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Spring 2005 • Vol. 3, Issue 2

FOR AUSTRALIAN EDUCATORS

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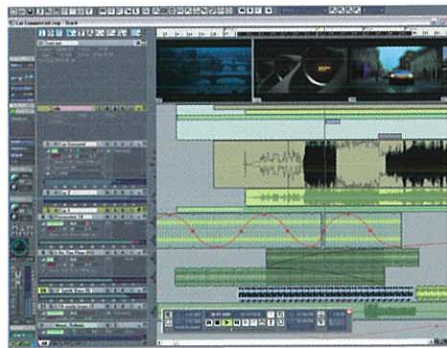
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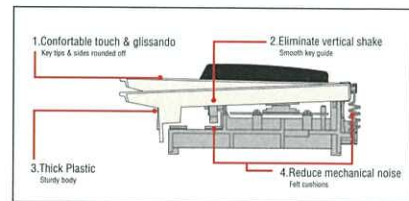


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MUSIC in ACTION

Spring 2005 • Vol. 3, Issue 2

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Music in Action is a publication of
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Print Post: I322261/00036

ISSN 1448-1446

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FROM THE EDITOR



As this issue goes to press we have just watched the Live 8 concert, an extraordinary event that showed not only the power of music used for a positive social outcome, but also the leadership of musicians working to effect change on a world scale. It was a timely reminder of the strength of music beyond its own intrinsic qualities—its capabilities as a vehicle to inspire action and encourage response. The proactive role taken by musicians to set up the concert was an example of leadership that reminds us that musicians can make a difference. All round, a wonderful example of music and musicians in action. We hope and expect that positive action against poverty will follow.

Recently, Australian music educators have also been incredibly active beyond the classroom and normal routines. The opportunity to have their voices heard at federal government level through the National Review of School Music Education has inspired nearly 6,000 music education supporters to make submissions in a national advocacy action that we hope will achieve results for all. The astoundingly large number gives cause for hope, sending a strong message to government about the importance of our subject. Our report in this issue keeps you up to date on progress of the Review to date.

In other stories, we see music educators and musicians being involved in the educative process in varied ways: from community teacher-musicians in regional areas of New South Wales to professional musicians in schools. These stories are great examples of musicians and teachers engaging with music and students through programs that enhance, support and complement the music classroom. Meanwhile various associations and music departments have been busy trying to narrow down their favourite teaching resources to just ten items—definitely a challenge. This issue brings members of the Kodály Queensland branch with their lists; followed in future issues by the Tasmanian branch of ASME and the music department of St Peter's school in Adelaide. On the review front, in this issue we hear from Wilderness School's music department in South Australia, followed in coming issues by ABODA members from New South Wales and aMUSE from Victoria. It's great to have input from teachers in such a variety of circumstances.

We've also introduced a new column, *Time Out*, so that more teachers' voices can be heard in *Music in Action*. Nathan Rye kicks off with his answers to our *Time Out* questions.

There's heaps to talk about in music education at present. The scene is lively, diverse, progressive and at times, in-your-face! Our goal is to actively express this through *Music in Action*.

Ann Blore

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**Making Connections
 That Make a Difference**



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NET NEWS

A HEALTHY SERVING OF MUSIC

We all know that music is ever so good for us. So what happens when students—or their parents—come to you complaining of physical problems resulting from all your good work? ELISSA MILNE offers some news—and some clues.

The fact of the matter is this: playing musical instruments—while terribly delightful—can also be terribly painful and has the potential to cause permanent damage. Even when a musician plays with technical awareness, there is still a wide array of physical ailments that may reveal themselves. Indeed, in one US survey of professional musicians, 76 per cent had at least one problem sufficiently severe to interfere with their ability to play and 36 per cent had four such problems. So, in an attempt to make your life easier (and isn't that what I always do?), here are four sites with insights. As for your students—tell them about the physical risks of playing right from the get-go. Better still, have them sign a disclaimer.

www.hearnet.com/

Net gain H.E.A.R. states that it is 'an organisation devoted to educating musicians to the kind of damage that loud music can cause to your hearing', and this site is the perfect place to uncover such information. One shocking statistic it quotes is that the incidence of hearing loss in classical musicians is estimated at between 4 and 43 per cent, while in rock musicians it's between 13 and 30 per cent. Hit the 'Are You At Risk' hot key to access 'FAQ', 'About Tinnitus', 'Sound Check', an excellent 'Decibel Chart' (piccolos peak out over the timpani!!) and the archive of 'Questions'. In the 'Features' section, hit the 'Articles' hot key to learn about 'Kids' Health and Common Misconceptions'—an excellent article that all parents should be given to read.

Net loss Don't spend too much time scouring the Links. While it looks packed to the ear-drums, it is all either US-based or linked to companies selling the latest, greatest ear plugs.

www.bigmonkeypress.com/

Net gain First appearances can be deceptive, for upon arriving at this Web site you are met with its great enthusiasm for American western music, 'specifically the blues'. Do not stop at home page! Go directly to the 'Resources' button and you will find some truly great information on the problems facing many different categories of musicians. For example, did you know that musician injuries have been shown in some US studies to be 64 per cent musculoskeletal, 22.5 per cent a result of nerve entrapments, and 7 per cent dystonias (involuntary movements)! Other articles consider cymbal player's shoulder, harpist's cramp, English horn player's thumb, violinist's and violist's jaw, back, neck, shoulder, arm and hand problems—and cellist's dermatitis (no, I knew nothing of it either—and I played cello!). The hot point here is that this site considers most of the instrumental groups and has articles by a lot of professional musicians and medical practitioners. There are also articles on the warning signs of possible impending injury and Cumulative Trauma Disorders in Musicians.

Net loss OK, so there's a bit of Wild West 'yeeee-haa!' about this site, but the information is so well worth while that you really just have to take off your (cowboy) hat to the creators. And you may have to watch out that you don't get distracted by all the other wonderful links that have nothing at all to do with health. After all, your health comes first!

www.embouchures.com/

Net gain This site is dedicated to a very specific problem—but one that has not really been touched on by the other sites, so here goes! While primarily for professional wind or brass instrument players, there is also an excellent list of FAQs for young players. This section describes what embouchure injuries or malaise feel like and what should be done to avoid developing them. Or to help them heal. There are 'Tips and Tricks for Lips' and a good archive of articles and questions. Great stuff for your school band.

Net loss If none of your students is locking lips with a wind or brass instrument, just don't go there!

www.musicandhealth.co.uk/

Net gain The perfect all-round prescription. Go directly to 'Musician's Health' and into the 'Articles' for an excellent selection of informative pieces, such as 'A Ten Point Plan for Fitness to Play'. There are also links to a wonderful range of self-help and preventative therapies—everything from Alexander to Feldenkrais; Tai Chi to Taubman! And make a note of the 'Suggested Reading' list—it will keep you busy till the end of term!

Net loss This site covers pretty much everyone—so really there's nothing to lose. And with all this information at hand, your department will be ready to face the Health Board whenever they want to drop by!

Final byte

It's easy to forget that playing musical instruments is as much a physical pursuit as is playing hockey, rugby, soccer, tennis or netball. Make sure your students play out the season without injury!

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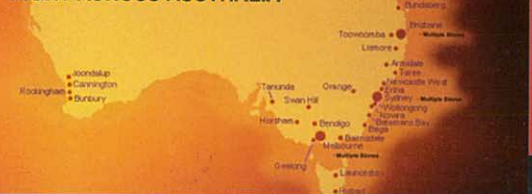
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WHAT IT'S ALL ABOUT

After a distinguished career, music educator ROS McMILLAN has retired. Her work has altered the ways in which established music educators and trainee teachers perceive music education and, ultimately, how they teach. Music has become a much richer, more meaningful and joyous experience for many more students as a result.

— Interview by MANDY STEFANAKIS



Dr Ros McMillan has a passion for composition as an essential component of music and music education and has made a profound contribution to developing a pedagogical approach to music composition. Until her retirement as Senior Lecturer and Coordinator of Music Education at the University of Melbourne, Ros worked tirelessly to promote and facilitate worthwhile music experiences for all in education. In Australia she has twice been Chair of the Victorian Chapter of ASME, Chief Examiner and Chair of VCE Solo Performance, AMEB examiner, curriculum developer and writer of music texts widely used in schools. Internationally, she has just completed a four-year term as a member of the Board of Directors of the International Society for Music Education (ISME) and is currently editor of its newsletter.

You feel composition to be an important aspect of music education. Why is that?

Composition is of yourself. As an artist, one makes sounds in addition to interpreting the sounds of others. That's what the arts are all about—expressing yourself. Music is the one art form that has trailed behind in this regard but it's slowly catching up in music education.

What has inspired you to inspire others to learn and teach music?

Being able to hear music. It's the only thing I've known and the only thing I can do. I have perfect pitch, which, however, is a huge handicap because it forces you into thinking musically in a conventional way, and in some respects it inhibits your openness to new sounds. I was going to be a kindergarten teacher and then for some reason in Year 10 I got 100 per cent for Grade 5 theory and 100 per cent for Grade 6 piano. My father had died three months earlier and my mother saw my music results as a miracle of some sort—she felt that this was a sign from heaven (!!) that I should do music. To lose your father when you're fifteen is hard; it was a strange stage in my life. And so, of course, everybody put music my way.

You see people whose entire lives are involved in creating music. Wonderful!

I was the school pianist and that sort of thing. But I only took English and Music at VCE, so I really didn't give myself too many other options. Later on Brian (Brian Brown, Ros's husband and a renowned composer) got me out of that all-consuming classical thing and introduced me to another world, which has been terribly important. To hear his music and become aware of the sounds of improvisation—and hearing leading jazz musicians and the creativity behind all of it—just felt so right. You see people whose entire lives are involved in creating music. Wonderful!

What other musicians or music educators have shaped your views and your methodology?

Murray Schafer was the person who got me out of the straight and narrow. Before I read his work I taught at Fintona Girls' School for three years and managed to stave off any riots because I was noisy and enthusiastic and young enough to engage students, but I had no methodology. Then I went to Yamaha [as founding head of the Yamaha Music Foundation] and attended a meeting in the Philippines. For some travel reading I took every AJME issue with me. I read them all and discovered Murray Schafer, who said incredibly important things, like: 'The sounds may be crude, they may lack form and grace, but they are ours'; and 'Too often music teaching is

answering questions nobody asks'. ... in those days it was not compulsory to do teacher training in order to teach music in schools. Reading Schafer's philosophy of music education, I suddenly realised: 'This is what it's all about.'

Musicians in every genre have inspired me. I love Joe Cocker because he is so expressive and gives it all on stage. Coco's Lunch too, because they give so much and they're such clever musicians who do the most extraordinary things with their voices. They practise devotedly and it sounds like it. Then there's Messiaen, who wrote the most wonderful music. That his music for organ could move me so much surprised and really impacted on me. And Brian has always been an innovator. After establishing a style of writing, he gets bored with his sounds and moves on, not waiting for people to catch up—a true creator. So a diversity of people doing interesting things have influenced me.

If you had the best dream possible about music education come true in the near future, what would that dream be?

There would be a music teacher in every preschool and primary school to start with. Music education has to begin with young students. That would be the major thing. And I'd want to ensure that our curriculum continues its current focus—creating, making, presenting, listening, understanding the context of music—it's ideal. I'd probably want the balance to be on creating, but all aspects are important. I think the Victorian curriculum is very good if only people would teach it well. We're luckier than some states where the curriculum can be a little too prescriptive.

Musicians in every genre have inspired me

How important is continuing your own musical activity?

It's very important—writing, performing, practising. I'm now playing keyboard in the Brian Brown Trio and we're working on our next album. I'm also writing primary school music texts for Hal Leonard, which is exciting.

What is an example of a teaching or learning session that you've taken that has stayed with you?

I started teaching at [Melbourne's Presbyterian Ladies College] in 1974 and I remember very early on doing 'a summer storm' with the kids. We were talking about Melbourne and what it's like when a summer storm comes. We talked about the wind building and a couple of the students just started to flap their dresses for the sound of the wind and it was great that they were so caught up in the topic and let their imaginations take over.

I also remember in my second year there, I had a Year 10 class and I set a task to create a piece with voices only. There

were three examples. One group, girls from the country, invented a piece on water birds. A second group did a marvellous piece that used clicks and squiggles and pops and gurgles. I used to play it to my classes at university to see if they could determine what it was—it turned out to be a champagne bottle being opened, complete with the pouring sounds. The third piece was made by a group of about eight students. It included sounds of a motor, sporadic reflective sounds, a whole series of sounds all put together—it was the most wonderful piece of music but none of us had a clue as to what it was. At the end we asked and it was someone thinking (if you can imagine such a sound)—it was Leonardo da Vinci's brain. They'd picked out all the attributes that this genius had; the philosopher, the engineer, the inventor (for example, his flying machines) and the painter. It was remarkable that they could think up such an imaginative topic and transform it into a vocal musical expression. And it was nice that the whole class was made up of non-musicians who enjoyed taking these stimuli somewhere really exciting.

What next?

The ASME conference has just been held in Melbourne this year, and the organisation of that has occupied a lot of time—but next, doing other lovely things. Being able to do artistic things at one's own pace is a great luxury. **MinA**

Mandy Stefanakis

Mandy has taught music at preschool, primary and post-primary levels and lectured in music education at the University of Melbourne where she also obtained her Master of Education degree. She worked for many years in the Curriculum and Development section of the Victorian Department of Education and Training and continues to contribute to curriculum initiatives for them. Mandy is Vice-President of the Association of Music Educators (aMuse) and Victorian Co-ordinator of the 'Music.Play for Life' campaign. She is currently Coordinator of Music at Essex Heights Primary School and is studying for a PhD in music composition and philosophy.

Resources

- Australian Journal of Music Education (AJME)**
Official journal of the Australian Society for Music Education.
- Australian Society for Music Education (ASME)**
www.asme.edu.au/

MAKING CONNECTIONS THAT MAKE A DIFFERENCE

Many tertiary music graduates scratch their heads and wonder what their time studying was all about. MARK WALTON heads a program that enables young graduates to contribute in a meaningful way to regional communities and gives people of all ages the opportunity to discover the magic of music.

I grew up in Christchurch, New Zealand, where there was an extraordinarily fine community music program. I started to learn the clarinet on Saturday mornings at the Christchurch School of Music in a class of over 40 students. It wasn't long before I started my climb up through the seven graded orchestras and played in the yearly concerts featuring over 1,200 students, which were a real thrill. Being part of such a thriving musical community in my formative years has had a profound effect on me and I am in constant awe of Bob Perks, founder of the Christchurch School of Music, for his lasting vision and energy.

Maybe it's due to this background that I have always been very aware of those music students whose progress is hindered by the lack of appropriate teaching. Since arriving in Australia in 1986 I have been very committed to trying to help music students who are not within reach of the teachers we so often take for granted in metropolitan areas. Whenever possible I have travelled to country towns to run weekend workshops. I have very fond memories of the early workshops, even though they were never very straightforward. Despite careful planning they invariably seemed to coincide with some sporting tournament that meant that the best students could only attend for the last 30 minutes! I was always challenged by the fact that the students who did attend ranged in standard from those who had picked up the instrument just that week, to players of an advanced level. These workshops were hard work and I often wondered if I was really helping the students in any lasting sort of way. Yet almost without fail I would find at least one very talented student whom I knew



had the ability to be a fine musician, given regular skilled tuition.

One of my adult students, Randell Heyman, suggested that I explore the use of video conferencing to link up with these students. So, one Saturday afternoon about 10 years ago, we went to the Macquarie Bank building in Sydney and gave our first video conferencing music lesson to a student a few floors below us. It was a disaster, as the technology then was very primitive. Trying to teach a blurry, jerky image producing a distorted sound was not much fun. But, several years later, we embarked on the video link instrumental teaching program from the Sydney Conservatorium that has made a big difference to students in many country towns around NSW.

We chose Coonabarabran as our trial location as this town had a vibrant music scene led by the charismatic Wilfred MacBeth. Single-handedly Wilf had taught dozens of kids how to play all the different band instruments and the guitar. This is no mean achievement for any musician but Wilf is quick to explain that he has never had a music lesson in his life. Any help and advice we could give him and his enthusiastic students was more than gratefully received.

With regular video lessons from staff at the Sydney Conservatorium plus a number of visits out to Coonabarabran, the level of music making went through the roof. Students gained very high results in their AMEB exams; several students passed their 6th Grade and are now preparing for 8th Grade. As a result of all this musical activity a woodwind group of 27 students from

Coonabarabran was selected to perform at the Sydney Opera House and also presented a concert at the Sydney Conservatorium for Premier Bob Carr and the Governor of NSW, Marie Bashir.

Coonabarabran students spoke movingly about how the video link music lessons had opened up all sorts of new possibilities for them.



By this stage my appetite was well and truly whetted so I decided I had to take on the monumental task of trying to make sure more country children around NSW could have the musical opportunities that really should be their birthright. With some major remodelling of my timetable I cleared Monday and Tuesday of every week so that I could regularly travel to Armidale, Coonamble, Coonabarabran, Dubbo and Tamworth. Each place presented very distinct challenges; I look back now and think that it was very hard work. My colleagues were puzzled as to why I wanted to leave the air-conditioned comfort of my studio in the splendid new Sydney Conservatorium, to teach beginner saxophonists in a school storeroom!

People of all ages in these communities have the opportunity to discover the magic of music.

Back in Sydney, having travelled 1,000 kms by public transport to reach those towns, I would take delight in discussing with my woodwind pedagogy class my teaching experiences of the previous week. Soon, some of my Sydney Conservatorium students became equally inspired and fascinated by my musical mission, and by the end of their course three of them had decided to move out to Coonabarabran, Dubbo and Bathurst to help bring music to those communities.

At this point something amazing happened. Yamaha Music Australia

became involved, by sponsoring what is now known as 'Yamaha Music Connect'. With their support it was suddenly possible for me to grow the program at a much faster rate. I was able to visit my ever-increasing number of teachers in regional centres and organise a series of Yamaha Music Connect Festivals in a number of country towns across NSW.

At the start of 2005 there were Sydney graduates teaching in Dubbo, Young, Forbes, Parkes, Coffs Harbour, Port Macquarie, Inverell, Coonamble and Gunnedah, and I am in frequent contact with dozens of teachers in many other areas across Australia and New Zealand.

Too many tertiary music students upon graduation scratch their heads and wonder what their time studying was all about—but not these young people. There are so many positives to come out of this program that it would be difficult to list even the top ten highlights of last year. For me, not only does it mean that people of all ages in these communities have the opportunity to discover the magic of music, but it also means that these young graduates feel as though they are really contributing in a meaningful way to the communities that they live in. They are more than instrumental music teachers—they have to become 'community musicians', able

Yamaha Music Connect

This is a unique new program that offers communities throughout Australia the opportunity to 'connect' through their love of music.

Coordinated by Mark Walton of the Sydney Conservatorium of Music and proudly supported by Yamaha Music Australia, Yamaha Music Connect combines unique opportunities that allow music to flourish in communities across Australia. Whether you are living in a major city or a remote rural community, the program provides a network that encourages music participation for fun, enjoyment and self-fulfilment.

Comprising teacher placement, videoconferencing technology, a free quarterly newsletter, workshops and regular concerts, this is a truly inspiring program that has changed lives immeasurably.

To find out more about the program or to join the newsletter mailing list, please contact Leah Stephens at Yamaha Music Australia on (03) 9693 5161, or email <leah_stephens@gmx.yamaha.com>



to turn their hands to a whole range of activities beyond one-to-one teaching. They are required to organise, motivate, fundraise and generally be the public face for music in their communities. In return, they are revered.

For the past two years, through the Yamaha Music Connect program we have been running a number of festivals in country towns where musicians from far and wide congregate for the weekend to make music together. These festivals have grown in popularity and are highly social occasions. The upstairs veranda at the famous Forbes Albion Hotel restaurant is taken over by several dozen musicians one Saturday evening every October. Sports teams should not be the only people to travel around the country having fun!

Those teachers who at times feel they are facing an uphill battle trying to motivate students now feel as though they are part of a wonderful community of other teachers who really can make a difference to their students and their community.

Sports teams should not be the only people to travel around the country having fun!

The program connects people directly through its newsletter featuring grass roots stories about musicians young and old. (It seems that stories about community choirs and ensembles from across Australia and New Zealand have resulted in exchange visits being planned, and people getting in touch with musical friends that they hadn't seen for decades.)

In 2005 we are planning one of the most ambitious projects for the Yamaha Music Connect program in conjunction with the 'Music.Play For Life' campaign, with an extraordinary event in the tiny town of Mungindi, right on the Queensland/NSW border. Mungindi has a population that

fluctuates between 500 and 700 depending on the state of the drought.

Graduates feel as though they are really contributing in a meaningful way.

During the October long weekend we will hold a community music festival in Mungindi. We have invited community and school groups to join together to perform for the final Camp Fire Concert. We are very fortunate that Don Burrows is our Festival Patron and he and several other notable Australian musicians will be at The Mungindi Music Festival, rubbing shoulders with and enthusing the several hundred community musicians who will make this musical pilgrimage to Mungindi. The good folk of Mungindi are very excited to have a music festival in their home town—and as one local said, it gives them 'something to talk about other than the weather and debt'. For more information about this very Australian event, visit our Web site (see E-contacts).

Music does make a huge difference to people's lives! **MⁱⁿA**

Mark Walton

Mark Walton OAM is Chair of Performance, Outreach and Communications at the Sydney Conservatorium of Music and the Director and founder of the 'Yamaha Music Connect' program. Mark is recognised as a leading clarinet and saxophone performer, with many solo CDs to his name. Students travel from all over the world to study with him. He has written or edited over 200 woodwind publications that have become standard teaching repertoire in Australia. Mark was awarded an OAM in 2005 for his contribution to music education throughout Australia.

E-CONTACTS

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Mark Walton:
musicconnect@conmusic.usyd.edu.au/

www.allans.com.au

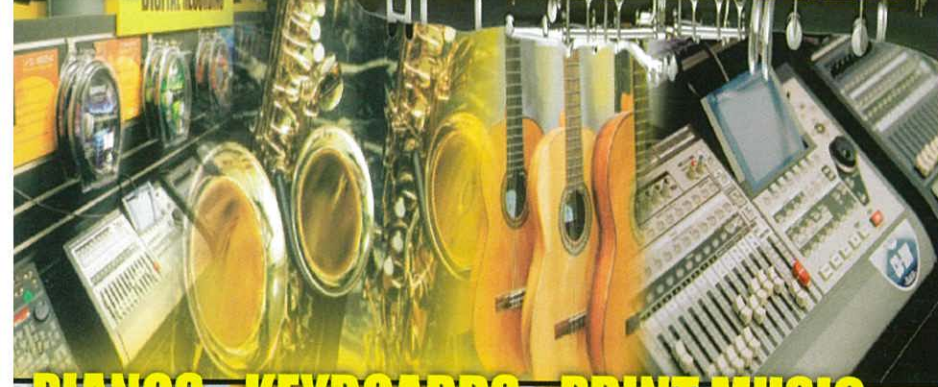


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Strike a Chord—The Science of Music

An interactive exhibition that celebrates the universal language of music. Now showing at Questacon in Canberra, the exhibition will run until March 2007. It is planned to tour to other states after this date.

For teachers, there are many resources to support the exhibition. Even if you are unable to attend in person, the resources on the website may be a useful stimulus for classroom work or to add to student's reference lists. Links are provided showing curriculum relationships in science and music for all states—great for cross-curriculum work. When MiA visited the website a quick search took us to the wondrous advice that the Air Guitar World

Championships are being held in Finland this August! We wish . . .

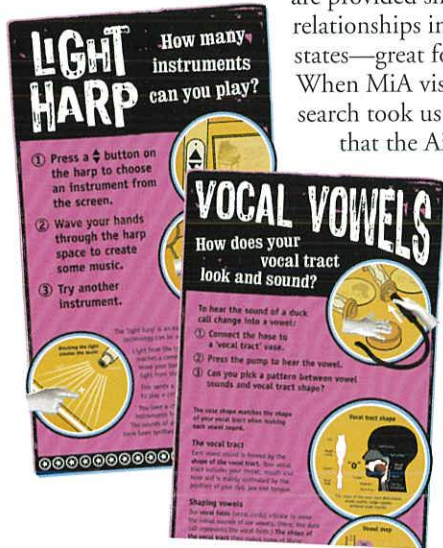
The exhibition consists of 22 hands-on exhibits, plus quirky fact graphic panels and a 'tot spot'. Topics include Air Jammin', Music Factory, Compose a classic,

Throat Singing and many more. The interactive nature of each exhibit makes it a valuable learning resource.

Strike a Chord brings together a broad range of disciplines to explore the:

- physics of sound and musical instruments (acoustics),
- physiology of hearing and singing,
- psychology and sociology of music, and
- musical composition.

Some of the exhibits in *Strike a Chord* will have visitors conducting a virtual orchestra, recording and producing their own digital music, playing in an 'air band' with friends, using Mozart's dice game to compose a work (there are 6122 possibilities!) and designing a musical instrument.



E-CONTACTS

www.questacon.edu.au/html/strikeachord.html
www.strikeachord.org/



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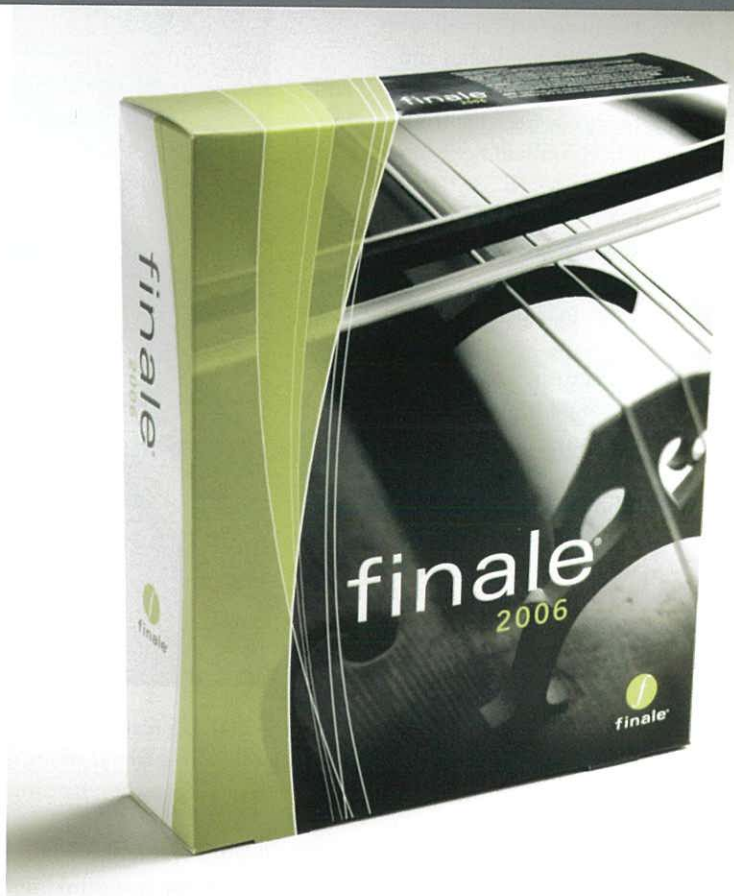
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MUSIC IN MY LIFE

Story by Anne Lim

Aaron McMillan

Concert Pianist

We continue our occasional series profiling music-makers in the community. After being diagnosed with a huge brain tumour, concert pianist Aaron McMillan refused to believe his days were numbered.

I was recording a CD of relaxing favourites in 2001 when I began to feel very ill with constant headaches and vomiting. I went to the GP and he discovered that some of my left vision had been blocked out. He requested a CT scan of my brain, which found a tumour the size of a cricket ball. It took up about one quarter of my head. I was in shock.

I was rushed to Prince of Wales Hospital in Randwick, Sydney, and put under the care of neurosurgeon Dr Charles Teo, who told me that without operating I wouldn't have much more than six weeks to live. But Dr Teo was anxious about the operation and he felt that there'd have to be a procedure called embolisation to block the supply of blood to the tumour. But the embolisation team at the hospital said it was too risky, so Charlie rang a friend of his, Dr Geoffrey Parker, who agreed to have a look when he came back from a skiing holiday in two weeks. So for two weeks out of the six I had left, I was looking out the window of my hospital room over the city and thinking, 'What is the point of going back there? Why is life better than death?'



Newspix/Frank Vioili

I was thinking about being a concert performer—was that worth coming back for? And then I thought about the thing that first sparked my interest in music—composing—and I had an incredible sensation of warmth, like angels or a really strong force, comforting me. It just gave me an incredible feeling that this was one of my big callings.

When, at the age of 24, you feel that you're only a few days from death, you profoundly know it doesn't matter how much you buy or acquire because in 50 years—the blink of an eye—you're going to be at that exact same point, facing the same thing. How can I go back from the edge and be selfish—what is the point? So I decided that my purpose is to help other people. And, by the time of the operation, I'd come to the conclusion that this was all meant to happen and I would get through it.

Dr Parker had a good look at all the scans and said, 'There's just no way we can embolise this—all the blood vessels that supply the tumour also supply the brain, so we won't be able to help you.' Well, that was one moment I thought, 'Maybe

GOING ON

Since this article was first published, Aaron has been in touch with *Music in Action* about some of his future projects. In October he plans to travel to the USA to attend the United Nations first World Forum on Music. He intends to meet with the UN's International Music Council to propose a series of music education programs in Africa.

Artists wishing to contact Wayfarer Music may e-mail <aaron@wayfarermusic.com>

this is it.' But Dr Teo said, 'Oh, look, we'll give it a go, see what we can do.' Dr Teo just did the most incredible job; he operated all day, from 7am to 9pm, and I lost nearly three litres of blood. At about 3pm they nearly lost me; the brain was swelling and swelling and they couldn't keep it down. They did so many procedures to stop the swelling and none of them was working. Then, an hour after they'd given up hope, the swelling started to decrease on its own. Dr Teo says there was a sort of magic turning point. He thought there was something very special about that.

After the operation there were a few moments when I was very close to moving out of this world. I imagine the experience of dying is a very, very small step, like waking up. And even though it will be completely different from this world, it feels even more normal, even more right, than where we are now. So I feel like I put my toe in the river there during the worst moments.

I encourage young kids to always hang on to the things they feel passionate about

It was quite an experience and I came through it really bashed up. But within a day or two I was sitting up. Just two mornings later I walked down to the piano I had set up and played a few little pieces. And I knew I'd be able to; I could feel that in my fingers.

Once I'd recovered from the operation, I felt 200 per cent. To suddenly have an extra quarter of your brain freed up, I could focus so fast on ideas, I could see so many more colours and more depth, my hearing was clearer, so it was an absolute trip.

But then in March last year I had a seizure and had to go back into hospital for three days. They discovered I have bone cancer and I was given only a year to live. I've had radiation therapy and I think I've got it on the run at the moment. They also found two little spots on the liver a few months ago. The pain from having bone cancer is very intense, but it can also change quickly. Some days it will feel like the pain is subsiding and other days it can be very challenging.

One of the things I'm proud of is that I always held onto my goals, and I encourage young kids to always hang on to the things they feel passionate about. On September 17, I'm putting on my third concert at the Sydney Opera House. There are three main things that I want to achieve: to become a great composer, to continue my performance career, and to help other musicians develop their careers through my new company, Wayfarer Music. **MIA**



Newspix/Jim Trivittis

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TECHNO WHIZZ WITHOUT BANG

Concerned about being up there with the latest skills and technology to match the demands of curriculum changes? COLIN READ takes us through the hype to find the real issues.

So—you want to develop and deliver a program that implements all the latest whizz-bang technology? After all, the current catch-cry presents technology as the educational and pedagogical panacea of today. Will programs offering the full potential of every gizmo that clicks and whistles solve all issues of student engagement, develop new depths of knowledge and astound us with levels of never-before-seen creativity? Although this may appear to be the crux of the techno-pedagogues' message to today's educators, such interpretations can be wide of the mark.

Let us look at some of the challenges, problems and stumbling blocks faced by teachers and schools as they work to meet increasing pressure to include new technologies in music—and most other areas of the curriculum. I hope this will add stimulus for dialogue, development, action and enthusiastic commitment to ensuring a relevant, effective and powerfully dynamic growth in such programs and the determination to nurture them through to success and potency.

Cost, currency, teacher/student skills and rapid change are all issues that need to be considered in planning the integration of technology into a new curriculum.

The cost of maintaining pertinent technologies

There are cost implications around the types of technology. Choice should not be made simply on the basis of what is the latest—thought also needs to be given to aspects of a technology's application that are transferable and will articulate with curriculum development pathways. For example, an animation program may start at the point of engagement in animation, then link into all sorts of language development and multi-literacy applications, while providing pathways to deeper knowledge in film-making, score composition, design, photography, story-writing and eventual experience of areas of specialisation within real world models.

The currency of hardware and software

We can accept that the development of technologies is usually driven by commercial requirements. Some amazing technologies have died a sudden death because they never became commercially viable for one reason or another. The implications of this are manifold, but one of the most frustrating for educators is that technologies they are using currently can become obsolete far too quickly. This has some

very challenging administrative implications, simply in trying to maintain technologies for the classroom that are both relevant and current.



Screen shot—Vegas

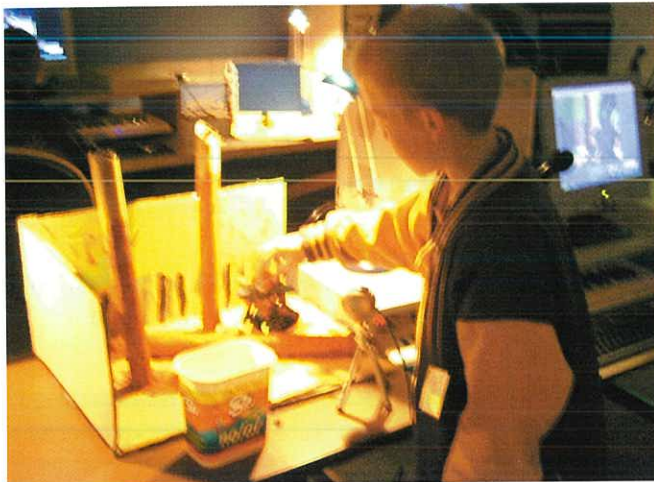
Most technology is close to superseded as soon as it's taken out of the box. While there are many low-cost and effective technologies around, I encourage a considered approach to any purchase. All too often, choice of software and hardware is based simplistically on constraints of budgets without consideration of likely future developments or needs.

Teachers often argue: 'if it's going to be superseded overnight, why not get the cheapest anyway?' It may just be that one needs to spend a bit more to get something that does the job well, rather than an ineffective 'cheapie' that will not realise its worth and therefore prove to be more expensive in real terms. Admittedly this is a difficult area and one that will be fraught with potential mishaps, but it's worth pursuing in the long run. Try to steer clear of the unproven fad-flavour-of-the-month, and evaluate what is relevant to the outcomes and objectives of your educational program.

Cost, currency, teacher/student skills and rapid change are all issues . . .

Keeping up with change

The constant flux, change and development experienced in technology affects the viability and capabilities of both teachers and students simply to 'keep up'. Software applications and hardware that students use today might not even be relevant to them immediately after their schooling. The choice of technologies and their method of usage within the curriculum therefore needs to point to transferability and lateral application of skills. As well, in the presentation of the specific skills involved, there should be an emphasis on the commonalities and conceptual constants inherent in the



Animation project in full swing

various technologies. For example, in the process of teaching how a word processing program works, it is important to point out not just where CUT, COPY and PASTE are found and how to use them, but that they are the same as, or conceptually similar to, tools found in most other programs—be they music sequencers, digital video editors or spreadsheets.

For a new technologies strategy to be successful, teaching staff must be given the opportunities, both in time and professional development support, to develop depth and breadth in their own areas of expertise. One can expect only ineffective and superficial results if the providers and deliverers of technology-infused educational programs offer little veracity and strength in their own levels of cognitive and metacognitive understanding. At the very least, teachers need to have ready access to experts in the technologies involved and their application, who can coherently deliver the appropriate technical and educational support.

Learning, or skilling?

In the delivery of programs seeking to integrate technology in general—and new technologies in particular—the misconception can arise that skilling equates to learning. To be fair, this is not always a misconception, but at times it is a symptom of the practicalities involved where students need to be skilled, without losing sight of the tangible application of those skills. For example, it is easy to concentrate on the mechanical skills of using a digital video (DV) camera, yet overlook or run out of time to teach the real meat of film making—the filmic techniques and literacies. As transferable skills applicable to the process of making a film, these are equally or even more relevant. You can always work out the buttons to push, but there has to be depth and credibility in what is being created.

Security versus creativity

A difficulty in the use of computers in the classroom can lie in the need to have them secured against tampering by

students or attacks from outside the network. Computers are often so securely ‘locked down’ (think: student logon profile policies; subsequent access rights and privileges) that some of the software proves problematic to use, especially in the areas of music and video. Network and computer system security models employed within school environments often do not reflect real world models and, in turn, reduce the truth, relevance and applicability of the technologies being incorporated. This can make ineffective the whole process of integrating the technologies into the curriculum. Alternative models and systems may need to be explored, developed and put into action.

A unified vision

For the success of any program in general and, in particular, one seeking to implement the cross-curricular integration of technology, there is the incontrovertible need for the school involved to adopt and own a unified vision. For many schools, this will mean a complete change in the pedagogical culture and philosophy of many of the staff. Unless this is actively and wholeheartedly undertaken in a united manner with the support and cooperation of the administrative levels of the school, staff who are attempting to undertake and ‘own’ the school’s new ethos will become increasingly frustrated by those who don’t, and eventually will burn out or move on.

A need for the school . . . to adopt and own a unified vision

In many ways the tools of technology are tools for dreaming and creating. In a lot of cases teaching styles, course structures and program/timetabling models will need to be rebuilt and adapted to allow for the built-in flexibilities which may be required to meet the desired outcomes.

Assessment methods

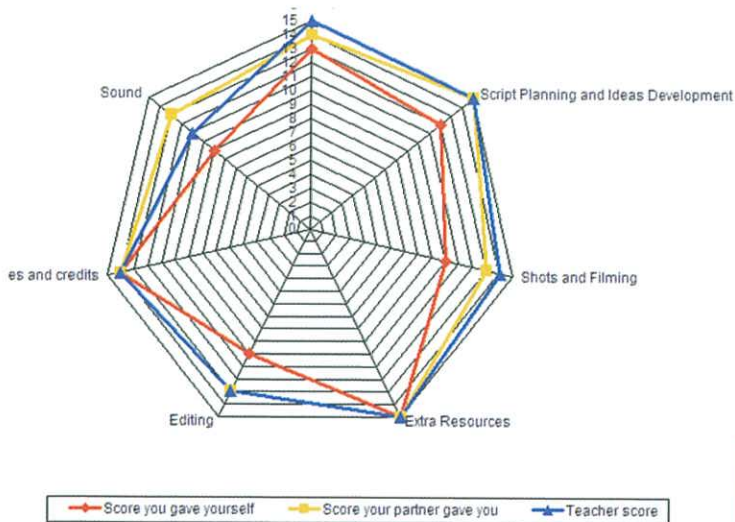
Alternative forms of assessment may need to be developed. A lot of the new technologies and the literacies involved lend themselves to outcomes that are enhanced by the active employment of processes of higher creativity. Sometimes these areas are difficult to assess or evaluate empirically. One of the most common and valuable methods of assessment is simply via performance or presentation, but additional methods and models may also prove to be useful in the review and evaluation processes undertaken. We find a couple of particularly useful methods are:

- To create rubrics—self-, peer- and teacher-assessed—which are graphed onto a radar or web style chart for comparative purposes. Items listed in the matrix then are rated in terms of the student capabilities to implement and successfully apply

relevant and rewarding for all involved—students, teachers, community and industry.

Cross-curricular implementation and infusion of technology should never be construed as attempted lip service to the latest ‘what’s new’. Rather, it should be the result of nothing less than a well thought out and effectively planned shared school vision. It should seek to integrate, and maintain the integration of, contemporary technologies that enhance and develop the skills and cognitive abilities required to live successfully and effectively in society, today and in the future.

MIA



the skills. Students are given the rubrics before and during the unit of work so they know what constitutes the cognitive and conceptual proficiencies involved, as well as being able to develop a framework for invaluable metacognition skills.

'Enjoyment ratings' will give you some direction

- To obtain ratings of 'enjoyment'. Most people perform better in things they enjoy, obtaining and retaining deeper levels of understanding. 'Enjoyment ratings' will give you some direction with regard to areas of the syllabus that may need improvement in content and mode of delivery, if only to make them more enjoyable and therefore more cogent.

Other significant forms of assessment exist in the provision of further opportunities for the students to independently and autonomously repeat, build on and develop the skills involved in the first learning task, and for the lateral transference of those skills into other educational and practical situations. Assessment through structured opportunities for the experimental, creative and inventive employment and application of the skills acquired will also provide evidence of student understandings and depth of knowledge acquired. For this to be effective, classroom models may need to be developed for using the technology to provide directed opportunities for students to dream and ask 'what if...?' and to pursue their realisation.

A shared vision

All in all, the application and integration of technology within the curriculum is not easy; it is not a panacea; it won't in and of itself provide the engagement you might be seeking for those truly problematic students—BUT given the right levels of planning and preparation, of resources and support, development and evaluation, ethos and enthusiasm, it will be

Colin Read

Colin Read has worked within a wide range of educational environments, from CRT work to prison education at Pentridge Prison; primary and secondary classrooms to teacher PD training in learning technologies; music school management to curriculum development and consultancy. He currently works with Soundhouse.com.au as a professional development provider and also is managing the development of the new Debney Park Secondary College Soundhouse, which concentrates primarily on the delivery of innovative student programs in the digital media.

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Soundhouse: www.soundhouse.com.au/

Soundbyte tools: www.soundbyte.org/

Australian Centre for the Moving Image:

www.acmi.net.au/—refer to the learn and play links

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Free tools for teachers who want to use rubrics but don't have the time to develop them from scratch.



SHOW ME WHAT YOU HEAR

In the early 1890s, Swiss music educator Emile Jaques-Dalcroze became concerned that his adult music students appeared to lack a sense of 'inner hearing' and were beset by rhythmic problems. JOAN POPE describes his unique solution, its development and modern application.

Dalcroze devised classes using simple natural movements of walking, combined with various arm gestures, to create a sense of balance and flow. The approach is full of interest, variety and pleasure and seems significant in the development of musical memory and concentration. What makes it a unique approach are the kinaesthetic sensations of moving in time, through space, and with conscious awareness of the amount of energy required to make instantaneous responses—in steps, body positions and gestures.

It is a very personal way of developing a lively understanding of the elements of music, the structure of musical compositions and the expressive and emotional aspects of organised sound. Many assumed that it was some form of dancing or calisthenics, and Jaques-Dalcroze was at pains to emphasise the musical learning aspects, but it became clear that there were broader educational benefits from his joyful, pioneering 'brain-body' classes. It was not until 1905 that he turned his attention to devising lively action-song and movement content for young children.

(About that 'unusual' word, Eurhythmics. Think of the 'EU' prefix as signifying good, well-being and harmonious, then . . . just add RHYTHM. It's as simple as that!)

A key factor that makes Dalcroze different from many branches of music study is the element of surprise, which demands constant alert attention, as the 'quick response' and 'dissociation' tasks call for instant muscular reaction to unexpected signals and commands. How students handle these listening exercises of 'incitation and inhibition' is revealing, and is often a guide to their ability to balance a variety of tasks. A feeling of release is brought about by the potent combination of physical movement with music and the responses should come with a sense of freedom and delight, certainly not boredom or repetitious restraint.

. . . the potent combination of physical movement with music

The three integrated branches which comprise Dalcroze Eurhythmics are:

- **Rhythmics** (rhythmic movement studies, both technical and expressive);
- **Solfège** (ear training, sight singing and vocal work); and
- **Improvisation** (instrumental, vocal and physical).

A Dalcroze teacher is expected to devise and play spontaneously for class tasks requiring rapid responses to

dynamics, rhythmic patterns and a variety of invented signals which indicate that a student is engaged in one of the most important aspects of music education, namely *listening*. The physical responses of the student allow the teacher and the student's colleagues to know immediately what the student understands. The class and the individual is in an alert (but hopefully not too alarmed) state, ready to explore, invent, interact and respond. It is rather like an instant feedback evaluation in body language but generally with immense joy and intensity. It is, as one teacher said very simply, just a case of saying, 'Show me what you hear'.

It has been remarked that no two teachers of Dalcroze Eurhythmics are alike. Each designs his or her own program and classes, naturally reflecting particular interests, skills and repertoire. Yet most would share a common philosophy. Some are more involved with therapeutic applications, some with theatre, dance and drama activities, and others with developing musicians and singers for performance careers.

The aim is to train the mind to respond with ease to musical stimuli

Opportunities for working and improvising together, as well as making individual decisions, are very much part of the approach. Dalcroze Eurhythmics needs to be taught with elasticity, not slavishly following a stereotyped set of instructions. The aim is not to train, drill, repeat or rehearse certain skills for a perfect performance, or a flawless examination, but rather to train the mind to respond with ease to musical stimuli.

Teaching a Dalcroze-based lesson

Many Dalcroze-based classes for children involve a process along these lines:

- 1) A physical warm-up and 'quick response' opening section, and some sort of 'follow the music'—moving, listening and showing the changes. This serves to introduce the succeeding topics.
- 2) Some focus on the way the body is moving, paying attention to the skills of particular movement challenges. This logically should link to the style and topic of the lesson.
- 3) A series of linked musical elements—perhaps measure, accent or duration; some vocal work; then some aspect of phrasing, leading to awareness of composition.
- 4) A conclusion where the group works together, and then an individual time for reflection, thoughts of possible extension work into visual art or language, and a physical 'calm down'.

* * *

Here is a class I gave recently to demonstrate several of these points to second-year university Physical Education students with the participation of a primary school class of 24 Year 4–5 boys and girls aged about 9 and 10 years.

Eurhythmics vs Eurhythmy

There has been understandable confusion about the similarity of these terms since 1912. In hindsight, one could have wished that Jaques-Dalcroze had registered the name 'Dalcroze Eurhythmics', and that Rudolph Steiner had registered 'Steiner Eurhythmy'. The difference is that, while Steiner utilised movement as an expression of his general educational philosophy, Jaques-Dalcroze developed aspects of physical movement primarily to allow students to experience and make discoveries about music.

Dalcroze in Australia

Some of the earliest teachers to recognise the value of Dalcroze Eurhythmics in educational settings were women educators associated with kindergartens and private girls' schools. Working outside the structures of male-dominated education departmental hierarchies, they were often in a position to commence applying the principles. The first Australian graduates from the London School of Dalcroze Eurhythmics were both associated as part-time teachers with the Kindergarten Colleges in Western Australia (Irene Wittenoom in 1919) and South Australia (Heather Gell in 1923). The use of the simpler title 'Music Through Movement' became more widely used, especially from the late 1930s, when Gell's weekly ABC primary schools broadcast used it. Her voice transmitted the ideals of this innovative musical education for the next twenty or so years. We now have a curious legacy by which many people seem to think that Dalcroze Eurhythmics is something that's ONLY done in early childhood.



The children, whom I had not met before, worked in bare feet at my request. (One of my favourite Dalcroze quotes is: ‘. . . one doesn’t practise the piano with gloves on!’) The session was in the gym, using a clearly defined space.

It was in the month of March so, playfully, I took that as a theme.

Section 1

My first concern is to establish the children’s awareness of space between each other, around each one’s own body, and in the general working area so that they may move independently and in many directions. (Not just trail around in a circle). Combined with this is my need to gauge their attentive listening and rapid response to a musical signal.

‘Spread out in the space and walk freely as I play a walking tempo at the piano. If I change to this ‘rhythm of the day’ and play ‘the eighth of March’ over and over, stop and clap that on your body.

After several repeats using differing dynamic tone and volume, and several styles, some staccato, some legato, and unexpected lengths of phrase, we swap over so that they are now to skip the dotted pattern of the ‘eighth of March’ vigorously all over the room, then, when I play the steady march-walk crotchets, they will stop and clap the crotchets in the air space all round them.

From that opening I moved to a variety of ‘marching’ themes, many of them drawn from the class. We did movements appropriate for lifesavers, weddings, funerals, prisoners and slaves, bands in a street parade and finally, ants

or elephants! Not only were these lively and humorous, but each emphasised a movement attribute:

‘Lift your knees high, as you march on the sand. Move your legs slowly, smoothly and steadily. Can you show how weary you are? How could your heads be? What could your arms be doing for that?’

This was followed by a lie-down rest on the floor and a refocus, as I re-played the themes and they were recalled. We then moved energetically again as I quickly changed from one sample to another as a ‘listening game’. Several then became a topic for short scenes:

‘Take the person near you and make up something about the lifesavers . . .’

‘You two join up with another two people near you and the four of you invent a movement sequence about the street parade . . .’

Section 2

This next section is more precise, working on accuracy and maintaining steadiness.

Working on the spot, we took:

Do 8 jumps (*‘be original.’*)

Now add 8 claps (*‘all around you interestingly.’*)

Repeat several times.

Then add 8 strides (*‘choose your own clear pathway.’*)

Then do 8 silences. (Everyone loves doing 8 ‘nothings’ while looking dramatic!)

‘. . . but with NO counting out loud! No nodding or bouncing . . . just 8 ‘thinks.’

Repeat the sequence several times (*‘but look out as I might change the speed or the style for the next time through, so be ready to do it a bit differently.’*)

Section 3

In this lie-down-and-listen section I played a short but slow Chopin prelude of 8 bars. We gradually established by two more 'play-listens' that each bar had a similar pattern; that it got louder over 4 bars and then softer again.

'Everybody up and get a group of 8. Number yourselves from one to eight. Each person gets to do one bar. Start in a big circle and just come in to the centre a few steps. You could create an interesting group statue if you hold a position and the next person matches or echoes it, or does a contrast shape.'

'Let's do it again, to remember it and do it even better. One more go, but start in a different place in the room; and also change your number so that you aren't the same bar.'

'Lie down by yourself; stretch out long; think quietly of any songs that we could sing about marching; sit up and share ideas with people near you.'

The class came up with *When the Saints Come Marching In* and *The Animals Marched in Two by Two*, '... that one about the ants', and I offered *The Grand Old Duke of York*. They sang a verse of each seated, then again while moving in all sorts of ways while I played. *'Find some people to act out these songs with. Be out of the way of other groups.'*

Section 4

'Lie down by yourself again. Cool down. Draw a figure-of-eight in the air above you with one arm; two arms; a foot. Hum some sounds as you do it. Rest quietly and listen while you lie there and I play the Chopin prelude very slowly and as like a "performance" as I can.' *'Quietly stand, find your shoes and socks, and move out softly.'*

This lesson lasted 35 minutes. The observing students noted the good listening by the children, and their willingness to be focused and imaginative in their responses even with some 20 adults silently observing from the sidelines. There were favourable comments on the range of movements displayed, the pleasant cooperation shown to each other, my use of a range of vocal tones (. . . and my energy and ability to play the piano!)

If I were to see the children for another session I would build musical content on this theme of '8'. We would discover something about the 8 notes of the standard scale: a traditional nursery song that might have 8 bars; the interesting way that 4 walking crotchets can be exactly 'twice as fast' and turn into 8 running quavers; the way that a rumba can group 8 sounds into 'a 3, and a 3 and a 2' that's lively to clap and step! **MⁱⁿA**

Joan Pope

Joan Pope OAM has taught at the Australian Dalcroze Summer Schools and Winter Workshops since their inception and for some years has undertaken Dalcroze workshops in Europe, Asia and the Pacific.

Joan has taught from kindergarten through to tertiary and presented at many educational and arts conferences. She has actively contributed to many organisations as a performer and director, served on many Boards and held a variety of other positions and memberships. Numerous awards and citations have recognised her contributions across a wide range of endeavours.

Joan gained the Dalcroze Licentiate in Sydney in the mid-'50s with Heather Gell and was awarded the Diplôme Supérieur of the Institut Jaques-Dalcroze in Geneva in 1999. She holds a BA and Dip Ed from UWA; a B Ed and M Ed from Edith Cowan University and several other qualifications in mime, dance, speech & drama and art & design. Joan is currently enrolled as a PhD candidate at Monash University.

Resources

The Dalcroze Council of Australia:

www.dalcroze.org.au/ —provides articles, booklists and news of current workshops as well as links for other societies and groups.

Several Dalcroze teachers have sites of interest, e.g.:

Monica Dale (USA): www.musikinesis.com/

Karin Greenhead (UK):

www.themovementofmusic.com/

‘SO! WHO’S THE NEW MUSIC TEACHER?’

You may be starting with a school after leaving your current job, or you may be a beginning teacher. A new situation requires a careful approach. MALCOLM COLE gives some pointers to help.

Ideally your approach will begin at the interview, when you should feel free to ask questions about the philosophy and workings of the school/system you are considering entering. You need to feel the potential of such a move: ‘Is it right for me? Will I feel welcome and will my work be valued in this school/system? Does this school/system appear to place an appropriate value on its music program? Do I agree with the stated outlook and strategies?’

But let’s assume you’ve passed that first hurdle and are starting with your new school. The first need may be to recognise that just taking over from a previous teacher can have its own implications.

Filling the shoes

Music teaching, as we all know, is a very complex, involving (and evolving) profession. Some say it is a vocation. Music teachers often possess a very strong desire to provide their students with the best possible music education they can deliver. To achieve this, teachers often extend their workloads outside normal boundaries—to take rehearsals, or to organise and conduct concerts, tours, workshops, recordings, musicals and lessons.

As a consequence of such intense activity in a potentially emotive and personal subject, the personality and working style of the music teacher can come to embody the music program of a school. Consequently, when that teacher leaves, the school community may feel a certain loss for their program. Many new music teachers find themselves in this situation when ‘following in the footsteps of . . .’. Let’s look at some proven ideas:

Get to know the new school and its program

This of course takes time, but you can research the school by looking at its Web site, reading past newsletters, talking to existing and past teachers (of the music program in particular), talking to past and current students, researching community perceptions of the school’s program, looking through past school magazines and calendars. It’s particularly helpful to read programs from past concerts to see what ensembles are running at the school and what sort of pieces they perform. Having this kind of knowledge will also help

in reducing the number of questions you need to ask current teachers about the program. It will help you become a part of the program more quickly.

Get to know the current music students

- The obvious music students are the ones who spend every day around the music block. Get to know these students as they *may* know the program best. Learn the names of the students in the ensembles and greet them by name when you see them. Your knowledge of who they are will attract them to your work as you have shown an interest in them. Also make the effort to introduce yourself to the school student leaders, captains, prefects etc. Try to involve them in a music group or at least appeal to them to back the efforts of the music department.

- Get to know the standard of the program: attend rehearsals and simply listen and watch the students. They will be aware of your presence. Ask to hear students play/sing for you at lunch time. Set challenges in your classroom for performance objectives.

Attend rehearsals and simply listen and watch

Help the school population to get to know you

Attend every school assembly and speak at the first one or two. Attend any Year group assemblies or drop in on home room/tutor group/house group sessions to introduce yourself. Write articles in the school newsletter to introduce yourself to the community and explain your vision for the music program in the school.

Understand the functioning methods of the program

- Every school has its own rhythms and time management processes. Your former school’s timetable may have no relevance at all at your new school. Sport and other co-curricular practices will have their own schedules. Talk in depth to the Sports coordinator about when sports practices are on and what the culture is with attendance, apologies etc. If needed, you can apply your own conditions of rehearsal

attendance: i.e. being punctual, signing on, taking music home, practising of parts, rehearsal manners, giving apologies before a missed rehearsal if possible. Liaise with the curriculum head as to the best possible times for rehearsals and any extra rehearsal times that may be available. Most schools have a very tight timetable and it may be difficult to gain extra rehearsal time until you can prove that you need it.

- Many programs will have hierarchical procedures in place for student leadership (if your new school doesn't, you might introduce this); analyse the structure to see if it is effective.

Deal carefully with resistance to your way of doing things

This may happen among students/staff/parents if you change something radically.

- It may be best to try the 'old' way first before introducing a modification. If resistance occurs to your initiatives you can say 'I agree this was a valid way of doing things but I'd like you to try it this way.' It is also worth researching all the current practices of the new school to analyse what needs keeping and what you can change.

- Remember that there will be a considerable percentage of students, parents and other teaching staff who will also be new to the school at the same time as you. For new students and their parents, they will expect you to operate as a fully functioning staff member from the very beginning.

Know yourself as a teacher

- Moving to a new school involves many changes for you personally. Moving into a new work environment throws many challenges your way. It is at such times that your own

self-confidence needs to be in place so you carry with you the inner knowledge that you *can* achieve in your new place. Know how you function as a teacher and what your strengths are. Use your strengths to your advantage and offer to assist where you can use them.

- This is also a good time to develop any areas in your skills that you have considered to be weaknesses. Staff and students in your new school don't know anything about you! You can try to develop yourself or change yourself in your new school without anyone else being the wiser. It is easier to practise personal change in a new school as you won't need to convince those in the community who have perceptions about you.

- You can also use this period of change to run programs that you may not have been able to in your previous school for any number of reasons such as staffing (e.g. another staff member was responsible for that program and there was no room for your input), lack of interest in the idea, no time or resources left in the program etc.

Use what you know works from your old school and discard the rest

After you get to know the general workings of the program, you will see whether aspects of it could be improved. There could be certain area/s not covered that you could introduce, such as small group playing/singing, or contemporary or ethnic music groups. There may be programs from your old school that could be introduced, or you may wish to begin a new initiative altogether.



Be careful not to talk about your previous school too much

As we are always interested in the workings of other schools, it won't hurt to mention your previous school in a positive or negative sense from time to time; but people will tire very quickly of too many references. It may be useful to occasionally encourage students by using positive examples such as 'we prepared this work a few years ago at my old school and they performed it very well and loved it!' Or you might be able to reinforce what your new students are doing by saying 'you guys are great! My students last year found this very hard!'

* * *

Starting in a new situation is challenging. It can possibly free you from your current constraints. Be calm and confident—you can do it! Your positive convictions can either fit in with a positive, active program, or help to turn around a stagnant, slow moving program. Enjoy!—and your new students will go with you. **MWA**

Malcolm Cole

Malcolm Cole has been performing and teaching for over 20 years in state and private primary and secondary schools. He has played violin with all major orchestras in Queensland, conducted string and symphony orchestras and choirs at school and community level, and toured extensively. Malcolm lectured in instrumental pedagogy at the University of Queensland for 15 years and has won awards for his school recordings. He holds a Masters in Music Education from the University of Western Australia. Until recently Director of Music at the Anglican Church Grammar School 'Churchie' in Brisbane, he is now Director of Arts at St. Augustine's College, Cairns.

After September, the search is over!

The screenshot shows a Google search window with the following details:

- Search query: discount school print music
- Location: Australia
- Result 1: **schoolmusic.com.au** (0.52 seconds)
- Description: Over 90,000 titles in stock, Knowledgeable staff, Sample score pdf downloads, MP3 recordings, Grading of titles, AMEB listings (Instrument, Grade & List) ...and guaranteed fast delivery times.
- Date: www.schoolmusic.com.au/ - 1 Sep 2005 -

The schoolmusic.com.au logo is displayed at the bottom of the search result, consisting of a cluster of green and red dots.

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TOP TEACHING RESOURCES

Our popular new series continues, in which we will look into the toolkits of members of various groups of teachers, association members and other specialists to see what teaching treasures they rely upon.

Here, four members of the Queensland branch of the KMEIA share their secrets.

From Debbie O'Shea

Debbie is a classroom music teacher with Education Queensland and presents music education workshops. She is Vice-President of the KMEIA National Council.

My colleagues I am a music teacher now because of the great people that I have worked with through KMEIA. They have provided inspiration, energy, knowledge. They were, and still are, my single most valuable resource.

Tuning fork Finding appropriate starting pitches—improving my musicianship along the way as I learned to find all notes from the 'given' A.

185 Pentatonic Exercises Useful for sight-reading, writing exercises, memory activities... the most-used book in my very large collection.

Folkmanis Bear puppet (in sleeping bag). I love using this and other puppets as additional 'characters' in the classroom, as an aid for inner-hearing, motivation for song material, laughter, fun...

Drawstring bags for holding all sorts of surprise goodies—toys, flashcards etc—imagination is the only restraint!

Junior Voiceworks Full of ideas and little gems for choral and classroom work. [Fits] my belief that students need to see and read music as much as possible. Although it's initially expensive, it's reproducible.

Music Resources Made Easy, Vol 1, by Tricia Casey Time saver! Beat charts, rhythm charts, melodic charts, hearts, feet... Just copy (enlarge if you like) and colour.
www.clayfieldschoolmusic.com/

A Guide to Lesson Planning, by Rita Klinger Sorry to be boring, but every teacher needs to know how to plan.

24 Nursery Songs, by Denise Bacon Beautifully arranged simple pieces for classroom and choral work for the youngsters.

From Sarah McGarry

Sarah is a music teacher at Brisbane Girls Grammar School and President of KMEIA Qld.

American Folk Song Collection

Online Currently 300 songs, with new songs added on a regular basis. Browse by title or search by specific criteria.
<http://kodaly.hnu.edu/>

The Kodály Method 1—Comprehensive Music Education; The Kodály Method 2—Folksong to Masterwork; The Kodály Context—Creating an environment for Musical Literacy. All by Lois Choksy (Prentice Hall.) Excellent for learning about the Kodály Philosophy to Music Education. Each Method book contains teaching strategies, repertoire and suggestions for planning activities for primary and lower secondary students.

How Can I Keep From Singing? By Waterhouse, Allen, Compton, Hollins Delightful—contains repertoire collected by UK Kodály teachers, including old favourites and new ideas, including ways to use the repertoire in your classroom. A wonderful resource for fresh material! British Kodaly Academy, 13 Midmoor Rd London SW19 4JD or through Clayfield.

BriLee Music Publishing Company 'The Voice of Choral Music'. (USA) BriLee Music specialises in quality choral music for all school levels.
www.brileemusic.com/

The Choral Public Domain Library (CPDL) The largest Web site devoted exclusively to free choral sheet music. Begun in December 1998, the site has over 350 contributors and thousands of scores. Features include: Free downloads, PDF files, MIDI files, Finale, Sibelius, Encore and translations.
www.cpdll.org/

[We tested this link over some days without success; but the CPDL catalogue is available as a PDF file on <http://wso.williams.edu/cpdll/cpdll0208a.pdf>—Ed]

Print Musicworks The database used on this Web site is a compilation of those available from all major Australian publishers and distributors, as well as selected international publishers. Prices and the availability of many titles change constantly. Includes a 14-day approval service. Conditions apply, and you are required to purchase multiple copies of the titles you keep.
www.printmusicworks.com/

Eternity: Timeless Music of Australia's Composers

An ABC Classics CD in the tradition of the 'Swoon' collections. Showcases contemporary Australian music that is profound and passionate, meditative and soothing. All the works on this disc have become 'classics' in their own right. Includes Ross Edwards' Dawn Mantras, the lush slow movement from Carl Vine's Piano Concerto, Peter Sculthorpe's immortal Small Town, and works by Westlake, Koehne, Glanville-Hicks and more.

From Deb Bryden

Deb is a primary music teacher at Forest Lake State School. She is the KMEIA Qld Treasurer.

Listening to Art Music, Volume 1, by Judith Johnson This contains a CD with many recordings on it and teacher's book with lesson plans and ideas for using the music in the (mainly) primary classroom.

Music In Preschool, by Katalin Forrai

This has almost every song you could need (well not quite) for Early Childhood Music as well as many great tips on methodology and materials.

Beginner Recorder Black Line Masters, by Judy Creen Sequential, developmentally appropriate, well known songs to play on recorder starting with E and G and then introducing A B C, and D, on subsequent pages. Ready to photocopy!

Fantasia 2000 CD and video, by Walt Disney Students love to listen to this music and of course to watch the clever animations that suit the music so well.

Music Is For Everyone, CD by Debbie O'Shea A beautiful recording of songs for children around 5 years old. Many well known favourites. There's also a book with the music and teaching ideas in it.

Marimba Music, by John Madin CD and book with fun songs to play on marimba, xylophone, keyboard or even recorder.

Step Back Sally, by Christoph Maubach CD, excellent but simple music for listening, moving and creating. I have used it successfully with students from 2–12 years old. (Victorian Orff Society.)

My Country, arr. David Lawrence A beautiful choral piece based on the well-loved poem by Dorothea Mackellar. Great for upper primary choirs.

Boom Crash Wallop, by Matthew Johnson A fun, Australian choral piece that has two easy parts for primary school use. (Joey Music Australia).

150 Rounds for Singing and Teaching, by Edward Bolkovac and Judith Johnson

All the above contributors included this resource. They say:

'... the perfect book for all teachers who enjoy sharing the joy of music with children.'

'... ensures you are never short of something [of great quality] to sing and work with in class.'

'... contains 150 canons, many of which can be used in the classroom for teaching concepts, and others just for the enjoyment of singing.'

From Debbie Wilson

This Debbie teaches at the Queensland Conservatorium in their Young Conservatorium Early Childhood Music Classes and in the Prep at St Peter's Lutheran College at Indooroopilly. She is Secretary of KMEIA Qld.

Music for Very Little People, by John Feierabend 50 playful activities for infants and toddlers. A great source of activities, perhaps one of my most used books.

Peter and the Wolf CD Any recording of this is fun but especially the one narrated by **Dame Edna Everage** (Barry Humphries).

www.preschoolrainbow.org/ This Web site is a goldmine of songs and rhymes relating to various themes. Excellent for classroom teachers as well as music specialists.

Drawstring bags The most efficient way of carrying and storing different activities. The coloured or patterned bags create an air of mystery and provide an opportunity for children to guess what is inside.

Ribbons A favourite with every class—a bag of brightly coloured ribbons, each tacked to a piece of matching painted dowel that fits perfectly into the palm of a child's hand. We use these to dance, move and experiment with all types of music.

This Little Puffin... Compiled by Elizabeth Matterson. Another gem for early childhood music teachers, with astounding numbers of hand plays, wiggles, tickles, songs and rhymes.

Music is for Everyone, by Debbie O'Shea. Book and CD For early childhood teachers. Includes children's voices; has great ideas on how to use the songs as well.

Music in Preschool, by Katalin Forrai. Another book I could never do without, as a resource of traditional versions of Kodály songs. It's well set out and the background section makes essential reading for the early childhood music teacher.

Folkmanis Black Labrador puppet Useful in so many different ways. It fits on your hand or arm and is the size of a small real puppy. Mine takes on so many different roles in a lesson, for specific doggy songs, for inner hearing, cuddle time, soothing or calming upset children, just to name a few!

Thematic Singing Games for Lower Primary, by Judith Creen. I have some favourites within this book but all are worth a look. Very useful when the children are restless. **MIA**

Kodály Music Education Institute of Australia

KMEIA is an educational association established to promote excellence in music education according to the educational and aesthetic philosophies of the Hungarian composer Zoltan Kodály.

Members are classroom and instrumental music teachers; choral and ensemble conductors; schools and other educational bodies. For over 25 years KMEIA members have worked to develop programs based on the successful Hungarian model and adapted for

Australian students. They aim to promote Kodály principles, to improve music education for the children of Australia, and participate in the global network of the International Kodály Society. KMEIA has a national body and five State Branches. For more information, events and activities, membership, early childhood music classes (do re mi) and teaching resources: www.kodaly.org.au

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Thanks to our reviewer for this issue: Darryl Pope,
Head of Music at Wilderness School, Adelaide, SA.

Three's A Crowd Arranged/written by James Power

Published by Chester Music. Distributed by Music Sales

James Power's *Three's A Crowd* series is a useful set of trios arranged flexibly to allow students to perform together on a range of different instruments. In the *Clarinet Junior Book B (Easy)* the clarinet 2 and 3 parts stay below the break and obviously could be combined with a flute or other instrument to play the first part. The range of 27 tunes includes well-known classical themes, folk songs and some originals in a more modern genre written by James Power. *Book 1 Clarinet (Easy/Intermediate)* presents 19 slightly more difficult arrangements. The diversity of styles is very good and the required ranges for the various instruments are quite conservative. A range of time signatures is evident. The musical

content and concepts presented are appropriate for students in the upper primary through to lower secondary age groups. This series would be a useful addition to a music program that facilitates trios in either mixed ensembles or instrument families. There is a piano accompaniment available (with guitar chord symbols) making it useful for studio teachers, classroom or individuals.



Tricks and Special Effects by Ethan Fiks

Published and distributed by Alfred Publishing

Part of The Guitar Shop Series, this is a pocket book on unusual sounds and techniques that are possible with an electric guitar. In a regular school with a music education program, perhaps the most valuable part is the opening section entitled 'The basics of sound'. It gives useful information on different terms used in electronic music, digital sound and composition. Of particular use for non-guitarists are the descriptions and instructions on a range of guitar effects pedals. The 'basics' begin with a simple description of vibrations and sound waves before moving into a succinct description of the overtone or harmonic series. Effects covered are Distortion, Chorus, Flanger, Delay, Reverb, CompressorPitch Shifter, Ring Modulator—and more! The next section of the book has detailed descriptions of how to get the most amazing sounds out of an electric guitar, such as Creaky Doors, Growls, Squeals, Elephants Roar, DJ Record Scratch and a whole load of imitations of traditional instruments. I see the value of this

publication as twofold for educators:

- Those who have student guitarists needing basic help and advice in selecting which (if any) is the appropriate effect to use in a particular performance genre.
- Those who are putting on a musical/show with a competent guitarist who may become more versatile with this help to develop the skills to replicate traditional instruments and/or create useful sound effects. While not the first book I would purchase for the teacher reference library in a music department, nevertheless it has a place.



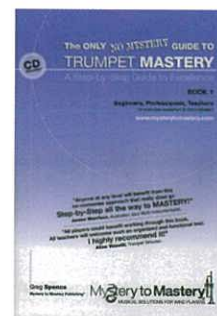
(As a non-guitarist, for this review Darryl Pope appreciated receiving comment and advice from bass teacher and working professional musician, Shireen Khemlani.)

The Only 'No Mystery Guide' to Trumpet Mastery by Greg Spence

Published by Mystery to Mastery Publishing and distributed by Allans Publishing

The 'Mystery to Mastery' concept of teaching the fundamentals of wind playing right from the beginning is needed in the world of brass teaching. Greg Spence is well regarded as a player and teacher and has clearly and concisely put into print and diagrams the fundamentals about air stream, tonguing and air speed. The book is divided into Bronze, Silver and Gold sections, each setting the young student realistically achievable goals. For many this book will challenge some traditional approaches to learning the trumpet (for example, the first scale dealt with in the Gold section is C# major). This is not a book for 8 year-old beginners; it doesn't have coloured pictures and diagrams, or present itself as a band method book. This quality book about learning to play the trumpet

properly is one that every trumpet teacher should have in his/her armoury of teaching resources and methodologies. The CD also is a great resource when you are explaining airflow and sound concepts. A great text from which students and teachers everywhere will benefit.



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Check out the new G2 at your local ZOOM dealer. You've got nothing to lose and everything to gain.



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YOU CAN DO IT, TOO

Music in Action spoke to NATHAN RYE, Music Teacher and Year 8 coordinator at Nyanda State High School, an urban, multicultural school in Brisbane. Interview by Gillian Wills.

How would you describe working at Nyanda State High?

A challenge, and yet every morning I arrive with a smile to start the day. There's such a positive atmosphere and I enjoy the lively feel and creativity of the place and the Music Department is just—buzzing. I am so proud of the Stage Band. In our recent show 'The Wiz', the level of musicianship soared. *Ease on Down the Road* was superbly funkified.

The school is situated in a low socio-economic area. There are Polynesian and Sudanese pupils and a mix of religions from Muslims, Mormons to Seventh-Day Adventists. Students come from Inala and Acacia Ridge.

Through a subsidised scheme students can learn instruments such as saxophone, trumpet, clarinet, trombone and flute and the lessons are inexpensive.

Many of the Year 11 and Year 12 students have left home, and due to long working shifts they tend to fall asleep in classes. Often there are children in extreme home situations suffering abuse or neglect.

What approach do you take in your classroom music lessons?

I like things as diverse as possible musically with real and relevant content that involves computer-generated music, pop, jazz or western-european art music. I teach guitar, keyboard and drum kit too. Songwriting is particularly successful. I'm not judgemental about musical styles and assist students in developing skills that they need to support their interests.

What software do you find useful?

I use Sibelius, Fruity Loops, Logic Education and then freely available ones (these would be good for other teachers to use) called Hammerhead (drum sequencer) and Audacity (wave file editor). I also use Auralia and Musition for aural and theory training practice.

What are some of your particularly successful lessons with Year 9 classes?

I explore how sound travels and teach classification systems such as the aerophone, idiophone or cordophone. I keep a big box with junk, anything from toilet roll tubes, straws,



zips, spoons and keys and hand them out. Divide the class into four and ask each group to create an instrument according to a particular classification system. Goes down well.

Last week we sang four African spirituals in class. I asked them to make contemporary versions. To demonstrate I showed them a quick backing beat, rapped some lyrics, played a slow jam rock n' roll love ballad and a catchy drum pattern and they became really excited about the task.

What advice would you give a new music teacher?

Listen to your students and observe them closely. If you are having bad classes or kids are swearing at you, it's for a reason. Rethink what you are doing. For six months these students

tested me, but if you care about them, you'll win them over in the end.

How do you recover from a bad day?

Go to the staff room and grumble; or, I give the drum kit a thumping good workout.

What message would you like the National Review of Music Education to take notice of?

To stop being obsessed with notation, which excludes so many children who have not had the luxury of instrumental lessons and is not relevant to so many musical genres. I would like the Review to recognise music in all its forms.

Do you have students who take music in Years 11 and 12?

Forty students are involved in a non-Board, competency-based Music Certificate and they are highly motivated because it has industry relevance and involves mixing, using rock gear and playing in a band. Only three are doing Board music.

I taught Joel Turner. He was a brilliant beat boxer so I said 'Oh you can beat box—let's use it'. Now he's in the successful Australian-Idol-discovered [band], *Joel Turner and the Modern Day Poets*. Someone told me that he was quoted as saying: 'I grew up next to Inala. It's not the richest area. When I go back to my old suburbs, my friends are still in school and trying to get the jobs they want. It is good to say, 'if I can do it, you can do it too.' **MinA**

NEW RELEASES & EVENTS

FROM ENCORE MUSIC DISTRIBUTORS

Neil A Kjos Music Company



First Things First S'More, by Robert Frost
Elementary Level String Ensembles. A collection of traditional folk songs, classical themes and rounds representing cultures and styles from around the world.

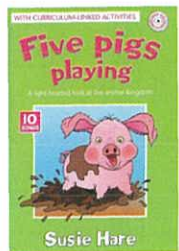
Bach & Before for Strings, by David Newell

Contains 19 chorales set in the most common string keys. The total optional scoring format provides flexibility for any combination of instruments. Can be performed as solos with piano accompaniment and as duets, trios, quartets and large ensembles including full string orchestra.

Mayhew Publishing

The Gingerbread Man, by Denis O'Gorman and Barry Hart

Book/CD
A musical play for infants and lower juniors. The Little Gingerbread Man's colourful and comic adventures are brought to life in this musical retelling of traditional children's favourites. With young children in mind, straightforward dialogue, seven catchy songs and simple dance are combined.



Five Pigs Playing, by Susie Hare
Book/CD
This collection of songs for young children will grab children's attention with its catchy tunes and fun lyrics, all about the animal kingdom. Also contains plenty of interesting curriculum-linked activities to stimulate children's natural love of animals.

Fun Club Cello

Book/CD
Provides light relief between exams. Each one explores a different aspect of cello technique and dynamic, in a variety of styles—classical, jazz, contemporary rock.

Double Act

For Flute, Recorder, Piano, Violin & Cello
A collection of duets for players of equal standard, with the melody often shared between the parts. Covers a broad spectrum of styles that will appeal to players of all ages and abilities. These duets will help to develop technique and the familiar tunes will make sight-reading easy and rewarding.

Australian Publishers distributed by Encore Music Distributors

Masterpiece Music

The Andrew Scott Flute Method Book 2

Book/2 CDs
Continues with more theory, enjoyable exercises and pieces from the world's finest composers. The CDs feature accompaniments in many different styles.

The William Tell Overture and 46 other pieces for flute

Book/CD
More easy pieces from the worlds' finest composers. Includes twelve duets. The tempos are lively but slow. Includes chord symbols for guitar and keyboard.

When the Saints Go Marchin' In

Book/CD
Includes pieces for flute and saxophone. A collection of easy pieces for the beginning player, arranged in progressive order of difficulty, starting with a 2-note tune!

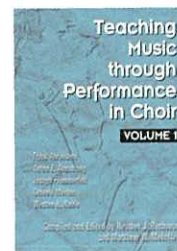
Margaret Brandman Publications



Six Contemporary Piano Pieces, by Margaret Brandman

Performance pieces for Intermediate level. Margaret Brandman explores many contemporary writing techniques including: modern two-part writing, extended chords, eastern and pentatonic scales, serial techniques, rhythmic variety and a hint of blues and jazz. Excellent examples of these styles for students of contemporary composition.

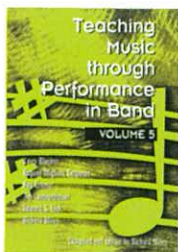
FROM HAL LEONARD



Teaching Music through Performance in Choir, ed. by Heather J. Buchanan and Matthew Mehaffey.

Extended analysis: Bruce Chamberlain and Anthony Reeves. Contributors: Frank Abrahams, Anton E. Armstrong, Joseph Flummerfelt, Graeme Morton, Weston H. Noble

An ideal tool for anyone seeking a deeper understanding of the pre-eminent music composed for choir and who wishes to learn from some of the seminal voices in the choral profession. Enables conductors and educators to move beyond the printed page toward full musical awareness. Includes technical issues; repertoire analysis; stylistic discussion; resource guides, rehearsal strategies etc.



Teaching Music through Performance in Band, Volume 5, compiled and ed. Richard Miles.

Contributors: Larry Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, Richard Miles.

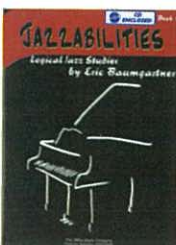
The latest volume continues the high standards of this indispensable resource for band directors. Includes extensive analysis of 100 works from grades 2 to 6 plus technical, stylistic, and performance advice and strategies.

Composers on Composing for Band: Volume Two, ed. Mark Camphouse

Contributing composers: James Curnow, Johan de Meij, Julie Giroux, Donald Grantham, Robert Jager, Pierre la Plante, David Maslanka, Philip Sparke, Eric Whitacre, Dana Wilson.

A valuable resource for directors at all levels; each chapter is dedicated to the works of a single composer, covering everything needed by the band director and culminating in a complete list of repertoire by grade level. Includes the approach to orchestration, conducting, and score study; the relationship between the composer and the commissioner; how to work with young composers; influential mentors, works, and composers; and the future of the wind band.

FROM MUSIC SALES



Jazzabilities series Books 1, 2 & 3, by Eric Baumgartner

Book/MIDI/CD

Beginning keyboard jazz studies for use by piano teachers who need assistance to introduce jazz to their students. Emphasis is on developing a jazz vocabulary. Designed to be used with *Jazz Connection* books by the same writer.

Recorder wizard, by Emma Coulthard

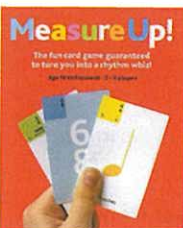
Book/CD

A tutor with a difference! Presented as a comic strip the book presumes no prior skill and takes the reader from the beginning to play some interesting tunes. The CD has backing tracks to assist.

Dip in and Do!, by Alison Hedger

Book/CD

Songs, dances and action poems for the primary classroom. A sourcebook of lesson ideas for primary teachers.



Music Games

Six different card games: Quarter; Musical Pairs; Classical Snap; Measure Up; Pop the Question and Fiddlesticks. From age 7 up, each game for 2 or more players. Covering the topics in a fun way—including note matching, instrument families, musical trivia, rhythm, pop trivia and instrument recognition.



Explorations series, by Richard Duckett and Ed Duckett

Teachers Book/DVD

This series is a starting point for specialist instrumental teaching and learning. Provides professional development ideas linked to practical resources, 48 activities, learning planning and ideas for extension work, plus examples of teaching. Also available: instrument-specific student books for all brass, woodwind and string instruments, plus books for wind band/orchestra; classroom band, percussion or recorder.

Mini classroom musicals/activities books, by Alison Hedger

Book/CD

Short tuneful mini-musicals suitable for school assembly performance. Geared to lower grades, supporting activities are provided and accompaniments are on the CD. Four titles: Cinderella, The Emperor's New Clothes, The Fisherman's Tale and The Gingerbread Man.

FROM ALFRED PUBLISHING

Rhythm: One on One: Dalcroze Activities in the Private Music lesson, by Julia Schnebly-Black and Stephen Moore.

Provides tools to engage students' inner creative resources and connect the body, mind and emotions through rhythm and movement. Geared to studio teachers.



Alfred's Kid's Drum Course 1, by Dave Black & Steve Houghton.

Book/CD

For beginners, a fun method to start playing drums—using simple instruments at first and building to play with backing tracks on the CD. Can be used by parents even without musical training. Also in the series: Kid's Guitar Course

Djlem: 11 arrangements of gypsy songs and dances in C and Bb.

Keffeehausmusic in C, Bb & Eb.

From the Combocom series: Popular music in easy arrangements for variable ensembles and written for two melody instruments (or voice and melody) and accompaniment.

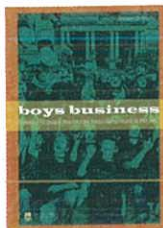


The Achievement System, by Jim Mathews.

A student evaluation system based on the band program Accent on Achievement, Alfred's Drum Method and Alfred's Essential Music Theory. Reproducible pages for use by students and teachers to help motivate.

The Ultimate Guitar Chord Bible.

Celtic music for Guitar, from Guitar Styles Around the Globe. Book/CD.



FROM UNIVERSITY OF NEWCASTLE PRESS

Boys Business: Tuning into Boys in the Middle Years using Music and the Arts. By Dr Bob Smith.

This well-known Australian educator outlines strategies and theory on this important topic.

FROM ALFRED PUBLISHING

Wedgewood Blue, for Solo Piano. Book/CD.

Two-part inventions, JS Bach, ed. Willard Palmer. Book/CD.

Technique for the Advancing Pianist, by Valerie Cisler & Maurice Hinson.

Anthology of Impressionistic Piano Music, ed. Maurice Hinson.

Mastering the Piano, by Carole Bigler & Valery Lloyd-Watts.

Lyrical Sonatinas, ed. Victoria McArthur.

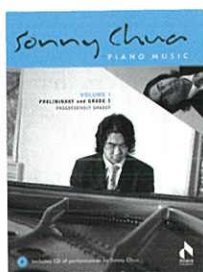
FROM ALLANS PUBLISHING

AMEB

Piano For Leisure, Series 2

Six Handbooks/CDs: Preliminary to Grade 2, Grade 3 to Grade 4, individual Grades 5, 6, 7 and 8.

Allans Publishing



Sonny Chua Piano Music

Four volumes of progressively graded printed and recorded music, collected from across his piano catalogue. Classic Chua. The pieces range in style from traditional to jazz and blues, and take the performer on a journey of moods from pensive to flamboyant. Almost all of the pieces in these publications are listed on the syllabuses of various examination bodies.

Vol. I: Preliminary & First Grade

Vol. II: Second & Third Grade

Vol. III: Fourth & Fifth Grade

Vol. IV: Sixth to Eighth Grade

Mel Bay

Jazz Etudes & Exercises for Classical Guitar, by Alexander Vinitzky

The accurate interpretation of swing rhythm is the most important element in jazz music. This collection of 7 jazz etudes and 11 exercises for intermediate solo guitar gives the student practice in playing this rhythmic pattern and other important skills, developing the ability of the right hand to

sound as if two or three instruments are playing simultaneously with bright melodies and rich jazz harmony. Includes Swing style, walking bass, Latin, finger speed, various rhythmic combinations and broken lines.

Modern Guitar Method Grade 1 Expanded, by William Bay & Mel Bay

Book/CD/DVD

The Expanded Edition provides valuable enhancement to the world's most popular guitar method, doubling the studies and solos. Every new concept is reinforced by new study material. Every note contained in the original edition is included and supported by additional playing material.

Select Works of Enrique Granados for Solo Guitar, by Elias Barreiro

Fifteen select works of Enrique Granados compiled and arranged for solo classic guitar, including selections from six pieces for piano. All in standard notation, with the author's suggested fingerings and tablature.

Youth Harmonica Method, by David Barrett

Book and CD

Whether the student stays with the harmonica or moves on to another instrument, the music studies in this book will prepare them for a fruitful lifetime of music-making. The recording contains all the music examples with piano accompaniment for the popular melodies and a full size blues band for the Rhythm and Blues songs. The most exciting part of this book is the harmonica band arrangements. Imagine an orchestra of harmonicas playing four and five part harmonies! This book is a natural for school music startup programs and any community-based groups that want to introduce music into young people's lives.

Schott

Vocal Warm Ups, by Heizmann

What choral conductor or soloist has not looked around for new ideas for warming up the voice? Here are 200 suggestions all at once! And these creative exercises do more than just warm up the voice: they help to relax the body, train the ear and develop an awareness of dynamics and rhythm.

To a Wild Rose: 11 Romantic String Quartets, arr. Kember

A collection of 11 romantic pieces arranged for string quartet. Each instrument has a fair share of melodic interest in these attractive quartets.

Celtic Choirbook, arr. Gerlitz

This book brings together 20 traditional melodies in contemporary, modern arrangements for mixed chorus. In them you will find homophonic movements, sweeping melodic lines, vocal imitations of Celtic instruments and rousing rhythms. The irresistible charm of this music will leave no choral singer unmoved and is bound to find favour with audiences.

Barnhouse

The New Swing Gig, by Andy Clark & Paul Clark

Books for E-flat Instruments, B-flat Instruments, Bass Clef Instruments, Keyboard/C Instruments w/CD, Bass and Drums.

A new set of combo books containing 10 outstanding swing tunes. Perfect for almost any performance situation. The charts are easy enough to be performed by younger players but also nice enough to be extremely useful with advanced groups.

FJH

Warm-ups for Beginning Jazz Ensemble, by Chris Sharp

These are tune-ups as well as warm-ups, employing the same hip voicings and rhythmic licks found in actual arrangements, in a variety of styles. Designed to teach the different harmonies, styles, and rhythms of popular and traditional jazz, including chorales with extended harmonies, rock, swing, and bossa styles. Perfect to 'wake up' your ensemble before a rehearsal or performance!



FROM LSW

American Audio's New MCD810 MP3/CD Player

MP3 players have been expensive and limited on the DJ-friendly features of standard CD players—changing pitch, advanced cueing, loops, adding digital effects etc. Now, the MCD provides DJs with all these features at a price that won't burn their budget!

Some key features: Advanced cueing with track searching by frame; reads all MP3 formats; electronic anti-shock (10 seconds per side); adjustable pitch range (+/- 4%, 8%, 16%); quick MP3/CD recognition; smooth search jog wheel; scratch feature; 5 seamless loops; track and album title listing. Available at Lightsounds

FROM CMI



Digitech's JamMan: new looper /phrase sampler

When DigiTech invented the PDS8000 pedal almost 20 years ago, it stored just eight seconds of audio. Now with removable flash memory, it's up to 6.5 HOURS! (with optional 2GB card). Many new features plus ease of use make the DigiTech JamMan the perfect looper/phrase sampler for practicing, composing and performing. Give new horizons to your musical explorations with possibilities that are literally endless, endless, endless...!

Some key features: Up to 99 independent loops at one time; over 24 minutes of looping time on the included CompactFlash card, plus optional 2GB card (upgrade) giving up to 6.5 hours; USB computer connection (never lose another loop); solo over rhythm loops on the fly; load up with bass lines, drums, harmonies and more—create an entire backup band—and perform anywhere! Master that tricky riff by varying speed of any song without changing pitch.

FROM ASHTON

Classical guitars

The perfect starting point for anyone getting into music. Ashton's collection is designed to deliver superior sound and an easy playing action. The CGT Series features a thinner neck, more like that of a steel string guitar, which makes it easier to get around the fretboard faster. This is a great feature for younger guitarists, those with smaller fingers or anyone who prefers not having to stretch out too far for tricky chords or solos. The range encompasses a 3/4-sized model for 8–12 year olds, a full-sized guitar for over-12s and the 'top shelf' CG44CEQ with cutaway body, piezzo transducer and an active EQ on board. Available from Ashton dealers Australia-wide. For more information www.ashtonmusic.com.au/

EVENTS, TOURS AND WORKSHOPS

• **21 to 23 September**

Spring Piano School—Junior and Senior students.

A series of small group workshops, individual lessons, master classes and a final public recital.

Venue: Glenfern Estate, East St Kilda, Vic.

Details: Team of Pianists, or Bernies Music Land

T: 03 9527 2851.

• **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

• **10 October**

Professional Development—Instrumental Teachers

Presented by: Ellaways Music

Details: Sarah Whiting

T: 07 3359 8266

E: sarah@ellaways.com.au

Venue: tba (Brisbane, QLD)

• **16 October**

Seminar for teachers and tertiary music students

Presented by Bernies Music Land

Details to be advised.

Venue: tba (Vic.)

T: 03 9872 5122

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



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THE RESOURCE CORPORATION



YAMAHA MUSIC AUSTRALIA

New Website for Music Makers

Music Makers, a program of the Australian Music Association that supports Music in Action and other music activities, has recently revamped its Web site to allow for active involvement by music supporters.

Apart from the usual information pages, there are now opportunities on the site for listing performances, events and news. It also includes advocacy materials and testimonials which may be useful to teachers.

So, if your school has a performance you wish to advertise online, this is the place for it!



Go to www.musicmakers.org.au



Golden Fiddle Awards: Best Teacher Category

This award, sponsored by Epoch Musical Instruments, has been established to reward violin teaching, performing and composing in all styles: classical, folk, rock, jazz, punk, celtic, country and bluegrass violin. The focus is on nurturing, supporting and rewarding players and teachers. Nominations for entry to the 2006 award are available on the website and closing date is 31 October 2005.

Further information: www.goldenfiddleawards.org.au
P: 07 5532 8445

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REWARDS FOR LEADERS IN AUSTRALIAN MUSIC EDUCATION

As a way of turning the national spotlight on to some of Australia's most inspiring school music programs, *Music. Play for Life* has teamed with ABC Classic FM to launch the FLAME Awards, with a prize pool of \$10,000. *Music. Play for Life* director TINA BROAD tells us more.

The FLAME Awards* are about finding those schools lighting a musical spark in their students. They are open to primary and high schools, government and non-government. The smallest schools in the remotest locations or big city schools: if you can show us how your music program is instilling in your students a love of music-making, you can win.

One of the driving principles of the *Music. Play for Life* campaign is the use of exemplars—people, programs, organisations—who lead by example and whose efforts are worth promoting. By sharing particular schools' successes with the rest of Australia, we will use their programs to inspire others and help build the groundswell for effective music education in our schools.

The partnership with ABC Classic FM is an important one. With a weekly audience of more than a million listeners, it is the nation's leading *classical* music broadcaster. However, the FLAME Awards aren't just about classical music programs in schools. They're about showcasing excellence in music teaching *across all musical genres*. ABC Classic FM's Program Manager, John Crawford, says the Awards highlight the link between effective music education in schools and the next generation of music lovers.

'How will we develop tomorrow's discerning music audience?' he asks. 'By giving school students an excellent music education, that's how! Our partnership with *Music. Play for Life* on the Awards for school music programs aims to uncover exemplary music teaching and give the country's best music teachers, their students and their school communities a public pat on the back.'

* FLAME = Finding Leaders in Australian Music Education.

\$10,000 prize pool

Eight State and Territory prizes

One finalist from each State and Territory will be awarded a \$1,000 gift voucher for redemption at any participating retail member of the Australian Music Association. Each State and Territory finalist will be announced on ABC Classic FM. They will also receive one year's subscription to *Limelight* magazine, a selection of CDs from ABC Classics valued at over \$200, one-year subscriptions to both *Music Forum* and *Music in Action* magazines, and the Music Council's weekly e-mail bulletin service.

Overall winner

One of the eight state finalists will be judged the overall winner and receive an additional \$2000 gift voucher, bringing the total prize value to the national winner to \$3000. In addition ABC Classic FM will produce and present a concert at the winning school, by a world-class ensemble, to be broadcast across Australia on ABC Classic FM. The winning school can choose to sell tickets to this concert and use it as a fundraiser if it wishes.

How to enter

Section One

The school must provide a *maximum of 600* words on the inspirational aspects of the music program, addressing three key points:

1. The scope of the music program

How do you engage and inspire your students? Do you concentrate on one or two styles and genres or do you cover a broad range of styles? Why do you take this approach? What makes it work?

2. The type of musical activities

Composing, recording, listening, playing, singing, moving, incorporating multi-media—describe how one or some of these things work in your music program.

3. The response of your students

How do you know that students enjoy the program? How are they engaged in music making and how have they progressed in their musical endeavours? How do you know you're encouraging them to want to make music?

(While it would be useful in your entry to highlight some tangible achievements your students have made in standards of performance, this is *not* a condition of entry.)

Keep in mind that this is not so much a competition in which you are being asked about the competence of your students as musicians. *Rather, it is about rewarding inspirational music teaching.*

If you can demonstrate that excellence in performance is an outcome of your teaching, that's wonderful. If, however, your students are not virtuosi but they love making music and learning about music making—and you have some tangible evidence—we want to know how you have achieved *that*.

Section Two

To be completed by students as either a single group response, or as individual responses.

In 200 words or less, tell us what it is you enjoy about music at school.

This is the students' opportunity to be creative and to really communicate why they love making music at school. They may write, sing, draw, compose a song—it's up to them.

We'll be asking them to think about:

- What makes music at school interesting and engaging?
- What—or who—brings music alive for them?
- Do they have a favourite musical activity?
- How is music-making valued by the school community?
- The school's entry must be signed off by the Principal.
- Entrants may be interviewed once they are short-listed so we can follow up on aspects of the program that might need more probing.
- The relevant Departments of Education, Catholic Education Offices and the like, will be contacted for verification purposes before winners are announced.

The closing date for entries is 5pm, 31 August 2005.

The judges

- John Crawford** Program Manager, ABC Classic FM
- Dick Letts** Executive Director, Music Council of Australia
- Julie Montague** President, Australian Society for Music Education
- Mark Walton** Head of Performance Outreach and Communication, Sydney Conservatorium

Louise Barkl, Program Director, Musica Viva In Schools

A national panel of music educators from around the country will assist the state and territory short listing process.

Sending in your entry

Completed entries are to be sent to:
 School Music Awards
 ABC Classic FM
 GPO Box 4119
 Sydney NSW 2001



**ABC
 Classic FM**

Enquiries

For more information on the FLAME Awards, contact **Tina Broad** on 02 4454 3887, or e-mail <tina.mpfl@mca.org.au>

These entry details are also available from the Web sites:

ABC Classic FM: www.abc.net.au/classic/

Music. Play for Life: www.musicplayforlife.org.au/



Alfred brings
Success with strings attached.



String Explorer, Books 1 & 2

Andrew Dabczynski, Richard Meyer, and Bob Phillips

Join the adventures of Arco Dakota and Rosalyn Le Bow as they guide your students along the path to successful string playing with the most exciting, yet systematic and logically sequenced instruction of its kind.

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Viola	20602	20506
Cello	20603	20507
Bass	20604	20508
2 CD Accompaniment.....	20607	20509
Piano Accompaniment.....	20624	20502
Teacher's Manual with CD	20605	20503
Teacher's Resource Kit	20606	20500



Orchestral Bowing: Style and Function

James Kjelland

Promote a better understanding of how bowing technique (function) merges with musical interpretation (style) to produce optimum results. This text addresses the elements of sound production, bowing technique, terminology, and musical interpretation—all with integrated teaching suggestions. The correlated workbook contains exercises, etudes, and excerpts for applied study. Appropriate for school ensembles thru college method classes.

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Workbook.....	19608



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Ramona Holmes and Terese Volk

Expose your string students to music from around the world and provide insights about rich cultures and heritages from other countries. With over 30 pieces available for performance in one collection, playable by any size ensemble, students will now be able to experience different cultures and styles through this incredible collection of world music.

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Cello.....	19600
Bass.....	19601
Teacher's Manual.....	19602
Supplemental Book.....	19603
CD.....	21457



The available CD features performance models played by high school and college musicians, along with authentic versions to provide examples of specific nuances and technique.



www.alfred.com

Available from your favourite music supplier with no strings attached.

Questions? Contact Alfred at string@alfredpub.com.au



5,991: COUNT US IN!

National Review of School Music Education

By now, everyone involved in music education is aware of the federal government's National Review of School Music Education, due to report later this year. A wonderful 5,991 submissions were received from around the country.

Submissions had been sought from parents, teachers, school councils, principals, interested supporters and all those with a view about the current and future status of school music. It will be heartening for music teachers to know that so many interested parents and friends of music have supported music education by making sure that their voices were included in the review.

At this stage, project team members are working on processing all 5,991 submissions; researching 500 schools as models; and undertaking 20 site visits. The team is to report to Minister Nelson in August and at this stage it is anticipated that recommendations will be made later in the year.

For updates on the Review visit the website: www.schoolmusicreview.edu.au/

Submissions remain confidential at this stage, but we have received permission to provide excerpts from the submission lodged by the Australian Music Association, publisher of *Music in Action*. The support of industry members from a range of music focused organizations such as the AMA and others signals a positive development in the music education landscape. We believe it would not be overstating it to view this as a new era of support for music education in Australia.

We quote here the sections covering the factors that support good quality school music. Thanks to the Australian Music Association for permission to include these excerpts. As we went to press, ASME advised that ASME Chapter submissions can be viewed on their Web site: www.asme.edu.au/. The submission of APRA/AMCOS can be seen on their website: www.apra.com.au/

EXTRACTS

The Australian Music Association

Q: What factors do you think positively support good quality school music?

Common to most successful endeavours, the critical factor in ensuring music holds a significant place within a school is the determination, creativity and enthusiasm of a relatively small number of individuals. These individuals are often forced to operate in environments that are unsupportive of music or even hostile, yet they are often able to achieve outstanding or benchmark results.



There is little doubt that the three key groups are:

- The principal together with the school council
- Parents and parent groups
- The music teaching staff

From these three bodies come individuals or groups that act to positively support music within the context of an individual school. Where music has been developed as a 'tradition' within the school these groups have been responsible over what might range from a period of years to decades.

Of course there are many elements that are involved in delivering a quality music program, including:

Curriculum support for music. This support normally translates to the school providing some key resources such as teachers, financial support, instruments and infrastructure.

A broader recognition for music and the importance of music as an area of learning within the school and the staffroom. This recognition usually includes an awareness as to the benefits of music in education more generally and how this contributes to the student's development.

- Schools where their *raison d'être* extends to providing to students [more] than a level of literacy and numeracy.
- Timetable, class size and other logistical factors are sympathetic to musical activities within the school.
- Adequate teacher training and professional development opportunities.
- Recognition of the extra curricular activities associated with music programs.
- Music programs where activities, both classroom and instrumental are integrated.

The bottom line in our view however, is that [no matter] how many of these other attributes may be available, or absent within a school, the critical success factor remains the role of music advocates or champions be they parents, principals, school councillors or the music teacher. Where such people exist you are more likely to find a music program and more likely to find that the program delivers quality experiences and outcomes. **M_{in}A**



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Photo: kind permission Musica Viva Concerts

PRO PERFORMANCE POWER

We know what a positive effect live music has on our students. Bringing professional performers into schools does that, and more—with PD benefits for the teachers and musicians involved. LOUISE BARKL examines some of the issues.

How can professional performers become an even more valuable resource than they are already? By providing live music in the classroom! It's a tremendous stimulus to engage students in learning music. When children participate in making music with professional musicians—be it through guided active listening, singing, playing, composing or improvising—their curiosity and sense of discovery can be greatly aroused. Music as a discipline is uniquely placed to allow for collaboration between professional musicians and educators because “the fundamental processes inherent in music learning – performing, listening, moving, and creating – are the same processes in which professional musicians engage in their daily life” (Myers, 2004, p. 154).

This activity reaches beyond the now readily available, substantial and definitive statistics confirming the value of music to human development and education. It cuts straight to the simple joy of seeing children immersed in music, finding their own reasons for responding to sounds that can mark the beginning of a personal journey.

Since the 1960s, professional musicians have interacted with students and presented a range of music in schools in Australia and elsewhere. Predecessors of such programs were the special concerts provided by major orchestras for school children. A key figure in their early development was Leonard Bernstein, who developed the New York Philharmonic's Young People's Concerts program which recently celebrated its eightieth birthday. In the 1970s, when schools experienced major budget cuts that adversely affected delivery of music programs (in the USA in particular), arts organisations became proactive, delivering extensive education programs. More recently programs have been developed that include close liaison with educators and schools to ensure programs meet the needs of schools and current curriculum requirements.

This article examines the involvement of professional performers with teachers in delivering interactive education programs, with reference to one model developed in Australia by Musica Viva In Schools (MVIS).

Integrating professional performers into the school music program

Performances in schools by appropriately trained professional musicians can provide a stimulating event that may be the culmination of a unit of classroom study, or the springboard for a new unit or classroom theme. It is not intended to be a substitute for a comprehensive music education program within a school.

In order to ensure that the music performed by the professional musicians is integrated into the school's music program, there are a number of issues to consider. These include the role of the arts organisation as provider and facilitator, the interface with the classroom teachers, and the skills and roles of the musicians.

The arts organisation as education provider

Arts organisations offering education programs for schools grapple with a range of complex issues in preparing programs. The passive concert approach has long been rejected in favour of relevant, curriculum-savvy, student-centred programs that aim to truly support and enhance the work of classroom teachers.

In developing and sustaining viable, meaningful education programs into the future, arts organisations face several issues. These include questions of evaluation; capability to deliver education programs appropriately; funding issues; assessment of student achievement; and the nature of future partnerships.

In the MVIS model the organisation's roles include:

- taking responsibility for the funding and development of the program;
- preparing and providing resource materials;
- commissioning and training the musicians; and
- delivering PD sessions for the classroom teachers.

The organisation also acts as the liaison between the school and the musicians, linking classroom teachers' pre-performance preparation to all performance arrangements.

Curiosity and sense of discovery can be greatly aroused.

This model is built on three elements: the live music experience; motivated students; and well-resourced teachers. It involves a partnership with participating schools, commencing with provision of resource materials relevant to the chosen performance program—which are explored through professional development workshops for classroom teachers—continuing through liaison with the teachers and musicians as they work with the materials towards the live performance. While the chosen performance group's repertoire dictates to some extent the nature of the materials to be used, the way they are used in the classroom and with the performers is a matter for the school to influence. Resource kits may provide up to a full school term of activities, and are useful ongoing resources beyond the MVIS program experience.

An important stage is the finalisation of classroom preparation for the live performance. Liaison between MVIS, the teachers and the musicians ensures that related classroom activities are linked to the

The Musica Viva In Schools program

The Musica Viva In Schools (MVIS) program is offered to schools as an integrated music education package consisting of:

- Concerts by professional musicians in schools
- Detailed teaching and learning resource materials
- Professional development for teachers

MVIS presents concerts in schools annually to over 400,000 students in Australia and Singapore, by nearly 40 professional ensembles. Musica Viva works closely with the changing needs of children and teachers to present a wide range of musical styles that reflect our contemporary society, from jazz to classical to world music. There are also an extensive music education Web site, including The Viva Zone project (refer *Music in Action* Vol 2 Issue 2) and special events such as Australian Music Days for secondary school students and in-schools residencies with professional musicians.

Additional information and on-line resources may be found at www.musicavivainschools.com.au/

Other programs

A number of other enrichment music programs for schools are available, including:

- Artists in Schools Programs in various states—NT, QLD, VIC & SA.
- Australian Music Centre.
- Australian Youth Orchestra—YACA program.
- Major orchestra outreach and education programs in Sydney, Melbourne, Adelaide, Queensland, Tasmania, Western Australia.
- NSW Department of Education and Training—Performing Arts Unit, (for NSW students).
- Opera Australia—OzOpera programs.
- Sydney Conservatorium of Music Access Centre (for NSW students).
- Music. Play for Life 'Ignite' program.

performance. For example, the class may have prepared a clapping activity linked to a chant; an ostinato to a song; some students ready to perform parts with the musicians; pentatonic scales starting on different notes played with various rhythms, etc., allowing the musicians to incorporate the activity in the concert preparation.

Linking these programs to curriculum requirements is but one consideration. There is also an onerous demand for the musicians to be appropriately trained to go beyond pure performance to the extended roles of collaboration and active involvement with the classroom teachers and the student audience. Not all musicians have tertiary music qualifications, few have education qualifications, and tertiary courses in these areas do not specifically address this type of work. MVIS works with musicians for 12 months prior to their first schools' concert and continues their professional development throughout their involvement in the program.

The classroom teacher interface

As many of these projects take place in primary schools where classroom teachers may not have specialist training in music, MVIS materials help support teachers' work, while respecting their professional role. The focus of the materials provided is on listening, performance and composition, related to the broad areas of most curriculum requirements around the country.

A partnership develops between the classroom teachers and MVIS. While there is significant provision of support and materials from MVIS, classroom implementation is dependent on teachers' contexts and working circumstances; how the program is linked or integrated in the classroom is very much a school-based decision. For example, the MVIS PD session may be used as a 'train the trainer session', to assist school staff to develop their own programs and teaching materials.

The eventual concert is not an end in itself—it is a focus for maximising the classroom opportunity that the event provides.

The musicians' role

The need to go beyond performance to learning-based collaborations with teachers is recognised as an important issue for the MVIS musicians, who assume active roles as communicators, composers, conductors, collaborators, role models and, by example, as advocates for music education. Myers (2004) states that it is no longer sufficient for musicians to be merely part of a group that educates by performing. Increasingly they are required to be part of a sustained relationship with the school, the teachers and the students, and to demonstrate skills of engagement that are developmentally appropriate for learners.

Some musicians interviewed in a recent study of the MVIS program reported that their initial involvement was seen by them as an opportunity for regular performance, which over time evolved to: 'being an opportunity to be part of a program that takes Australian music and Australian musicians out into a population that doesn't get to see that kind of

thing that often' and from being something 'not much', to 'an ideal' (Barkl, 2005). Other musicians noted this evolution from the appeal of regular performance work to an appreciation of the balance between playing and teaching that the program offered them as musicians. The musicians' positive experiences of their work with children reinforced this. 'You realise that you might be making a difference in a little person's life that I never thought I would be able to do' (Barkl, 2005).

Alongside the musical and pedagogical skills involved in delivering these programs, musicians need particular personal skills and qualities not dissimilar to those of teachers. Flexibility, engagement, commitment, enthusiasm, empathy and responsiveness—all help to facilitate the music education process.

Outcomes

There is no doubt that exposing students to a range of approaches and drawing upon a broad palette of resources adds value to the music education experience. A growing body of research indicates that school/community collaborations focused on improvement agendas play an important role in achieving educational excellence for children (Henderson & Mapp, 2002, in Myers, 2004). Cross-fertilisation, modelling, connection with community, extension to classroom programs and support for teachers are all elements of arts organisations' education programs. Such programs can be positive contributors on the music education landscape, enhancing, rather than substituting for, music programs in schools.

The key issue for all participants remains: To retain—and indeed, to focus—such programs on learning outcomes.

MⁱⁿA

Louise Barkl

Louise Barkl is Program Director of Musica Viva In Schools (MVIS). Her research interests include the role of professional musicians in the education programs of major arts organisations and the professional development of those musicians. She has been a primary and secondary music classroom teacher, Director of Music at The McDonald College for the Performing Arts, senior examiner of the NSW Higher School Certificate in Music and a choral conductor and singer. She has written and edited over 50 music resource kits for teachers. Louise is studying for a Master of Music (Music Education) degree at the Sydney Conservatorium of Music.



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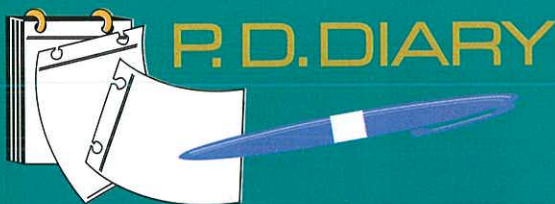
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Creative partnerships: artists and schools

The Australian Government's national arts council, The Australia Council, in its study *Australians and the arts* (2000) noted the influence artists themselves have in leading children and parents to a greater understanding of the role of the arts in society (Costantoura, 2000). It identified two challenges for the arts sector in promoting arts education.

- To demonstrate how arts education benefits individuals and society as a whole.
- To address the role of the arts sector in supporting arts education.

The Australia Council's *Education and the Arts Strategy 2004–2007* aims to facilitate collaborations by 'bringing together the arts sector, the education sector, government and community to find creative ways to enrich the education of our children and young people'



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/ or

E: <info@abodaq.org>

• 8 August

Conduct Your Dream: Orchestra

• 12 August

Conduct Your Dream: Wind Orchestra

aMuse

Association of Music Educators (Vic) Inc

• 9,10, 11 September

Boys Voices: Boys Singing in School ... and for Life

Exploring ways to encourage boys to participate and succeed in joyful singing

Guests: Graeme Welch, London Institute of Education; Adam Adler, Peel District School Board, Ontario, Canada

Scott Harrison, Griffith University, Brisbane
Sonny Chua, Melbourne High School

Venue: Melbourne High School

Details: W: amuse.vic.edu.au

P: 03 9349 1048

ANATS

Australian National Association of Teachers of Singing

• 18 September

Workshop for ANATS members with Professor Graham Welch. Sydney

• 15 to 17 September

The 7th Voice Symposium of Australia
Sydney Convention and Exhibition Centre

Details: www.anats.org.au

ANCOS

Australian National Council of Orff Schulwerk

• January 2006

National Conference, Sydney

Details: tba

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/

P: PO Box 1881, Milton QLD 4064

• 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 Gijbers T: 9562 6122,

E: <glenys@stockdaleacs.com.au>

H 12 August

Middle Year's Day

Details tba.

• 14 October

Celebrations

Details tba.

• 27 & 28 May 2006

Early Childhood Conference of Performing Arts

Melbourne, details TBA

The University of Melbourne

• 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, Victoria 3010.

T: (03) 8344 6238.

E: <ahal@unimelb.edu.au>

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

SoundHouse in Victoria

• Throughout 2005

Teaching the Teachers

These PD courses for teachers are taught by the same hands-on principles as those for students. Teachers learn both technical competence and curriculum applications in one-day courses.

Details:

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

Venue: tba (Melbourne)

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 and close 5 Aug.

Details: T: 1800 789 709

Venue: tba (Tamworth).

See also Events, Tours & Workshops p.39

MANHASSET MUSIC STAND PACKAGE WINNER

The Australian Music Association, publisher of Music in Action, is pleased to announce the winner of the draw for the Spring subscription prize: **Sheryn Cannan**, Music Department Princes Hill Secondary College Carlton VIC 3054 The winner has been notified by mail. We thank AMA member Allans Publishing for providing this valuable prize.

See details of our Summer Subscription prize offer on page 51.

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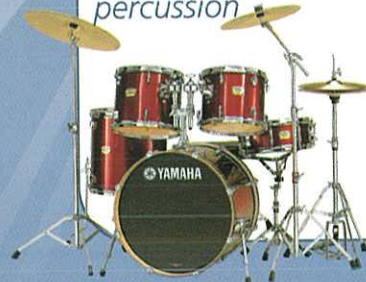
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