bradley\_Merrick@barker.nsw.edu.au>  
**'The Viva Zone':** [www.musicavivainschools.com.au/](http://www.musicavivainschools.com.au/)

**HELP US FIND THE 'HIDDEN JEWELS'**

'Music. Play for Life' HQ is working with ASME on developing ways to reward and recognise those inspirational parents, grandparents and other members of the school community who really stick their necks out to get more music made in their schools. Whether through fundraising; providing help with instrument repairs and maintenance; or sourcing sponsorship for the school band, these non-teaching jewels so often are the supporting force behind music teachers in creating a music-making ethos within the school community.

MPfL would like to get in touch with some of these musical ambassadors. If you've got a musical mover and shaker in your school community—a parent or grandparent for example—please send us an email with a brief rundown of how they've contributed to making your life easier, and we'll take it from there!  
E: <tina.mpfl@mca.org.au> and <ann.blore@australianmusic.asn.au>



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# GRABBED BY HIS EARS

A school music experience led one boy into becoming one of Australia's greatest musicians and a twice-designated Living National Treasure. Jazz player DON BURROWS talked with MiA Editor Ann Blore about his life in music—and in particular, about learning music.

**D**on Burrows remembers the day when his musical life was transformed and happily recounts the story: 'When I went to school at Bondi Beach in the thirties there was no class music. Then, an amazing experience changed all that. When I was eight-and-a-half years old, a remarkable man called Victor McMahon came to speak at the school assembly. He said that every child should have a musical option in school if they wished. He called for volunteers who would be interested in forming a school band (and of course a teacher to take the band. Ron Gaul was the teacher who volunteered). The students met with Victor McMahon, who played to us on his flute. I can hear and see it as if it was yesterday. This was electrifying. He asked if anyone was interested in learning the flute. For 18 shillings and sixpence, paid off at sixpence per week, we could purchase an instrument and learn. He introduced the Bb school flute to us. This opened up a whole world for me. My parents paid off my flute and encouraged me like mad.'

Victor McMahon had the pleasure of seeing where his encouragement was to lead this schoolboy. Don would go on to perform around the world, sharing the stage with such greats as Oscar Peterson, Dizzy Gillespie, Stephane Grapelli, Tony Bennett, Mel Tormé, James Morrison, Frank Sinatra, Nat King Cole, Buddy Rich, Luiz Bonfá and hundreds more. Named as a Living National Treasure in both 1988 and 1998, this self-taught musician would go on to sit on the Board of UNESCO's International Jazz Federation and receive three honorary doctorates in music from Australian universities, plus the Queen Elizabeth Medal, the MBE, the AO and the Sir Bernard Heinze Award. He has produced over 40 albums, hosted his own shows on national television and radio, and run thousands of country-wide school educational tours. And so much more—all from a start on a Bb school flute!

## Three weeks after receiving his first clarinet Don was in his first pro engagement

Don's honours and awards are something of an irony to him, because he grew up playing music while not having the time for a formal education as a jazz musician—even if it had been available (it wasn't). However, he did learn by experience. The Second World War was a factor too. Don was too young to join up and those who normally would have been his teachers were away fighting, so the previous generation of musicians left behind became his mentors. As a young player he had the amazing opportunity to play with these very experienced players and learn by working with them in the bands. They were many of the best jazz players in Australia. As a result, much of Don's learning was done on the bandstand in the company of these older mentors. Three weeks after receiving his first clarinet on 6 April 1942, he was in his first professional engagement, the Youth Show on the Macquarie Network.

### 'My ears were my teachers'

Don believes that the best two teachers are our ears. His first remembered musical experience is at the age of three, listening to the radio. He played along using a comb with tissue paper, then later a kazoo, followed by a tin whistle and ukelele. Don says that by the time he was five, he was playing with the best bands in the world—via the radio, in his loungeroom! Today, he says, radio doesn't offer such exposure to jazz for young players and this is a great tragedy. 'When I grew up you could hear on radio jazz,





C&W, musicals, classical and so on. By the time I was ten I felt very comfortable with a great variety of music. I would play along with it. I knew all the repertoire, styles and genres,' Don said.

Don's earliest learning was through listening—and the opportunities to listen to the best musicians were myriad in Sydney. Don's mother often took him to hear the band of the day, including Saturday matinees at the Trocadero and Princes, and of course every radio station had its own theatre where shows were recorded with a live audience and a good band. Often it cost nothing to attend radio theatre performances—a wonderful opportunity for the young Don Burrows to get up close and watch the players at work. All the movie houses had their own bands too, which played before the main movie feature. The excitement of the band rising up from the floor of the theatre was incredibly exciting—something that no longer exists.

From the age of 13 Don was playing in the dance halls, nightclubs and troop entertainment centres. At 16 he was playing solo clarinet and sax with the ABC Dance Band. In his early twenties he faced the issue of late night train and bike rides home after a gig. A car was necessary. To get one, Don decided to teach. Giving lessons at ten shillings each, he saved enough to buy a 1936 Austin A40 (with a 'dickie seat' for the instruments).

With no formal teaching background, Don decided that he would teach from his own discoveries. He taught primarily through the ear, on the basis that when the ear had developed full recognition of rhythm, pitch and tone, the fundamentals were in place. Don's own learning had been a gradual process from the comb and kazoo to pitching and fingering on the tin whistle. When he graduated to the Bb school flute he had a chromatic scale. By this time he could also play anything by ear, so moving to the clarinet became relatively easy, and his fingers knew where to go for the sounds he needed.

Don worked with students to develop good habits by picturing the music in the head first, playing from within—driven by the ear. Then reading could be added as a matter of course.

## **A carefully selected jazz faculty developed in Sydney**

From this beginning in music education, Don went on through the success of his musical career to become the catalyst for jazz education at tertiary level, starting the first jazz tertiary studies in the southern hemisphere at the Sydney Conservatorium of Music in 1973.

Don says this was due to the far-sighted attitude of Rex Hobcroft, then the new Director of 'the Con'. Don had written to congratulate him upon his appointment and on the enlightened view of music expressed by Hobcroft at the time. This correspondence led to a meeting and discussion about the teaching of jazz to aspiring students.

*In the later years of Victor McMahon's career he and Don Burrows met again on the television program This is Your Life.*



### **VICTOR McMAHON**

Victor McMahon was a major influence in Australian music education. A fine flautist and teacher, McMahon was from 1938 to 1953 Supervisor of Instrumental Music for the NSW Education Department Music Branch. He introduced flutes and recorders to schools and is reported as being the first to use television—in 1966—to teach the recorder. He was also a teacher of many of Australia's top flautists, among them Margaret Crawford, Linda Vogt and Geoffrey Collins. During the war he and other teachers from the NSW Education Department set up the Public Schools Charity Concerts, initially to raise money for refugees to come to Australia. These concerts ran for nearly 50 years. In the first concert in 1939 Victor McMahon assembled a combined flute band of some 300 performers.

Of his mentor, Don Burrows says 'so many of us owe an enormous debt to him...'





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*Derek Jones*



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### Dr. Deborah Egekvist on Jupiter's 500 Series Flutes

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*Deborah Egekvist*



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Don believes that jazz is just one of many musical strands in the rich tapestry of music. He has always believed that young and upcoming jazz musicians need nurturing. For Don his alma mater had been the dance halls and bands of his youth. However by the late 60s, with the advent of television, these had disappeared: young players needed a new nexus. Don proposed to Rex Hobcroft that jazz become a department within the Sydney Con. He envisaged that jazz students would do much of their learning through meeting colleagues and playing together. The 'standards' would be the constant guide for the students, together with an insistence on students performing their own compositions.

An important colleague at the time was American saxophone player Howie Smith, who was a trained jazz educator whom Don felt would complement his own skills. A carefully selected jazz faculty developed in Sydney, chosen by Don for the learning and benefit of the students.

Don always encouraged students to go back to the roots of jazz before going forward to new music. 'Some students didn't have even a nodding acquaintance with the old standards', Don found, so he ensured they covered this by having to perform one song in many different styles—causing students to go back and trace the musical evolution of jazz. Don emphasises the blues beginnings of jazz. 'There's no such thing as a good jazz player who's not a good blues player'.

Don today is still receiving invitations to work with kids in schools. He brings both his music and his passion for photography to children in an effort to share the world as he sees and hears it, and to support and advise where it is requested. He receives hundreds of letters from young people asking for all sorts of advice, which he happily provides—time permitting. **MIA**

## E-CONTACTS

**Don Burrows' bio and school music workshops:**  
[www.entertainoz.com.au/acts/1196.html/](http://www.entertainoz.com.au/acts/1196.html/)

**'Mr Burrows Goes to Blackwater'. Don Burrows visits a school in outback Queensland; an archived transcript of ABC Australian Story program (1999):**  
<http://www.abc.net.au/austory/series4/9924text.htm/>

**Extracts from the book 'Meet Me At The Trocadero' (with sound) and links to band sites:**  
<http://home.westserv.net.au/~fordhen/Troc.html/>



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## SCHOOLS GET GUITARS IN BUCKLEY'S MEMORY

A wonderful 'Music. Play for Life' initiative in Melbourne will see four school students each receive a brand new guitar and begin their music-making journey. Jeff Buckley fan and music-lover, Amanda Armstrong, decided to make 'Music. Play for Life' the recipient of a fundraiser she had longed to do for many years, in the memory of her beloved musical hero. The support of artists and guests at the fundraiser at 'The Artery' venue resulted in an impressive \$2000 for the Jeff Buckley guitars initiative.

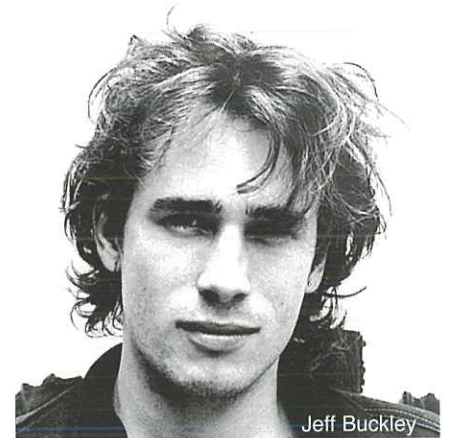
'Local music retailer, Billy Hyde, gave us a great deal on four guitars: two acoustic with pick-ups, and two electric, with hard cases for all of them and two amps for the electric guitars,' said Amanda.

So, who will be the lucky recipients of the new guitars?

Mandy Stefanakis, Vic. coordinator for 'Music. Play for Life', said they hope to put one guitar into each of four schools, with some deserving students who might not otherwise be able to get their hands on such fine instruments.

'Ideally, we'll want to match the instruments to teachers who will really get behind the scheme and inspire their students to take advantage of the great opportunity these instruments represent' Mandy said. 'Each school will nominate a recipient for the guitar. We'd want the students to be presented with the instruments in the first couple of weeks of the new school year. We'll keep in touch with their progress, hopefully with occasional pieces in Music in Action, Music Forum, "Music. Play for Life" newsletters and even in the local media in each school's area'.

'Amanda wants to make the concert an annual event and continue to donate the proceeds so in this way we build up a supply of guitars for local school kids. She has also been in touch with the Jeff Buckley Estate in America about the initiative and they're going to promote it at their end, too,' Mandy said.



Jeff Buckley

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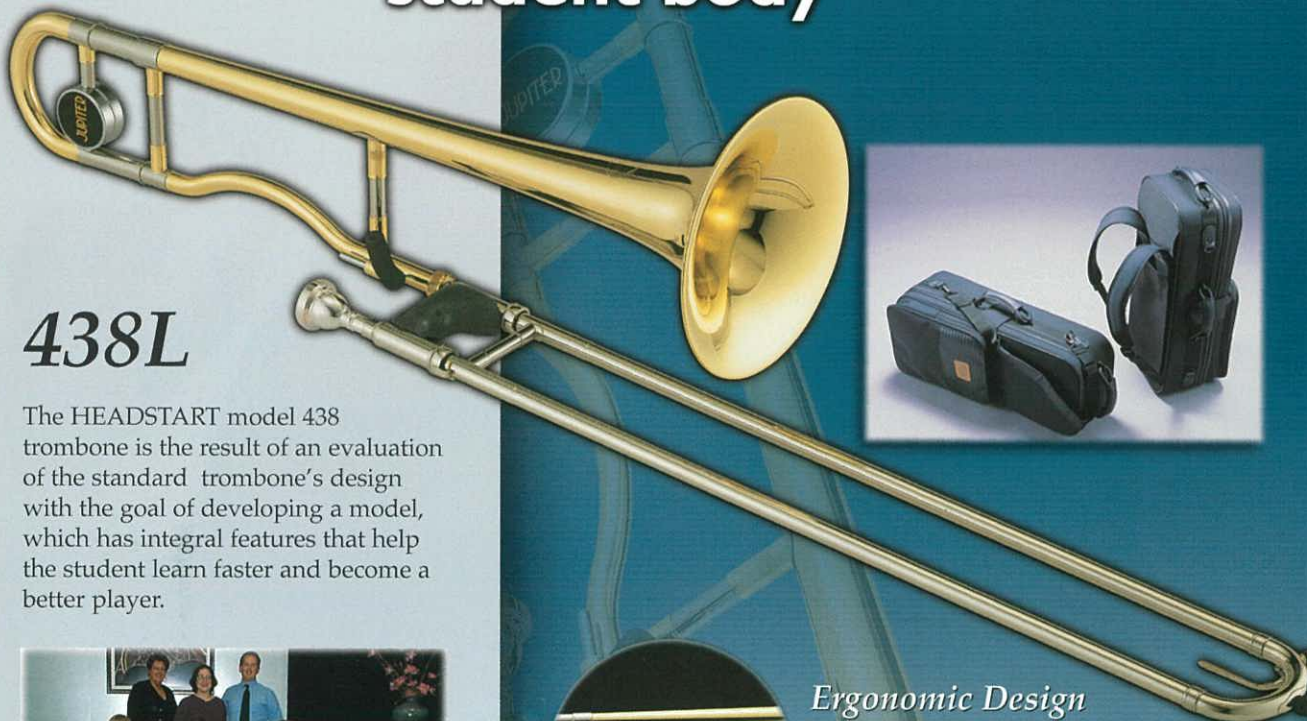
The Teachers' Pack contains one copy of each of the nine *Piano for Leisure Series 2* Grade Books.

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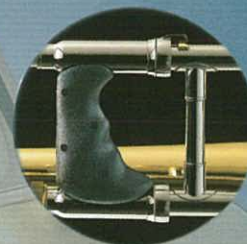


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# Vegas 5.0 + DVD Architect

Reviewed by Colin D Read

This is a digital video-editing suite that provides the user with access to an extensive range of professional level tools and functions. At the same time it is not at all exclusive. One of the loveable aspects of Vegas is its intuitive and accessible interface. If you're coming to digital video editing for the first time, you will not feel locked out by esoteric or unfathomable techno-jargon and methodology.

Capturing your own video footage is a breeze using your DV camera and Vegas's built-in Sony video capture program. The video capture plug-in also provides a foolproof tool for sending final footage back to your DV camera or a VHS player using Firewire.

But don't let the Vegas user-friendly environment fool you into thinking that it has no teeth—this program is equal to any of the professional heavies in functionality, reliability, power, and stability.

You need limitless video tracks?—you've got them! You want multiple audio tracks?—they're yours with no limits! If you like other Sony products for audio there's now full support for all your Acid loops, so soundtrack creation is no problem directly in Vegas itself. Compositing, split screen, powerful pan, crop and 3D video plane effects, not to mention the extensive library of video FX, transitions and media generators (for backgrounds, titles, credit rolls, etc). And if you want to get into some more detailed and advanced techniques, some of my favourite results come from being able to:

- Use the custom displacement and bump map tools in the parent/child compositing layers to create all those ripple and warp effects (just like when the baddies blast someone on *Stargate*).
- Alter the parameters of video FX being applied to a clip over a period of time by means of key frames. Using key frames to do this creates a tweening or animation of the video FX.
- Take control of the speed and direction of a transition by using a transition envelope. I employ this at times to fit in with my sense of humour. For example, to tantalisingly introduce a new scene by employing a page peel transition, then whip it back to the original ('It's not over yet, folks!') by means of the transition envelope.
- Create detailed and accurate masking effects using Bézier masking: allow objects



or backgrounds to appear and disappear using Bézier drawn masks, or get down to nitty-gritty, complex masking by keyframing your Bézier drawn masks.

- Use all sorts of advanced tools in the audio area, from built-in digital audio processing effects to time-stretching, 5.1 surround-sound panning functionality and punch-in recording.
- Seamlessly link audio events into Sound Forge, to work on more detailed 'on the fly' audio media editing.
- Compose and record a soundtrack directly in Vegas itself.

Once that award-winning movie is in the can, Vegas offers an extensive range of methods for rendering. I love the fact that not only are there templates for all the usual types of rendering from \*.avi to mpeg 1 and 2, but all the settings and parameters are customisable. So, if you really need to punch that \*.wmv file down a little bit further, you can work with all aspects of it, from the audio bit rate to the video codec employed.

As well, there are some particularly nice features for burning to CD, including VCD format, multimedia CD format and the option to embed your final product on a Web page. And as if that isn't enough, the full package includes Sony DVD Architect for authoring and creating your very own DVD releases (but there's a whole other review just in DVD Architect alone—another indispensable in the digital movie-making scene). Even the entry-level version, Vegas Movie Studio, comes packaged with an entry-level version of DVD Architect!

In Vegas I find a multifaceted vehicle for a wide variety of outcomes and applications within most aspects and areas of my own field, that I'm sure would be applicable to many other environments and situations.

Simply put, I love Vegas Video 5.0 + DVD Architect—on so many levels.

## 10 IDEAS FOR YOUR CLASSROOM USING VEGAS 5

1. Create a photo album with backing music, commentary and transitions as well as some video snippets and put it all on a VCD. (Vegas works a snap with still images.)
2. Create a story with still and moving images. This could utilise visual narrative, spoken narrative, music and SFX. Render to VCD or DVD.
3. Create media for inclusion on a Web site or Web-based portfolio.
4. Make a morphing transition; convert to video to discuss how we change, or to illustrate differences, using the WinMorph plug-in or as a standalone to create \*.avi file of a morph that can be used in a Vegas project. Available as freeware from [www.debugmode.com/winmorph/](http://www.debugmode.com/winmorph/)
5. Develop a unit of work based around the movie-making process or advertising.
6. Create an abstract effects video to go with music composed by students or as a visual backdrop for the end of year school production.
7. Study visual language, motifs, symbolism and clichés and develop montages and 'visual haiku'... note the current emergence into the popular ethos, with films such as Matthew Barney's *Cremaster Cycle* going mainstream.
8. Use with Stop Motion Pro to create 'claymation' animations; develop story writing, story boarding, visual literacies.
9. Colour stories—as with Krzysztof Keislowski's '*Three Colours*' trilogy, explore the use of colour to convey mood, meaning and emotion.
10. Break the rules—experience just how 'wrong' things can be in the movies—discuss some of the 'rules' and conventions in movie-making: get students to produce a short that breaks a few of these conventions, perhaps a 'pick the errors' exercise. (Can lead into the study of some of the classic film errors and 'cult' bad movies.)



# SQUIGGLES AND LINES

## Simple creative applications of graphic notation

When students lack musical literacy, getting them to compose may seem too hard a call. DORIS PAVLOVIC proposes a simple system of graphic notation as a user-friendly and multi-dimensional tool, used to compose short radiophonic and dramatic works for vocal groups.

This system of notation uses graphic symbols (letters, shapes, colours) as indicators of meaning to instruct whether something is to be sounded, played, or gestured. Its applications are highly flexible, compatible and inclusive of any age group, language and literacy level, as there is no need for music literacy.

The system can be applied to composition for individual student work or to group composition (especially for young children), enabling works to be realised with a minimum of human, instrumental and financial resources and with a minimum of rehearsal time. It has multi-dimensional applications as the use of simple squiggles, shapes and lines gives the ability to represent meanings of ideas, events, relationships, formulae, processes, form and structure within a paradigm that also represents musical ideas of pitch, rhythm, timbre, texture and sound effects.

Students learn five important skills:

1. to create and develop their own individual ideas into compositions, using graphic notation (with a performance guide to meanings of all symbols);
2. to organise and conduct their own individual rehearsals;
3. to conduct their own compositions and to manage working both with and within a group of performers;
4. to become familiar with other variations of graphic notation by observing works composed by other students, and by participating in those works as a performer;
5. to learn how to record their own works using available recording equipment and techniques.

Students are shown examples of compositions with graphic notation, followed by a discussion and analysis of these applications; they then listen to a recording of the works. They also are encouraged to listen to their environment (such as the sound of rain); to record any interesting sounds; to



listen to and observe rhythmic or melodic patterns around them (as with birdsong, traffic); as well as to observe narrative ideas within their own social environment (the classroom, household); or in a closely accessible location (such as the playground, train station, shopping centre ...)

The teacher is on hand to assist—in developing the works, enhancing clarity in

notation, developing a form, editing—and with parameters such as sound effects and performance instructions. At times, simply to assist the student to get started.

On completion, there follows a discussion about aspects of realising the work. This includes how to:

- formally present a composition as a work
- use and manage conducting cues and gestures
- organise and manage a group rehearsal, and
- record the work.

All these aspects include awareness and consciousness about clarity, communication, organisation, preparation and discipline, both with and within a group.

During rehearsals the student is able to evaluate:

- those aspects of their ideas or notation that were successfully communicated and those that were not (with a discussion about how improvements can be made)
- effectiveness of their conducting gestures
- effectiveness of their individual discipline and manner in communicating, and of managing a working relationship both with and within a group
- aspects of self and group organisation, such as:
  - being punctual and prepared for rehearsals
  - knowing exactly how and when to indicate an instruction, cue, or gesture.



The examples (over) are from works composed by Year 10 and 11 students from the Sydney Conservatorium of Music High School. [The full scores are A3 size—Ed.]

Each system is divided into four numbered groups. All are vocal works, structured as a system of aleatoric windows. The advantage of writing vocal works is that no instruments are needed other than the voice. There is no emphasis on conventional pitch or rhythmic notation. The direction (height) of pitch is relative to the direction of the line. A rise in the slope of the line indicates a relative move towards higher pitch. A fall in the slope of the line indicates a relative move towards lower pitch. The angle of the line indicates a smooth or sharp change in pitch over time. See Fig. 2, Playground.

There is no need for time signature and one is free to use any variations of graphic notation. Using the 'aleatoric window' system, one also has the freedom to improvise. Each of the four vocal groups can contain one or more performers, depending on the textural effect of the composition or the numbers of students available to participate.

Conducting cues are numbered above each system. Some cues include an arrow or a dotted line pointing downwards, indicating a new section or entry of a new part. In conducting these works, each student learns how to indicate:

- a cue for a new section
- the entry of a new part
- changes in dynamics
- articulation
- tempo.

Continued over page

## Useful Examples

Following are useful examples of graphic and contemporary notation systems:

*Countdown* (1970) by Martin Wesley-Smith, ABC Broadcasting Booklet for Schools.

*Rocket Music* ('Take-Off') by John Nickson and *The Edukation Blues* by Stephen Cronin. Both are in *Music for Young People* (1989), a collection of contemporary Australian compositions. Australian Composer Series, Australian Society for Music Education.

Also, always utilise a review of compositions using any graphic, and any new notation from previous students.

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FIG 1. RAIN

high random pitch - low  
time loose rough guide.

1,2,3,4,5: Cues given (fingers) very free timeframe is conductor's choice.

NB: All letters are percussive sounds!

Rain.

1	2	3	4	5	1	2	3	4	5
tip	ti								
tap	ap								
1	2								
pp	mf	molto accel...	subito ff rit.....	a tempo	subito pp	pp accel	mf	p	<ff>p accel..... rall.....

FIG 2. PLAYGROUND

'Playground'

FIG 3. CATS

CATS

1	2
Voice 1	here kitty kitty kitty
Voice 2	pit Pat (walk of cat) meow pit Pat
Voice 3	ne ne (sound with tongue-no voice) meow ne
Voice 4	prrr

FIG 4. PROTEST

PROTEST

5- The After math - Who did we die for?

$\text{♩} = 30$

molto vibrato.....



Each excerpt presented differs in its stylistic characteristic and in its conceptual idea:

*Rain* (see Fig. 1) is a percussive, textural and timbre exploration of the voice derived purely from exploring the sounds of consonants, short syllables or paired associations of a consonant with one vowel.

*Playground* (see Fig. 2) is a narration of events from a typical school playground: teasing, giggling, rhythmic hand-clapping games, laughter, crying, singing of the nursery rhyme *Humpty Dumpty* (cue 1, in triangle).

This work includes a special sound effect invented by the student, of placing dry leaves in a plastic bag, then gently rustling them with the hands. This sound effect is to accompany and complement the 'Shhhh' and the whistling whisper of the voices indicating that the children have fallen asleep [cue not shown]. With regards to pitch, the student chose to use a horizontal axis line, relative to which the lines of pitch rise or fall.

*Cats* (see Fig. 3) is a narrative of events experienced by cats within the household of the composer. You can read the 'meows' and 'pit-pats' of paws and the purring and sneezing of the cats. Not indicated on the score (but included in the accompanying Performance Instructions) is a sound effect used to imitate the 'boom, crash' rattling sounds of a cat tipping over rubbish bins (three sealed plastic bags containing metal tops, keys, plastic bottles and small ceramic tiles).

Using graphic notation, we are also free to fuse two notation systems together.

In *Protest* (see Fig. 4) we observe a musical commentary on the war in Iraq. This work is for prepared guitar, flute and violoncello. The notation used fuses conventional music notation within a graphic, illustrative format. Cuticle sticks are woven under and over guitar strings close to the bridge, in order to give the instrument a more 'middle eastern' tone.

The student also created a technique to imitate the sound of a bomb falling and hitting the ground, by rubbing a metal spoon from the twelfth to the third frets, gradually gaining speed and dynamics. Once the spoon reaches the third fret, the notes are 'snapped' over three to four seconds.

Here we can see that if students wish to, they can further explore and interpret their own personal expression, consciousness or awareness, be it a philosophical, political, commercial or theological issue, commentary, or critique. A final point is my experience that the multi-dimensionality that graphic notation encompasses is not static, but dynamic.

As this notation system is used from one idea to another and from one individual to another, it becomes an open, living and evolving system, from which a variety of musical and other forms, ideas and designs will continue to emerge and develop out of a few simple, creative applications of 'squiggles and lines'. **M<sup>in</sup>A**

**The writer,  
Doris Pavlovic**

Doris Pavlovic is a composer, teaching composition at Sydney Conservatorium of Music High School. This is a course introduced in 2003 by the Head of Music Studies, Patricia Morton, and made available to all Year 10–11 students at the school. Doris Pavlovic's own compositions are based upon her associative synesthetic percepts, and she is researching synesthesia for her Masters in Composition at Sydney Conservatorium of Music

**Credits**

Portions of examples are used by permission of students from the Sydney Conservatorium of Music High School: *Rain* Loretta Cheung, *Playground* Amelia Murray-Long, *Cats* Esther Tolhurst (all Year 10, 2003); *Protest* (trio for prepared guitar, flute and violoncello) Jared Mallitt (Year 11, 2004).

**E-CONTACT**

**The writer, Doris Pavlovic**  
<dorispavlovic@hotmail.com>



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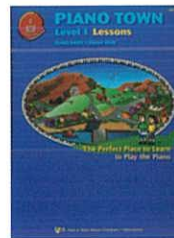
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**AUSTRALIAN PUBLISHERS**

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**Continued over page**

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**WARNERS**

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*Carl Fischer*

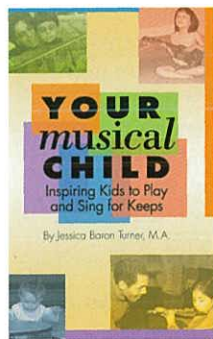
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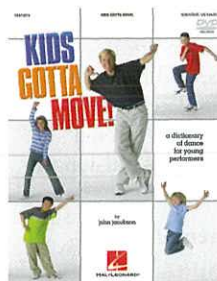
Here is your chance to play melody lines from the orchestral works of the masters. Presented with a strong symphonic accompaniment on the included CD, this compilation offers the young player the most renowned available string repertoire. This unique collection contains fifteen of the most popular themes of all time by Beethoven, Brahms, Mozart and other greats. Playing with the Orchestra is available for violin, viola, and cello/bass and all books are compatible and can be played together with your friends. Great fun for young string players!

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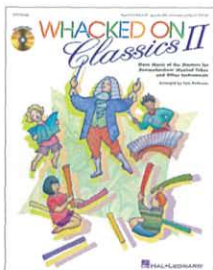
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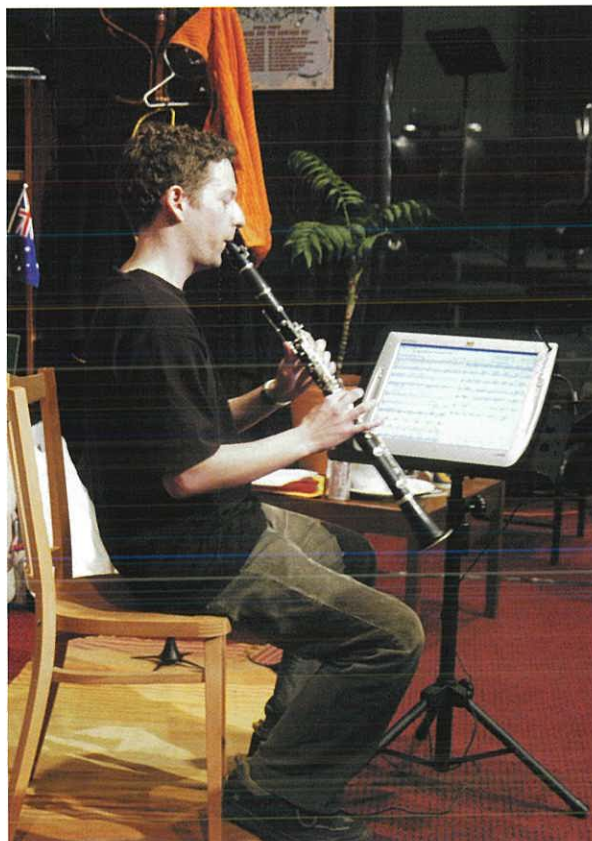
**B**udding musicians now will be able to experience the thrill of playing in a virtual symphony orchestra, thanks to world-first educational software *In The Chair*, developed by the Adelaide Symphony Orchestra and digital entertainment producer, Digital Monkey.

ASO Commercial Projects Manager, Mr Chris Matters, said 'We have a responsibility to encourage young people to experience the excitement of orchestral music—and to develop a love of music that will stay with them for the rest of their lives'.

'The opportunity for a student to play within a professional orchestra has been out of reach for all but a few talented musicians. The potential for this software is global—no matter where you are in Australia or the world, you can access this experience [if you have] broadband', Chris Matters said.

Director of Digital Monkey, Mr David Evans, said that *In The Chair* 'places the musician inside a professional symphony orchestra. Through a broadband connection, you can hear your section and the rest of the orchestra around you as you watch the conductor and play along from your chosen seat'.

Through the program, David Evans said, 'you can select the music and degree of difficulty and play your instrument with the world's great orchestras. This means you can be sitting in your living room in suburban Alice Springs whilst 'playing' with the London Philharmonic. The system will provide feedback on how well you performed and encourage you to correct any mistakes.' The developers say *In The Chair* is the only software in the world that follows a conductor as well as a musical score and lets users play their own instruments. They believe it provides a true-to-life ensemble setting that even advanced players rarely get to experience—and an ideal learning environment.



How does it happen? We're told: by combining 'a real-time, software based, frequency recognition engine with real-life professional musical performers'. The frequency engine understands such intricate musical nuances as dynamics and timbre on top of pitch recognition, allowing *In The Chair* to provide believable human responses to the user's performance, improving a student's performance faster.

BigPond Managing Director, Mr Justin Milne said *In The Chair* showcases what can be achieved with a combination of innovative thinking and the power of broadband.'

There's no mention yet of a version for would-be conductors, for the many who are tired of waving imaginary batons at the hi-fi! **M in A**

- Development of *In The Chair* was made possible through a principal grant of \$250,000 from The Telstra Broadband Fund and the assistance of the South Australian Film Corporation.

## E-CONTACTS

**In The Chair** [www.inthechair.com](http://www.inthechair.com)

Chris Matters, ASO Commercial Project Manager:  
<education@aso.com.au>  
or Tel. +61 8 8233 6250

### Big Rehearsal

Expressions of interest—obtain more detail and a downloadable form:  
[http://www.aso.com.au/education/Big\\_Rehearsal.html](http://www.aso.com.au/education/Big_Rehearsal.html)  
Or E: <education@aso.com.au>





## In The Chair in use for the first time! Join in an ASO Big Rehearsal

Each year since 1997 the Adelaide Symphony Orchestra has presented its innovative Big Rehearsal. In 2005, the ETSA Utilities Big Rehearsal and Junior Big Rehearsal will again enable young instrumentalists to have a unique opportunity to be involved in the preparation of a concert program with a professional orchestra. Each student will be paired with an ASO musician who acts as mentor and guide during the rehearsal, with both playing the same part. In this way, students will be able to play challenging music that usually would not be possible, supported throughout by their own personal mentor.

2005 will also see the inaugural use of the Adelaide Symphony Orchestra's virtual Big Rehearsal Project *In The Chair*, which will make it possible for students to join the Big Rehearsal from anywhere in the world!

### Dates and location

In 2005 the Big Rehearsal will be on Tuesday 7 June, Wednesday 8 June and Thursday 9 June in the Grainger Studio. Each category is devised to cater for students who have achieved a specific level of instrumental performance standard.

**Junior Big Rehearsal** Three years minimum experience + AMEB Grade 3

**Big Rehearsal** Four years minimum experience + AMEB Grade 5  
Students may choose to apply for EITHER or BOTH of the Big Rehearsal project categories. If you or students from your school are interested in participating in the Big Rehearsal or Junior Big Rehearsal please send an Expression of Interest (to obtain, see E-contacts).

### In The Chair

For details on participating by using In The Chair, please phone Chris Matters (see E-contacts).

## News

### Resources

A new Web site designed to promote the work of contemporary Australian composers has a section devoted to music for schools. In this section teachers can find a range of vocal, instrumental and choral works that have been graded by teachers. The site also has biographical notes on each composer, the first page of each work and, in many instances, an audio sample. Visit the site at:

[www.australiancomposers.com.au/](http://www.australiancomposers.com.au/)

\* \* \*

### Prize winners

Many will be familiar with the work of composers Andrew Ford and Liza Lim, which has been recognised in many different ways. Recent Australian awards were for Andrew Ford as winner of the Paul Lowin Song Cycle Prize, and Liza Lim was awarded the Paul Lowin Orchestral Prize. Both of these awards are among the most prestigious, and certainly Australia's richest, composition prizes.

\* \* \*

### National Review

Take the opportunity to ensure that your voice on music education is heard at the political level. See the insert accompanying this issue that provides advice on how schools can prepare their submission to the review.



# NET NEWS

## ASSEMBLE THE ENSEMBLE

Just when you thought life couldn't get any better, along comes the new school year! How exciting: a fresh batch of youngsters—and their parents—just waiting to start their musical journey on a new instrument and be projected to Vanessa Mae-style stardom in the school band or orchestra. ELISSA MILNE has found three Web sites to make it possible. Well, almost ...

You'll be so glad you made up that School Instruments Inventory last year (sometime between end-of-year exams and the Christmas concert). And, of course, when you have 95 new children lined up at your office door, you'll also be glad of those 15 assistants on hand to help the kids choose the instruments best for them, offer guidelines on care of their newly issued treasure and help parents set up a practice plan. What? No assistants? It's outrageous ... Well, here are three sites to help you out: one for the kids, one for the parents and one that can help parents, but has been included especially for you!

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

**Net gains:** This virtual classroom is loads of fun—for kids and for teachers! There is a Music Room (Kids Only!) and a Teachers' Lounge. Everything about this site is delightful and there are plenty of things that could distract. But for the sake of this exercise, direct students to the Instrument Encyclopaedia, located on the piano. It outlines the different families of the orchestra, gives detailed descriptions of each instrument, then offers soundbites—solo, as well as how it sounds within an orchestra—great for kids who aren't too sure what they'd like to play. For you, the orchestra seating plan (from baroque to modern) is excellent; and then there are the games. But they can wait ...

OK, so this is the brainchild of the Dallas Symphony Orchestra, so many of the hot keys will lead you to dead-end orchestral offerings, but everything else on this site is a romp in the musical park.

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

**Net gains:** Go directly to Band Resource Guide about halfway down the left-hand panel. Here, the basics of learning an instrument are outlined for students who are just starting out (and their parents), and for those moving to an intermediate level. There is a Parent and Student Guide that explains how to set good practice habits, identifies common technique problems and offers instructions on how to take care of instruments. The Secrets of Instrumental Success, which appear in 'Beginning Instrumental', are a nice read. I would suggest,

however, that if these really existed they wouldn't be free on the Internet! For you, try the Teacher's Tools, which offer a quantity of good advice and (perhaps best of all) Forms for assessing students who are auditioning.

**Net loss:** I would love to see an extensive list of forms here, and there are only two—but hey, that's two more than you had yesterday.

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

**Net gains:** This site is the homepage of the School Band and Orchestra magazine (a US publication), which is a handy resource in and of itself. But more importantly in this instance, it offers a great series of sheets on how to buy any of 25 instruments, from the usual suspects—violins, flutes, trumpets etc—to more unusual choices such as an electric bass or marimbas. It explains the skills required for the instrument, the level of difficulty, the repertoire and styles of music available, the history of the instrument, as well as what to look for—and how much to pay (in US\$) when buying it. This is the perfect site to recommend to parents who want to discuss with you ad infinitum the pros and cons of a variety of instruments. It also offers an extensive SBO archive of articles from back issues about how to successfully run a school band, covering topics as varied as the benefits of inviting a guest clinician, to taking a workshop with your band (April 2004), or planning a successful first concert for a beginning band (September 2003). Marvellous stuff for the serious school band leader.

You might actually be inspired and find the role of bored band leader a difficult one to perform.

\* \* \*

**Final Byte:** Just as playing in a band is a matter of team work, so you shouldn't have to feel that running the school band comes down to you only. Even if there is no one else at school to lend a hand, make these Web sites part of your team.





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

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Professor of Trumpet,  
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# TOP TEN TEACHING RESOURCES

From the notorious commercial radio Top 40, to the IT world's FAQs, to ABC-FM's populist quest for the Top 100 Piano Pieces—the compilation of lists of 'Top Anything' seems to be a useful exercise. We thought we'd join in.

Beset by a wholesomely education-minded purpose over the summer break (as one is, of course), our Editorial Panel members came up with their Top Ten Teaching Resources. As the field is so rich, there are three lists: in Performance Pieces, Teaching Resources and Recorded Music. Here are their choices. You might agree, or have alternatives that you think are better! If you want more details on any of the items, we can follow up for you. Just let us know.

We plan to publish readers' Top Tens in coming issues, so join in and have fun sharing resource ideas. It can be just a straight list, or you can add some helpful detail.

## PERFORMANCE PIECES

1. *Dubula*. Steven Hatfield. Choral.
2. *Magnify The Light*. Carl Strommen. Three-part choral. Arrangement can be easily adapted as a unison/two-part work, or feature a soloist in the unaccompanied middle section. Great words with a well-written piano accompaniment that adds a jazz/gospel flavour.
3. *Ngana*. Steven Leek. Choral.
4. *If*. Michael Nyman. Voices and ensemble. Beautiful text with lilting melodies that are well suited to young voices.
5. *Symphony of Palms*. Gordon Hughes. Clapping Percussion.
6. *Joy To The World*. Pub Muzika. Instrumental ensemble. This comes from the *Christmas Pot Pourris No. 2*. Effective part writing and arrangement for a pleasing end result.
7. *Love Me Sweet*. Carl Vine. Choral and Orchestral.
8. *Take Five*. Dave Brubeck. Jazz Ensemble.
9. *I've Got The Music In Me*. Boshell (arr. Shaw). A great message for our students and a funky arrangement especially if you use the excellent backing CD.
10. *Donna Nobis Pacem*. Audrey Snyder. A musical piece well suited to mixed choirs working to consolidate part-singing skills.

## TEACHING RESOURCES

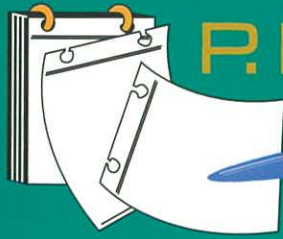
1. *Tuning Fork—'A'*.
2. *Sing Books*. ABC.—and the very useful 'Sing Online' facility at [www2.abc.net.au/learn/sing/](http://www2.abc.net.au/learn/sing/)
3. *Rhythm and Movement*: Applications of Dalcroze Eurhythmics. Findlay.
4. aMuse (Association of Music Educators) is a must for any music teacher in Victoria. aMuse keeps music teachers in touch with issues and PD opportunities in music education and provides a wide range of services. W: [www.amuse.vic.edu.au/](http://www.amuse.vic.edu.au/)
5. *Kodaly Context II*. Lois Choksy.
6. *The Complete Choral Warm-Up Book*. Robinson and Althouse. Well-presented, according to the teaching point of each warmup.
7. All of the 'Shenanigans' dance CDs.
8. *Music Time/Music Time Too!* Ros McMillan. An array of great ideas to dip into or use as the basis for units of work in both the primary and secondary classroom.
9. Orff activities for primary students.
10. *Music: an Appreciation*. Kamien. The latest edition with accompanying CDs is a very useful resource for looking at the role of music in society, from early times to the present.

## RECORDED MUSIC

1. *Prayer for Peace*. Cantillation / Antony Walker. ABC Classics.
2. *Come to the Music*. Brisbane Birralee Voices. Available through [www.brisbanebirraleevoices.com.au/](http://www.brisbanebirraleevoices.com.au/)
3. *Symphony of Lullabies*. Sean O'Boyle and the Tasmanian Symphony Orchestra. ABC Children's.
4. *Step Back Sally*. Christopher Mauchbach. Available through [www.vosa.org.au/](http://www.vosa.org.au/)
5. *Sing About Life*. Tiddas (ID Phonogram 5183482).
6. *Eternity ABC*. 22 tracks by today's Australian composers. Varied and accessible listening.
7. *Antarctica*. Suite for Guitar and Orch. Westlake. Great variety and musical interest. Students young and old enjoy the comic spirit of 'Penguin Circus'. *Antarctica* can be a good prompt for students' creative work.
8. *Silk Road Journeys*. Yo-Yo Ma and The Silk Road Ensemble. Specifically 'Mongolian Long Song' has proven useful to encourage discussion about music which is not from western traditions. Students frequently are startled by the vocal performance.
9. *Music for a Large Ensemble*. Steve Reich. Students find all the tracks on this CD accessible. Useful in assisting student composition based on layers of ostinati and to consider how to develop ideas beyond their simple repetition.
10. *Appalachian Spring*. Copland. The Shaker variations towards the end of the work provide a good opportunity for students to listen and discuss how the simple tune has been treated or varied in each of its appearances.

**Please share your own lists! E-mail or write:  
The Editor, Music in Action, <[ann.blore@australianmusic.asn.au](mailto:ann.blore@australianmusic.asn.au)>  
or PO Box 207 Castlemaine Vic 3450.**





# P. D. DIARY

Organisations are invited to list PD events with Music in Action. Events are listed first in alpha order by organisation, then by date. Listings are compiled from information provided and may be incomplete or have changed. Please check with the organisations direct. Our disclaimer on page 4 applies.

## AARME

Australian Association for Research in Music Education

### • 24–26 September

#### AARME Conference

Venue: University of Technology Sydney (UTS)

Details: Peter de Vries,

E: <peter.devries@uts.edu.au>

## ABODAQ

Australian Band & Orchestra Directors' Association Queensland

For information: [www.abodaq.org/](http://www.abodaq.org/) or

E: <info@abodaq.org>

### • 26 February

#### Reading Day: Concert Band

Venue: QUT, M Block, Kelvin Grove.

### • 21 March

#### Conduct Your Dream: Orchestra

### • 20 May

#### Conduct Your Dream: Wind Orchestra

### • 8 August

#### Conduct Your Dream: Orchestra

### • 12 August

#### Conduct Your Dream: Wind Orchestra

## AMTA

Australian Music Therapy Association

### • 19–23 July

AMTA in association with World Federation of Music Therapy

#### 11TH WORLD CONGRESS OF MUSIC THERAPY

From Lullaby to Lament

The first World Congress in the pan-Pacific region will bring together music therapy clinicians, researchers and educators from around the world. A unique forum for sharing diverse philosophies and knowledge and the opportunity to share the cultural diversity and richness of music applied for the preventative, developmental, rehabilitative, curative and social benefit of all people.

Details: T: (07) 3854 1611

E: <musictherapy2005@ozacomm.com.au>

W: [www.musictherapy2005.com/](http://www.musictherapy2005.com/)

Venue: Brisbane Convention and Exhibition Centre.

## ANCOS

Australian National Council of Orff Schulwerk

### QUEENSLAND (QOSA)

#### • 12 March

#### PD Workshop: Middle school

QOSA provides excellent professional development workshops for music teachers approximately three times a year, and nationally accredited six-day training courses once a year. These hands-on events are run by renowned Orff teachers who provide excellent teaching materials while modelling outstanding teaching.

For further information on the year's program please contact: Bidy Seymour, E: <theseymours@optusnet.com.au> or Rosemary Clark, E: <roseorffrep@hotmail.com>

W: [www.ancos.org.au/](http://www.ancos.org.au/)

P: PO Box 1881, Milton QLD 4064

#### • 14 June

#### PD Workshop: Early childhood

#### • 21–25 June

#### Training Courses: Levels 1 & 2

Nationally accredited

#### • 3–4 September

#### Symposium: 'Opening Doors'

Venue: University of Queensland

Focus: Sharing the musical philosophies and approaches of Dalcroze, Kodaly and Orff

#### • 8 October

#### PD Workshop: tba

### VICTORIA (VOSA)

Details, unless otherwise stated:

Glenys Gijsbers T: 9562 6122, E:

<glenys@stockdaleacs.com.au>

#### • 17–19 March

#### Living Music & Dance

Featured Presenter: James Harding (USA)

Venue: Darebin Arts Centre, Preston

#### • 23 & 30 March

#### Musicianship: Details: tba

#### • 11–16 April

#### Levels 1 & 2

Details: Melissa Dods, T: 9849 0501,

E: <mjdods@optusnet.com.au>

Venue: Glen Waverley Anglican Church Hall, Glen Waverley.

#### • 13–14 May

#### Autumn Music Seminar

Venue: St John's Southgate .

#### • 4–5 June

#### Early Childhood Conference of Performing Arts

Presenters: Stuart Manins, Julie Wylie, Janet Channon and Wendy Jensen (NZ) plus many more!

Venue: Genazzano, Kew.

#### • 12 August

#### Middle Year's Day: Details tba.

#### • 15 October

#### Celebrations : Details tba.

## ANCA

Australian National Choral Association

### • Feb. 19, Mar. 5 & 19

#### QLD Choral Conducting Classes

ANCA (QLD) offers a perfect professional development opportunity for conductors of school, church and community choirs.

Participants will work individually with one of Australia's finest choral conductors in an atmosphere that is supportive and non-threatening. The program is suitable for conductors at all levels and of all ages, from beginner to experienced. There will be a focus on conducting technique, gesture & rehearsal techniques in 3 x 3-hour sessions, with each participant conducting a choir of other conductors. All sessions videotaped to assist with the learning process between workshops. The conducting tutor will be experienced choral technician and teacher of conducting, Emily Cox, of the acclaimed choral group Canticum.

Cost: \$120 for ANCA members; \$140 for non-members; \$60 for students and observers (includes afternoon tea).

Details/Registration: Peter Ingram,

E: <p.ingram@ormistoncollege.com>

T: (07) 3821 8999.

Venue: Griffith University,

Mt. Gravatt campus.

Continued over page



**ASME**

Australian Society for Music Education

**NATIONAL**

• **3-7 July**

**ASME XV National Conference**

A Celebration of Voices

Conference Secretariat: Department of Language, Literacy & Arts Education, Doug McDonnell Bldg., The University of Melbourne, Victoria 3010

Details: E: <asme-xv@unimelb.edu.au>  
W: www.asme.edu.au/vic/pd/nat\_conf.html/

Venue: Faculty of Music, The University of Melbourne, Parkville Victoria 3010.

**NSW**

• **19-20 March 2005**

**K-12 Music Education Conference**

Sessions on ICT, gifted and talented students, literacy in music, working with students with special needs, professional standards for music teachers—and more. Anticipated cost (2 days) \$80. Further details will be sent to all NSW schools during Term 1, 2005. Teachers from other states are most welcome. Apply for your professional development funding now! This activity is initiated by and supported with funding through the Australian Government Quality Teacher Program.

Details: Pauline Beston, PO Box 1548, Neutral Bay, NSW 2089.

E: <pbeston@idx.com.au>

F: (02) 9904 5702.

**VICTORIA**

• **22 February**

**FORUM: National Review Into School Music Education**

Teachers are invited to attend a forum to be hosted by ASME to discuss and respond to the National Review. The Hon. Chris Pearce MP will be one of the speakers.

Venue: Deakin University, Burwood Campus (Melbourne), Lecture Theatre 12

Time: 5:30-8:00pm.

**Education Queensland**

• **3-6 July**

**Professional Development Program**

Details: Ken Hodgkinson, E: <khodg37@eq.edu.au>

Venue: tba (Maryborough, QLD).

**Sydney Symphony Orchestra**

• **4 June**

**PD Seminars: Years K-2 and 3-6**

Presented by Richard Gill, these seminars offer valuable information on repertoire relevant to specific education levels (with particular emphasis on NSW music syllabuses) and examine innovative teaching techniques. Participating teachers receive kits written by leading educators, featuring information on composers and works, dynamic teaching activities and customised CD recordings of the music played at the concerts. Seminars and kits are presented well in advance allowing ample time to put the teaching ideas and resources into practice. Richard will also lead Years K-2 and Years 3-6 seminars on the repertoire and activities teachers need to prepare their students for active participation in these concerts.

Details: T: (02) 9334 4645

E: <education.bookings@sydneyphilharmonic.com>

W: www.sydneyphilharmonic.com/page

asp?p=11/

Venue: tba (Sydney).

**The University of Melbourne**

• **May-June & Sept-Oct**

**Master of Music Studies—Intensive Mode**

This modular coursework program is designed for professional music teachers in schools, to fill a need for a specialist qualification at the advanced level. Its subjects may be taken separately as free-standing short courses or credited towards the MMusStuds degree.

In 2005 subjects available are: Teaching Aural Musicianship, Orchestral Conducting, Band Direction, Advances in Music Technology, plus a Professional

Project (research). Other subjects are listed for 2006.

Details: Andrew Hall, Manager, Music Degree Programs Office. P: The University of Melbourne, Victoria 3010.

T: (03) 8344 6238.

E: <ahal@unimelb.edu.au>

W: www.music.unimelb.edu.au/

**SoundHouse in Victoria**

• **Throughout 2005**

**Teaching the Teachers**

These PD courses for teachers are taught by the same hands-on principles as those for students. Teachers learn both technical competence and curriculum applications in one-day courses given at a SoundHouse. Some courses are extended to suit particular needs. Groups of up to twelve attend each workshop. Workshops include Music Composition, Music and Multimedia, Digital Audio Production, Scanning and Digital Cameras. Software use includes Sibelius, Cakewalk, Microsoft Office, Publisher, Outlook, Screenblast Acid, Screenblast Movie Studio, Stop Motion Pro. Many courses are delivered on-site in schools, often over a period of several weeks.

Details: W: www.soundhouse.com.au/pd/index.cfm/

Vebue: tba (Melbourne)

**STUDENT DEVELOPMENT**

**Sydney Symphony Orchestra**

• **7-8 Sept.**

**Playerlink Workshops**

The Sydney Symphony's acclaimed Playerlink Workshops go 'on the road' each year. Aspiring musicians from Years 5-12 have the opportunity to learn from the professionals through two days of intensive tutorials that concentrate on instrumental technique and ensemble playing.

Applications open 13 June and close 5 Aug.

Details: T: 1800 789 709

Venue: tba (Tamworth).

**SUPERSCOPE PSD300 WINNER**

The Australian Music Association, publisher of *Music in Action*, is pleased to announce the winner of the draw for the Summer Issue Subscription prize:

**Ms Michelle Mackinnon**

Terang College Secondary Campus  
Terang, Victoria

The winner has been notified by mail.

We thank AMA member Intellware Australia Pty Ltd for providing this valuable prize.

See details of our Autumn Subscription Prize Offer on page 51 opposite



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This Subscription Offer prize valued at over \$1,200\* is generously made available by AUSMIDI Pty. Ltd. of Woronora, NSW 2232.

\* Package includes one Finale 2005 and one SmartMusic! Studio starter kit (including a one-year subscription to all available accompaniments). Prices depend on academic status/institution licensing.

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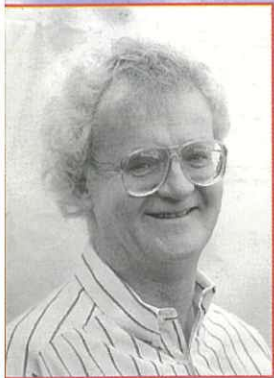
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Series for  
K-6 Classroom use

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