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# MUSIC in ACTION

Winter 2005 • Vol. 3, Issue 1

FOR AUSTRALIAN EDUCATORS

## GENDER IN MUSIC EDUCATION

Girls, boys & the whole darn thing

### HANDS ON!

An Early Grades program

### DIGITAL MEDIA TOOLS

Bridge the gulf

### PIONEERS OF MUSIC EDUCATION

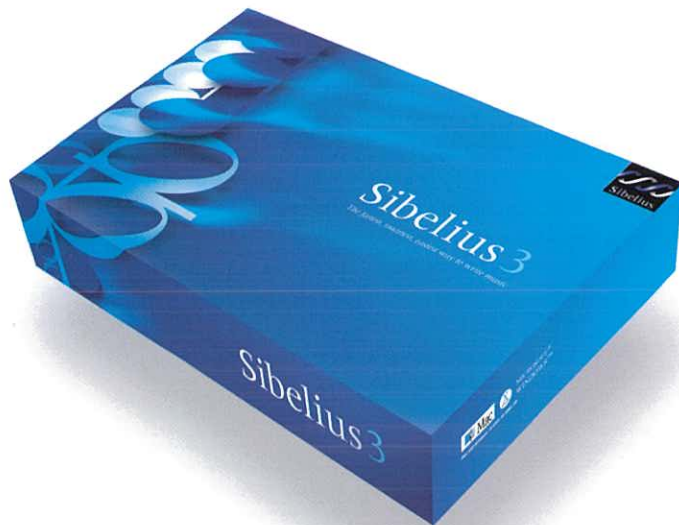
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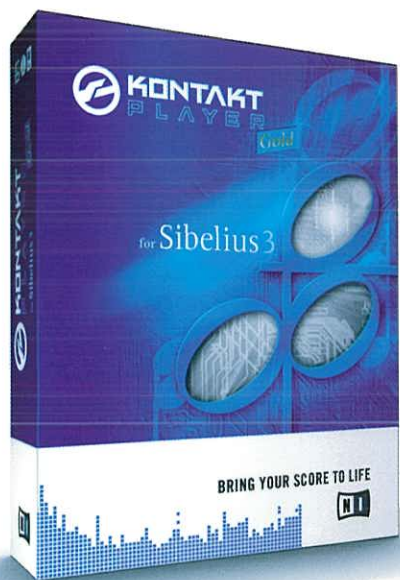
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# MUSIC in ACTION

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**EDITOR**

Ann Blore

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

**EDITORIAL PANEL**

Dr Pauline Beston  
Greg Mason  
Harley Mead

**SUB-EDITOR**

Tony Geeves

**DESIGN, LAYOUT & PRODUCTION MANAGEMENT**

Mediaville  
Email: mediaville@netspace.net.au

**NATIONAL ADVERTISING SALES**

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

**SALES AND SUBSCRIPTION ENQUIRIES**

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

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## FROM THE EDITOR



### The gender (issue) issue

**O**ur classrooms and studios are filled with students at various stages of maturity. All are grappling with the question of identity as girls or boys and what this means in their lives. This issue of *Music in Action* takes up

the question of gender and its effect on music education.

Scott Harrison gives an overview of the topic and its implications for the work of music educators. Much research has emerged on the subject of participation of boys in music. Sonny Chua and Bob Smith outline exciting and different methodologies in this area. These are articles worth passing on to colleagues in other disciplines too!

However, girls are the other side of the music education coin. Gillian Wills suggests provocatively that there is more work yet to be done. Women have been and are a major force in education—probably somewhat linked to gender and socialisation. Three women we profile in this issue have been trail-blazers in the development of music education in Australia. It is easy to forget just how far we have come in curriculum terms, so acknowledging the work done by Doreen Bridges, Helen Stowasser and Denise Grocke provides us with a context and record of development over the last thirty years.

Continuing our role in advocating and profiling music education to government, this issue turns the tables! Dr Brendan Nelson, Minister for Education, Science and Training writes about his enthusiasm for music and his view of the importance of music education. Minister Nelson's department will be responsible for handling the significant grants recently announced for schools' infrastructure projects. See the insert with this issue for more details.

Finally, one of our longest articles yet comes from the USA—but with a direct Australian link. Natalie Butler explores the impact of digital media tools (DMT) on the separation between music participation and music education. We trust that all this, plus our customary articles and features on immediately practical matters, will make this issue another 'must read'—not only among music teachers, but Australian educators generally. Please pass any spare copies around!

Ann Blore

## MUSIC TEACHERS TAKE OUT AWARDS

Five music teachers received National Excellence in Teaching Awards, announced in February by Jenny Macklin, Shadow Minister for Education, Science, Training and Research.

The awards are presented annually by the The NeITA Foundation to teachers—each of whom has been nominated by colleagues, parents and local community members.

We congratulate these teachers on their success.

- Tim Cope, Pinjarra Primary School, WA
- Stuart Cooper, Richmond Primary School, VIC
- Joan Jones, Melton Secondary College, VIC
- Sarah Reeve, Warners Bay High School, NSW
- Wes Smith, Sth Gippsland Secondary College, VIC

For full details of their work and the awards see the Website: <http://www.neita.com.au/>

## HIDDEN JEWELS

*Music. Play for Life* has been looking for Hidden Jewels in our music community. Jane Lewis of Tasmania responded. Thanks Jane!

*We have a hidden jewel at Bridport Primary School in Tasmania.*

*Her name is Margaret Viney. She's a senior citizen, a retired high school music teacher, who by the way has no grandchildren or other relatives at the school. I am the music teacher at Bridport, but like so many others, I am not music trained. So, even though I have lots of enthusiasm, repertoire, ideas and resources, I lack the high level of music skills that Margaret so willingly gives.*

*She comes in to the school at least once a week to accompany the choir, help with the band, play for assemblies, etc. She makes it possible for the school to provide music to the community at all those extra events, like Cuppa for Cancer, Anzac Day, community concerts, Carols by Candlelight, etc. We are a small school with a limited staff base, but we are able to achieve great things in music because of Margaret, who does it all out of the kindness of her heart and her love of children and music. Last year our little country school choir travelled to Launceston to participate in the Music Competitions, in the 12 years and under section—and we won! We couldn't have done it without our 'hidden jewel', Margaret Viney.*

*Thank you for giving me this opportunity to acknowledge this special lady.*

# NET NEWS

## GIGS FOR THE GIRLS?

Gender is not the most obvious problem issue in a music class. ELISSA MILNE suggests the up-front dilemma is how to demonstrate to teenagers that music is a crucial part of their education. These sites might help get beneath the facade and release the dj-diva chick or opera-star divo within.

It's easy to find yourself assigning the shy girl who plays violin so nicely to a string quartet ensemble, while dealing with the scruffy lad who makes a mockery of your lesson on opera with his mezzo-soprano solo by putting him on detention. But maybe, just maybe, beneath those shy-girl/scruff-boy images are musical powerhouses waiting for the opportunity to let loose with a little musical mayhem—as far as gender and image are concerned.

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

**Net gains:** Here students can find suggestions on how to start a band, or discover some mixing dos and don'ts playing the 'Being a DJ' game, even take a lesson on turntable basics. Students can decide on What Instrument To Play, or consider their Careers in Music. The careers under discussion include that of being a technician setting up arena concerts; an engineer in recording studios; a live sound engineer; instrument technician; even the creator of musical products. This, in fact, is the perfect place to point any parent who says there is no financial future in learning music...

**Net loss:** OK, so it doesn't necessarily encourage role reversals, but at least it gives girls a vision of where they COULD go with their modern musical maestro-dom. And they can learn all the techniques of turn-tabling without having to talk to any boys. The biggest downside? There are great links to competitions/stores/rehearsal studios—all located in the USA.

The best site for girls who want to be in a 'boy-style band' is in fact [www.girlsrock.com](http://www.girlsrock.com), but sadly this is currently under reconstruction. Check it in a month or so. It is—or at least was—truly inspiring.

### [www.opera-australia.org](http://www.opera-australia.org)

**Net gains:** Point your potential choristers to consider Teddy Tahu-Rhodes (divo of the Southern hemisphere) as an example of how a contemporary opera singer can really make the girls cry (for more).

**Net losses:** There is nothing particularly constructive here for a teenage lad to do...it is purely an aspirational guide.

### [www.theacc.com.au](http://www.theacc.com.au)

**Net gains:** The Australian Children's Choir is the ideal place for a boy to get involved in singing away from his peers (or at least away from the peers he may be at school with every day) so that he can focus on what he enjoys doing. Singing! On this site, parents can apply for auditions, read about tours and events and see how the choir is structured.

**Net losses:** Whatever you do, do not show this site to the student. It is about as un-cool as you could imagine and may well make your scruff-boy think twice about that very cool future as a jet-setting balladeer.

**Final Byte:** The fact is, these sites can help encourage students to break free of high-school musical norms. As for their gender, who cares: the idea is to forget that it has ever been an issue!

### <http://post.queensu.ca/~grime/index.html>

**Net gains:** This is a site for those teachers who find themselves with some spare time for extra-curricular research. A quick tour of this site quickly reveals what the academics have been up to while you've been dealing with your day-to-day classroom dramas. Join up as a member to receive their on-line journal or, if funds will not permit this extravagance, just browse through the links to such sites as GEMS (Gender, Education, Music and Society)—another on-line journal—or Web sites dedicated to female composers—from early music to jazz and contemporary.

**Net losses:** A lot of the benefits of this site are available to subscribers only and whatever you do, don't allow your students to visit this site—or they might think that gender-based issues in music are dry humourless topics rather than the fun and games that we all know them to be.

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# GENDER IN MUSIC EDUCATION

## Does it really matter?

The media, academics and politicians in recent years have made gender difference one of the most talked-about issues in education. From girls' subject choice to the literacy and engagement of boys, the topic seems unavoidable. SCOTT D HARRISON looks at why actual differences are less important than the social significances we attach to them.

**G**ender—the social and cultural expectations attached to being a woman or man including thinking, behaviour, aspirations and appearance—affects our entire existence.

When you first encounter someone, however briefly, is it likely that you will fail to recognise what sex they are? While usually we can recognise the biological sex of an individual, we don't always understand the ways in which gender differences are enacted—the power and expectations that are laid down.

For most children, enhancement of gender differentiation begins almost immediately at birth, in simple but strong statements, continuing as children reach points at which talents and traits are assessed.

One could argue that in an effectively organised society, each child would be examined to identify his or her potential. This would be followed by the cultivation of innate characteristics through both formal and informal educational processes, with their eventual utilisation for the well-being of the individual and betterment of society.

The connection between anatomical sex and gender seems commonsense but is, in fact, erroneous. In truth, the difference between the sexes is rather miniscule—in the bigger picture of things, hardly worth a mention! So it is not because of actual differences that this discussion takes place—it is because of the social significance attached to those differences.

### Boys engage to a higher level in popular music

In music, this is typically manifest in subject selection, achievement and—perhaps most obviously—in instrument choice and subsequent involvement in particular ensembles and genres.

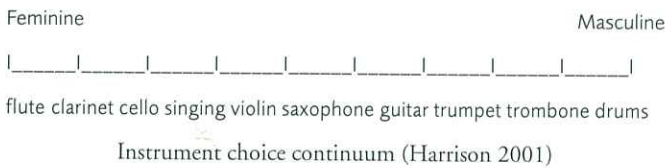
There is little doubt that more girls than boys choose music as a classroom subject, nor that girls engage in music to a higher degree in the formal context. The extent to which girls and boys engage in music outside formal contexts is difficult



to ascertain. We do know that boys engage to a higher level in popular musics and that these musics typically are taken outside the classroom.

With regard to achievement, in general terms, boys are under-achieving at school in literacy and numeracy-based areas. The extent of achievement by boys in other areas including the arts is not quantifiable at the time of writing.

Instrument choice, including singing, is the area in which the most obvious differences occur. Boys typically shy away from softer, smaller instruments. Girls generally don't take larger, louder instruments, as indicated below. There are, of course, exceptions. The reasons for this are not entirely clear. They may be associated with the functions of representation and identity. Boys will not take on activities that are perceived to be feminine. Girls, on the other hand, will gladly take on activities traditionally associated with boys. Put this one down as a win for feminism!



As a result, it is difficult sometimes to get boys to take the flute, the clarinet and violin. Under some circumstances it is difficult to get boys to sing. Similarly, but to a lesser extent, it can be a challenge to get girls onto drums and lower brass. Guitars and saxophones seem to be equally shared by both males and females, though 'girl bands' are not as prevalent as 'boy bands,' Lisa Simpson notwithstanding.

The effect of such choices for an ensemble program can be devastating—how does a teacher construct a concert band in a boys' school with no flutes? Alternatively, how can a stage band thrive in a girls' school having no trombones, bass and drums? The situation in a coeducational environment therefore may seem to be ideal. Quite the contrary: students in coeducational environments feel the need to establish their identity more strongly and are less willing to undertake seemingly gender-incongruent activities.

### Leaders need to have the capacity to value music activities

As practitioners, what do we do about this? How can we get students engaged, to provide them with the broadest possible range of experiences (and enable balanced ensembles!) In most cases, the techniques we would use to engage students are the ones that work regardless of gender—so gender doesn't really matter. What does matter is sensitivity to gender and the sociological implications it can have in the music environment.

On the one hand, a lack of awareness by the teacher can lead to boys being put into awkward situations where they feel their masculinity is brought into question. Association with the

### Here are some successful strategies we can use to improve engagement in music for all students

#### Repertoire

As with most activities, repertoire is enormously significant. Hawkes (2001), in speaking about sport says that 'the right amount, the right type, the right teacher and the right skills and attitudes' are clearly very important in relation to course content. These comments could apply equally to music. Popular music styles have also been mooted as one solution to this situation, if only as an access point.

#### Variety of opportunity

Students generally thrive when they are given a variety of musical and non-musical opportunities. Offering and honouring the activities of students is rated highly by students and staff in this debate.

#### Scheduling

Linked with variety of opportunity is the concept of allowing students flexibility within their programs to engage in these activities. This sometimes means negotiating with other staff members to ensure that clashes are minimised. Sport and music are often in conflict in this regard (Harrison 2003).

#### Single sex

Single sex opportunities often assist in breaking down stereotypical barriers. This can mean single-sex schooling, but more frequently single-sex activities within a coeducational environment have been found to work (Kruse 1992, Watterson et al 2000). This model allows students to engage in single-sex choirs, for example, and then combine for performances.

#### Role models

Students respond to positive role models of many types. Recordings, visiting artists, peers and teachers themselves often can provide the most positive experiences for students. Teacher attributes have been found to be highly significant in engaging students of both sexes (Harrison 2004).

#### Leadership

The role of leadership has been researched extensively. In relation to music, the school leadership team, student leaders and the teacher's leadership style are of particular significance. Leaders need to have the capacity to value music activities and to ensure high quality in public performances. Leaders also need to be able to invest in music in real terms—in financial and physical resources; in offering moral support; and by attending rehearsals and performances.

softer, smaller instruments and with singing (the so-called feminine instruments) can lead to bullying and depression. Similarly, girls can suffer social consequences (such as exclusion from friendship groups) by engaging in musical activities that are considered by their peers to be gender-incongruent.

On the other hand, students should feel empowered to participate in any activity they desire and teachers should not discourage gender-incongruent involvement, thereby further entrenching stereotypes.

Through sensitive teaching and using some proven strategies [see box on previous page], students can engage in the music of their choice without fear of negative social implications. **M<sup>in</sup>A**

### Scott Harrison

Scott has taught classroom music in state and private schools and singing to students in primary, secondary and tertiary environments. A graduate of Queensland Conservatorium, he was Director of Music and Expressive Arts at Marist College Ashgrove from 1988 to 1997, after which he was appointed Lecturer in Voice at Central Queensland Conservatorium of Music, Mackay. Formerly Director of Performing Arts at Clairvaux MacKillop College, Brisbane, Australia, Dr Harrison now lectures in music education at Griffith University Queensland and maintains an active performance profile. Recent publications have focused on teacher identity, gender, choral and vocal education. He is a National Council member for ANATS (Australian Association of Teachers of Singing) and is regularly invited to be an adjudicator and clinician.

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## FINALE & SMART MUSIC PACKAGE WINNER

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

**Ms Deidre J'Anson**  
Kingston Christian Community School  
Kingston, Tasmania

The winner has been notified by mail.

See details of our Winter Subscription Prize Offer on page 51.



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



# ARE WE HAVING FUN YET?

After going through the process of becoming a professional musician and then working tirelessly, there would be moments when we stop and think about why we chose music in the first place. This profession, as we all know, has its unique set of challenges, some of which require us to be rather resilient if we are to survive. Yet survive we do, writes SONNY CHUA.

In contemplation of this profound question I think it would be fair to say that most of us will admit to this: Music chooses us. We don't choose it.

We are attracted to music:

- For its ability to allow us to breathe
- To feel connected to others
- To feel a sense of self worth.

Music is a personal and collective experience that builds and validates our life. As music teachers it helps to not forget this. We don't listen to music because we're told that it's good for us or for our futures. We love a song by the Beatles or the Red Hot Chilli Peppers, a Mozart concerto or a Hungarian Rhapsody by Franz Liszt, because it makes us feel good in the present. And so we keep going back for more.

In terms of the learning process, how much value do we place on feeling good? How does this factor influence the way we approach problem-solving, or even determine whether we want to or believe that we need to solve it?

There are many things in life that are not easy to solve. But nevertheless we persist, without question, in trying to do so.

- An infant doesn't give up trying to learn how to stand up, then how to walk and run.

- A child may practise for hours at a time shooting a basketball or kicking a football, building up the necessary muscles and refining the poetry of movement.

The infant keeps learning to walk from its instincts to survive. The child keeps going at training because of the will to feel alive. They both naturally accept the discomfort of change because it is relevant to their present state.

### How is aesthetics relevant?

Is a piece of art or music beautiful because we're told it is, or does it only reveal its beauty and wonder when we are ready to see it? If something's beautiful to someone but meaningless to another, is it important for the other to love it just as much? Maybe it is, maybe it isn't.

The following question has been put forward to our Year 9 students: 'What absolute standards can be used to judge a piece of music?' Most of them answer quite wisely: 'None, as music mean different things to different people'. Do some educators act like they are the Guardians of Truth and only with the right keys do they allow students to enter the Hall of Good Things?

Should it be a privilege to see beauty? Does one need a licence to understand what we love?

Rather than defining the success of a music program by the way students can artificially remember musical concepts, or have the ability to write out or analyse all the major themes of a symphony, is it not more fulfilling to see a student truly engaged in music-making of any kind that is meaningful to them? Information is useless if the music means nothing to one's heart. The accumulation of knowledge is unfruitful if we feel that it's not going to be part of our daily bread. It would be wonderful if the success of a music program is based simply on the number of music lovers it inspires to happen, creating a society that loves music for its own sake. But I guess in the current system of schooling, it makes assessment a little bit difficult. And society demands that we assess.

### Engaging boys in meaningful music making

At Melbourne High School, an all-boys school in inner Melbourne, I work primarily in two areas: teaching classroom music, and being responsible for a rather ponderous area of co-curricula we call Cultural Involvement. This includes directing the MHS Chorale, a cross-Year level singing and dancing ensemble.

#### CLASSROOM MUSIC

The curriculum of the compulsory Year 9 classroom music explores the languages of music. With no particular bias, we systematically look at a broad range of musical styles and expression of cultures. It is important that we are inclusive in the study as 'you can never understand one language until you understand at least two'. (Ronald Searle, artist, 1920– ). With the good fortune of having access to technology, we also enable each student to learn to be a composer and to express their own voice, exploring and creating their own journey to happiness.

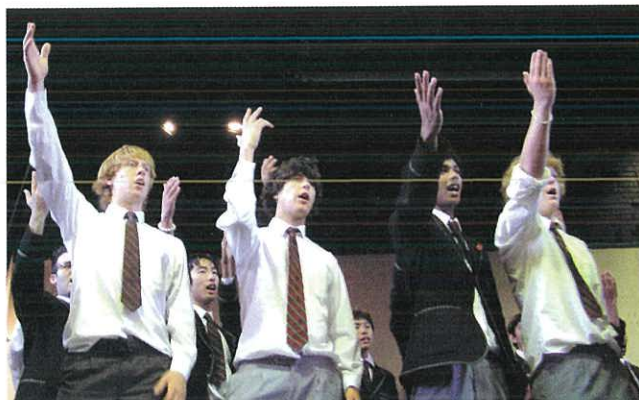
#### SINGING

The MHS Chorale is the school choir. It accepts any students within the school, regardless of their past experience or present abilities, to be part of an amazing thing in life: to make and share music with one another. A choir of this type is fundamental to any healthy school program. It can have a profound influence on a student's life and it fosters an artistic and sensitive culture within the institution. Even though this concept is not particularly new, it does not seem to be occurring very much in Australian secondary schools—let alone choirs just for guys. The challenges of developing the MHS Chorale include the voluntary nature of its membership. This requires me to be alert and to be aware of approaches that would keep the students stimulated, keen and willing to come back for more. A student may choose to do something for several reasons. A teenage boy often does things:

- That develop his self-esteem
- That help define who he is
- That allow him to gain acceptance.

Music is a powerful event that can address and satisfy all of the above.

I have been writing music for young musicians for over ten years. As a composer, I have always associated the pleasure of



this intellectual activity with my experience as a performer. Music for me must please the mind, the heart and the body. The music I've been developing for Chorale is to let these boys show who they are or who they want to be. While a lot of the music is rhythmically strong, it can also be lyrical and sensitive. Most of the songs they love to sing are love songs. Another aspect of this setting is also to allow them an avenue to release their abundant adolescent energy. Physical movements were incorporated into the learning process to help the boys understand vocal techniques required to refine their singing. But of their own volition, the boys promptly evolved these into performance movements to enhance and accentuate their artistic expression. Apparently, boys love to sing *and* dance.

### Music chooses us. We don't choose it.

Many factors are involved in considering or determining the success of such endeavours. While it is not possible to discuss all these in detail ... the following is the ideology for Chorale's achievement (this could be applicable to any group activity):

- Shared vision (the belief in each other)
- Mutual respect (the trust in the abilities of one another to succeed). 'Do as I do': the teacher as a positive role model has a significant impact on student response.
- Team spirit (the value of student leaders and the development of self esteem). The cohesion of an ensemble requires not only a strong leader—the leader must also know how to build the self-confidence of each member. The students must feel that they are able to do well and are also responsible for the group's successes. After receiving clear instructions, students are able to do self-assessment and often help correct each other, keeping one another in line. The building of this culture within the group makes the process of exploring and training a pleasure—and inspirational.
- Fun and discipline (fun = focus)
- Music (the use of meaningful and relevant repertoire).

A public performance for Chorale is not the final outcome of a musical course, but rather a time to touch base, and reflect

upon and celebrate with others the fun we've had in investigating music and developing new skills. The performance also represents to us a new level of achievement to build on.

### Should it be a privilege to see beauty?

Chorale is an example of the affects and effects of a musical and sensitive culture flourishing within a school. This group consists of a healthy cross-section of a normal disparate student population (of diverse cultural backgrounds, personalities, and interests—from sporting to sub-cultural identities) coming together to participate in music making. The students are engrossed in the process of learning and relish the energetic interaction of the rehearsals. They look forward to and take pride in the development of their collective ability to do greater things. Each one of them believes that they play an important part in inspiring and challenging one another in the revelation of the joy of music.

*'Are we having fun yet?'*

When was it not? **M<sup>in</sup>A**

*Originally presented at the aMuse Conference Boys and Music: Using the Sound Language, November 2004, complete with Melbourne High School Chorale.*

### Sonny Chua

Sonny Chua's music and pedagogical work are well known to teachers and students at all levels. His original works are extensively listed in all Australian music examination syllabuses and regularly heard on radio and stage. Sonny is Year 9 Music Coordinator and Cultural Involvement Coordinator at Melbourne High School, where he is developing a compulsory music classroom program (secondary level) and writing choral music for high school boys. He also finds time to be Assistant Director of Rowing. Sonny presently is developing educational kits for Opera Australia and is President of the Association of Music Educators (aMuse) in Victoria.

### E-Contacts

**The writer, Sonny Chua:** <chuas@mhs.vic.edu.au>

**'Boys and Music'**—aMuse Conference papers:  
[www.amuse.vic.edu.au/](http://www.amuse.vic.edu.au/)

**Melbourne High School:** [www.mhs.vic.edu.au/](http://www.mhs.vic.edu.au/)

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# PENDULUM SWINGS AND EDUCATIONAL POLARITIES

In the music classroom the spotlight now is on the successful participation and involvement of boys, after years the other way. But GILLIAN WILLIS asks what has happened to the ongoing issues for girls.

Fashions in architecture, clothes and music come and go—and so do trends in education. In the 60s, gender-related rhetoric permeated educational and cultural debate. While the attention was on gender-based equity in general, the actual (but unofficial) concern in the 60s, 70s and 80s was almost exclusively with the education of girls. Now in the music classroom, the spotlight is on the successful participation and involvement of boys—and female issues largely are ignored.

Is the concern truly about the challenges of student-centred music teaching and the imperative to seek motivating activities for all students? Or is it about the inconvenience of gender-related tendencies that inhibit successful involvement in *preferred* musical activities? Is the current emphasis driven by boys' lack of interest in singing, rather than by seeking and adopting sympathetic practices that encourage positive music-making strategies for both sexes?

In some Australian states, Kodály methods dominate the curricula. Given that the average adolescent boy is in the midst of unsettling vocal changes and is understandably wary of and disinclined towards singing, perhaps this is an unfortunate direction—in secondary schools in particular. One approach could be to broaden the curriculum, exploring music that interests and inspires the age group; and to offer music making choices involving instrumental improvisation and performance, or computer-generated composition.

If it is so important to teach singing, then it should be done in a way that is palatable for both sexes. Boy-centric approaches—such as harnessing macho talk, singing football anthems, and sexist lyrics in hip-hop and beat box—may actively deter girls in musical learning; yet neither sex should be disadvantaged by negative classroom music experiences.

Arguably, any specialist classroom reflects a microcosm of society at large and both males and females can be restricted by gender stereotyping and limited expectation, so classroom interactions have come under scrutiny '... both between teachers and students, and between peers in general music and performance ensembles. Research suggests that although girls have better attitudes toward music, boys are more frequently rewarded for their accomplishments.' (O'Toole, 1997.) Students are socialised into behaviours they are not necessarily inclined towards, that are inadvertently promoted because of unexamined systemic bias in schools. An example is the lack of analysis of teaching strategies that, while offering immediate solutions to, for example, how to involve boys in choral activities, may yet entrench undesirable attitudes.

Why should there be such a lack of balance in gender-related consideration? Have all the issues associated with girls' education been solved? If true, that would explain the preoccupation with boy-friendly approaches to the music curriculum. Yet, in mixed schools it remains a challenge for girls to take on leadership roles in music making—roles such as soloing in a jazz band, conducting choirs, bands or orchestras, playing drums or lead guitar in a rock band, taking a leading role in problem solving. How comfortable are girls in learning brass instruments, or boys in learning string instruments, or the flute? To explore how sex stereotyping might be due to conditioning, '... researchers have studied the representation of males and females in musical materials and text books at all levels. Several areas proved problematic such as the tendency for text books to present women as singers, flautists, and pianists (roles stereotypically perceived as feminine) more often than as composers, percussionists, or brass players (roles stereotypically perceived as masculine.)' (O'Toole, 1997.)

Are there not still challenges in encouraging girls to participate in technological activities such as composing with software, or in sound recording? Do teachers now divide their attention equally between boys and girls in the classroom? Are assessment techniques balanced to cater for both genders? What are the implications for gender inclusive teaching when exploring diverse cultures and their musics? Does the music profession reflect equal representation by both sexes across the spectrum of careers in music?

The application of true gender policy must surely be inclusive of both sexes and should allow all students to find their musical potential. Issues associated with girls' education and music teachings have not been 'fixed'—it is just that the pedagogical pendulum has swung towards a topical preoccupation with male issues. Issues that, while extremely important, need examination with reference to the educational needs of both males and females, if teachers are to truly address all the intricacies and complexities of gender education. Both sexes need empathetic teaching approaches in order to counter prejudicial or societal expectations that militate against their growth and potential as individuals and musicians. **MIA**

O'Toole, P 1997. 'A Summary of Gender Research in Music Education to 1997'. *Gender Research in Music Education Rationale*.

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# BOYS' BUSINESS!

## Affirming Middle Years Boys Through Music

'Boys' Business', it's called—a program that uses songs, chants, dance, movement, games and related activities to generate outcomes that affirm Middle years boys in school—and subsequently, in life. BOB SMITH tells why the program is getting traction.

The Boys' Business program operates across a number of primary schools, mostly in the Northern Territory, but with some recent additions in other states. It encourages calculated 'risk-taking', shared with teachers, musicians, support staff and boys. Boys are encouraged to perform in ways appropriate to and in support of extending and enhancing their social, physiological and psychological development. The involved teachers and adults also are learners in the process—encouraged to reflect on our own strengths in the areas of life skills and our specialist learning-area competencies.

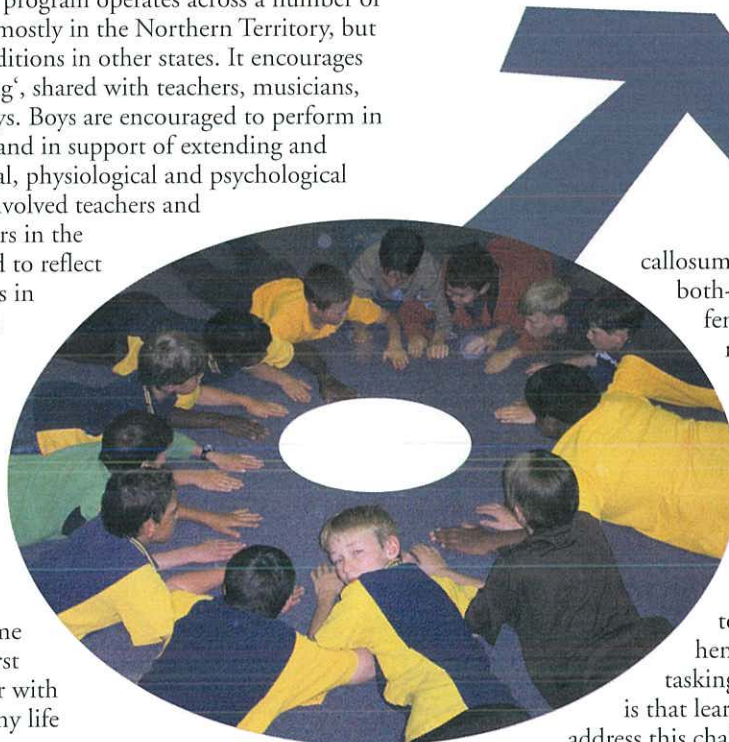
### Once, when I was a boy ...

Over half a century ago, when I was six years of age, my mother introduced me to the piano. This first significant encounter with music transformed my life forever.

With the benefit of hindsight and experience gained, I believe I now comprehend some of the critical implications of that first encounter. This understanding has led my colleagues and me to the primary precept of our Boys' Business program: that it affirm Middle years boys through music. We argue that music, as a vehicle for social, intellectual and affective learning, has incalculable educational potency.

My purpose here is to share reflections on what research appears to be telling us about learning in and about music in the Middle years and, more cogently, its implications for boys. I will also survey ways in which we deploy the research to practical strategies for engaging Middle years boys, thus construing the processes of Boys' Business. These strategies are summarised at our Web site.

To appreciate what these boys might be undergoing, we need to acknowledge their physiological and related shifts. As a small boy learning the piano it was essential that I be able to perform with both left and right hands simultaneously. Such learning challenges children to combine the cognitive and psychomotor competencies of both sides of their bodies and



thus the opposite hemispheres of their brains. This involves, among other things, proficient use of the corpus callosum—the conduit that connects the left and right cerebral hemispheres (Carter, 1998). The corpus callosum is generally more capable of both-ways exchange of information in female brains but, it seems, is narrower and less negotiable in male brains (Blum: 1997). These physiological differences appear to be confirmed by the greater capacity of girls and women to multi-task. The argument goes: that with a less efficient corpus callosum linking hemispheres, boys and men tend to default to one—the left hemisphere—and thus find multi-tasking very challenging. Our experience is that learning in music *does* help begin to address this challenge.

An evolutionary hypothesis for aspects of gender difference in modern humans proposes that in hunter-gatherer settings it was essential that females, as carers, be competent in the simultaneous execution of a range of tasks. Males, as hunters, needed to be more singularly focused if they were to succeed (Geary, 1998). Substantiated or not, the theory offers some credence to the notion of males as *systemisers* and females as *empathisers* (Baron-Cohen, 2003). Music often allowed me as a boy to function quite effectively as a 'loner'. However I don't believe I became a 'real musician' until I was encouraged to work collaboratively with other musicians. Music and music-making do tolerate soloists, but probably are much more about being 'musical' when performed as team activities. Of course it is only in such contexts that music learning is able to impact positively on social interaction and development.

We *invite* boys to sing in the Boys' Business program because we believe choice and enjoyment go hand-in-hand—that people must *want* to make music—and that boys tend not to respond well when they believe someone is attempting to exercise *control* over their engagement. Consequently we do



not police their singing and it may take time before all participate. When *they* make the choice, it is happily and with conviction.

**Music and learning**

Consider the ways that learning in, through and about music, bolsters other key learning areas. Some areas of the brain that are now known to support the acquisition of musical skills and concepts are also responsible for other skills and concepts. Studies of brain activity indicate that particular repeated activities set up potentially permanent neural pathways in the brain (Ratey, 2001).

The skills involved in learning music may initiate such repeated activities. As a boy, I recall learning to match tuplets in the left hand against triplets in the right as an exercise for a sonata by Beethoven, until they virtually ‘rolled off’ the keyboard. Think of the complexity and challenge of such a task: while my left hand played two beats, my right squeezed three into exactly the same time.

As a consequence of the mathematical concepts incorporated into making the rhythm temporally accurate, this also set in place a neural pathway that would have flow-on for such a basically mathematical outcome. Thus the cognitive skill that was an outcome of learning in, through and about that particular musical learning activity, enhanced cognitive skill in another area of learning. We should hardly be surprised then to discover that certain brain structures are often larger in musicians than in others.

Given, too, the relationships that are being discovered between music and language, we oughtn’t to be surprised to find that recent research confirms that musically trained adults tend to perform better on word memory tests.

In the Boys’ Business program we actually promise Middle years boys that, during the time set aside for the program each week, they will never have to read or write. If you are training a school choir you might consider that it is probably far more effective—for memory retention purposes at least—to teach the words of the music orally and without reference to written words on paper or on wall charts. Then, if you must, show the written words and music *after* you have memorised the lyrics in this oral and experiential way (Smith, 2000).

**. . . learning in, through and about music, bolsters other key learning areas**

We support this principle in Boys’ Business by teaching songs first as oral echo exercises. If that appears nonsensical, consider the musical ways you learned times-tables in school, or the periodic table, or others. How few buttons do we need to press to get the average person to recall songs and chants such as nursery rhymes, taught orally to them when very small children? People with advanced Alzheimer’s disease and related short-term memory loss often are able to recall and sing songs and appreciate music learned in their childhood.

**Testosterone**

The escalation of testosterone production in Middle years boys happens at something like 800 percent of the rate during the rest of their lives. This is bound to have enormous implications and consequences. (Bagnall, 2002). For example this may impact negatively on Middle years boys’ literacy capability. Obviously, many are already competent readers and writers, but many more seem challenged by the cognitive and physiological demands of literacy-related activities. It is almost as though a huge surge of testosterone renders many Middle years boys temporarily literacy-disabled. In given settings the physicality that is usually a positive and typical male attribute may be expressed as aggression or violence. Boys’ Business acknowledges and incorporates male physicality, characterised as each boy’s ‘wild man’, into the music and activities presented. Male cultural performance icons such as the Balinese monkey dance, the ‘kecak’; the Maori ‘haka’ or the Fijian ‘meke’; or engaging boys with ‘rap’ dancing and music, all provide safe contexts for boys to ‘let their wild men out’

**We argue that music, as a vehicle for social, intellectual and affective learning, has incalculable educational potency.**

Apparently large dollops of testosterone may also impact on reason. While testosterone enhances intuitive right cerebral hemisphere activity, the previously-mentioned tendency of boys is to default to the more rational left hemisphere—itself constrained in its operations by the high levels of testosterone surging through their systems! Boys’ Business uses musical intelligence, drawing also on affective and intuitive intelligences, thus encouraging boys to work with their Middle years advantage—their enhanced right brains. (Mithen, 1996).

This said, I cannot give enough emphasis to an over-arching principle that directs all of our interactions with boys. Far too few men now are working with boys (and girls) in primary



education (Lillico, 2003). Consequently in these formative years boys are most likely to have women teaching them. Whatever spin you put on this, there is bound to be a difference in the gender expectations among the teachers of boys, particularly in areas such as their perceived 'mis'-behaviour.

The evidence does seem to suggest—although more research needs to be undertaken to determine the extent of the issue—that Middle years boys are likely to be the largest group of those negatively reported regarding behaviour. In some schools as many as 85% of the total reported are Middle years boys. While there is no argument that many of the recorded reasons would, at least on the surface, appear to justify concern, we believe it is not only possible but worthwhile on occasions to ignore the less 'critical' infringements in the interests of positive affirmation for the things that boys 'do right'! I'm accused of tolerating infringements in 'Boys Business' that would bring an immediate reproof in a traditional classroom. Of course it could be argued that because our program does not operate within the outcomes constraints of the conventional curriculum we can afford that luxury. However we also recognise that giving attention to the positives, and ignoring a few negatives, does work for boys. It almost certainly works for girls too, so this strategy ought to be applicable in the so-called conventional classroom.

If nothing else matters, making boys feel good about themselves for all of the right reasons seems a small reward in a society that increasingly marginalises them. For just as it is almost certain that the boys we teach today are very little different from the boys we taught yesterday, so it is more certain that the society in which they dwell is considerably more dysfunctional. Who or what then needs fixing? Them—or us? **MiA**

## E-Contacts

**The writer, Robert G Smith**

**E:** <bobsmith@octa4.net.au>

**W: Boys' Business**

[www.octa4.net.au/bobsmith/boysbus.htm](http://www.octa4.net.au/bobsmith/boysbus.htm)

### Further reading

An extended bibliography for this article appears on the MiA Web site [www.musicinaction.org.au](http://www.musicinaction.org.au)

Smith, Robert G. 2005. *Boys' Business: Tuning into Boys in the Middle Years Using Music & the Arts*. Newcastle: Family Action Centre, University of Newcastle.

### Bob Smith

Dr Bob Smith is Immediate Past President of the Australian Society for Music Education, President of the Northern Territory Institute for Educational Research and Music-In-Schools Adviser to the Northern Territory Department of Education. Currently he leads the nationally acclaimed 'Boys' Business' project and a unique incentive using music in support of literacy, numeracy and 'west-centric' curriculum acquisition in Indigenous Australian schools.

Bob has forty years of successful international experience in diverse learning settings. These include Polynesian schools in New Zealand and the Pacific, in Tanzania, East Africa and Mexico, and with Metis and Inuit children in Canada.

His expertise as a curriculum writer and consultant has involved him in projects with the Fiji Ministry of Education, the Inner London Education Authority and Sri Lanka's National Colleges of Education.

Bob has presented papers and workshops on his work throughout Australia and overseas and is a regular contributor to publications both locally and internationally.

Recently Bob joined three other music education researchers as part of a Federal Government sponsored Murdoch University team initiative to review school music education nationally. When the project concludes in August 2005 the team expects to make recommendations for the enhancement of music in schools nationally.

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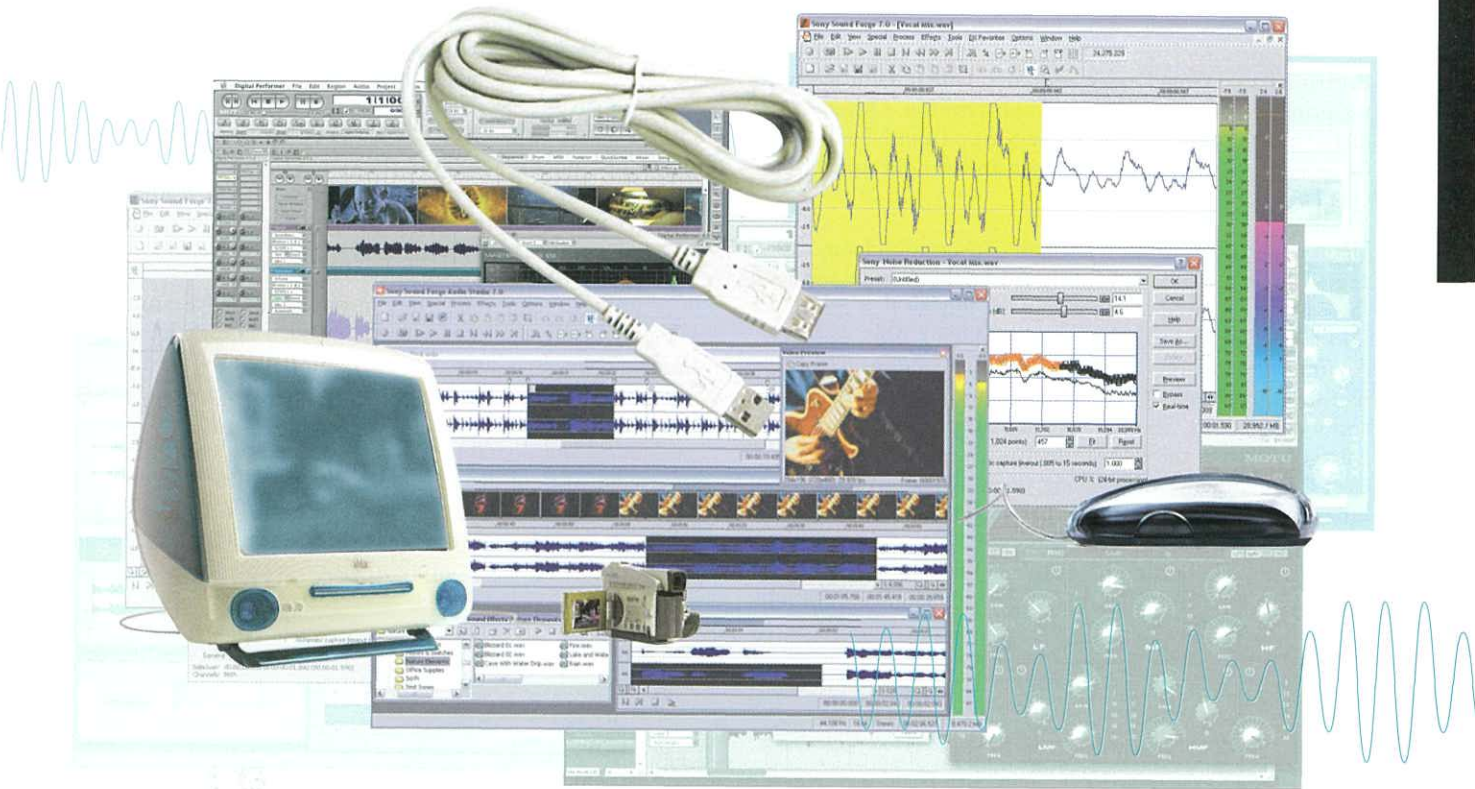
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# DMT: DIGITAL MEDIA TOOLS

## Healing the Disconnect in Music Education

The area of separation between music as taught and music as experienced by students in daily life is great—as is the gulf that now exists between musicians and music consumers. USA teacher NATALIE BUTLER finds a way to bridge these divides.

I am not in the slightest a technology person; I am usually the last person I know to use the latest high-tech product. Even though I chose a career in music education, I have always found it easier to ignore music technology and digital media tools (DMT) than to spend the time and energy learning about them.

This article is part of a longer feature on Digital Media Tools to be published in June 2005 in *The New England Conservatory Journal for Learning Through Music*.

However, after five years of teaching general music and band in grades K–8 in the Chicago Public Schools, I have come to understand the areas of separation in music and music education which these technologies are trying to bridge. I have come to fully appreciate just how lamentable it is that music, which for so long was as deeply embedded in our culture as language itself, has become for us a mere subcategory of experience, a profession for the talented few. I have come to understand how recorded music has created a deep division between consumers and the people and processes that create the music they buy. And of course I have seen first-hand that in public schools music has fallen

to the margins of the curriculum and that music teachers themselves are often completely cut off from the rest of the school culture. Even in my own classroom I sense the divide; while each year I become excited as my students learn more about music and are able to perform, compose and understand

music with a higher level of sophistication than the year before, I have noticed a deep separation between the music that my students listen to and the musical concepts I am trying to teach them.

As a result, I have become more interested in finding new ways to help make music more vital to our culture in general and to education in particular. This summer while volunteering at Chicago Arts Partnerships in Education (CAPE), I was given access to an e-mail conversation between people who regularly use digital media tools (DMT) in their music teaching.

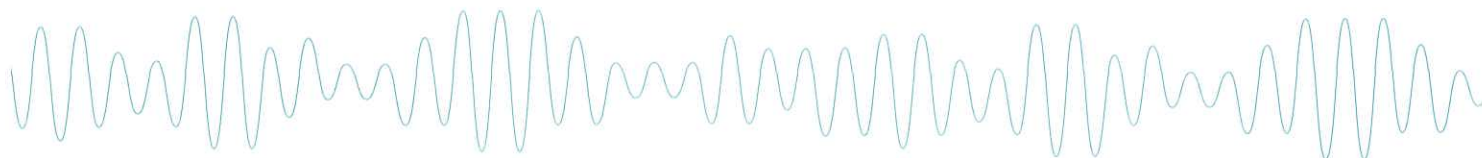
[Refer sidebox ‘E-mail forum participants’ on page 36].

Brisbane-based Greg Dodge and Nick Jaffe of Chicago were the primary voices in this e-mail conversation. Others included Michael Cain and Larry Scripp from New England Conservatory, and Amy Rasmussen and Arnold Aprill from CAPE.

Upon reading this extensive e-mail conversation [some 50 pages, single spaced] I was intrigued by the passion and focus these writers showed in discussing the impact that using DMT has had on their classrooms, students and communities at large. Three important themes recurred. The first was the impact of DMT on students' academic, musical and social growth. Second, several pedagogical issues emerged, such as the role of the music teacher when students use DMT, authentic assessment, learning about the music of other cultures and the concerns about DMT effect on student musicianship. Last, the e-mail conversation explored the growing relationship between the DMT industry and music educators and what direction this relationship should take.

knowledge of music theory/ history, composition and performance into use. Since students are given quite a bit of creative licence when using DMT, they know that the finished product is a result of their own creative work. Students can take ownership of their music more readily when a tangible product is produced (especially when that product is one as familiar to them as the CD).

In addition to reinforcing their musical knowledge, students using DMT are challenged to expand their knowledge into areas that they may never have previously incorporated into their music studies. For example, students integrate the study of science with DMT when discussing basic acoustics (wave mechanics) and digital technology theory. Students use their knowledge of English and grammar to complete tasks such as writing lyrics and liner notes for their CDs. Visual arts techniques are used in the selection and creation of images for the covers of their completed CDs.



Edited excerpts from this lively e-mail exchange highlight the ways that DMT are helping to bridge the disconnect in music education.

### Making connections

*'In my class they were dealing with hard science, writing, drawing, composing, performing, planning, debating, arguing, finding ways of working with other students they didn't like, and in the end, for better or for worse, there was a CD for everyone to listen to.'* (Jaffe)

Students often view their musical studies as discrete and disconnected from what they learn in other academic areas. Use of DMT can provide students with the opportunity to connect their knowledge of music with their knowledge of science, history, visual art and English.

In Jaffe's 'Art and Science of Recording' class, students had the opportunity to learn about the technical and musical aspects of working in a recording studio. Through their recording projects students put their existing musical

**DMT are a wide range of technology and equipment that can be used to create, notate and record music. These include any combination of hardware and software that can be used in a recording studio: e.g., electric/acoustic instruments, recording devices, cables, mixers and software for sequencing, editing and arranging music.**

### Giving on your own, giving as a group

*'... [Students] have a collectiveldemocratic say in the material and instruments they wish to play and explore.'* (Dodge)

We have all heard that participation in music ensembles helps students to build collaboration and teamwork skills that are valuable in the business world; in fact, I have used this cliché to rally support for my own musical ensembles. DMT provide another avenue for moving beyond such clichés by creating real opportunities for individual and collaborative work. They give each group member an essential role in creating the finished product; in fact, the CD can only be completed if each student performs his/her individual duties (as producer, vocalist, sound engineer, art director, etc). This increased level of responsibility challenges students to meet, if not exceed, the expectations of the other group members. DMT also promote positive social interactions: students working on a common project must discuss musical ideas, create them, listen to them, evaluate them and then decide upon any changes. They have to find ways to communicate effectively so that the most interesting and creative musical ideas are explored. Developing this ability to analyse and actively listen to music can have a life-long impact on the way that our students think about music.

Jaffe's students were able to overcome personal disagreements and conflicts to focus on completing their projects. Students were so involved that whatever issues they had with one another were put aside for the good of the music.

### The value of 'pulling one's hair out in the corner'

*'I guess I try to be a "teacher" on the technical matters, and a "coach" on the creative ones. I think one has to be willing to spend a lot of time standing in the corner and pulling one's hair out while the kids fight over some things (some silly, some real), connect things wrong, work at cross purposes, etc.'* (Jaffe).

Since DMT allows students quite a bit of independence in their learning experience, the traditional model of the teacher as the one who delivers knowledge and the student as the one who receives it is particularly unsuited to classes using DMT. Students using DMT are actively engaged in the creative process of music-making and are trying to explore and develop their own musical ideas. Would it really be appropriate for a teacher to intrude upon this process by interjecting his/her musical opinion?

Music teachers who use DMT must be confident enough to believe that they have provided their students with sufficient musical information so that the student is then able to make informed musical decisions using DMT. As teachers, we must be willing to see our students making mistakes and must fight the urge to step in and 'teach' them the right way to do it. Of course, there will be times when it is appropriate to step in and assist our students, but as a general rule we have to understand that the mistakes our students make are as much a part of their musical learning as their successes. Since

has actually been learned. It can clearly demonstrate the students' level of comfort with, and ability to use, their musical knowledge.

### Moving beyond cultural tourism

*'One thing that is important to me is ... bringing the communities who have been traditionally ignored in music education into the process ... Not only do these communities need to be considered for all the altruistic reasons, but they need to be recognised for the innovations that they are currently making and have historically made to music itself' (Cain).*

I hesitate to use the phrase 'cultural diversity,' because lip service is often paid to honouring the musical contributions of communities of color when, in reality, stereotypical images of a culture or tradition are used to 'educate' people about that culture. During much of my teacher training, 'multicultural education' was a buzzword, so in my curriculum planning courses, my colleagues and I dutifully looked for songs from Peru, South Africa, or some other

students can produce a recording of their work, they now have the chance to go back to this work as many times as is necessary and listen to it critically. Students can now ask themselves: Does the music sound the way they thought it would? Was the selection of sounds the best for the style of music they created? Does the music they produced convey the concept/theme they intended? This type of critical listening can enhance their understanding of music and could likely improve their level of musicianship when they perform.

### Snapshots of Musical Understanding

*'A recording is in part a document and place, and reflects their ideas and skills at that moment.'* (Jaffe)

One of the hot topics in education is 'authentic assessment'. As music teachers (particularly ensemble directors), we often struggle to find student assessment methods that are fair and reflect the quality of work that the students have produced. It is hard to explain to a parent why their child has received a C in choir instead of a B (especially if performance tests and 'effort' are the primary means of assessing students). Through using DMT it is possible for students to produce a tangible product that can be used as one tool for authentic assessment. For example, a CD of a student's compositions can be placed in a portfolio as a record of his/her work. It can be pulled out later in the school year to reflect on that student's progress and (along with a rubric) can be shown to parents to give them a clear idea of how their child was assessed.

DMT can provide music teachers with a product that is, in essence, a 'snapshot' of a student's musical progress. It can give us an excellent idea of how much of what we have taught

foreign country to sing and play with our prospective students. I absolutely believe that students should have the opportunity to experience the music of other cultures and I think that DMT can aid students in their exploration of music from different cultures. DMT can provide avenues for moving beyond 'cultural tourism' and for including diverse musical voices in meaningful ways.

Imagine a group of students in the process of creating a track. The producer in the group decides that there is something missing and, with the help of the sound engineer, discovers the sound of the *afuche cabasa*. These students are not familiar with the *afuche cabasa*, and so you direct them to the Internet to do some research on the instrument to find out where it comes from. The teacher then can provide them with recordings so that the students in the group can hear the role this instrument typically plays. These students now understand more about it and the musical culture it comes from than if their teacher had simply said 'This is an *afuche cabasa*, and it is played this way.'

In addition, I believe that DMT can help students explore the music of their own culture in a more in-depth manner. As Arnold Aprill, the Executive Director of CAPE, points out, 'It's important for students to move from seeing themselves as receivers of culture to producers of culture.' That is, instead of simply listening to the music they hear on the radio, students in DMT settings can make the music they hear on the radio. Once they have imitated the types of music they already know, children's natural curiosity will lead them to experiment with new sounds and musical ideas.

# ANNOUNCING... KINDER HARMONY FOR SCHOOLS AROUND AUSTRALIA

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**The tempo of participation**

*‘What the technology of digital synthesis and sequencing and recording adds is a kind of flexibility and modularity that allows the act of composition to be broken down into parts that can be distributed across students (of varying skills) and/or across time.’ (Jaffe)*

In most aspects of music performance, the more advanced your skill, the more options there are for your full participation. For most students it may take years to acquire this kind of performing proficiency. DMT, on the other hand, allow students the immediate ability to produce high quality music. The technology removes the obstacles involved in learning to sing or play an instrument and frees the students to explore their musical ideas.

Furthermore, the way most school performing groups are set up, beginners generally do not have many opportunities to perform with advanced students. In many situations where beginners and advanced students perform together (in a school concert, for example) few really have a significant musical experience: the advanced students are not challenged and the beginners often are intimidated by the more advanced players.

**The importance of live performance**

*‘Recording [their music] is part of the process, but not the final part! . . . There is no substitute [for live performance] both in terms of the personal musical experience and social impact.’ (Jaffe).*

Many music lovers fear that one day the only musical ‘performances’ available will be those they experience while listening to a digital reproduction on a computer. We are currently living in an age where (if you have a computer with speakers) you don’t have to leave your home to have this sort of ‘musical experience.’ On the other hand, millions of people still attend concerts, learn to play instruments, sing in church choirs and participate in community ensembles.

In addressing the above concern, participants in the e-mail conversation emphasised that this new music technology is simply another method to assist in the process of making music. Students using DMT use their performance skills to record vocal and/or instrumental hooks for the tracks they are creating. A student producer helps the student who is playing or singing to refine his/her performance until it is ready to be recorded.

Students at the Chicago Children’s Choir Academy demonstrated the ability of DMT to facilitate collaboration across age and experience levels. As Jaffe noted, 7th grade students ‘designed very interesting activity-based lessons for the 4th graders and executed them with shocking competence.’ These older students were able to share their more advanced knowledge of subjects, such as basic acoustics and audio engineering, with students who had much less experience using DMT. DMT made it possible for beginning and advanced students to learn from each other and for the older students to serve as mentors for the younger students.

**‘Progress at a shocking rate’: the impact of DMT on traditional methods of music study**

*‘I think recording makes it possible for kids to become musicians in the broadest sense of the word very early on . . . In fact, DMT may make it possible for [a student’s] compositional and performance abilities to progress at a shocking rate.’ (Jaffe).*

Many music educators are concerned that students’ easy access to high quality music production through DMT will make learning the fundamentals of music (performance, reading, written notation, etc.) unappealing or even obsolete. However, DMT are in no way designed to be a replacement for traditional music making and learning, but rather a means for reinforcing, enhancing and supporting the knowledge that students have already gained throughout their study of music. DMT can actually provide students with an outlet to synthesise their previous musical knowledge, to create a finished product.

The students’ natural curiosity will lead them to explore musical ideas and sounds beyond those that are included in the software or drum kits. They can then incorporate their own performance abilities with the technology they have. As Jaffe pointed out, ‘The computers and workstations are simply tools for recording and instruments for making music; they don’t define it.’

**Multiple entry points**

*‘By making active music making more relevant to the society and communities we live in—and not just limiting ourselves to the traditional brass, wind, and orchestra, or choir only, training as the only options, to music exploration and experience—we[will] enable students to explore and develop their skills in the new tools and in new ways.’ (Dodge).*

The e-mail discussion group made it clear that their interest was not to advance the simplistic idea that ‘DMT = good, while choir, orchestra and band = bad,’ but rather to address historically recent obstacles to broad-based participation in music. I can’t tell you how often I have heard friends say ‘I wish that I could play/sing,’ as if making music were something only a talented few are capable of doing. The time when it was common to find a piano in public school classrooms now seems hopelessly remote; a large portion of the population never has the opportunity to actively participate in the process of making music. As a result, the wall between performers and their audiences seems impenetrable. Many people who have the desire to learn

**Continued on page 35**

# TOP TEACHING RESOURCES

Last issue we shared two of our Editorial Panel members' choices of top teaching resources. For this issue we caught up with third Panel member Pauline Beston plus two other contributors—and an entire Grammar School music department!

## From Pauline Beston, of MiA Editorial Panel

### Teaching resources

Dorriccott and Allan: *In Tune with Music* and Dorriccott: *Listen to the Music*

COMMENT Really valuable for the quality and quantity of useful material for the junior secondary classroom.

Rixon and Merrick: *Music—Let's Do It*

COMMENT Also is a useful resource.

Vulliamy and Lee: *Pop Music in School* and *Popular Music*

COMMENT Although very old, these two books have very useful ideas.

Jenkins and Visocchi: *Portraits in Music*

COMMENT For traditional music I have found this very thorough and useful in all secondary classes.

### Songs

Handel: 'Hallelujah Chorus' from *Messiah*.

Vivaldi: Gloria from *Gloria* in D Major

Mozart: Dies Irae from Mass in C

COMMENT The most successful performances that I have had were with the above three. They are all in four parts, but are great singing and students love them.

Andrew Lloyd Webber: 'That's All I Ask of You', *Phantom of the Opera*, arranged for SAB

COMMENT My students adored this—it was a great hit with them.

### Creative music making

Ros McMillan: *Music Time/Music Time Two*

Richard Vella: *Musical Environments: a Manual for Listening, Improvising and Composing*

Paynter and Aston: *Sound and Silence: Classroom Projects in Creative Music*

COMMENT I can't forget this old and

trusted resource.

George Self: *New Sounds in Class*

COMMENT In the same vein and again, very, very old, but the ideas have always been new to the students I've taught over the years.

### CDs

Grieg: *Peer Gynt* suite Op. 46 (especially 'In the Hall of the Mountain King') is top of this list.

Holst: *The Planets* suite Op. 32 (especially 'Mars the Bringer of War')

Bizet: *Carmen* suite No 1 (especially 'Toreador's March') and *L'Arlésienne* suite No. 2 ('Farandole')

Mussorgsky: *Pictures at an Exhibition* (just about any movement).

COMMENT I'm very eclectic in my listening with students and will use a wide variety of listening pieces.

However, I have to say that the above are ubiquitous.

Into the 20th century, I use

Bill Haley: *Rock Around the Clock*

Bob Marley: *Buffalo Soldier*

Eric Clapton: *Tears in Heaven*

Queen: *Bohemian Rhapsody*

Deep Purple: *Smoke on the Water*

## From Celia Christmass, Perth Modern School, WA

Celia says that this list comprises the books that are most often off her shelf—in constant use!

*Freedom is Coming*: Songs of Protest and Praise from South Africa (Walton Music)

*Flying Around*: 88 Rounds and Canons (A & C Black)

*Let's Slice the Ice*: A Collection of Ring Games and Chants. Fulton and Smith (MMB Music Inc.)

*Folk Songs North America Sings* Johnston (E C Kerby Ltd)

*Klasszikus Kanonok* (Zenemukiado Budapest)

*120 Singing Games and Dances for Elementary School* Lois Choksy and David Brummit (Prentice Hall)

*Orff and Kodály Adapted for the Elementary School* L. Wheeler and L. Raebeck (Wm. C. Brown)

*Hamba Lulu: Five African Songs*. arr. M. Brewer (Faber Music)

*150 Rounds for Singing and Teaching* ed. E. Bolkovac and J. Johnson

*Ezer Ev Korusa* (Edito Musica Budapest)

## From Bunbury Cathedral Grammar School, WA

An anonymous classroom music teacher said if she could have only five things, she would choose:

A complete set of *Master Your Theory* by Dulcie Holland (an oldie but a goodie)

*Music: An Appreciation* by Roger Kamien (great for students)

*A History of Western Music* by Grout (the bible!)

*The Penguin Dictionary of Music*

A five-disc CD player and a classical mail order catalogue

Jill Faed listed the following for when teaching beginner piano (aged 3–12)

A sense of humour and a relaxed attitude

A large amount of patience

Toys to demonstrate hand shape and keyboard technique

*Alfred's Prep Course* and *Theory Through the Years*

A portable CD player and CDs of interesting music

**Continued on page 47**

## SHARE YOUR RESOURCES

Take a few minutes to share your own ideas and preferences. It can be as simple as a quick e-mail, or as extensive and detailed as you wish!

## 'Symphony of Palms'

For those enquiring about where to obtain the work listed in last issue, *Symphony of Palms* by Gordon Hughes, try:

**AMUSICA:** [www.amusica.au.com/](http://www.amusica.au.com/) (yes, correct!) or

**Rhythmscape:** [www.rhythmscape.com.au/](http://www.rhythmscape.com.au/)

# MUSIC IS DESTINY

Music, as a medium, is perhaps that which is most able to reach the inner core of a human being and influence our emotions, thoughts and experiences. Music is intrinsic to the evolution of any culture, writes Federal Minister, Dr BRENDAN NELSON.

Arguably Australia's most loved musician was Slim Dusty. His songs have given us not only a sense of belonging and pride in our country, but have also forced us to examine our failings, who we are and where we are going.

Slim wore humility as comfortably as his hat and guitar. A few years ago he won the Senior Australian of the Year award. Hundreds of dignitaries had come to Canberra for the announcement. My eye finally caught Slim and his wife Joy quietly standing in a corner of the crowded hotel foyer, Slim with his trademark hat under his arm, the crowd oblivious to them. 'I don't want to make a fuss,' said Slim. 'There are some pretty important people here.'

Through a repertoire of 1,700 songs, it was about mates, truckies, trains, triumph in a harsh land, drovers and the natural beauty of this country we so often take for granted. But he also recognised the rich legacy given Australia by Aboriginal people, writing songs in honour of them and their unique love for and celebration of the land we share.

A generation ago when concepts of Aboriginal reconciliation were less fashionable, Slim sang a song called 'Trumby'. It was the story of a loyal, hard-working Aboriginal ringer who died drinking from a poisoned waterhole because he couldn't read the sign. Slim prodded the national conscience by



asking why, despite all our sophistication, 'a man should die because he could not read or write?'

## Slim found a practical tool for educating and forging change . . .

For me, Slim symbolises the possibility of producing change for the better: whether it be in the lives of people around us, or through the education of young people or through defining a nation's culture, Slim found a practical tool for educating and forging change—simple songs sung to the strumming of a guitar.

## Music provides powerful learning experiences for children . . .

Our children will listen to various styles of music: popular; classical; Australian country—sometimes against their will as an old-fashioned parent plays the tunes which have significance for their own generation. What is most important is not what style of music they listen to, rather, whether they have had an opportunity to participate in the making of music.

Continued on page 47

## INVESTING IN SCHOOLS

In addition to the National Review of School Music Education, over the next four years the Australian Government will provide \$700 million in grants paid directly to state school communities, parent bodies and principals for the improvement of facilities within schools including, among other things, music facilities and instruments.

Further information is available at [www.dest.gov.au/schools/investinginschools/](http://www.dest.gov.au/schools/investinginschools/) or by phoning 1300 363 079.

Also see the insert in this issue.

# HANDS ON! Counting from 1 to 10

ANNE MARIE MURPHY provides a program for early grade levels using Performing, Listening and Creating/Organising Sound curriculum areas.

This program is planned to cover five weeks for early stage classes. For beginning teachers the first lesson plan may be useful. Experienced teachers will see many opportunities to develop the material, add new repertoire, link with language studies and extend ideas.

**AIM/S:** To present a new song, *It's so good to see you*, encouraging confident performances from all.

**OBJECTIVES:**

At the end of this lesson, children will have:

- sung confidently and clearly
- responded with a variety of body percussion
- been introduced to the concept of the ascending and descending scale (major C - C')
- recognised a variety of untuned percussion instruments i.e. instruments without specific pitch.

Children have played percussion instruments.

**PREVIOUS LEARNING:**

- PREPARATION:**
- xylophone C - C'
  - variety of untuned percussion instruments such as bells, tambourines, triangles, woodblocks, claves, castanets

**LESSON STEPS:**

- Teach the song by rote, encouraging good, clear singing.
  - Alter the body percussion, e.g. knees, nose, shoulders, toes.
  - Select individual pupils to step the beat around the room while the class performs the song.
  - Introduce the ascending and descending scale of 8 pitches, C - C'.
  - Issue each pupil with an untuned percussion instrument which is placed on the floor in front of the child, with everyone seated in a circle.
- Play the singing game to identify the different instruments.

**ABBREVIATIONS:**

b.p. body percussion e.g. clapping hands  
tapping toes

tuned perc. one octave on chime bars,  
C - C' xylophone, metallophone

perc. percussion instruments

pizz. d. bass plucking strings of double bass

inst. instruments

illust. illustrations






S. S. D. P. Gill, Richard et al.  
*Singing Saying Dancing Playing*  
Level 1, Sydney NSW, Rigby, 1986  
Kit with book and six cassettes.

(This kit, no longer in print, should be available in most primary school resource libraries.)

- *intro. and ostinato on side drum*
- *melody on clarinet, pizz. d. bass accompaniment*
- *melody on pizz. d. bass*
- *melody shared between clarinet and d. bass*

- 1 Mary
- 2 at the cottage
- 3 door
- 4
- 5 Eating cherries off a
- 6 7 plate
- 8

**MUSIC COUNTING 1 – 10**

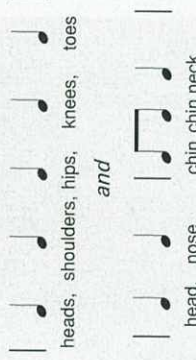
	PERFORMING	CREATING	LISTENING	PREVIOUS LEARNING	LESSON MATERIALS
It's so good ...	<ul style="list-style-type: none"> <li>new song</li> <li>b.p. for count of 8</li> <li>scale, ascend/descend</li> <li>singing game with perc.</li> </ul>	<ul style="list-style-type: none"> <li>b.p. sequences for</li> </ul> 	<ul style="list-style-type: none"> <li>side drum</li> <li>clarinet</li> <li>pizz. d. bass</li> <li>versions of tune</li> <li>rhythm</li> </ul> 	<ul style="list-style-type: none"> <li>variety of perc.</li> <li>known rhyme</li> </ul>	<ul style="list-style-type: none"> <li>tuned perc. C – C'</li> <li>class set of perc. bells, tambourines, claves, woodblocks, triangles, castanets.</li> <li>side drum } inst. or clarinet } d. bass } illust.</li> <li>S.S.D.P. p9, T1, S1, No 1</li> <li>rhythm card</li> </ul>
Once I caught...	<ul style="list-style-type: none"> <li>It's so good' revision</li> <li>Counting 1 – 10</li> <li>pulse (step), accent (clap)</li> <li>piano (softly), forte (loudly)</li> </ul>	<ul style="list-style-type: none"> <li>12345 revision</li> </ul>	<ul style="list-style-type: none"> <li>steady pulse</li> <li>tone colour of side drum, clarinet, d. bass</li> </ul>	<ul style="list-style-type: none"> <li>side drum</li> <li>S.S.D.P. as above</li> <li>chart, numbers/accents</li> <li>dynamics cards</li> </ul>	<ul style="list-style-type: none"> <li>octave set (C-DEFGABC) of chime bars or a prepared xylophone/metallophone.</li> </ul>
Mary at...	<ul style="list-style-type: none"> <li>rhyming chant</li> <li>piano, forte</li> <li>tempo changes</li> </ul> 	<ul style="list-style-type: none"> <li>variations of the structure for class performance</li> </ul>	<ul style="list-style-type: none"> <li>dynamics of piano, forte</li> <li>notation</li> </ul> 	<ul style="list-style-type: none"> <li>forte</li> <li>piano</li> </ul>	<ul style="list-style-type: none"> <li>See abbreviations, above</li> </ul>
Mrs Hen	<ul style="list-style-type: none"> <li>b.p. sequences for</li> </ul> 	<ul style="list-style-type: none"> <li>pulse of 5</li> <li>bass drum</li> <li>cymbal</li> <li>temple block</li> <li>narration, female voice</li> </ul>	<ul style="list-style-type: none"> <li>steady pulse</li> <li>speaking/singing voices</li> </ul>	<ul style="list-style-type: none"> <li>S.S.D.P. p51, T4, S2, No 1</li> <li>bass drum } inst. or cymbal } temple blocks } illust.</li> </ul>	<ul style="list-style-type: none"> <li>heads, shoulders, hips, knees, toes</li> <li>and</li> <li>head, nose, chin, chin neck</li> </ul>

Class's knowledge and music vocabulary which the lesson revises/builds on.

**EARLY STAGE 1**

Items which the teacher needs for the lesson.

**B.P. SEQUENCE EXAMPLES**



heads, shoulders, hips, knees, toes  
and  
head, nose, chin, chin neck

Here, in the third phrase of the song, the teacher introduces the name of a percussion instrument e.g. "Let us play the bells." Those children who have that instrument in front of them pick it up, ready to play the eight counts.

The teacher should model a variation e.g. the recitation of each line is followed by the clapping of the rhythm of the words. e.g. the rhythm of the verse is played on a drum, without the recitation



**Dr Doreen Bridges**



**Dr Helen Stowasser**



**Dr Denise Grocke**

## PIONEERS OF MUSIC EDUCATION

It is easy to forget those outspoken and courageous people who championed enlightened music education strategies that are student-centred, relevant and accessible. GILLIAN WILLS profiles three such women who paved the way for Australian music education.

Classroom music teaching has come a long way since the days of passive listening and dry historical instruction about composers. Today music educators' resource books present innovative, attractive ideas for classroom music making, and imaginative and relevant approaches to listening skills. In most curricula, the use of a broad range of stimuli from world, jazz, rock, electronic and pop to classical music is advocated. So, it is important to acknowledge the contribution made by those who created this pathway for current music educators.

DR DOREEN BRIDGES and DR HELEN STOWASSER have each inspired productive music teaching from pre-school to post-graduate study, while music therapist DR DENISE GROCKE has trail-blazed a therapeutic interaction between music and the community. These musicians have this in common: that they care as much for the well-being of the individual in the music experience as they do for the integrity of the discipline of music education.

\* \* \*

**Doreen Bridges** was born in Adelaide in 1918 and studied music at the University of Adelaide, graduating in 1941. Professor Martin Comte, editor of a collection of her writings in the ASME monograph *Doreen Bridges: Music Educator*, says 'More than anyone else in the history of Australian music

education, she has been at the vanguard of change. . . . She has inspired . . . many generations of Australian music educators. No-one in the history of Australian music education is her equal.'

Bridges' own childhood experience of music education was positive and stimulating. She encountered a Montessori-trained teacher who involved the students in singing games, and a Dalcroze-Eurythmics teacher whose lessons were laced with singing, movement and creative music-making strategies.

By contrast, as an undergraduate student, Bridges railed against the stifling conservatism she encountered. She was frustrated by restrictions in harmonic language and countless repetitive, meaningless harmony and counterpoint exercises disconnected from real music. After these unsatisfactory experiences, throughout her professional life she strived to make music teaching and assessment more relevant and adventurous.

One of Bridges' concerns was that improvisation and instrumental accompaniment [were] ignored by music teachers in spite of the fact that most performers regard the ability to provide improvised chordal accompaniments as a desirable skill.

Tertiary music education was an enduring professional interest. In 1946, as Universities Commission Professional Officer (music) she surveyed Australian tertiary music courses. Under the Commonwealth Reconstruction Training Scheme her role was to rehabilitate those who had been in the forces who wanted either to resume or take up tertiary study in music.

In 1971 she was awarded the first Australian PhD in music education. Her thesis was a historical study ‘to show how universities have exercised a controlling influence on music education in Australia and to trace to their sources some of the problems and contradictions which beset music education in the last decades of the 20th century.’

In 1974 Bridges became Senior Lecturer at the Nursery School Teacher’s College in Sydney (now the Institute of Early Childhood) and also taught in the NSW Conservatorium’s graduate program in Primary Music Education. With Deanna Hoermann, Bridges re-wrote the Kodály-oriented NSW Developmental Music Program, stages 1–3, and compiled *Catch a Song*, a popular children’s song collection, published here and in America.

Bridges cites two things of which she is particularly proud. One is the *Bush Ballad 1891*, which she wrote to words by Helen Palmer about the famous shearers’ strike. The other is the development of the Australian Test for Advanced Music Studies (ATAMS) in association with the ACER. The test was to be ‘related to recorded extracts of real music and would accurately assess musical ability; memory, stylistic discrimination, timbre, texture, density, form—a comprehensive aural evaluation of musical ability with no emphasis on rote learning’. The test was later adopted by the Warsaw Conservatorium.

Still professionally active, Bridges is now writing a book *More Than A Musician* profiling Dr E. Harold Davies, a former Professor of the University of Adelaide.

\* \* \*

Remembering her retirement and final remark, that ‘most brilliant musicians are not good teachers and most exceptional teachers are not good musicians’ **Helen Stowasser** chuckles ‘I’ve always been a rebel.’

Born and educated in England, Stowasser graduated with a BA (Hons) in Music at Cambridge University in 1954. At Cambridge there were no textbooks and every subject involved hearing or playing music. ‘The teaching I received at Cambridge University in the 1950s was always based on real music, not theoretical exercises,’ she says.

In Australia, Stowasser took a one-year teacher’s diploma at Kelvin Grove Teacher’s College and then taught in a Brisbane

high school for six years. Her University of Queensland PhD topic was *The Development of Music Education in Queensland Secondary Schools*.

She became Lecturer (later, Senior Lecturer) in Academic Studies at the Queensland Conservatorium before taking up the position of Associate Professor of Music Education at the University of Western Australia (1989–1998).

## Most brilliant musicians are not good teachers and most exceptional teachers are not good musicians

Stowasser remembers her first secondary teaching experience: a student-centred curriculum was being introduced but there was very little in-service training for teachers, who were very much entrenched in AMEB and ‘music appreciation’ traditions. ‘I was lucky’ she says. ‘My sons introduced me to the latest Pink Floyd, Rick Wakeman and Beatles albums, which often contained examples of the very forms, chord progressions, time signatures and accompaniment figures that we were studying in class.’

‘I would focus on what the students needed to learn and how to incorporate this into the new curriculum. Students are eager to learn how music works, so if one can show how both Mozart and Sting (or whoever) use a certain form chord progression or accompaniment figure, they will eagerly try using the same technique,’ Stowasser says.

‘In the year I left, 480 students in Year 8 all passed their end-of-year music exam, for which they had to be fluent in bass and treble clefs, find appropriate chords to match songs such as *Yellow Submarine* in the keys of C, F or G major; recognise time signatures, including 5/4 and 7/8; understand structures—binary, ternary, rondo and theme and variations; and major and minor tonality.’

At tertiary level, Stowasser thinks her best achievement was to change students’ attitudes towards theory and aural by ensuring that all learning and activity was relevant, interesting and worthwhile. ‘While the students were studying mediaeval music history in first year, we would be writing estampies and suchlike, using this music’s modes, typical structures and drone-type accompaniments. Aural classes would be based on elements of mediaeval writing, and how these characteristics creep into more modern styles.’

Encouraging students to write their own music for performance is an important aspect of music learning, she says. ‘The ability to write in a variety of styles for vocal or

instrumental ensembles and then hear their efforts performed in class or in concerts is tremendously satisfying and empowering.’

Stowasser believes that the greatest challenge to Australian music teachers now will be survival. ‘Economic rationalism eradicates anything perceived to be unprofitable. As long as music education is dominated by narrow-minded methods and classical-centred attitudes, the number of students electing to study music will dwindle. Instead of focusing on methods, teachers need to find out from their students where they want to go and build on that.’

\* \* \*

**Denise Grocke** remembers a strained and difficult time when she was drafting and redrafting a music therapy course for possible introduction at the University of Melbourne’s Faculty of Music in the ’70s for ‘back then the notion of music therapy did not resonate well within the ultra-conservative university culture. There was firm resistance. Many, including a prominent, influential professor from the medical faculty were scathing and deeply sceptical’. Despite this opposition, the first music therapy course was implemented in 1978 and twenty-one years later, Grocke was elected to be President of the World Federation of Music Therapy.

As a result of this painstakingly-won initiative there now are music therapy courses at the University of Queensland, Sydney’s University of Technology and the University of Tasmania. At the University of Melbourne, in addition to the undergraduate course there are eleven postgraduate students at Masters and PhD level. Five hundred registered music therapists now are working throughout Australia in hospitals, special schools, nursing homes and other community organisations.

## Engagement in music can be supportive and motivational

Grocke is proud of her success in introducing music into Larundel psychiatric hospital at Bundoora (Melbourne). She worked there from 1970–1977 with 500 patients, all in acute phases of chronic mental illnesses. Using techniques of improvising on a pentatonic scale on Orff-Schulwerk instruments enabled patients to express their feelings non-verbally. At times they would get mired and obsessive about particular rhythms. ‘Raw rhythm and musically primitive, naïve playing is at first chaotic, but then the participants begin to listen to each other. A particular musical fragment will capture attention and intuitively they begin to use phrasing, to consider issues of interpretation and to become

selective about the elements that emerge,’ Grocke says. ‘The music therapist has a delicate and sensitive role; just sitting at the piano is to be avoided, as the dominant sound can inhibit those around them. Therapists have to learn to withhold their own skills and empathise with their subjects.’

Receptive therapy that generates positive imagery is one strategy used with these patients. In such situations music has to be chosen with great care. Slow movements from symphonies or concertos were avoided due to their tendency to produce depressive or negative thoughts. But Grocke recalls only one unfavourable experience, when ‘a patient stubbed out a cigarette on the back of my hand because she didn’t like the piece of music that was being played.’ She also ran a choir at Larundel for doctors, nurses and patients as a socially integrating device; an enjoyable activity, but also a symbolic reminder that music was now a dimension of the hospital’s work.

Grocke is now working on a collaborative research project in conjunction with the Mental Health Research Institute and St. Vincent’s Hospital in Melbourne. The project will measure the effect of music therapy on the self-esteem and quality of life of people with chronic mental illness. Often such people are unemployed, living in the community but lacking a purpose in their lives. For such people, engagement in music can be supportive and motivational.

Summarising her belief in music therapy, Grocke says it ‘engages the musical being that lives inside everyone. As musicians we learn to strive towards perfection in performance, but for me to hear someone with advanced dementia sing a song well, with perfect intonation, is truly magical. In the brief time that the music lasts, such patients are reconnected with their former, healthy selves from a happier phase of life and can feel proud and confident again.’

**MinA**

### Gillian Wills

Gillian Wills lectures in music education, music performance and piano at the Queensland University of Technology and writes about music for the Courier Mail.



Thanks to our special review team for this issue: music staff from Shelford Girls' Grammar School, Caulfield, Vic.

## Recorder from the Beginning, by John Pitts. Books 1 & 2.

London: EJA Publications. Distributed by Music Sales.

This comprehensive recorder course is designed for beginners from 7 to 11 years of age. The large notation, simple fingering diagrams, concise instructions and explanations are easy to follow, with coloured illustrations. There is a good mix of traditional and original material and lyrics are provided for each tune, along with suggestions for further activities including games, rounds, part singing and percussion accompaniments.

The course is briskly paced, with Book One covering six notes, essential theory and basic rhythms; while Book Two deals with another five notes, additional theory and more complex rhythms. The optional CDs have pleasantly orchestrated accompaniments that would be fun for students to play along with at home, and of

assistance to teachers in lessons and performances.

There is sufficient material in this recorder course for it to stand on its own, however depending on the abilities of your students, supplementary exercises, solos and ensemble pieces could be introduced to strengthen certain areas and expand the class repertoire.

A teacher's book with accompaniments and additional suggestions is also available.

*Recorder from the Beginning* is a useful resource for all recorder and classroom teachers.

*Helen Woodward, Woodwind/Classroom/Technology*

## Getting Started With Composition for Instrumentalists and Singers by Paul Harris.

London: Faber Music. Distributed by Alfred Publishing.

This economical book offers imaginative springboards into composition for the beginner. Initially the tasks encourage improvisation and unrestricted experimentation, which is essential for the young, inexperienced composer. Each task is followed by questions that encourage critical responses to the creative results. Tasks move from short comparative stimulations (e.g. long/short,

legato/staccato) to more formal structures involving specific criteria (e.g. ostinati, sequence). Notation moves from graphic to traditional. The 'Getting Started' website is another valuable support to this book: [www.fabermusic.com/gettingstarted](http://www.fabermusic.com/gettingstarted).

*Jean McQuarrie, Director of Performing Arts*

## Interactive Musician. CD-ROM.

UK: Alfred Publishing. Distributed by Alfred Publishing.

Specifically aimed at developing essential musicianship skills, this software focuses on areas of aural training such as intervals, chord recognition, sight reading and rhythm dictation. Available for Mac/Win platforms, it is extremely user-friendly, allowing a log-in for tailored learning progression or a 'play now' option for instant challenges. *Interactive Musician* is a well-structured program, well suited to any classroom music curriculum from primary to VCE and beyond.

The student version allows for self-paced individual learning, while teacher and network versions allow for customised tests to be set

and tailored to the specific requirements of the curriculum. The teacher and network versions allow for automatic electronic correction and immediate access to student progress through a database of records for multiple computers.

This is an excellent tool for developing musicianship skills and would be an ideal accompaniment to any classroom curriculum.

*Tom Sheehan, Percussion/Classroom music*

## Getting Started with Theory: Beginner–GradeTwo. Trinity.

London: Faber Music. Distributed by Alfred Publishing.

This Trinity Step-by-Step Guide is an introduction to the basics of music theory. It systematically works through and clearly explains the reading of pitch names, note values, time signatures, keys and key signatures, intervals, transposition, triads and some of the more commonly used signs, symbols and Italian words. It gets the student thinking about how music is made and written. Each section of the book clearly explains the concept with which it is dealing, followed by good written examples and exercises the student is required to complete.

*Getting Started with Theory* involves quite a bit of reading and probably would be suited more to late primary-age students, or even secondary students beginning theory. Practical lessons could be enhanced with the use of this book as it links written music to practical by looking at the students' own repertoire for examples to help demonstrate ideas.

*Kathryn Pisani, Piano/Theory/Choral*

Review continues on page 47

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**Continued from page 25**

more about music never follow through on it because the music world makes it seem like ‘regular people’ don’t make music.

*‘Imagine a ten year old playing some hip-hop with their grandpa. It should and can be done now—building music making that is ageless . . . would build stronger families and communities.’* (Dodge).

DMT can be used as a ladder to climb over the impenetrable wall between ‘regular people’ and music. Since DMT can give even a beginner the ability to create high quality music, it is ideal for getting the wider community involved in music-making. Dodge discussed pilot programs in Melbourne, Australia, that are exploring the use of DMT in schools and possibly utilising these schools as a way to allow parents and community members access to learning how to use DMT.

**The relationship between DMT use in the classroom and the DMT industry**

*‘I think sometimes the manufacturers oversell the tools as an end in themselves and not as a route back to the educative power of music, its fundamental concepts, skills, and perceptual frameworks’* (Scripp).

No matter how they are marketed, DMT used without understanding the fundamentals of music will limit the

Members of the DMT industry and music educators both need to be involved in developing DMT for classroom use.

The DMT students of today are the future DMT consumers of tomorrow. Jaffe has noticed that his students’ use of DMT in the recording studio at school has translated into an interest in learning more about DMT out of school: ‘I already have kids who, in spite of very limited funds, have sought out ways to acquire computers and software to work on projects at home. The tools they are familiar with are the tools they buy.’

However, it is important to note that a music teacher does not need an expensive digital media lab in order to participate in DMT. Michael Cain and Nick Jaffe started their programs with just a few beaten-up computers and old drums. Arnold Aprill reports: ‘I learned a lot by visiting Michael Cain’s Digital Playground at the Hoboken Charter School. One big idea was that rhythm-based composition was as legitimate and effective an entry point for learners to become composers as melody-based composition, and for some learners, much more accessible. I saw a wide variety of kids dive into sophisticated, rhythmically based composition with complete assurance and then move into composing melodies without losing a literal or metaphoric beat. Another big idea was that a music teacher often teaches more by becoming an artist-

quality of the music that can be produced. Just as a young clarinetist learning how to play the Mozart Clarinet Concerto will have a much better performance of the music if she spends some time learning about the history of the piece and listening to various recordings of it being performed, so too will students with strong foundations in the fundamentals of music get much more out of the experience of using DMT.

*‘. . . I believe now that industry and the educators are genuinely trying to build positive bridges in communication towards better outcomes for both parties.’* (Dodge).

The DMT industry itself can play a significant role in increasing the use of DMT tools in the classroom. For example, Greg Dodge reports that key music industry organisations are working in partnership with the broader music education sector through the National Review of School Music Education currently being sponsored by the Federal Department of Education, Science and Training. The outcomes hoped for from this Review will include improvements to the quality and status of music education in Australian schools.

Increased use of DMT in music classrooms will certainly have a positive effect on the profits of the music industry. Although there is nothing wrong with the music industry making a profit, it is important to make sure that the educational value of using DMT is the primary emphasis.

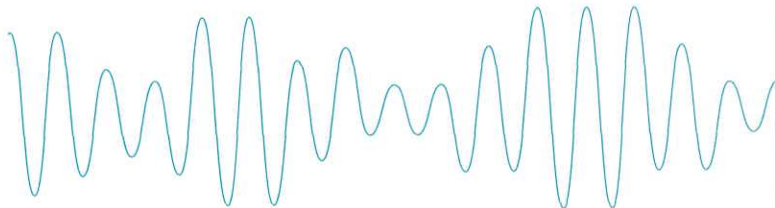
colleague with students than by providing direct instruction to students. I saw students developing and sustaining their own musical voices, while the expertise of the adult musician raised the bar for musical achievement as young and old jammed together’ she wrote.

But the most eye-opening idea for me was designing the room to provide lots of choices for composing. By offering a variety of technologies (acoustic, electric and digital; music-making, music-recording and music-editing; high end, low end and even toys) and letting the students choose and move between these technologies, the learners developed critical ears that transcended advocacy of any particular technology. The presence of a Fisher-Price toy piano as an option with equal status as the drum sets and the drum machines and the keyboards and the Reason and Acid computer programs, all equally available for the students’ experimentation, placed the burden of musical decision-making back on the students, where it belonged. I saw students start with the technologies that were most familiar to them and then gravitate towards technologies that were the most challenging to them and then circle back again. This seemed an incredibly effective way of developing musical meta-cognition, while being totally grounded in the visceral experience of hands-on music making.’

**Beyond pretending it doesn't exist**

*'Through this process we want to be able to empower them to see what is possible.'* (Dodge).

Reading this lively e-mail conversation has sparked an interest in me that I was unable to articulate before. What struck me most was that despite my sincere commitment to my students, I now felt as if I were depriving my students of a complete musical education; that is, my lack of knowledge of the technology used in music today rendered me incapable of introducing my students to modern music-making techniques.



As a result, I am now really curious about the ways that I can utilise DMT in my classroom to enhance my students' music learning experience. I constantly search for ways to integrate the world of popular music culture that my students live in with the classical music one I was trained in. Using DMT seems to be a simple way to let students use their inherent musical knowledge (in which they are immersed from before their birth to the present), popular music and 'traditional' music education (theory, music history, jazz history, etc) to understand the interconnected nature of music across all styles and genres.

I feel that I have an obligation to learn how to use these digital media tools so that I can provide my students with another important way to explore the world of music. ... I have begun to communicate with the people involved in this e-mail conversation to get ideas and suggestions on how I can use DMT with my students. My school was also awarded a fine arts grant and some of the money from this grant is being used to purchase DMT (computers and software) for student use.

The excitement and insight demonstrated by this e-mail discussion group has convinced me that the inquiry into DMT will not only help deepen my commitment as a music educator, but will enhance my abilities as a musician as well. **MinA**

**Natalie Butler**

A music teacher in the Chicago Public School system for five years, Natalie Butler earned a Bachelor of Music Education degree from Florida State University and more recently a Master of Music in Education degree from Northwestern University. She continues to perform as a member of the University of Chicago Wind Ensemble.

**E-mail forum participants**

**Arnold Aprill** is the Executive Director of the Chicago Arts Partnerships in Education and one of the founders of the Music in Education Consortium.

**Michael Cain** began a performing career working with flutist James Newton, Billy Higgins and the New American Orchestra, and has since worked with artists such as Greg Osby, Robin Eubanks, Jack DeJohnette, Bobby McFerrin, Stanley Turrentine and Meshell N'degeocello. He was a member of the faculty at the Eastman School of Music in Rochester NY and is currently faculty at the New England Conservatory of Music in Boston MA.

**Greg Dodge** operates a music marketing business in Brisbane, Australia and is working with government, universities and industry to develop a range of youth-based contemporary music-making programs in which DMT are utilised. He has led Weekend Warriors, a national program for music-making for the 'Baby Boomer' generation ..

**Nick Jaffe** is a musician, audio engineer and teacher in Chicago. He taught a class called 'Art and Science of Recording' at the Chicago Children's Choir Academy. Jaffe's classroom was in essence a working recording studio in which students produced, arranged, performed and recorded music. He is currently working with CAPE on an after-school program at Waters Elementary School (Chicago Public Schools).

**Amy Rasmussen** is the Associate Director of Chicago Arts Partnerships in Education (CAPE). She serves as a development consultant to several non-profit arts organisations and is a freelance musician with the Chicago Winds Quintet.

**Larry Scripp** is chair of Music-in-Education at New England Conservatory. He is also a Founding Director of the National Music-in-Education National Consortium, a coalition of schools of music and education, arts and school reform organisations, that are investigating the evolving role of artists and musicians as 'artists-teachers-scholars' who design and evaluate arts integrated programs in public school communities.

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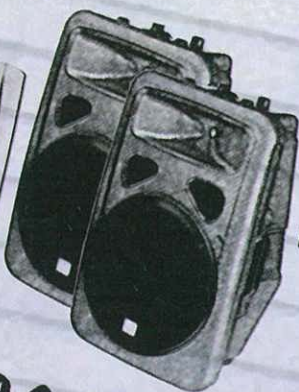
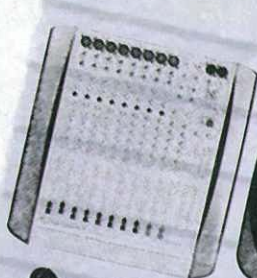
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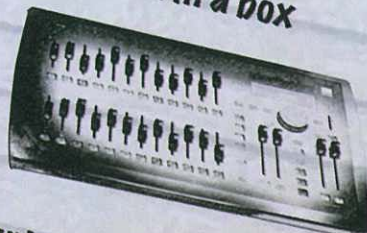


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## Sequel: Jeff Buckley legacy inspires guitars for schools



Following our story in the last issue we are pleased to announce the winners of the guitars awarded under the Jeff Buckley Guitars for Schools program.

At a handover event in February, the *Music. Play for Life* Victoria coordinator, Mandy Stefanakis, thanked Amanda Armstrong for turning the campaign concept into a practical benefit for the four students and encouraged each of the girls to embrace the opportunity they'd been given.

Ross Miller, principal of Narre Warren P-12 College said the aims of *Music. Play for Life* held particular resonance for his school: 'The idea of the campaign is to give students a skill for life. It is a great concept. Our music program is very much in its infancy..., which is why this boost is so special'.

The four winning students are:

- Chelsea Turner, Year 8, Thomastown Secondary College;
- Patricia Pesamino, Year 10, Braybrook College;
- Jessica Brown, Year 11, Doveton Secondary College and
- Riyani Lowen, Grade 6, Narre Warren P-12.

## National Review of School Music Education

With all submissions now lodged the work commences to process the documents. The Review team will be busy! We will keep you informed of progress.

## Investing in our schools

The federal government has announced a huge commitment to resourcing school infrastructure projects over the next four years. The good news is that music facilities and instruments are eligible. For full details, see the insert with this issue, or the Web-site: [www.dest.gov.au/schools/investingschools/](http://www.dest.gov.au/schools/investingschools/)

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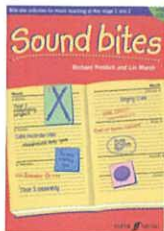
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# NEW RELEASES

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**Sound bites**, by Richard Frostick & Lin Marsh. Book & CD

Songs and ideas for primary classroom teachers, both non-specialists and specialist. Intended to be jargon-free and stimulating, the ideas bring musical dimensions to everyday activities.

**The Handy Band**, by Sue Nicholls

Thirty new songs set to old favourite tunes, geared to non-specialist teachers required to teach music at beginner class level—UK Foundation Stage. Song topics cover physical, emotional and social development requirements of this curriculum.

*Faber Music*

**50 Graded Studies for Descant Recorder**, ed. Sally Adams & Paul Harris

A broad range of pieces from the 17th to the 20th century, plus some specially composed works. Arranged in order of increasing difficulty from Preparatory to Grade 5.

**Easy Jazzin' About—Fun pieces for Descant Recorder**, by Pam Wedgwood

Stylish tunes from dynamic to nostalgic, the collection of original pieces is tailor made for the beginning player. Geared to be a breather from the classics, they allow students to fet into the groove, from blues, to rock to jazz.



**Junior Songscape**, by Lin March

Book & CD

25 original songs for classroom and concert use using themes of Sea, Earth and Sky. Arranged in progressive order with two-part singing introduced gradually—suitable for lower grades.

**After Hours**, by Pam Wedgwood. Book & CD

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**Jazz Keyboard Harmony**, by Noah Baerman

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Takes the mystery out of jazz harmony by giving lessons on all the skills needed to play any harmony or voicing in any key. Covers chord progressions, extended and altered chords, substitution etc.

**The Drummer's Toolkit** Book & DVD

An invaluable resource providing everything a drummer needs to know for tuning, set-up, arranging the set, making adjustments and minor repairs. DVD demonstrations support the photos and diagrams in the book.

## FROM HAL LEONARD

**Teacher's Guides for the *Getting to...* series**, by Elissa Milne. Book/CD for Preliminary, Grade One, Grade Two. The Teacher's Guides are real life guides to the repertoire in the *Getting to...* books, outlining teaching ideas designed to develop students who are both confident performers and creative, independent and thoughtful musicians. The CD contains full recordings of each piece.

**Film Favorites**. Book & CD

As a follow up to the popular *Movie Favorites*, this eagerly awaited new collection features the hottest movie themes arranged for full band or individual soloists (with optional accompaniment CD).

**Jazz Play Along**. Book and CD

For use with all Bb, Eb and C instruments, the Jazz Play-Along Series is the ultimate learning tool for all jazz musicians. With musician-friendly lead sheets, melody cues and other split-track choices on the included CD, this first-of-its-kind package makes learning to play jazz easier than ever before. Series include: Lennon and MacCartney; All Time Standards; Bluesy Jazz

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## FROM ENCORE MUSIC DISTRIBUTORS

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**Standard of Excellence Festival Solos, Book 2**, by Bruce Pearson and Mary Elledge

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Continued over page

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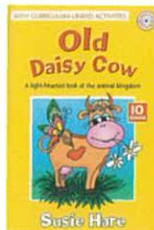
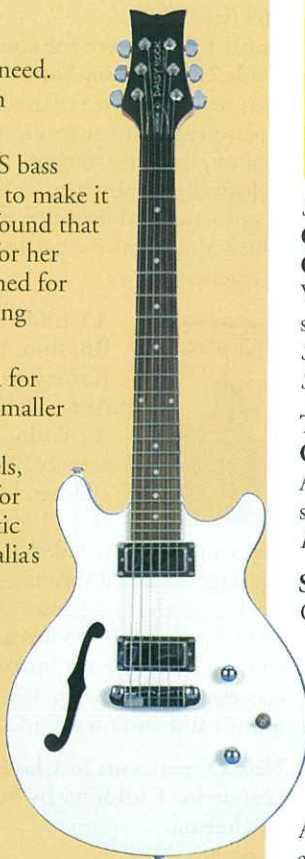
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Lightweight, with slim necks specifically designed for smaller hands, they are comfortable for petite or smaller framed people. Check out 3/4 scale Bass models (perfect for school rock bands), left-handed models, full-scale Artist models and shorter-scale models for younger players. A 3/4 sized Dreadnought acoustic with spruce top and oval composite back is Australia's most popular Daisy Rock (even coming with butterfly and daisy decals for customising). The range includes the funky Heartbreaker, cool Pixie, gorgeous Butterfly and of course the signature Daisy. Finally, the Stardust Series is aimed at the adult market, with innovative styles such as the very groovy Retro and Elite models and the new Rock Candy series. All are guaranteed to inspire girls from eight years to 80 to pick up the guitar and play!

The body styles feature basswood body, bolt-on maple neck, adjustable truss rod, rosewood fingerboard with shaped fret markers and full-range pick-up. Colours? Try Peppermint Pink, Awesome Blue, Princess Purple and Red Hot Red.



**Freddie the Fly and Old Daisy Cow, by Susie Hare**  
These books aim to provide a resource of songs which are stimulating and fun, and which will help to extend children's knowledge of living things.

*Schott Music*

**Come Back To Sorrento. 8 Popular String Quartets, ed. Barrie Carson Turner**

Well-known, popular pieces arranged for string quartet. Includes *Come back to Sorrento*, *None but the Lonely Heart*, *Standchen* and *Plaisir d'Amour*.

**To a Wild Rose. 11 Romantic String Quartets arr. John Kember**

A collection of romantic pieces arranged for string quartet. Pieces include *To a Wild Rose*, *Flower Duet* and *Après un Rêve*.

**Swinging Clarinets, by Wolf Escher**

Contains 20 easy duets for two clarinets, with a piano part included. The pieces are easy to learn and each has a clearly structured form and basic phrasing patterns.

*Universal Edition*

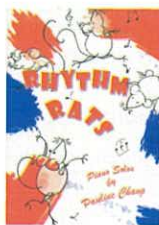
**Style Workout, by James Rae**

A new book of studies in classical, jazz, rock and latin styles for solo saxophone from grade 1 to intermediate level. 40 original studies grouped into four sections, all in player-friendly keys to maximise concentration on styles.

**String Play, by David Brooker**

For flexible string ensemble—fun, flexible arrangements for beginners. A new photocopiable resource for string groups, be it a simple violin duo or larger ensembles, suitable for beginners and more advanced players.

*Australian publishers distributed by Encore Music Distributors*



*DIVA Publications*

**Rhythm Rats, by Pauline Chang**

containing 10 original modern piano solos, each one offering its own special rhythmic and technical qualities, and is designed to encourage a sense of rhythm and fun for the early intermediate student.

*Margaret Brandman Publications*

**Hot Trax by Margaret Brandman**

Contains arrangements of popular and essential repertoire tunes for early grade pianists. Featuring slightly larger note setting and proportional note setting for easy reading of rhythm. Includes *Piano Man*, *Saltwater*, *You've Got a Friend*, *Here Comes the Sun* and many more.

Continued over page

**FROM ENCORE MUSIC DISTRIBUTORS**

**Composer's Studio**

A series of pieces for piano with descriptions of the pieces written by the composer including details of the creative process.

*Mayhew Publishing*

**Red Hot Dots, by Sarah Watts. Book/CD**

A new book of activities designed to encourage fun musical experiences. There is an opportunity to develop: performing skills, including singing in unison and rounds and playing percussion. Composing skills, appraising skills and listening skills.



**The Essential Pianist**

Now revised and enlarged—contains 66 world-famous classical compositions. This book includes movements from Beethoven Sonatas, Satie *Gymnopédies*, Debussy *Clair de Lune*, Chopin *Preludes* and movements from Mozart sonatas.

## EVENTS, TOURS AND WORKSHOPS

### • 30 June–20 July

Bruce Pearson and Dean Sorenson Australia tour including Perth, Maryborough (QLD music educators conference), Adelaide, Melbourne, Hobart, Sydney and Canberra. For details contact Rachel Samuel at Encore Music Distributors  
T: 03 9415 6677 or  
E: sales@encoremusic.com.au.

### • 22 May, 26 June, 24 July, 14 August, 28 August

Bernstein Masterclass at Bernies Music Land, Ringwood Victoria. Conducted by members of the Team of Pianists.

Application forms and further details  
T: 03 9872 5122

### • ((engage!))

#### Second Wednesday night every month:

At Australian Academy of Music 7pm-10pm live music-making jam sessions—open to all.

Details contact Greg Dodge on  
T: 07 3831 0283 or E:  
greg.dodge@academyofmusic.com.au

### • 8–10 July:

#### Music Industry Showcase

Seminars by MTA (NSW) & ANATS  
Venue: Rosehill Gardens Exhibition Centre, Sydney  
Details:  
www.musicindustryshowcase.com.au

### • 10 October

#### Professional Development—Instrumental Teachers

Presented by: Ellaways Music  
Details: sarah@ellaways.com.au  
Venue: tba (Brisbane, QLD)

### • 9, 10 and 11 September Boys & Singing Symposium

Exploring ways to encourage boys to participate and succeed in joyful singing  
Venue: Melbourne High School  
T : 03 9349 1048  
E: kevin.kelley@amuse.vic.edu.au

## FROM ALLANS PUBLISHING

*Mel Bay*

### Graded Repertoire for Guitar Book 2, by Stanley Yates

This second volume of graded repertoire for guitar continues the goal of providing students with a stylistically comprehensive collection of attractive and inspiring music which also meets the pedagogic needs of teachers.



### A Child's Guide to Rhythm, by Katharina Apostolidis

A coloring and activity book to help children between 5 and 11 years to learn

notes and rests. Included are small learning steps and various creative works, puzzles and games of dice with several possibilities to repeat. The volume is suitable for instrumental classes in single lessons as well as in groups and also for foundation classes.

### New Dimensions in Classical Guitar for Children, by Sonia Michelson.

Book & CD

This method stimulates musical imagination and ability through guitar techniques, eurhythmics, and listening and theory games. Students also learn by participating in movement, singing, and guitar performance.

*Carl Fischer*

### Playing with the Orchestra Classics. Book & CD

Presented with a strong symphonic accompaniment on the included CD, this compilation offers the young player the most renowned available string repertoire. Available for violin, viola, and cello/bass and all books are compatible.

*Advance Music*



### The Groovin' Easy Series—Jazz Ensemble

This series is written for 5 saxes, 3 trumpets, 3 bones and rhythm,

however, optional parts are included for flute, clarinet, horn and aux. percussion. Includes space for improvising, plus written

solos. Titles available: *Brew Bossa, Ek's Dilemma, Doo Dat Blues, Hale-Bopp Bebop, Happenstance, In A Fall Foliage Funk, Stellar Tune, Suspended Animation, Sunny Summer Daze, First Flight.*

*Peters*

### Practice, by Simon Fischer

The music examples in *Practice*, drawn from the standard solo violin repertoire, illustrate typical musical and technical demands that arise during the normal course of playing. Over 750 music examples and 100 photographs, *Practice* is packed with ideas and information. Intended for the teacher as well as for the player.

## FROM MUSIC SALES

### iBegin CDs

An interactive software package which enables beginner wind instrumentalists to play along with a synthesised full wind band when they practice—or to play along with just their own part.

Features include: note by note instruction, basic music theory, extensive search capability, speed adjustment while maintaining pitch, 155 scores and parts, capability to use with other books, including scores and parts of non-copyright tunes in other band method books and interactive scales and arpeggios. Available for flute, clarinet, trumpet, alto saxophone plus a music director's disk.

## FROM WARNERS

### Teaching Key Stage 2, Year 3 Book/CD

Although written for the music curriculum in the UK this book can easily be used by Australian teachers. A complete step-by-step scheme of work suitable for specialist and non-specialist teachers. Aims to produce a comprehensive enjoyable music curriculum including: guidance for teachers/leaders with no formal music training; flexible approach to suit teachers/supervisors of one/two age groups with one/two intakes per year; many original songs and rhymes with flexible lesson plans built around them; and an accessible index.

**Classical Music Through Stories.** Books & CDs  
Full of colourful illustrations aimed at children of all ages, these books and CDs are intended for use at school or at home. Read the story, see the pictures and hear the music at the same time. Specialists and non-specialists for all ages from Nursery upwards will find this book and CD combination relevant as a resource for music, art and literacy.

**Warner Bros. Australian 2005 Choral Showcase**  
This FREE CD contains full-length recordings of new choral arrangements (both pop and festival) written specifically for Australian choirs of all levels. For a copy please E: [WBP.Australia@warnerchappell.com](mailto:WBP.Australia@warnerchappell.com)

**FROM MAGIC FLUTES INTERNATIONAL**



**Guntram Wolf children's instruments**

Small size clarinets, oboes and bassoons in a range of sizes. These instruments are easy to blow, easy to finger, easy to play and suitable for children from three years up.

**Artemis saxophones, trumpets, trombones**  
Soprano, alto, tenor and baritone Artemis saxophones trumpets and trombones now available. Ideal quality student instruments at a moderate price.

**Trevor J. James chromatic tuner/metronome, flute stand, flute and piccolo worms**

Small, lightweight tuner/metronome with contact microphone and earphones now available. Also retractable flute stands and flute and piccolo worms.

**FROM ASHTON**

**MXL6 Mixer**

The MXL6 is a solid performing 6 track mixing system allowing individual EQ control over each channel. With the luxury of another two channels, the MXL8 allows budding audio engineers to get even more creative to exercise total control over their sound.



Both models are mains powered (no DC adaptors) and offer main/monitor/control room/headphone outputs, along with auxiliary send and return for external effects processing. Each track has its own 3 band EQ for precision mixing.

**FROM ROLAND/EDIROL**

**Edirol MA-15D Stereo Micro Monitors**

The MA-15D Speakers offer a wide range spectrum and crystal clear audio reproduction. They offer a built-in bass enhancer as well as dual analog inputs and 2 different sources can be connected into the MA-15Ds at the same time. The digital inputs are available either via the coaxial or optical S/PDIF ports.



**Edirol FA-66 6-channel portable Firewire Audio Interface**

The FA-66 is designed with the educator in mind. It offers incredible audio quality and with its practical set of input and output options, it is an ideal addition to any portable recording situation like a teacher's laptop or classroom desktop computer.

**Edirol MA-7A Stereo Reference Speakers**

The MA-7A Speakers are the ideal solution for those wanting the best quality audio possible in a very confined space. Great for classroom desktops.

**Roland CD-2**

An all-in-one solution for high quality recording, editing and CD burning. Students will appreciate the CD-2's usefulness as an educational/practice tool, given its built-in stereo speakers, speed/pitch control, tuner, and metronome. You can easily record lessons or musical passages, and play them back at a slower tempo while retaining the original pitch. Or change the pitch of the audio and play along in different key signatures. Enhance your recordings with the CD-2's line-up of professional audio effects, such as reverb, EQ, and compression.





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

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

### ENSEMBLE MUSICAL INSTRUMENTS

42 Sailors Bay Rd, Northbridge NSW 2063

Ph 02 9958 1423 Fax 02 9958 7962

email: [selmer@ozemail.com.au](mailto:selmer@ozemail.com.au)

web: [www.ensemblemusic.com.au](http://www.ensemblemusic.com.au)

# Encore!

Piano for Leisure was such a success in 2002 that now there's a new, updated series to complement Series 1 – and it's just as enjoyable!

Movie themes, well-known light classics, jazz, rock and skillful arrangements of popular orchestral pieces are all included. There's music from *Harry Potter and the Chamber of Secrets*, the theme from *James Bond*, *Take Five*, *Khachaturian's Sabre Dance* and many more.

All the Grade Books will be available from February 2005 as well as Recordings & Handbooks for each grade from April 2005.

Make leisure a pleasure with AMEB's *Piano for Leisure Series 2*.

Published and distributed exclusively by Allans Publishing, Melbourne



Australian  
Music  
Examinations  
Board

Purchase a  
Series 2

# Piano

for Leisure

Teachers' Pack and you could **win!**

To celebrate Platinum sales of *Piano for Leisure Series 1* and to herald the release of Series 2, Allans Publishing are giving you the opportunity to win a great prize!

Simply purchase an AMEB *Piano for Leisure Series 2 Teachers' Pack* until the end of May 2005, fill in the enclosed entry form and mail it to the address provided.

You could win:

**Platinum**  
**Gold**  
**Silver**

**Your money back (5 to be won)**

**A Cinema Gold Double Pass (10 to be won)**

**A Cinema Double Pass (40 to be won)**

PLUS every winner will receive a FREE copy of *Piano for Leisure Series 2 Recording & Handbook Preliminary Grade to Grade 2*.

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

Promotion ends 31 May 2005

Terms and conditions available from Allans Publishing: 03 8415 8000 & [www.allanspublishing.com.au](http://www.allanspublishing.com.au)

Continued from page 26

## TOP TEACHING RESOURCES

Luke Di Bona listed the following for teaching woodwinds:  
Mark Walton: *66 Great Tunes and More Great Tunes for flute, clarinet and saxophone*

*Rubank Advanced Method Vol 1*

*Lazarus Method* for Clarinet

*Guestspot* Series of CD Books

Hal Leonard Series of CD books

Lynette Fahie would have the following:

A fabulous music administrator

Time for planning

E-mail

A supportive school administration

ABC Classic FM (a fabulous resource and a great way to relieve stress!)

And from a brass teacher:

*Art of Brass Playing* P. Farkas

*Essentials of Brass Playing* Volkwein Bros. Inc

*Brass Player's Guide* R. King

*Brass Instruments: Their History and Development* (Dover)

*Brass Anthology* (The Instrumentalist)

Our thanks to Pauline Beston; Celia Christmass; Lynette Fahie and the music staff of BCGS. **M<sup>in</sup>A**

Continued from page 33

### Boosey Brass Method: Flexible Ensemble. Book 1. Ed. Chris Morgan.

London: Boosey & Hawkes.  
Distributed by Alfred Publishing.

This is a straightforward book of six pieces that progress in order of difficulty from very easy to intermediate. The arrangements are for brass trio, which can be made up of any combination of instruments. Included are parts for Bb, F, Eb and Bass Clef instruments as well as simplified parts for each. Optional piano and percussion parts are also supplied, making this indeed a very flexible book. My only criticisms are that the arrangements and keys are unadventurous, and in one movement (*A Minor Calypso*) there are some clumsy rhythmical combinations between the parts. There are some good ideas in the final piece—indications to improvise phrases using two given notes, and time changes from 4/4 to 6/8. The publisher has allowed the parts (not the scores) to be photocopied; a generous acknowledgement of the needs of school groups.

*Charles MacInnes, Brass*

Continued from page 27

## MUSIC IS DESTINY

Music provides powerful learning experiences for children, offering them the opportunity to express themselves creatively, while also assisting in the development of other skills and competencies.

I announced a National Review of School Music Education last year to investigate the quality and status of music education in our schools and how we can increase these for the benefit of all students. The review will identify:

- The current quality of teaching and learning of music in Australian schools;
- Factors that affect the quality and status of teaching of music in Australian schools; and
- Examples of best practice of teaching and learning of music both in Australian schools and schools overseas.

I am grateful for the input into this Review from teachers, parents, students, musicians and the wider community, which will help provide a personal and detailed insight into school music education.

How many young people currently in our schools are future iconic musicians waiting for an opportunity to learn? As Australia's Minister for Education, Science and Training, and someone who is thoroughly enjoying learning the guitar as an adult, I am grateful to the teachers and music educators who do their best to instil in their students an appreciation of music of all varieties, and in doing so, allow them the opportunity to be inspired and to inspire others.

Music is destiny. It, and the arts generally, shape our values and beliefs, nurture personal growth and fulfil lives.



<http://www.mca.org.au/music.playforlife.htm>

# TOP PEOPLE FOR TOP END

## Indigenous music program attracts talent

A remote music program in The Northern Territory is attracting the input of a growing list of musical luminaries. The Charles Darwin University program infuses modern and traditional themes to develop a unique range of teaching, learning and commercial outcomes.

The initiative has attracted the talents of world-class pianist, composer and director, Paul Grabowsky, who has committed to the program over two years. Other industry-respected musicians involved include songwriter and performer Mick Thomas, groove/reggae improvising trombone player Ben Gillespie, turntable artist and producer DJ Dexter, and rapper and creative wordsmith Nfamas, from the band 1200 Techniques.

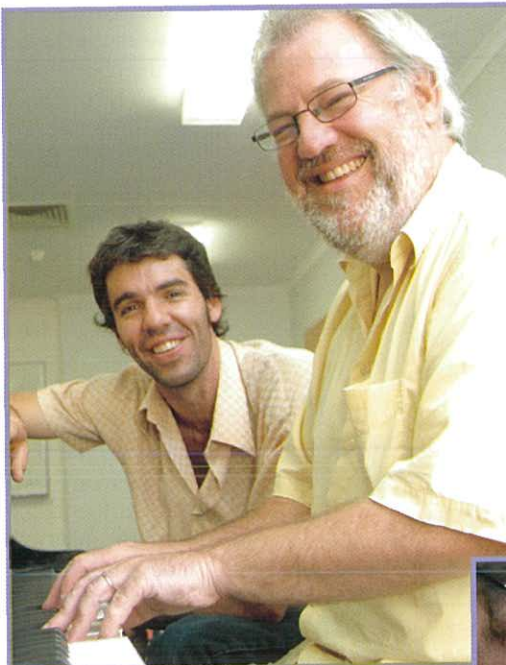
Melbourne-based Grabowsky is known for his wide range of musical talents and their applications, including the Australian Art Orchestra, founded by him in 1994. His involvement at CDU's School of Creative Arts and Humanities will include helping to mentor and teach staff and students, while actively expanding his passion for and knowledge of traditional Indigenous music.

'I'm enjoying the opportunity of sitting down with practitioners of Indigenous music traditions and introducing the whole idea of improvised music through playing together,' Mr Grabowsky said.

'There may also be opportunities of engaging members of the Australian Art Orchestra, all of whom are acknowledged masters in their field, with the aim of forging a commonality and trust which allows for the exchange of musical ideas across culture, language and practice.'

'A broader program aim is to realise further commercial recordings of the music being produced that is respected and received by all areas of the contemporary music industry, not just the local scene and their region.'

Industry outcomes from the program to date include the Eppennara Country Gospel Band from the Barkly region who performed at the Tamworth Country Music Festival and the Ngukurr-based Yugul Band, who rocked the 2004 Adelaide Festival. Saltwater Band, Narbalek Band and Matter of Soul



Above: Stephen Teakle with Paul Grabowsky, who is mentoring students in Charles Darwin University's remote Indigenous music program. (Image by Baz Ledwidge)

Right: Music Lecturer Jeremy Conlon (L) and 2004 Remote Music coordinator Stephen Teakle producing Yugul Band's debut CD.



have also found success domestically and, in some cases, internationally.

'The future of Australian music may well hang on its ability to draw upon its most valuable and precious resource,' Mr Grabowsky stated.

'The basis of the program is to obviously teach music in remote regions of the Northern Territory but to also keep abreast of what is happening in the music industry by encouraging respected musicians to be part of developing grass roots

Indigenous music,' program coordinator Stephen Teakle explained. 'The program marks a distinct added difference to the

standard repertoire of music courses and studies offered at a University', he said. **M<sub>in</sub>A**

### CONTACT

#### CDU's Remote Music Program:

Carl Williams T: 08 8946 6419



# THE MUSIC MAKERS PROGRAM



Music Makers activities are designed to provide 'cradle to grave' opportunities for all Australians to participate in active music making, as well as supporting existing music activities in our schools and communities. The following music companies are proud supporters of *Music in Action* and the other Music Makers Program activities.



For more information regarding Music Makers visit [www.musicmakers.org.au](http://www.musicmakers.org.au)



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THE MIDI PEOPLE



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WARNER BROS PUBLICATIONS



YAMAHA MUSIC AUSTRALIA



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' Assn Qld

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

E: <info@abodaq.org>

• 20 May

**Conduct Your Dream: Wind Orchestra**

• 8 August

**Conduct Your Dream: Orchestra**

• 12 August

**Conduct Your Dream: Wind Orchestra**

**ANCOS**

Australian National Council of Orff Schulwerk

**QUEENSLAND (QOSA)**

For further information on the year's program please contact: Biddy 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>

• 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) and more!  
Venue: Genazzano, Kew.

• 12 August

**Middle Year's Day**

Details tba.

• 14 October

**Celebrations**

Details tba.

**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.

Details: T: (07) 3854 1611

E: <musictherapy2005@ozacomm.com.au>

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

Venue: Brisbane Convention and Exhibition Centre.

**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/](http://www.asme.edu.au/vic/pd/nat_conf.html/)

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

**DALCROZE COUNCIL OF AUSTRALIA**

**NSW**

• 11–15 July

**Dalcroze Winter Workshop**

featuring session in Eurythmics and Eutony, by Ursula Stuber of Quebec, Canada, with Andrew Davidson, Joan Pope and Sandra Nash.

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

T: 02 9351 1207, 02 9958 6809

Venue: Sydney Conservatorium of Music, Macquarie St, Sydney

**Education Queensland**

• 3–6 July

**Professional Development Program**

Details: Ken Hodgkinson,

E: <khodg37@eq.edu.au>

Venue: Maryborough, QLD.

**Kodály Music Institute of Australia–Qld branch**

• 23 July

**Recorders and other instruments in the classroom**

A one day workshop presented by KMIA Qld (Inc) for classroom music teachers

Venue: New Farm, Brisbane

Details: E: <smcgarry@bggs.qld.edu.au> or

<mhennessy@aapt.net.au>

**Sydney Symphony Orchestra**

• 4 June

**PD Seminars: Years K–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.

Details: T: (02) 9334 4620 (outside Sydney, toll-free: 1800 789 709)

E: [education.bookings@sydneyssymphony.com](mailto:education.bookings@sydneyssymphony.com)

W: [www.sydneyssymphony.com/](http://www.sydneyssymphony.com/), then

SEARCH key word 'seminar'.

Venue: Eugene Goossens Hall, ABC Centre, Ultimo, 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, Details: Andrew Hall, Manager, Music Degree Programs Office.

P: The University of Melbourne, Vic 3010.

T: (03) 8344 6238. E: [ahal@unimelb.edu.au](mailto:ahal@unimelb.edu.au)

W: [www.music.unimelb.edu.au/](http://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.

Details: <http://www.soundhouse.com.au/pd/index.cfm/>

Venue: tba (Melbourne)

**STUDENT DEVELOPMENT**

**Sydney Symphony Orchestra**

• 7–8 Sept.

**Playerlink Workshops**

The SSO's 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/close 5 Aug.

Details: T: 1800 789 709 Venue: tba

(Tamworth).

# DID YOU GET THE LAST ISSUE?

Music in Action begins its third year with this issue. We are greatly encouraged by its reception among educators, government, and the music industry members who subsidise it through funding and advertising. If you missed the last issue, it could be because our initial free bulk distribution to schools is randomly curtailed to reduce costs. You can guarantee the next two years for a small amount. Only YOUR PERSONAL SUBSCRIPTION will ensure that this magazine continues to arrive on your desk, so that news of the work of fellow music educators nationally will sustain and inspire your own activity. Your paid subscription covers the cost of postage, handling and administration, while production costs will continue to be subsidised by the AMA.



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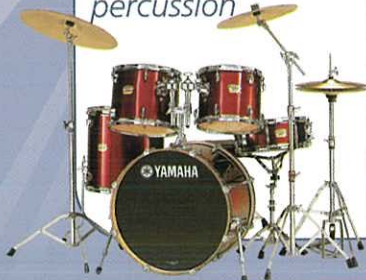
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