

MUSIC in ACTION

Summer 2005 • Vol. 3, Issue 3

FOR AUSTRALIAN EDUCATORS

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Arts curricula and OzCo

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Sir Ken Robinson

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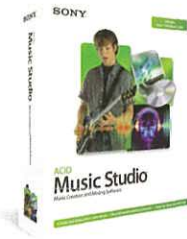
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MUSIC in ACTION

Summer 2005 • Vol. 3, Issue 3

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FROM THE EDITOR



Another busy and nationally significant year for music education draws to a close. The National Review of School Music Education has been the impetus for collective action as educators put their case. The Australia Council's four-year project involving research of example programs in education and the arts has been completed and published, providing an Australian evidence base on the impact of arts participation on students' learning and development. Meanwhile, Music. Play for Life

initiated the FLAME awards—a wonderful opportunity to showcase best practice in music education around the country. We are proud to publish the 2005 FLAME winners! (p.26)

In this issue, Gillian Gardiner reports on the Australia Council's response to education in arts curriculum areas, with particular reference to creativity. The Council's recent conference on this subject, Backing our Creativity, was addressed by Sir Ken Robinson, an expert in the field. Sir Ken talked exclusively to *MiA* about some of the issues he raised in his keynote address. (p.10) Also in this issue are Minister Brendan Nelson's words of support for music education, from his address to the recent music industry convention. (p.11)

Technology is a necessarily perennial topic in music education and our magazine. Shane Tooley and Garry Rodgers outline particular ways to approach it, both practical and general. Well worth the read, whatever your relationship with technology. (p.18)

Our first issue in 2006 will focus on assessment in music education, from the practical to the theoretical, together with just a little provocation! And of course, 2006 is the year in which we consider the outcomes of the National Review. We hope that as the year unfolds there will be good reason to feel optimistic about the future of music education around the country.

Ann Blore

Editor

MEET THE MUSIC IN ACTION CONTRIBUTORS



Gillian Wills

Gillian Wills is a distinguished music educator and regular contributor to Music in Action, bringing a wealth of experience to our readers. Gillian studied at the Royal Academy of Music and holds a Masters of Music Education from the University of London. She held senior teaching positions in two London secondary schools before becoming National Music Education Officer for the

Gulbenkian-Funded UK-based Arts in Schools Project, working with Dr Ken Robinson.

During 1991–2000, Gillian was Dean and Head of Music at the Victorian College of Arts. She chaired the National Council of Tertiary Music Schools in 1996 and has served on the Boards of the Music Faculties of both Melbourne and Monash Universities—and Melbourne's Next Wave Festival. She chaired the International Review Panel of the Hong Kong Academy of Performing Arts. Gillian is an Honorary Associate of the Royal Academy of Music, awarded for distinguished services to the music profession. She also writes for the *Today Arts* pages of Queensland's Courier Mail, is a Senior Piano Examiner for the AMEB and a Music Lecturer at QUT.

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NET NEWS

RING THE BELLS?

The Christmas countdown has begun, and that means more performances for the music department. ELISSA MILNE finds help on the Web.

So it's that time of year again: that date on the school calendar when the community gets together to celebrate—at your school! And which department do you think will be working at 250 per cent of their capacity? Well—I can tell you this. It ain't the science department that's putting on 'The Festival of Myrrh and Frankincense', nor is it the history department delivering a debate on 'Who exactly were the wise men?' The fact is, while it's God Rest Ye Merry Gentlemen (for the rest of mankind), for the music department it's all about Decking the (school) Halls and Dashing Through the Show. But before the madness takes its toll, check out these sites and you might be able to keep the kids—and you—Rocking Around the Christmas Tree.

www.hymnsandcarolsofchristmas.com/

Net gain: I'm assuming that you have more than enough music to keep the band, the orchestra and the choir busy rehearsing for years to come. However, this gathering of tales will help make the lyrics come alive for your teenangels. Link onto Hymns & Carols, then scroll through the Table of Contents to see the marvellously authoritative books quoted on this site. In the Non-English section, for example, is a brief but thorough history of *Adeste Fideles* (otherwise known as *Prosa In Nativitate Domini* and the Portuguese Hymn) starting from the thirteenth century origins of the tune through to the Jacobite manuscript (written in 3/4 time, by the way) and the first appearance of the published tune in England in 1782. Detailed, yes, but a lot of good information for students who really want to know WHY they are singing something, who wrote it and where it all came from in the first place. Unlikely, you muse? With all this inspirational background info, you might just pass a little of the spirit on.

Net loss: There's a lot of malarkey surrounding the Christmas spirit. And this Web site has plenty of Christmas spirit... So head directly for the Hymns & Carols hotkey to avoid getting caught up in the baubles and bunting. Also beware of the Full Index—exciting and comprehensive as it is, it will take until Christmas 2006 to open if you're still on a dial-up connection.

www.phillyburbs.com/holidays/

Net gains: What you get in sheer academic intellect on the previous Web site you get in fun storytelling on this. Once you have logged onto this site—a part of the Burlington County Times (!)—go directly to the left hand column, scroll to Christmas, then subhead Carols where you will soon be enticed by unlikely intros to the history of such songs as Jingle Bells: 'It's not really a holiday song at all—it was written to promote drag racing in Boston. Really.'; or Rudolph the Red Nosed Reindeer: 'This song is based on a promotional colouring book given away at department stores'. Featuring about 30 carols, the stories behind the songs are written with wit and street-cred. Send the kids here to do some research, then watch as their eyes light up when you suggest they sing these not-so-innocent songs.

Net loss: OK, it's a little frivolous—but it will keep the rebellious ones busy—and they will love that they have the knowledge on the 'studio production' that underpins these 'traditional' numbers.

www3.pair.com/montrsmu/

Net gains: Quite a lightweight site—with a focus on guitars—this is a great place to send students for a half hour while you sort out the music they would be singing now if you hadn't been held up by Mrs PTA who popped in with her casting suggestions for the nativity scene. Have your students link up to the Christmas Music Quiz where they can puzzle over such quandaries as: 'Which carol (melody) was composed by an editor and critic for the New York Tribune?' Or, 'which carol gets its melody from a song that is mentioned in Shakespeare's Merry Wives of Windsor?' That's right—you'll now have to log on yourself to find out the answers to those little queries! There is also a fun—albeit extremely brief—history of some carols.

Net result: Just enough to give you a breather before the vocal warm-up commences.

A few more worth a quick mention:

www.kings.cam.ac.uk/chapel/ninelessons/

A listing of the orders of services (1997–2004) of one of the most prestigious carol services running in England today. Compare and contrast with your own Christmas carol playlist...

www.the-north-pole.com/

Go to Games where kids can play 'Name that Tune'; and there is also a Sing-Along section with MIDI files that students could use at home if they need a little extra practice learning their lyrics.

Net Result: It's never Silent Night in the music department around Christmas time, but whether you (or your students) have been naughty or nice, these Web sites should bring some goodwill to the end of your school year.

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Education and the Arts

BACKING AUSTRALIA'S CREATIVITY

In many places creativity in education is being given priority as never before. GILLIAN GARDINER outlines the Australia Council's response to education in arts curriculum areas.

Countries across the world are reforming their education systems as they struggle to prepare young people for the complex and challenging demands of the twenty-first century. A perfect example is the UK Government's National Advisory Committee on Creative and Cultural Education established in 2000, which has released the landmark report *All Our Futures: Creativity, Culture and Education*. The report emphasised the vital need to develop the creative abilities of all young people and led to the investment of over £40 million (A\$95 million) in creative and cultural education in that country. (The report's author, Sir Ken Robinson, visited Australia during September—see following article.)

The Australian Government is now formally examining the value and contribution of the arts in education, training, employment and industry. There are currently no less than four major national initiatives underway in this arena with the first, the National Review of School Music Education—very familiar to *Music in Action* readers—due to report at the end of September. Minister for Education, Science and Technology, Dr Brendan Nelson, reported at a recent Council of the Humanities, Arts and Social Sciences (CHASS) function that the review had attracted the most submissions ever received to any Australian Government review in our nation's history. What a resounding confirmation of the Australian community's commitment to music in our schools!

Politicians and governments are embracing what music educators know intuitively.

The second is the recently commenced Review of Education in Visual Arts, Craft, Design and Visual Communication. In announcing this review late last year, Dr Nelson and Senator Helen Coonan, Minister for Communications, Information Technology and the Arts, acknowledged the increasingly

critical need for us all to be visually and aesthetically literate—as well as able to read and write.

The Prime Minister also has an interest in fostering a culture of creativity, including in the areas of engineering and science that are sometimes excluded from the realms of creativity. The Prime Minister's Science, Engineering and Innovation Committee has recently established a working group charged with articulating new ways of nurturing this elusive concept of creativity.

And finally, the Australian Government has joined forces with every state and territory arts and education minister to develop a National Education and the Arts Statement for Australia. This recognises that social and economic progress in Australia is increasingly dependent on a well-informed and active citizenry, consisting of individuals able to communicate well; think originally and critically; adapt to change; work cooperatively; remain motivated when faced with difficult circumstances; connect with both people and ideas and find solutions to problems as they occur.¹

It would seem that politicians and governments here and around the world are embracing what music educators and others know almost intuitively: that young people can only develop these skills—which constitute a capacity for innovation—through understandings attained through interdisciplinary education. That means participating not only in maths, science and technology, but in the arts, the humanities and social sciences, and other cultural and ethical domains as well.¹

Research commissioned by the Australia Council for the Arts has contributed to the growing evidence for the essential role of arts and culture in education. Over 85 per cent of parents believe the arts are 'an important part of the education of every Australian kid' and tell us they want to see more opportunities in education and the arts.

There is evidence that participating in the arts, including music, from the early years has a profound impact on child development. Arts participation at school enhances literacy



and numeracy and improves competency in writing, problem solving, planning, organising and perseverance.

Access to and participation in high quality arts experiences, both in and out of school, also enhances personal confidence and feelings of empathy. It helps young people to foster relationships of trust and a sense of belonging, and leads to a sense of great satisfaction with personal expression and achievement. Above all, it improves their quality of life.

These initiatives are vital components in realising a necessary realignment of our creative and cultural infrastructure.

This only touches on the benefits of arts participation for children and young people. The evidence base continues to strengthen, here and internationally. But it is also important to note that the pedagogical use of the arts has been shown to enhance job satisfaction for teachers and to lead to improvements in teaching quality.

Many arts education advocates have used these and other research findings to lobby for the very initiatives described earlier. It may be tempting for some to breathe a sigh of relief when they note the publication of the research and the advent of high-level reviews, inquiries and national statements—their words have not fallen on deaf ears—but the more cynical among us won't let you relax just yet! They're more likely to ask: what use are all these words to the practical realities and challenges faced by arts students and teachers around Australia every school day?

The Australia Council for the Arts believes these initiatives are vital components in realising a necessary realignment of our creative and cultural infrastructure and our education systems. It is only by re-imagining a convergent system that we can achieve the kind of creative Australia in which we all want to live.

We are determined to continue pursuit of an education system with artistic and creative endeavours at its core. Children have a right to a creative education and are entitled to have full benefit from the cultural resources in our communities. We know enlightened educational administrators all over Australia are respecting these rights, as evidenced in music programs like that at Caringbah High School in NSW, which led to the school's inclusion in Australia's Best Schools 2004.² Or the \$1.4 million grant obtained by the Castlemaine Secondary College under Victoria's Leading Schools Fund, to extend and build their music program with the local primary schools.

In order to truly capitalise on the educational potential of the arts, our systems must foster long-term collaborations between schools and the rich creative resources that are

usually right there in our communities—from the local instrumental music or dance teacher to the musicians, band members, authors, performers, designers and other artists who are no doubt local residents, and likely parents in the school community.

Now, more than ever, it is critical for arts education advocates to stay 'one step ahead of the game'. Momentum must be maintained to ensure real outcomes for our artists, teachers and, most importantly, our students. Too often governments and companies the world over develop fantastic policies and documents that are destined to languish on bookshelves, only to be invented all over again when a new generation of policymakers think they have a bright new idea.

The spotlight is now on the arts in education and this golden opportunity must be seized enthusiastically with both hands. Only through continued commitment to championing the arts in education and working together over time will we ensure our children and young people are creatively prepared for this world of rapid economic, social and cultural change.

M in A

Notes

1. Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA), *Information Statement*, accessed 19 Aug. 2005: www.mceetya.edu.au/meetings/meet18.htm/
2. Australia's Best Schools 2004. *The Australian*, 12 Nov. 2004, p. 13.

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Australia Council for the Arts: For updates in the field of arts and education around Australia. www.ozco.gov.au/council_priorities/education/

Painting by students participating in the Education and the Arts Partnerships Initiative NSW Project.
Photo by Anne Bamford

TAKE THE WIDER VIEW

During the National Symposium for Education and the Arts held in Melbourne in September 2005, *Music in Action* editor Ann Blore was able to catch up with the keynote speaker, Sir Ken Robinson, for some additional thoughts.

MIA: *Given your proposal that there are new ways in which we need to think about education, what suggestions do you have for music educators about the way forward, and what issues do you see as we advocate for music education?*

KR: An essential part of the strategy is to figure out why provision for music education is so poor in the first place—to have as clear an understanding as possible of what the problem is that we are trying to solve.

Sometimes the challenge in curriculum reform is to improve quality of provision and sometimes it's about quality and something else. For example, when some policy makers visit a school and see a poor quality maths lesson, their response is likely to be, 'How can we make this better?' If they see a poor quality music lesson, their response may well be, 'Why are we doing this anyway?' In other words, curriculum reform in some contexts isn't just about improving how well something's being done, but about convincing policy makers that it should be done at all. In my experience attempts to improve the position of the arts are almost always associated with advocacy campaigns—not just with curriculum improvement.

In my view, the arts (not just music) tend to be low down in education priorities because state funded education was founded in a specific historical context and informed by particular sense of utility. Lots of young people have been steered away from the arts in schools on the grounds that they're not going to be very useful to them in finding a job—that there's not much point in them studying music if they're



not going to be musicians. But interestingly, pupils aren't steered away from mathematics on the basis that they're not going to be professional mathematicians. This is because there are deep-seated assumptions about the inherent value of the mathematics, for example, compared with the arts. These assumptions are to do with how education evolved historically; how it's grown organisationally; about the dominant views of knowledge that tend to come from universities; and a sense of supply and demand for the economy.

Unless we fathom what the core issue is we're not in a very good position to deal with it; for as long

as we think the problem for music education is just that the quality is not sufficiently high, we won't make the right progress, because too often policy makers appear not to be interested in music education no matter how good it is.

My reason for this preamble is that the condition of a particular art form is unlikely to be considerably improved in a fundamental way by focusing only on that particular art form. One of the key strategies for improving provision for any of the arts—music, dance, visual arts etc—is for all disciplines to recognise that they are in a common situation and that there's a huge advantage pedagogically, educationally and strategically in collaboration. The way to improve the condition of an art form is to realign the overall perception of the arts in education, in general.

When people from different disciplines, [who are] suffering the same issues of poor resourcing, marginalisation and so

Sir Ken Robinson is an internationally recognised expert and leading force in the development of creativity and human resources. Currently Senior Adviser for Education Policy at The Getty Foundation in Los Angeles and Emeritus Professor of Education at the University of Warwick in the UK, his work as leader of the 1998 UK inquiry into creativity, education and the economy led to the seminal report, *All Our Futures: Creativity Culture and Education*. He speaks to audiences worldwide on the changing needs of business and organisations in the new global economies.

The full text of Sir Ken Robinson's address to the Symposium can be found at http://www.ozco.gov.au/news_and_hot_topics/speeches/opening_address_by_sir_ken_robinson/

on, start to work together, there's more chance of effecting change that benefits them all.

In doing this, I think we should be looking wider even than the arts. We should be associating the arts with the widespread attempts at systemic change in education, because really what the arts hold out is the promise of a different way of thinking about education. The best schools take the arts very seriously—and the humanities and the sciences—and they promote synergies between all of them.

Music education has two major agenda issues ahead: Firstly, to look closely and continuously at distinctive issues of pedagogy, practice and curriculum within music, so that the quality can be the best possible—since no case can be made for poor arts education. This should include close consideration of the impact of new technology on the production and distribution of music and on the nature of music itself. Music is one of the most pervasive influences in young people's lives—it's the thing they do compulsively the minute they leave school. You just have to look at the growth of file sharing and downloading to see just how much music is a part of young people's cultural identities.

The second issue is to make common cause with others working on the same issues—to recognise that some of the issues you are contending with are being faced by everybody working in the arts, indeed by anyone attempting to make a more creative, transformational approach to education. The long-term solution will be in alliances and strategic collaboration with other people, rather than saying 'it's purely a music issue'. The status and quality of music in schools is an issue for the whole of education. **MIA**



MUSIC INTO THE SCHOOLS

This is an excerpt of an encouraging address given by the Federal Minister for Education, Science and Training, Dr BRENDAN NELSON at the Australian Music Association's recent industry awards event.

As your president Graham Hoskings said, music and arts and also creative arts are ultimately the things that define who we are. I'm a devotee of Roy Buchanan, but I'm also a devotee of Slim Dusty and before him Buddy Williams and many others. And it's those men and women and those of you who spend your lives in music, writing, performing, producing, selling, promoting music in all its forms, it's you who pass the soul from one generation to the next. And no matter how concerned any of us may be with our economic or scientific problems of life, our values and our beliefs, the way we relate to one another and see our place in the world, they're the things that ultimately define our destiny and who we are.

The National Review of School Music, headed by Margaret Seares, is documenting things that many of you have known for a long period of time, and one of them is that we estimate about 70 per cent of the nation's school children are not being exposed to or learning music in any meaningful form throughout their school life.

Aristotle made the observation that music has the power to have an influence on the moral character of the soul and as such that young people should be directed toward it and educated in it. It's about our aesthetic, cognitive and experiential development, it helps determine in every sense the sort of adults and human beings that we ultimately become.

One of the things that I'm determined to do, once we receive the Report of the Review, is to really drive the introduction of music into all schools in our country.

It shouldn't matter where you live or whatever your circumstances or the economic means of your family, every child in this country has no less a right to learn how to play a musical instrument than they do to learn to read, write, count and communicate.

Thank you for having me here this evening, I shouldn't leave before I thank a guy called David Gersh who will be known to a number of you, who is struggling to teach me the guitar and working through the Pink Floyd and Beatles back catalogues and a few other things, plus I'm naturally learning a lot of Slim Dusty.

If there's any more assistance that I can give you it would be my honour to do so, and together we can make a real difference to the lives of our children and therein of our country.

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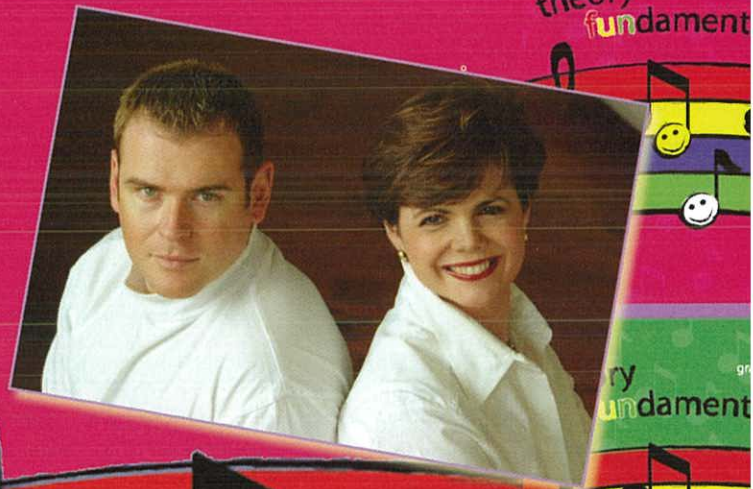
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A WEEKEND LIKE NO OTHER!

The opportunity to perform at a major regional festival and compete for serious awards can provide an inspiring range of experiences for all students. DARRYL POPE explains.

Picture this: you're taking your High School Big Band on a trip to a weekend competition. As well as delivering their own performances (and vying for the prizes!) imagine them listening to great jazz playing by 58 student bands from around the country. Then, for good measure, throw in spectacular performances by James and John Morrison. Our own students experienced this and more when we got involved in the Mt. Gambier 'Generations in Jazz' Festival in May 2005. Join us ...

Your band arrives at the venue (a restaurant/function centre just out of Mt Gambier) and enters a marquee, to be confronted with the sight and sound of over 1200 people tucking into a meal—that's just band members and associated staff—and it really hits you that these people are all into jazz and big band music! When was the last time you experienced that?

Your students (possibly for the first time) get the feeling that they are not so 'unusual' after all. They will soon discover that they are among some very fine and aspiring musicians.

The word is out

Mt. Gambier is a regional city of approximately 28,000 people in the south-east of South Australia, no far from the Victorian border. An unlikely place for a national festival? Not really—the word is out.

The 'Generations in Jazz' Festival was started by local musical identities and businessmen, Dale Cleves and Leigh O'Connor; with the idea of promoting jazz and encouraging people of all ages to be involved and enjoy the music. With

generous and visionary support and sponsorship from the local council, the first Stage Band awards were made in 1993, when nine bands attended. This year the Festival attracted 58 bands from four states, with cash and other prizes available in three different divisions.

Being there

The Friday night program starts with an uplifting performance by James Morrison and a select group of guest musicians that includes adjudicator Ross Irwin, David Duncan (2004 winner of the BMW James Morrison Jazz Scholarship) and Megan Washington (2004 winner of the Generations in Jazz Vocal Scholarship). Just enough to whet the appetite and motivate your band for tomorrow's competition ...

Saturday starts early for some as they are on stage for the competition at 8.00am. Division 2 is always a big one, with 23 bands adjudicated by Graham Lyall in one solid day! Division 3 (a recent innovation) has been widely accepted—this year 24 school bands entered with the set piece written by up-and-coming Melbourne jazz trumpeter/composer Ross Irwin.

At the end of a great day of competition, with 58 performances across three different venues, everyone gathers again for another good meal and then a great evening of entertainment. You hear the finalists of the BMW James Morrison Scholarship, along with vocalists who are competing in the Generations in Jazz Vocal Scholarship—some fantastic music from some excellent emerging jazz artists.

GENERATIONS IN JAZZ

Generations in Jazz is held in Mount Gambier, South Australia, in May each year.

SCHOLARSHIPS AND AWARDS

James Morrison BMW Scholarship

The James Morrison BMW Scholarship is open to solo instrumentalists 15–19 years of age. It offers an award of \$10,000 cash and an instrument to the value of \$3000.

City of Mount Gambier National Stage Band Awards

These Awards are open to all Stage Bands who have members as full time secondary school students. There are 3 Divisions of these awards, with the Division 1 bands being the most experienced.

Prizes for the Stage Band Awards total \$24,000, distributed through the three division winners of First, Second and Third places.

Vocal Scholarship

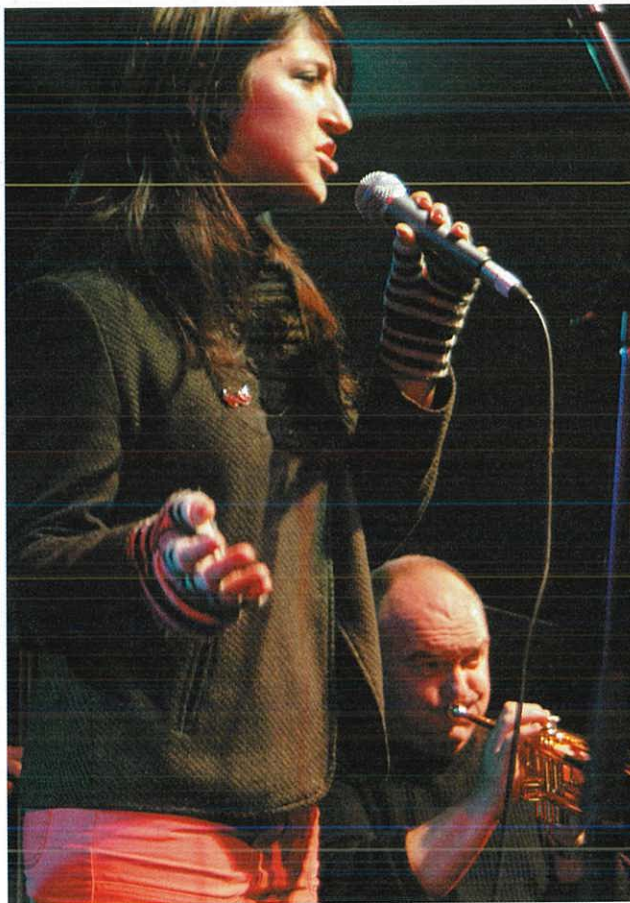
The Vocal Scholarship, introduced 2 years ago, is open to jazz vocalists 15–19 years. It offers a prize of \$5000.

THE WORLD OPENS UP

The 'spirit' of Generations is to provide a forum for young Australian jazz musicians to perform alongside and in competition with their peers and icons of the industry, in both a social and educational environment.

- Distinguished participants include internationally renowned musician James Morrison, who attends each year and is a member of the adjudication panels, and a varying guest list of other respected musicians such as Daryl Somers, Graeme Lyall, John Morrison and Kristen Cornwell.
- For the last two years, Generations in Jazz has welcomed an association with BMW Group Australia. This provides the opportunity for the winners of the Scholarships and the Division 1 section of the Band Awards to perform at two gala concerts in Sydney and Melbourne.
- In association with the International Association of Jazz Education, the winning band and the winner of the James Morrison Scholarship are invited to perform at their annual conference in the USA in January of the following year. This is a unique opportunity, as all other participants in this event are selected only through an audition process.

For information about Generations in Jazz 2006, details of all Awards and the 2005 winners, go to the Web site www.generationsinjazz.com.au/



For many students, the highlight of the evening is when the adjudicators of Divs. 1 and 2, James Morrison and Graham Lyall, announce their two 'Super Bands'—made up of those players that they identified through the course of the competition as the 'best of the best'. On Sunday the two Super Bands have a quick rehearsal, ready to perform.

The winner of Div. 1 of the National Stage Band Awards in 2004 was Wesley College (Vic). In recognition of their achievement they present a 30-minute set as a showcase for all participants on the Saturday night. This is a real treat and for many bands it is such a good example of what is achievable and what wicked standards can be achieved by living, breathing secondary school students—with lots of hard work and dedication.

On to Sunday, a quiet morning when James and John Morrison deliver a workshop—to approximately 1200 people! The directors of each band meet with the adjudicators and organisers to discuss the event and put forward ideas for the future.

The crowd is entertained by further outstanding performances by James Morrison and many guests. In the afternoon comes the announcement of winners. There is always an expectant hush, then enthusiastic and energetic cheering from winners and placegetters.

As bands retreat for the long drive home (some travel two days to get to this competition)—with adjudication comments in hand and fond memories of the weekend

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experiences—there are often pledges of ‘we need to practice more’ and ‘next year we’ll go in Division X’.

Here’s why

There are many opportunities for band directors and educators to enter their students into festivals, eisteddfods and competitions. I believe that such experiences broaden students’ outlooks and force them to analyse their performances and abilities compared to other ensembles of similar-aged students. The competition is incidental to the experience, and students quickly work out where they fit in the ‘pecking order’.

Yes, competitions by definition have a winner and therefore everybody else are ‘losers’. I prefer to look at the experience as a clear assessment of a band/choir/orchestra’s ability. The naming of a winner is recognising excellence, and informing others of where they sit in the wider music community (isn’t this what happens in life?). I also believe that we are training young musicians for life beyond school, where they are lauded for their playing, and might gain a position in a band/orchestra/ensemble—not because of the school they attended, or the grade exam/diploma on their wall, or the network of friends they have developed—but because of how they play.

When I prepare my students for this challenging weekend, we set goals for ourselves. The most satisfying thing for me is to be able to say ‘Our band played as well as they are able’, or ‘They did their best on the day’. They may not win, but hey!

They heard some great bands that work hard and they played some great music. There is a lot to be gained by being here. The music that the students hear can quite simply change their lives.

It is, quite simply, a weekend like no other! **M in A**

Darryl Pope

Darryl Pope is a trumpet and trombone player and lover of Big Band music. Since 1997 he has been Director of Music at Wilderness School, Adelaide, an independent private school for girls. He runs several ensembles including a Choir, Concert Band, Stage Band and a Community Band. A brass instrument teacher for the SA Education Department through the 80s, Darryl began teaching in independent schools in the 1990s. He first experienced Generations in Jazz in 1993. He is President of the SA branch of ABODA, and of the Association of Heads of Music in Non-Government Schools in SA, and a member of the Music SAC (Subject Advisory Committee) for the Senior Secondary Assessment Board in SA.

E-CONTACTS

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International Association of Jazz Education:
www.iaje.org/



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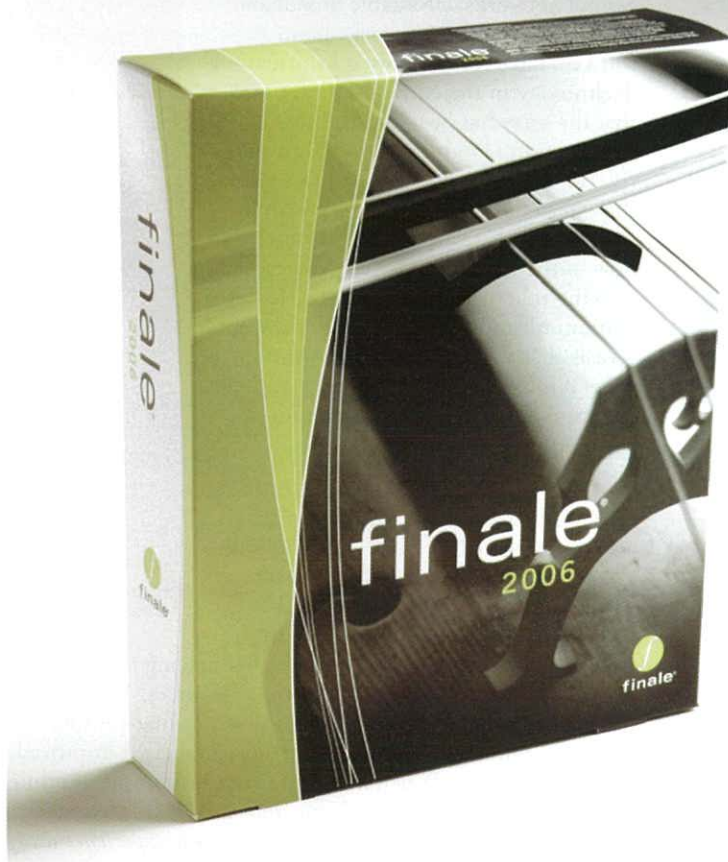
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TECHNOLOGY DRIVES A RETHINK

How do we ensure that technology will help us to achieve the learning outcomes we are looking for? SHANE TOOLEY argues that much of the answer lies in pedagogical change.

Music educators are becoming increasingly adept at creating learning experiences and resources that integrate music technology. Many have mastered software such as Sibelius, for composition and arranging assignments; amused and fostered the creativity of Middle School students with Super Duper Music Looper, ACID or Fruity Loops; and extended gifted and talented students with Auralia.

School networks, affordable broadband Internet and content management software have revolutionised Information Technology in the curriculum, so much so that the term has been changed to Information Communication Technology (ICT). We are only beginning to realise the extent of communication possibilities resident in the technological resources now in the music classroom. My research into the role of Technologically Mediated Communication (TMC) in the classroom reveals that while there is significant general information on the subject, there is minimal focus on its effect on music education.

The question for the 21st century

I suggest that the key change required to achieve integration of ICT into the music classroom, is in pedagogical approach. Many education administrators view technology as add-on equipment, in the style of glorified calculators, without embracing the change in teaching styles required by the new resources. To teach in a nineteenth-century style while using twenty-first-century resources will not achieve today's much publicised improved student outcomes. When in doubt, there is a simple, guiding question you can ask: *Could your students achieve the same learning outcomes from this particular learning experience using non-ICT classroom resources and methods?*

Getting the communication happening

Research tells us that there are four elements to consider in setting up authentic music learning experiences that integrate TMC: purpose, delivery method, pedagogical principles and educational theory.¹

Purpose

How and (more importantly, why) are we using TMC? Usually we are using online resources to search for knowledge and information that can be used for discussion. The key considerations when defining the purpose of your TMC resource are:

WHAT IT'S ALL ABOUT

Information Communication Technology (ICT)

Any form of technology that can store, present and communicate information in an electronic format can be considered as ICT. Examples are: computers; software; recordable media such as DVDs and CD-ROMS; the Internet, digital networks, television and radio; digital still and video cameras.

Technologically Mediated Communication (TMC)

Communication that takes place through an ICT environment, supplementing or standing in place of direct face-to-face human interaction, and operable regardless of distance. It can take two forms: asynchronous (delayed response) and synchronous (instantaneous response).

TMC depends upon ICT. Teachers can use them together to support their work.

- **Static versus dynamic:** Traditional sources of information (textbooks, CD-ROM and visual recordings) are considered static, whereas online resources are considered dynamic, due to their continuously changing content. Music educators tend to have copious amounts of static subject matter, which perhaps is impractical for a TMC environment. Information about music history that has not changed in the past 50 years has no place within a TMC environment. Information about current musical trends, genres and styles is perfectly suited to a TMC environment as the content is dynamic and most often already available in a digital form.
- **Density of content:** The amount and density of content is an important consideration. High volumes of information inevitably will be printed out. If I was presented with an in-depth analysis of Beethoven's Symphony No. 5 electronically, I know that I would want to print it out in order to extract the information and construct my own knowledge. Conversely an abstract or summary, with links to resources and other information can be read, understood and cognitively processed online without the need for a printed copy. Despite the best intentions, we are still a paper-based society.

- **Interaction:** Two forms of interaction in online learning have been identified: individual—where the student interacts directly *with* the content—and social, where the student interacts with other students *about* the content. It is critical that any form of TMC incorporates both types for effective learning.

Delivery method

There are two key methods for delivery—synchronous and asynchronous communication.

SYNCHRONOUS: focused on real-time interaction; an example is the use of a webcam to talk to an overseas composer. There are considerable logistical, physical and economic implications. The advantages are: increased group focus due to higher motivation; the real-time aspect develops notions of social presence and group cohesion; feedback is provided almost instantaneously, promoting decisiveness and improved time management of assigned work and fostering stronger learning discipline.²

ASYNCHRONOUS: focused on delayed interaction; communicating by email is an example. The advantages are flexibility (with unrestricted access); learners have the opportunity to reflect before responding; it is cost-effective; it is suited to contextual learning, allowing students to relate ideas to their own contexts.

Pedagogical Principles

Integration of ICT into any curriculum requires a change in teacher pedagogy, embracing three principles of effective online pedagogy.

Let the students do (most of) the work. This fundamentally alters the role of the teacher from that of an instructor to a moderator and facilitator. Examples of this include student-led discussions, peer assistance, self-evaluations and student-centred analysis.

Interactivity is at the heart and soul of effective asynchronous learning—'interactivity is what differentiates an effective online environment from a high-tech correspondence course'. Learning communities are characterised by the sharing of resources, a supportive membership base in regular communication, systematic problem-solving and sharing of success. Examples include collaborative research assignments, compositions and team projects.

Strive for 'presence' in your online pedagogy. The same presence of students and staff that occurs daily in your classroom also needs to occur online. This embraces social, cognitive and teaching aspects. Social presence is characterised by students projecting their personality into discussions and forum posts. Cognitive presence includes incorporating factual, conceptual, and theoretical knowledge into discussions. Teaching presences characterises the role of the teacher in an online learning environment where they facilitate and direct discussions, and instruct students.

Educational Theory

Constructivism is the prevalent educational theory that underlies best practice in ICT-based education. This emphasises student-centred learning, where students actively engage with the content to construct their own knowledge and understanding. The role of a teacher moves from that of an instructor to a facilitator, providing the resources and scaffolding to guide the student's discovery of knowledge and understanding.



So what does this mean in music education?

The theory about ICT-based education and online learning environments can be applied with great success in the music classroom. In Queensland, our music syllabus is divided into three dimensions: Analysing Repertoire, Composing and Performing. Using this framework, here are some practical examples of how music educators can incorporate TMC into their classroom activities:

Analysing repertoire

As this involves a large amount of static and dense subject matter, TMC is used in an asynchronous delivery model as a flexible, interactive tool for student collaboration: as a thought provoker and critical response stimulant; and as a source for dynamic subject matter and new information that transform learning from teacher-centred to student-centred. This model is ideal for this dimension of music education, as it is inherently face-to-face and does not require technological mediation. It also enables achievement of a core aim in the dimension of analysing repertoire—that of critical evaluation and analysis.³

Composition collaboration can be extended by exchanging e-mail attachments using appropriate software, for example:

Scorch. A much-overlooked feature of **Sibelius**. By saving a score as a Web page and installing the Scorch plug-in (downloadable—see Resources) students can publish their compositions for the whole world to see—or just mum and dad.

DrumSteps. Another method of synchronous composition online is the use of a 'microworld', a

predominately Web-based program in which students do not need any notation skills to compose. An example is **DrumSteps 4**, which runs on any computer with a Web browser. Students operate the program using a point-and-click graphical interface and work in a synchronous manner. While the obstacle of notation is sidestepped, the problem with this method is that any learning and skills developed are not easily transferable to notation-based compositions.

Composing

This is the dimension within which music educators have become experts in using music technology resources like ACID, Fruity Loops and Sibelius. Incorporating the collaborative and communication components into this dimension simply extends what many educators already do. By providing a system where students can easily share their compositions with peers, their teacher and other composers, the students will be provided with feedback, suggestions and critical evaluation throughout the composing process. It also allows groups to compose together. (See box. P.19)

Performing

Here TMC can be used as a tool for distance learning using videoconferencing technology. Video streaming is seen as a breakthrough in music instruction⁵, improving the learning experience through both downloadable, pre-recorded tutorials (for use between lessons) and interactive, streamed video lessons.

The interaction between a student and teacher in instrument instruction is more than just knowledge instruction. The development of mechanical technique is certainly achievable through the use of videoconferencing, however I am concerned with the ability to develop the student's musicality and expressiveness through remote instruction, as the technology has limited capabilities for authentically communicating the aesthetic environment between both teacher and student.

A much more appropriate use of this technology would be as a link between composer and student and master musician and student. A factor influencing music performance education has always been the ability and skill level of the teacher. Videoconferencing provides flexible access to professional musicians considered experts on their instrument to conduct classes with advanced students regardless of location. This system is already being used in a school in Queensland which offers first year tertiary music performance subjects to students from a university over 600km away.

Getting started

You may think that there is more than a hint of idealism in what I have presented thus far but I am convinced that any teacher can get this sort of communication happening very quickly.

Our starting point is to create an online environment—perhaps an online course. There are a large number of suitable software packages available that can be used for this. The best known and most expensive is Blackboard. There is a free package that I use called Moodle. It is classified as Open Source software and is free and fully customisable. I run my Moodle site (see E-Contacts) on a basic personal Web hosting package which only costs \$9.90 a month. The software does not require any fancy hardware to run and can be installed on

any type of server on a school network. It is entirely Web-based, extremely flexible and very user-proof. It features secure user login, different levels of access, forums (Web and e-mail), online assignment submission, instant messaging, collaborative work areas, exams, quizzes and resource areas. I have included some screenshots of my Moodle site and the Sibelius skills course which all of my students complete.

Happy communicating...

This software can act as a hub for your new online, authentic ICT-based music education curriculum. Once you have found your way around the software, designing and developing a curriculum is child's play. There is no need to know anything about Web coding (it helps if one of your IT people knows something though) and of course there is a thriving online community of users providing help and advice.

I hope that there is information in this article that every teacher can use in their own way to enrich their current ICT resources. This is an emerging field and the more exploration, designing and trialling music educators can complete can only result in a revolution in teaching music. A colleague of mine quipped 'we mustn't dehumanise music, as creativity and musical innovation are innately human characteristics' and this is a very important point to remember. ICT will never provide the means to replace face-to-face interaction, but by delivering technologically mediated learning resources, can help us in our goal to unlock our students' full musical potential. **M in A**

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Shane Tooley

Shane Tooley teaches Middle and Senior School music and computer studies at Forest Lake College in Brisbane, where he also is the Choral Director. He works as a casual academic within the School of Maths, Science and Technology Education at the Queensland University of Technology, and has been invited to present Professional Development Workshops on 'ICT in the Music Classroom' for ASME Qld, and to develop curriculum units for Arts Alliance workshops. He also enjoys being a freelance Musical Director for community musical productions. Shane is treasurer of ASME Qld. Shane's postgraduate qualifications include a Graduate Certificate in ICT education and he is in the final semester of the Masters of Learning Innovation program at QUT.

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W: <http://moodle.ictmusicied.com/>

Resources

ACID: www.sonymediasoftware.com/products/

Auralia: www.sibelius.com/

Cakewalk: www.cakewalk.com/

Cubase:

www.steinberg.de/Steinberg/defaultb0e4.html/

Also www.cubase.com/

DrumSteps:

<https://www.cs.tcd.ie/crite/projects/creativemusic/drumsteps/>

& online demo version:

<http://www.bbc.co.uk/music/childrens/games/drumsteps/>

Finale: www.codamusic.com/

Fruity Loops: www.fruityloops.com/

GarageBand: www.apple.com/ilife/garageband/

Moodle: www.moodle.org/

Super Dooper Music Looper:

www.sonymediasoftware.com/products/

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WEST, WIDE AND WONDERFUL

JEANNIE DRIVER always wanted adventure and to teach in a remote community. She found both at Wilcannia, NSW—on the Darling River, 200km west of Broken Hill. Interview by Gillian Wills.

Serving a population of only 800, Wilcannia Central School has about 119 students, of whom 90% are Aboriginal. Jeannie has wide-ranging musical tastes—from classical, to rock, to world music, to opera—and this diversity is reflected in her classroom.

Where did you study to be a music teacher?

After doing a music degree at the Queensland Conservatorium specialising in violin, I took a one-year teaching program at Southern Cross University; but honestly I really learned the nitty-gritty of teaching through doing it.

What age range?

I teach all age ranges from preschool to Year 12. Great advantages of working at Wilcannia Central are the small-sized classes and timetabling flexibility. It is so easy to whip up an ensemble piece. My largest primary class would have 22 students and the biggest in secondary is 15, a composite of Years 7, 8, 9 and 10.

Most students are from Wilcannia but as children arrive in town to visit family members they often attend school for a few weeks or months. I am used to dealing with students who come and go. One of the difficulties is the uncertainty of attendance. Just before a project is completed a student may stop coming because they are off to see family in Dubbo, Mildura or Broken Hill. This gets tricky in preparation for performances, even though they are informal affairs, and we shuffle items around to get by.

Do you teach classroom or instrumental music?

I am a trained classroom teacher but because class sizes are small I often teach the guitar. The guitar is a popular instrument often played at home and I go with their enthusiasms. I managed to acquire ten violins, too. Before school starts I often teach violin to those interested, or hold rehearsals for the senior school's rock band.

What is your approach with primary students?

We have fun with music-making activities and I involve the classes in movement to reinforce musical concepts—duration, pitch, dynamics, tone colour, texture, structure and expressive techniques. I use games like 'fishing for instruments', in which several children play an assortment of instruments in turn, and those 'fishing' have to recognise how a particular instrument is played and what it's made of.

To teach structure, I do a lot of call-and-response activities. For instruments of the orchestra I use 'Peter and the Wolf' and make puppets to depict the different scenarios. It goes down well. I do a substantial amount of improvisation to the twelve-bar blues and children often compose soundscapes.

What are you proud of?

The concerts. I really love them, and these children—usually



so reserved and shy—are beginning to enjoy performing. I've been doing a ragtime and blues project. Every student has his or her own booklet. If they go away for a spell it can help them to reconnect with the topic on their return. We are working on a guitar arrangement of Scott Joplin's *The Entertainer* to play at the Wilcannia hospital in a couple of weeks.

In one concert we did *Teenage Dirt Bag* and the White Stripes' song *Seven Nations Army* and *With a Little Help From My Friends* by the Beatles; and the group Sirocco, sent via the Musica Viva Schools Touring Program,

sang *Trepanging*, a song about sea cucumbers. Students loved it.

Your worst day...?

It was at the beginning. I really wanted to grab the attention of a class of Special Education students (for which I'd had no training) but nothing was working. 'Look, I really want to know what you guys want to do. I've tried everything I can think of, I said in desperation. At the end of the lesson the tears fell. I felt like leaving. But after this it just kept getting better and better.

What qualities does a music teacher need?

Keep smiling and learn to let things go. Try not to take things too seriously and make your own fun.

Do you organise performances in the community?

Yes; I am working towards a festival to take place in the Ray Hunter Memorial Park, which is beautiful. Not in the usual green way but because dead tree stumps have been fashioned into sculptures and there are stone circles for bonfires and we are building a riverside stage for the Darling River. Colin Slater's Sing Australia Choir is coming with a program of Slim Dusty hits. Slim Dusty is very popular here.

And your most important teaching resource?

Instruments. I have acquired some through grants, school equipment funds, donations, ticket money for concerts but we do need more. Students love them. I need a wider range of percussive instruments like djembe drums to spice up ensembles. My classes are keen on world music. I'd like to start a marimba band.

How do you relax away from your work?

I play with a rock band called Dark and Dusty. It has a violin (of course), harmonica, drums and bass guitar. I go to Trivial Pursuit on Thursday nights and all the teachers go to the Golf Club on Friday nights. I do heaps of reading, and am training for a triathlon in Broken Hill. Because the boundaries between work and leisure are blurred in a small community, every couple of weeks I go to Broken Hill to shop or see a film. It's essential to plan good holidays. Sydney is the next destination. I am going to the production of *La Bohème*. **MIA**

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800 STUDENTS: JUST ADD MUSIC

Readers will be familiar with the Music. Play for Life campaign, which seeks to empower teachers, principals and parent groups in developing a leading role for music learning within schools. Music. Play for Life gets lots of letters and emails from teachers working hard to create a more musical culture in their school. DEBRA BATLEY, at Corinya Christian School in Tamworth NSW, tells her story:

Ever wondered if there is an easy way to create an instant profile for music in your school? At Carinya Christian School, we have found a low maintenance, but outstandingly effective solution, in the form of Friday Concerts.

Carinya is a K–12 independent school with about 800 students. This is my first year in the school, and I am the only specialist music teacher. At the beginning of the year we had no musical ensembles or regular performance opportunities; the only regular musical activity for those not involved in individual tuition was the classroom music program.

Now, every Friday that we can manage, we hold a concert in the Performing Arts Center (school hall). It has been simple to organise:

- We leave a sign-up list in a central location (usually the front office, or my staffroom).
- We advertise the concert for the week before it is on, encouraging kids to participate.
- We then finalise the list in the last few days before the concert, leaving the list of students on the library notice board.
- We have a helpful band of Year 10 students who organise the sound and any gear that is needed.
- At Friday lunchtime we open the doors and watch up to 300 students walk in, ready to enjoy a feast of musical entertainment.
- The Principal MCs the concerts.

Pretty much anyone can participate. We are quite happy for a kid to come and sing along to a CD (consequently, this has been a big year for Saddle Club, Hillary Duff, Missy Higgins and Delta Goodrem).

Although relatively simple to organise, the Friday Concerts have had a huge impact on the profile of music in the school. They have helped create an ethos where it is 'cool' to be involved in music, and it is definitely 'cool' to be spending your lunchtime listening to the concerts. I rarely walk across a school playground without being asked 'if the concert is on this week?' Because we are pretty accepting of who we allow to perform, we have also created a safe environment for kids to 'have a go', breaking down the whole elitist culture that can sometimes be associated with music. When things don't go so well in a performance, the audience has always been warmly encouraging.

Having the full support of the Principal has made this project very easy. To avoid any opposition arising, we have always been really careful to finish on time and not have kids out of class. Basically we have tried to be always mindful of the needs of the wider school community in the organisation of the concerts. I think also, there is a sense in which everyone can see some benefit, especially in a school where music has not happened in a big way; and let's face it, would you complain if you were on duty at lunchtime and your area was suddenly empty because everyone was at Friday concerts?

At the beginning of the year, we tried to do the concerts every week. We maintained this for the first half of the year, but with trial and actual HSC exams (in the hall) the last two terms have been more difficult. Next year we will try to commit to running 4 or 5 a term.

It has also been a work in progress trying to get the right mix and balance in the concerts. Some have been very short, whilst others have been too long. We have also tried to have a broad sweep of ages and abilities performing at the concerts.

We don't run auditions, we just try to be equitable about who performs and try to share it around; generally if someone wants to get up, that's good enough for us. This said, we always make sure we have a couple of quality items from senior students, to ensure our continued credibility and entertainment value. We generally try to have no more than three CD singalongs, and try to keep to eight items in a concert. We do keep a fairly close eye on lyrics, particularly in light of the fact that we have a lot of small people in the audience.

The other consequence of the concerts is that at the beginning of the year, when there was not much happening on the musical scene in the school, I had my lunch breaks to myself. I am now almost constantly spending them supervising music rehearsals, for bands and groups that want to play on Fridays. It's a nice problem to have.

By the way, we now have a 20-piece instrumental ensemble (orchestra is probably too grand a word) and a senior school vocal group. Life is looking up. **M in A**

Also see the following page, where we profile a recent MPfL activity, the FLAME awards.





FLAME FANS MUSICAL SPARKS

During August the search was on for Australia's best school music programs! An initiative of Music. Play for Life and ABC Classic FM, the Awards aimed to find the schools that are lighting the musical spark in their students.

Every school in Australia was eligible to enter by submitting a description of their program, from music teachers and their students. A panel of representatives of the ABC, Music. Play for Life, ASME and other organisations judged the entries.

The inaugural Awards attracted entries from 250 schools around Australia representing a cross-section of primary and high schools, both state and independent.

THE WINNERS

National Winner, 2005 FLAME awards

Virginia State School, a 300-student primary school in outer suburban Brisbane, has won the inaugural FLAME Award for the most inspiring and engaging school music program.

State Winners

NSW	Dulwich Hill Public School
VIC	Blackburn High School
SA	Marryatville High School
WA	All Saints' College Junior School, Willetton
TAS	Launceston Church Grammar School
ACT	Canberra Girls' Grammar School
NT	Moil Primary School

The prizes

The national winner receives a \$3,000 music voucher and plays host to a world-class music concert produced and broadcast by ABC Classic FM. The eight State and Territory

Finalists each win a \$1,000 music voucher, a selection of music CDs and magazine subscriptions.

All state and territory finalists will also be acknowledged by UNICEF Australia as part of the charity's 2005 'UNICEF Cup for Kids' campaign celebrating children's right to play.

Winning submission: Virginia State School, Queensland

Imagine a place where every boy in year 5, 6 and 7 comes to sing every week.

Imagine a place where every girl in year 5, 6 and 7 comes to sing every week.

Imagine a place where the Junior Choir is over 80% of the student population.

Imagine a place where the concert band has 65 year 5, 6 and 7 students in it and 8 parents and 2 teachers as players as well. (From a school population of 325, that's over 50% of the upper school)

Imagine a place where a Stage band of 25 is offered as an extension to the musically gifted.

Imagine a place where your teacher sits next to you in band, learning an instrument as well.

Imagine a place where your mum or dad comes to lessons and learns to play an instrument with you.

Imagine a place that has a Flute ensemble of 12, a clarinet ensemble of 13, a saxophone ensemble of 11, a French horn trio, a Brass ensemble of 26 and a Percussion ensemble of 9.

Imagine a place that has a performance troupe that travels throughout Queensland every year performing to the local communities and schools.

Imagine a place that has the value of 2 'Artists in Residence' working throughout the year on a new school 'musical signature'.

Imagine a place that has its own recording studio.

Imagine a place that offers guitar as a learning tool to every student in year 4, 5, 6 and 7.

Imagine a place that teaches music technology as part of the curriculum to the upper school.

Imagine a place that has been awarded the title of 'School of Excellence through Music' by Education Queensland.

Imagine a place where everyone loves Music!!!!

WELCOME TO VIRGINIA STATE SCHOOL

Our special project at Virginia is an ongoing commitment to engage our students in the love of music, through music and by music. With a Music program that our students are very proud of, our school community has a firm commitment to providing 'Excellence through Music'.

Our IM program is very strong and experienced with our students touring extensively throughout Queensland every year as a performance troupe offering audiences a varied and exciting musical program. Students learn skills in comping, stage management, recording and audio technology, vocal and instrumental performance.

Vocal groups are awesome, with our upper school boys performing as part of a 75 voice male choir, our upper school girls performing as part of a 70 voice female choir and our junior choir (massive as well) doing some amazing part work.

Our classroom music program offers guitar to every student in year 4–7, upper school students are learning about sound technology, recording and music technology programs and they learn how to create their own music using these skills. Students now gather in the music room at lunch times to play guitar and jam! They share ideas and skills and create very interesting material.

With our new recording studio, students can now hear themselves and critically appraise their efforts. The aural skills that they are learning with this new technology are providing eye-opening discussions.

Our students are actively involved in so many areas of music throughout the week. Students spend much of their free time actively involved in some musically activity. Our skipping group has also added music to their repertoire and use our CD library and sound system to set up music to aid their skipping skills at lunch time.

We are very proud of our music program at Virginia and

believe that we have one of the most outstanding primary school music programs in Australia.

Even though we have just over 300 students at our school, no music block or hall and limited funds, we believe that Virginia State School has the BEST MUSIC PROGRAM in Australia.

Kathryn McLennan
Teacher

FROM THE STUDENTS

'... I like the school music program because it's fun and we get to play guitar and the glockenspiel. ... Music matters to me because some music calms me down, some music just sounds nice. Sometimes music makes me dance. I leap when I dance. My favourite thing about our school music program is we get to play instruments.' Teegan 4K

'Virginia music is the best! I prefer music [more] than anything else. I love the sound of the sweet tune passing through my ears. I love to use an instrument—something that makes noise. Virginia has given me an opportunity to sing, dance ...' Ben, 4K

Judges' evaluation

Virginia impressed the judges with the depth and diversity of the musical activities at the school, the ways in which parents and staff were encouraged to learn music with the children and the school's commitment to sharing its skills and creativity through tours to communities in regional Queensland. Virginia manages all this with limited funds and no dedicated music block or hall.

Under the leadership of music teacher, Kathryn McLennan and with the committed support of Principal, Darrell Beadman, the school has a strong musical culture which reaches far beyond the school gate.

'Virginia is a wonderful example of an inclusive and balanced program which is strongly entrenched in the school,' said Dick Letts, member of the FLAME Award national judging panel. 'Parents and teachers are involved as learning role models for the children; there are creative initiatives like the Musical Madness Mornings where the children dip into all sorts of musical styles. They've even managed to get themselves a recording set-up so that children can learn recording and audio technology. All this in a State primary school!'

Congratulations to Virginia State School and all state and territory winners!

The FLAME awards are an initiative of Music.Play for Life and ABC Classic FM



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NOISE SHOWCASES YOUNG ARTISTS



This media-based arts initiative of the Australian government profiles young artists and their work across a range of media. Funding has just been secured for the next four years, allowing the project to run as a year-round production, creating opportunities to celebrate and showcase artists aged 25 and under.

NOISE works with a number of partners including Triple J, The National Gallery, and others to achieve the goal of showcasing young artists. A major sponsor is Qantas, providing the Spirit of Youth Awards (SOYA). In 2004 Fergus Brown from NSW won the SOYA Music category, allowing him to study overseas with a mentor, in preparation for the development of a debut album. NOISE invites young artists to submit art in all forms all year round, for the opportunity to be involved and exhibited. Details can be found at www.noise.net/

Songwriting, composing and band awards 2006 APRA PROFESSIONAL DEVELOPMENT AWARDS

For up to six songwriters and composers, these Awards could make the difference between 'nothing' and 'everything'.

The Australasian Performing Right Association (APRA) is calling for applications from talented Australians for the 2006 round of Professional Development Awards (PDAs). They're looking for individuals who have outstanding potential in their field.

Entries close on Monday, 5 December 2005.

The APRA PDAs offer cash, travel and recognition to music writers in the early stages of their careers. Up to six professional composers and songwriters will receive awards in the genres: Popular Contemporary, Country, Jazz, Classical, Film and Television.

How to apply

APRA awards PDAs every two years in conjunction with partner music organisations listed on the application form, available on the APRA Web site (see below). Nominations must be submitted to a partner music organisation via post with all supporting materials. Alternatively, this year applicants may submit nominations online via Sonicbids, a linked site that allows applicants to create and submit Electronic Press Kits. APRA will not accept nominations directly.

JESSICA MICHALIK CONTEMPORARY MUSIC ENDOWMENT

APRA is also administering the Big Day Out's Jessica Michalik Contemporary Music Endowment as part of the PDA program. The Endowment gives a \$10,000 development grant to a promising Australian songwriter or band, nominated by the producers of the Big Day Out.

CONTACTS

APRA Professional Development Awards

www.apra.com.au/
Carolyn Barnes T: (02) 9935 7986
E: cbarnes@apra.com.au.

Jessica Michalik Contemporary Music Endowment

www.apra.com.au/
Creative Festival Entertainment T: (02) 9699 1411.

DIDGERIDOO ?

Remember our story about William Barton? (MiA 2:3). We asked for views on the different names and spelling of didgeridoo. Thanks to Stax of Didgeman, we now can report that the word is of whitefella origin and that there are many, many Aboriginal names for the instrument, related to language groups.

For more details go to: www.didgeman.com.au/



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MUSIC PROGRAMS RECEIVE FUNDING

Readers will remember earlier this year the announcement of the federal government's 'Investing in Our Schools' funding program. A special insert with the Winter issue of *MiA* outlined details and advised music teachers of this new opportunity to fund school music programs. The government has allocated over \$700 million for schools to deliver infrastructure projects over the next four years.



Following the first round of applications we are pleased to report that 93 government schools have received funding to date. Items funded include: PA systems; computers for music programs; band programs; pianos; choir rises; keyboard lab program; Orff instruments; and a recording and multi-media suite.

This is a terrific result for music programs around the country, so if you haven't applied so far—thinking music couldn't possibly be successful against all those whiz-bang science, IT, language and techno subjects—not so! A convincing case can be made for music, so go for it!

Consult the *Investing in Our Schools* brochure for details of the funding requirements, criteria and assessment. Information also can be obtained from the DEST Website: www.dest.gov.au/schools/investinginschools/default.htm/

KEEP PLAYING MUSIC

There are so many students who achieve a high standard at school and then don't continue to play. The new Keep Playing Music Web site is designed to encourage players to—keep playing! The site will list community orchestras, concert bands and ensembles by location, beginning with the Brisbane area. Players can see a brief overview of each organisation and performance possibilities and would-be players can connect with other musicians.

The project was launched by The Orchestras of Australia Network (TOAN) and has been sponsored and supported by the Australian Music Association and Music. Play for Life. It is the brainchild of TOAN member, Paul Myatt, who plays French horn in two Brisbane community orchestras. For more information visit: www.keepplayingmusic.org.au/

AURALIA WINS 'MADE IN AUSTRALIA' AWARD

The ear training music software widely used in Australia's secondary schools, Auralia, has won a key award for Australian music software developer Rising Software. The 'Australian Made Product' award was made at the Australian Music Association's annual conference in September (AMAC 2005). Auralia was first released in Australia in 1995, followed a few years later by music theory program, Musition.

THE BENEFITS OF MUSIC STUDY

Research results continue to emerge showing benefits of music study. A recent issue of the journal *Nature Neuroscience* reports on a Swedish study showing that practising the piano as a young child gives the brain an advantage that is difficult to acquire in later life. The capacity is related to the activity of the brain's white matter and pyramidal tract—a major pathway of the central nervous system, transmitting impulses to the arm/hand muscles, among others. Further information at: www.nature.com/neuro/index.html/ [search 'piano'].

The heart also may benefit from musical training, if a small study recently reported is correct. The study looked at the effect of tempo on heart rate and concluded that significant 'stress-busting' effects resulted from hearing a range of different music tempi. This has implications for future treatment of stress, and heart conditions resulting from stress. Further information at: <http://heart.bmjournals.com/> [search 'musical tempo'].

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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TOP TEN TEACHING RESOURCES

Continuing this series by reader request, we look into the toolkits of members of various groups of teachers, association members and other specialists to see what teaching treasures they rely upon. Contributors for this issue are members of the Tasmanian chapter of ASME: Len Clark, Di O'Toole, Wendy Ross, Gail Elliott and Carolyn Cross.

From Len Clark

Len teaches K–10 music at Yolla District School. He has a special interest in Music Technology.

What are the benefits of using computers in the classroom? There are many, but perhaps the greatest is that recording audio and video is incredibly powerful—a snippet of the child, it contains their personality, timbre, peculiarities, humour and so on. Text and pictures are fine, but so static. With a little training and software (some free) and simple equipment (usually already available) you can add this exciting, empowering, classroom-changing 'arrow' to your 'educational quiver'.

Here are my ten favourite software packages, just to whet your appetite:

Kristal FREE. An excellent multitrack audio recorder for Windows, with a great mixer and an online manual that you can download and print out. Easy to use, and top line results. Sadly, it will not import WAV files. Download at www.kreatives.org/kristal/index.php?section=download/

Audacity FREE. A simple yet powerful cross-platform audio recording program that will soon have you recording and editing sound in your classroom. It will load WAV files, which means you can load a tremendous amount of materials from the Net, CD etc. There is no mixer, but it has excellent effects and editing tools. Download at <http://audacity.sourceforge.net/>

Links to the manual and tutorials at <http://audacity.sourceforge.net/help/>

A necessary plug-in is Lame.dll. Download at www.mpex.net/en/software/download/lamedll.html/

Logic Fun. This program allows 16 tracks of audio recording and is a MIDI sequencer. If you search for any song title usually you will find a MIDI file for it (remember to add 'MIDI' after the title in the search). You can then load the MIDI file into Logic Fun, mute the melody line, then record voices, instruments, a solo artist, sound effects—whatever you like—into the program. Save the files, and play the song while recording it in Kristal or Audacity, then you will have a WAV file that the students can keep. This program is hard to find on the Net now, so contact me if you need help. Download a tutorial at www.computermusic.co.uk/tutorial/logicfun/logicfunmain.asp/

Finale Notepad. FREE. A great notation program, sometimes a bit hard to follow, but very useful for students to write music using correct notation, staves etc. I can give students a written piece of music or an ABC SING song to

copy, alter or 'improve'. Download at www.finalemusic.com/notepad/ ABC Sing at www.abc.net.au/learn/sing/

Van Basco's Karaoke Player. FREE. This was a great find. It loads MIDI files and karaoke (.kar) files, and will show the lyrics as the file plays, if they have been programmed in. You can alter the tempo and pitch (key signature) at any time to suit the feel or voice range required. With so many files available this is an excellent way to reward a class, run a choir, entertain during wet lunches etc. It is fantastic. Download at www.vanbasco.com/

Music Ace 1 and Music Ace 2 These two entertaining programs will run on very old machines. The character, Maestro Max, takes students smoothly through the various lessons. I have used these programs with Grades 3 to 10 students. Everyone loves them—an excellent way to teach theory without 'teaching theory'. There is a facility to enter multiple classes and student names and the program keeps track of each student's progress for future reference. A very worthwhile set of programs and not terribly expensive. Download at www.harmonicvision.com/

Prodikeys. This is a small MIDI keyboard, a regular keyboard and the software to make it all work. It is an inexpensive item with excellent features. The software allows creating music, playing 128 instruments and full MIDI compatibility without having to worry about other leads etc. To really get an idea of this beauty, have a look at the Web site. There are many learning areas and the keyboard has a pitchbend wheel. Download at www.prodikeys.com/

Acid Express. FREE. A loop-based program that has excellent sound and capabilities. If you have some 'techno heads' in your class and they are at a loose end, this powerful program will keep them busy. It takes a while to learn, there are free manuals and tutorials there also. Download at www.sonymediasoftware.com/download/freestuff.asp/

Band In A Box 2005. There are so many features in this seemingly simple cross-platform program that it can at first be very deceptive. It is an auto-accompaniment program that also will record audio, produce sheets for musicians to follow, print notation and offer an enormous number of styles to choose from. The latest versions also allow you to load MIDI files, and it will work out the chords for you. (Fantastic when you have guitarists who are always pestering you to find the chords to their favourite songs.) Other features, such as demonstrations of various tunings, auto-accompanist and melody lines and instrument identification, make this program a great one to have in the classroom. It's also quite inexpensive, considering what it will do. Download at www.pgmusic.com/

With so much music technology available today, there is no reason that our school music programs should not be able to entice students from all areas of interest into the classroom. I suggest that you start with simple programs, such as Music Ace 1 and 2 to teach the theory; Band in a Box for song composition; and Kristal to do audio recording. These three programs will keep you busy for a short time and will open many doors for you in your teaching program.

- Len Clark has written *A Quick Start Guide to Audio Recording* which will put you in charge of your computer. If you would like a copy, or need a MIDI file, email him at <len.clark@education.tas.gov.au>

From Di O'Toole

Di is Music Performance Programs Officer, Department of Education, Tasmania.

Cheating a bit here—some are categories rather than single entities! The order is not hierarchical—I wouldn't want to be without any of them.

The Tasmanian **Orff Schulwerk Association** A hugely active and supportive professional network, with connections through the national organisation to the international movement.

Sibelius I can't think how I managed without this software! I create piano reductions, transpose stuff into workable keys, write my own arrangements—and they all look terrific and are easy to read.

Inspiration Fantastic planning software which positively encourages brainstorming and helps you see patterns and connections that otherwise may have escaped you.

Patricia Shehan Campbell Just about anything written by her, but particularly Music in Childhood.

ABC Song Books My collection goes back to 1972. (How I wish, though, that the online index functioned as a database, to replicate the cross-referencing in the two Index editions published in print, but sadly out of date.)

A & C Black publications Too many to itemise; they all have a place.

Strong Arts, Strong Schools, by Charles Fowler (1996) OUP. Very good advocacy material across all art forms. And a lot of it is actually critical of the status quo!

The service offered by the **Tasmanian Education Department Library and Information Centre (DELIC)**. I can nominate journals to turn up at regular intervals on my desk; plus there are frequent electronic updates on new items that can be requested. They also provide reading access to many on-line journals through a bulk subscription.

The legacy of the work of **Keith Swanwick** and **John Paynter** who in the 1970s moved us from Theory/History/Practical to Composing/Listening/Performing.

The on-line catalogue of **Print Music Works**, the helpful staff and efficient service. Access at www.printmusic.com.au

Musica Viva In School's **Viva Zone**, www.musicavivainschools.com.au/vivazone/

Dallas Symphony Orchestra education site, www.dsokids.com/

US Music Educators National Conference, www.menc.org/

The UK Qualifications and Curriculum Authority (QCA) and associated sites, at www.qca.org.uk/

and **Music Express**, a set of seven teaching resources with strong links to the UK curriculum. A reasonably hefty investment but good value for money. Published and distributed in Australia by Blake Education: www.askblake.com.au/

From Gail Elliott

Teacher in Charge of Music at Devonport High School.

Rhythm Unravalled by Kerin Bailey. Outstandingly meticulous jazzed-up scale sections. [See below.]

Brilliantly natty **K & M clarinet stand** from Germany which folds up into the bell and packs away neatly into the clarinet case when not in use.

Step It Up! by Louise Chamberlain and **After Hours** by Pamela Wedgwood (both Faber).

Don't Fret by Regina Byrne. Theory books with keyboard, drumming and rhythm courses included.

The Music Teachers Companion (ABRSM Publishing) especially the practice and sight reading sections.

Edward de Bono His 'Thinking Hats' and 'Value Medal' concepts, which inspired my 'Sight Reading Glasses' concept.

Tony Buzan's *Intelligences* series: Creative, Social, Verbal, Physical and Spiritual, and his *Speed Reading*, which inspired me to re-evaluate the way I previously taught sight reading.

Ready to Read (American book) encouraged me to concentrate on teaching concepts before process and set up a theory course based on playing.

The Swinging Beginning (PlayJazz) CD and books for beginning jazz performers—Bb, Eb and Bass sax.

Improve Your Sight Reading and **Improve Your Sight Singing**, by Paul Harris; for a variety of instruments and grades.

From Wendy Ross

Music Teacher at Clarence High School.

Rhythm Unravalled by Kerin Bailey. At www.kerinbailey.com.au/

Audacity Very easy recording program that can burn to CD [refer above].

Music: Let's Do It by Rixon & Merrick, NSW, Science Press, 2000.

Manhasset Music Stands More expensive but last longer; no bits to lose.

Bread Clips Make cheap guitar picks to replace those that students take or lose.

Band in a Box [refer above].

Don't Fret by Regina Byrne. Basic theory.

Total Guitar Tutor by Terry Burrows (Carlton Books) with interactive CD.

Aspects of Music by Dunbar-Hall, Pollack and Hodge. NSW, Science Press, 1986. Lots of short units, information.

Brian West or **Mark Brothers** For very easy class band charts for beginner instrumentalists, often only two notes or based on 12-bar blues.

From Carolyn Cross

Teacher in Charge of Music, Ulverstone High School; Chapter Chair of TASME.

Mandy Stefanakis. *Turn it up!* Book 1. (1998) McGraw-Hill. Student and teacher book as well as a set of two CDs and a score reading book. I have used this as a source of inspiration for several units of work with Grade 7–10 students. Excellent concepts, wonderful beginning points for composition.

Ruth Bonetti. Ruth has written four excellent books. I particularly like two: First, *Confident Music Performance* is an excellent reference for those who have students who struggle with performance. It has some excellent tips to 'fix the fear of facing an audience'. The second book that could just be the answer to your dreams of how to get students to practice is titled: *Practice is a Dirty Word—How to Clean Up Your Act*. Published by Words and Music, The Gap, Queensland.

Theory Fundamentals, Easilearn Theory Book 1 by Erskine & Myatt. Warner Chappell Music. I love the way this book is set out; it is very pleasing visually and definitely puts the F.U.N. into theory!

The Mozart Effect by Don Campbell. (1997) Hodder and Stoughton. Pages 1 and 2 in this book make me wish that I could have written it. I use it as an introduction to the uses of music and try to get the students to understand the spiritual connection that we have with music.

The Guinness Guide to Classical Composers, by Keith Shadwick. Guinness Publishing. This is an excellent reference book for composers from AD 1000 to the present time.

My Favourite — Tutor Book, by Barry Cockcroft. Reed Music. Available for flute, oboe, clarinet and alto & tenor saxophone. The layout of the pages is well thought out. The first few pages have their music on larger staves so it is easy to read by beginners. These books are always going missing—an indication of how good they are!

The Tipbook Company Books for flute, clarinet, saxophone, trumpet & trombone, piano, drums, and electric guitar. A wonderful reference for all students.

Music Play for Life Web site at www.mca.org.au/music.playforlife.htm/

—particularly the advocacy material available on it. It has been informative for my students and me.

Instant Art for Class Music Teachers and *Instant Art for Instrumental Teachers*. Kevin Mayhew Ltd (1996) Lots of word finds and worksheets, very handy for the end of the year particularly!

Listen to the Music, by Ian Dorricott. (2000) McGraw-Hill. Separate book and 3-CD set. I use the examples not only with the book but to demonstrate different instruments and the sound of different ensembles. A good collection of music. **MwA**

The Australian Society for Music Education

ASME was established in 1967. Its purpose is to encourage and advance music education at all levels in the community. The Tasmanian chapter has 23 members who are primary and high school music teachers, studio music teachers and university lecturers. We have a small but dedicated executive and this year we ran a very successful workshop in March focusing on Music and Tasmania's new curriculum *The Essential Learnings*.

Contact ASME : www.asme.edu.au/contact.htm/



MUSIC ADVOCACY MATERIALS

You can find useful advocacy materials for use by teachers, parents and school principals on the Music. Play for Life Web site:

www.mca.org.au/music.playforlife.htm/

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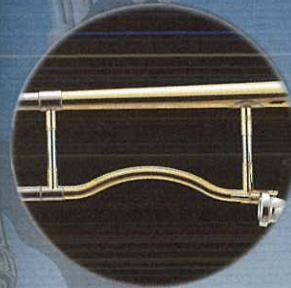
*Matt Townsend & Susan Townsend, Band Directors
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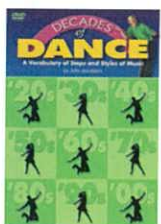
Jump To The Music, by John Jacobson

A Fitness System for Happier, Healthier Children: DVD series: three titles: Flexibility; Cardio & Strength. From classics to all new original songs, these fun-filled, 30 minute tapes will get your kids going all day long!

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Book & CD

Sample Ireland's rich musical heritage with this grand collection of favourite folk songs and supportive teaching materials. For Gr. 4–8 and beyond



Decades Of Dance, by John Jacobson **A Vocabulary of Music Steps and Styles** DVD & booklet

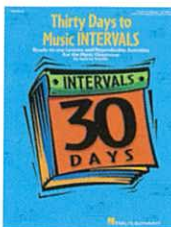
Features step-by-step visual instructions for over 75 different dances in a number of styles that became popular from the 20s, 30s, 40s to the present day. Includes informational booklet. For Gr. 4–12.



Harmony Cookbook, Arr Tom Anderson **Step-by-Step Recipes for the Music Classroom** Book & CD

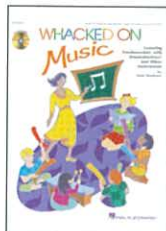
Provides a sequential approach to chord progressions. Percussion grooves from the popular Percussion Cookbook can be added. Includes step-by-step instructions,

piano/vocal arrangements, reproducible singer and jam accompaniment sheets and accompanying CD. For Gr. 2–6.



Thirty Days To Music Intervals, by Audrey Snyder **Lessons and Reproducible Activities for the Music Classroom**

These self-guided lessons and ready-to-use reproducible activity sheets are ideal for choir, band, general music class and orchestra. The lessons can be used for whole group, small group or individual study. For Gr. 4–8.



Whacked On Music, Scott Steelman **Learning Fundamentals with Boomwhackers and Other Instruments**

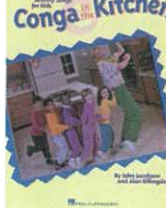
Book & CD with reproducible parts
Reinforces musical concepts in a creative and fun way! Covers steady beat, letter names of notes, solfege syllables, simple rhythms, ensemble playing, musical styles, instruments of the orchestra and much more! For Gr. 2–5.

Master Strategies For Choir, Michael Jothan

Ready-to-Use Resource Material for the Choir Rehearsal

70 ready-to-use reproducible rubrics and activities for the choral rehearsal, grades 6–12. Organised into three areas: 1) choir as a sound laboratory; 2) choir as a rehearsal-classroom; and 3) choir as a concert venue. For Gr. 6–12.

Conga In The Kitchen (Collection), by Alan Billingsley & John Jacobson



Book, CD (full performance only) and Video.

12 more original songs that each focus on a different movement activity and help children develop fine and not-so-fine motor skills and sequential thought processes. For Grades K–3.

FROM ENCORE

Neil A Kjos Music Company



Introduction to Artistry in Strings, by Robert Frost, Gerald Fischbach & Wendy Barden

Focus on primary components of the Artistry in Strings curriculum and pedagogy but in simplified form, with larger notation and shorter songs. Includes two ensemble pieces and a solo with piano accompaniment.

String Tracks XVII and Artistry in Strings Concert Selections CD

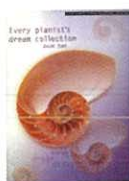
Contains new music for string and full orchestra. The CD contains 15 string orchestra pieces and one new full orchestra piece plus excerpts from the new collection *Bach and Before* for strings.



Standard of Excellence In Concert IX and Jazz in Concert II CD

Presents exceptional performance literature of concert and festival pieces for beginning and intermediate concert bands. The Jazz in Concert series contains new jazz ensemble charts correlated with the Standard of Excellence Jazz Ensemble method.

Mayhew Publishing

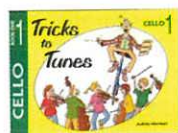


Every Pianist's Dream
Collection of easy and effective arrangements, to be played and enjoyed; ideal for both relaxation and pleasure.

Australian Publishers distributed by Encore Music Distributors:



Flying Strings:
A Flying Start for Strings, by Jennifer Thorp is an introductory string series for young children. Appropriate for individual tuition or same instrument groups.



Tricks to Tunes by Audrey Akerman is a systematic and structured series designed for groups of primary/lower secondary school age pupils, available for violin, viola, cello and double bass, with piano accompaniments and teachers' resources.

FROM MUSIC SALES



A New Tune A Day Series, by Paul Herfurth **For Flute, Violin, Cello, Saxophone, Trombone, Trumpet** Book & CD

These tutor books have now been completely revised and updated with a host of innovations. Features the same logical, gentle pace and keen attention to detail, plus clear explanatory diagrams and photographs; music selection that is fresh and exciting, including duets and rounds. The accompanying audio CD features a virtuoso performance and backing track for each piece, as well as recorded examples. Available for many other instruments and can all be used in conjunction with each other.

FROM ALLANS PUBLISHING

A brief History . . . The Waifs
18 original songs from this award-winning Australian group, presented in multiscore, making it accessible to a range of players.

FROM JOZZBEAT MUSIC PUBLISHING

Recorders Play Jazz, arr Andrew Robertson
Book & CD
Familiar tunes arranged in jazz style, for 2 descant recorder parts, plus optional treble, tenor and bass parts, with piano, guitar and bass accompaniment.

FROM ALFRED PUBLISHING

Music in the School, by Janet Mills
A thoughtful book encouraging teachers to reflect and critically appraise their work and the issues they face. It aims to provide food for thought—for all teachers.

FROM SIBELIUS AUSTRALIA



Sibelius 4 software
This new version includes:
Dynamic Parts—that is, parts are prepared automatically when scores are created; auto layout of parts; worksheet creator provides ready-made teaching materials—over 1700 worksheets, project exercises etc; video score writing capability; separate playback window with extra features; a new website dedicated to education—www.SibeliusEducation.com—for using with classes to deliver homework, exchange teaching material etc; new font and beam and ties graphics; and an hour of tutorials and references.

Auralia

New version, Auralia 3.0 now available. New topics covered include: Absolute pitch; chord comparison; chord imitation; jazz chord imitation and forms; pulse tapping; sight singing and more. Can now be configured to support various syllabuses, as well as the Auralia syllabus. Extra syllabuses can be added using Syllabus Editor. Tests can be done by multiple classes; now includes a scale and chord editor; all notation has been revised and enhanced; and many other improvements.

FROM ASHTON



D25CEQ acoustic guitar starter pack
For those wanting acoustic sound with the added power and versatility of electronics and an amplifier. The perfect pairing of a D25CEQ guitar with an AEA 10 amp, plus accessories, including strap, pick, extra strings and Starter Pack Software.

FROM LSW

Light Emotion
A new and versatile range of effects lighting offers 14 professional quality lighting effects. Includes: Aqua, Oil Wheel, Kinta, Fusion and more.

FROM BOSS

BR-900CD Studio

All-in-one digital recorder has professional effects, realistic drum-pattern generator, vocal-correction and Mastering Tool Kit, digital output, and internal CD burner.

FROM ROLAND



Edirol PC-50

49 premium full size, velocity-sensitive keys designed to fit on the desk—value for music labs and simple home studios.

Edirol PC 80

The PC-80 61 note controller keyboard with stand-alone GM2 software. Can function as a complete synthesiser, via one USB cable to the computer.

Edirol PC 50

The PC 50 has 49 premium full-size, velocity-sensitive keys, with mechanism offering wide dynamic range designed for the classroom studio. Offers a well-built expressive MIDI controller that is easy to setup and easier to use.

Edirol USB to midi interfaces.

UM-1EX one MIDI input and one MIDI output.

UM-2EX USB MIDI interface offering one MIDI input & two MIDI output ports.

UM-3EX mid-sized MIDI interface with expandable design.

Edirol Audio Interfaces

UA-1EX - a simple ASIO-compatible USB audio interface capable of 24 bit / 96 kHz operation designed to offer top quality audio signals

UA-101 Audio and Midi interface—a single half-rack hi-speed USB audio interface with a powerful software application.

Edirol Powered Speakers

MA-7A Stereo Reference Speakers for classroom computer users providing quality for use in confined spaces.

FROM INTELLIWARE

Sonar Home Studio 4

SONAR Home Studio Version 4 XL includes additional instruments, effects and content for teachers and students looking for even more value. Features include:

64 audio tracks and unlimited MIDI tracks; Instruments: Virtual Sound Canvas, Dreamstation, and Sfx; sounds from additional DXi and VSTi soft synths; ACID™-format library; unlimited undo/redo; Navigator Pane; ACID™-format loop; Paint MIDI drum tracks with rhythmic pattern brush;

Edit and print music notation; 15 audio effects, and 9 MIDI MFX

VST and DirectX effects with full plug-in delay compensation; and many more.

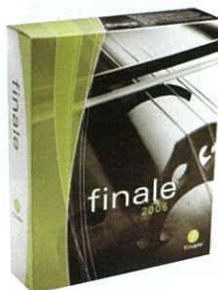
Jam Tracks

For students to learn the basics of music making and recording. Designed for early teens and using Acid style recording techniques, Jam Tracks software can be used by schools for exploring the fundamental basics behind music creation.

Band In A Box 2005

Automatically generates a complete professional quality arrangement of piano, bass, drums, guitar and strings in a wide variety of popular styles. (Jazz, Pop, Country, Classical and more.) Also allows students to practice their chosen instrument in any key and at any tempo.

FROM THE MIDI PEOPLE



Finale 2006

The new version includes new features such as: enhanced sound capability of 100 additional sounds, sourced from the Garriton Personal Orchestra; New Studio View showing mixing controls for sounds and mixes; new tempo controls allow the user to conduct the score and control tempo nuances; includes split

bars, easier chord analysis system, textured paper, automatic resize noteheds and more.

iSmart Soft Key USB MIDI Controller

Fold-away keyboard—37 keys, ideal for note entry, working on MIDI sequencing and for step time or real time. Space saving design, no external power needed, comes with pouch and USB cable.

FROM DYNAMIC MUSIC

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COMMITTED TO MUSIC EDUCATION

During a recent visit to Australia, the president of the Roland Corporation, HIDEKAZU TANAKA, talked to *Music in Action* about music education in Japan.

MiA: Please tell us a little about the status of music education in Japan.

HT: A commitment to universal music education is strongly embedded in the Japanese education system. Each child through elementary and lower secondary school has two or three hours per week in music study. Apart from school music there are many private music schools to cater for instrumental tuition also, plus studios where adults may learn if they wish to do so.

MiA: Is there a need for advocacy to support and encourage music education in Japan?

HT: In Japan there is no real need for advocacy in the way that there is in Australia. Parents strongly support music education for their children and encourage it. It is well understood that music education must start early in life and many parents start their children in music as early as two years old.

MiA: I notice that Roland Corporation has a Foundation and a number of education activities. Tell us a little about these activities.

HT: Music education is fundamental to what Roland does. The company was set up in 1972. Its focus was on developing innovative music products of high quality. By 1984 it had begun development and introduction of education products such as keyboards. Along with these products we established our own music schools to provide instruction in the use of these instruments. Our target initially was older students who would be interested in recreational music and so on. In 2001 we purchased other music schools, to expand our work in providing instrumental instruction, chiefly in piano, keyboard and organ. We now have around 40,000 students and 8,000 teachers in these music schools, providing group and individual lessons for young children through to adult learners. 80 per cent of students learn piano.

However, alongside the music schools we also set up the not-for-profit Roland Foundation as a separate entity. It is important to note that we separate our educational activities from our promotional work. The aim of the Foundation is to help make the world a better place. The way we achieve



this is through support to music education and teachers. For example, the Foundation offers workshops, symposia and ongoing professional development for teachers, and often brings musicians and educators to work with teachers in specialist areas. We also offer support for teachers and students with magazines, concerts, competitions, Web—based member sites etc.

MiA: What do you see as the issues for education and your company in the future?

HT: We see technology as a major issue for teachers. Students readily adopt it, but many teachers are fearful of it. Our response has been to develop products that are user-friendly and easy to use—for example, we didn't make major changes to pianos, but we added facilities. A good example is the electronic drum kit—the principle here is that the interface remains as you would expect—a normal drum pad, but the sound is produced electronically. You can begin to learn music in the same way as acoustic ones, and at the same time many features unique to electronic musical instruments—various fantastic sounds, accompaniment functions etc.—create fun, expand expressiveness and enable us to commit to learning music more casually and efficiently.

As a company we have a strong commitment to using new technology to develop appropriate products for music making. We see the need to integrate music education activities with software that will support educational requirements.

The other issue is the ageing of the population. This has major implications for the teaching and learning of music. There is less time for some students to study music and older people who previously did not have time to study music now want opportunities to play, even if it is only simple performance. We have found that adults often look for instruction in performance of a piece, say, for a special family birthday. The facility for chord accompaniment on keyboards makes some of this achievable quite simply. We also see the need to find ways to interest adults in music making. With new facilities there are huge possibilities ahead for adult learners. **MiA**

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Kids Drum Course 1 by Dave Black and Steve Houghton

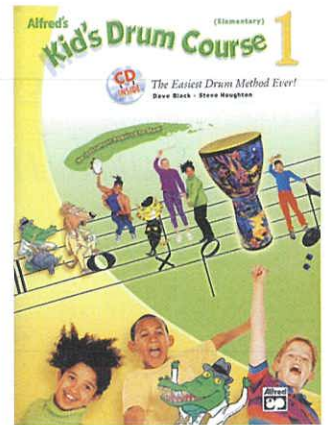
Published and distributed by Alfred Publishing

This work addresses the need for a simple percussion text that is attractive to students aged 7 to 11 and moves in a simple sequential way, yet retains their interest.

The title is a misnomer in some ways for the book does not require them to actually own a drum (for which many parents might be eternally grateful). It includes an illustrated list of sound sources including body percussion.

Loosely based on Alfred's Piano Course, it uses many of the same simple tunes as a basis for learning (e.g. *Yankee Doodle*, *When The Saints ...*) An accompanying CD gives auditory reinforcement to all lessons (very handy for practice and enjoyable for the child to perform with). The text can be used for individual tuition or in a class situation and simple ensembles of up to three players (while every child would need to purchase a book, the price is very reasonable). There is a lot of room for improvisation within the material.

This book is the first of a series of three. Both classroom teachers and percussion tutors will find it a wonderful resource. I have tried this book with some of my own younger students both on an individual basis and in class. It has made a big difference to the level of practice as they really enjoy the work.



Review by Merrilee McNaught, President, Percussive Arts Society, Australian Chapter.

The Achievement System by Jim Matthews

Accent on Achievement Method by John O'Reilly & Mark Williams

Published and distributed by Alfred Publishing

We look at two titles for band—one covering assessment and the other covering method.

Assessment of instrumental music students is not done often enough. There are many reasons for this. In Australia each state operates its own instrumental music program. The universal problem is the type of evaluation that needs to be conducted. In NSW, the primary school programs either offer group instrumental instruction, or the parents find private instrumental music teachers. The students do improve, however the band directors do not always know what systems are used to teach the students to achieve the required levels.

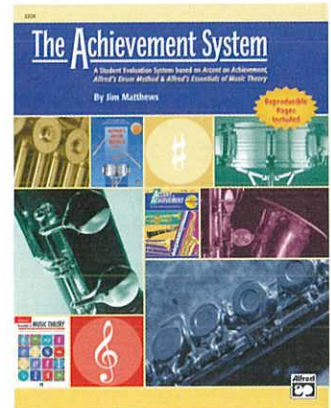
A program such as *The Achievement System* would offer the ability to maintain regulation across the school band program and provide valuable information about what standard is being achieved. It is very systematic in the material it tests and appears to be thorough in its planning. Teachers could devise their own test, but why reinvent the wheel? If other methods are used, this assessment system could be modified to cater for them. It offers a positive and fair way of promoting each child, and could well be an alternative to the auditions held by Band Directors, which can very time consuming.

The Achievement System could ensure that students have grasped all the concepts and have a positive incentive to continue their home practice routine. It will certainly provide a breath of fresh air for your Band and Instrumental Program.

The *Accent On Achievement Method* has been well researched following detailed curricula and planning. Lesson plans are thorough as each method has a teachers' book which offers advice

and guidance for each step necessary to provide an all-round musical education and experience for each student.

It allows for mixed instrumental groups, so that students are allotted according to ability and not hampered by the fact that each represents a different instrument group or family. I find the students I work with very much enjoy the *Accent On Achievement Method* because of its uncluttered and colourful settings. The music is presented in a variety of styles and genres that provide an all-round education.



Review by Frank Rugers, President, ABODA NSW

Explorations: A workbook of musical starting points for specialist instrumental teaching and learning by Richard Duckett

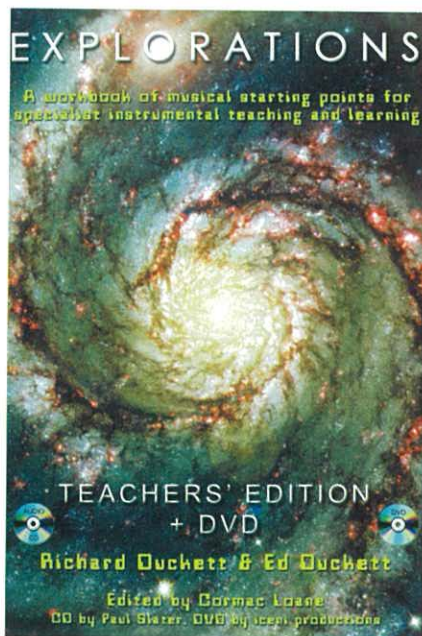
Distributed by Music Sales

When asked to review this book my first thought was, 'Oh no, not another method book in an already flooded market'. It appears that I was very wrong, because *Explorations* is far from just another method book.

The work actively supports the recommendations of *A Common Approach, 2002* by the UK's Federation Of Music Services, the UK's National Curriculum music guidelines, and joint assessment schemes of major examination boards. It focuses on developing the creativity and aural skills of young musicians through a variety of notational and non-notational exercises. Where most traditional method books (particularly those designed for application in a band or ensemble setting) present a fairly regimented program of new notes and concepts, laid out in an order designed to be logical, *Explorations* instead presents a collection of exercises, games and activities which work to address a particular aspect of learning. With this in mind, the author recommends that *Explorations* be used in conjunction with an existing tutor book. In this way, a player is able to learn technical ability from one and expand their creativity with the other.

Explorations focuses on a set of key curriculum areas, including:

- Improvising —to answering phrases; within a range of structures, styles etc; playing well-known phrases by ear.
- Composing —using ideas within given structures; using graphic scores; rhythmic and melodic variations; songs; using different scales or modes
- Ensemble playing —creating tone clusters in ensemble; demonstrating particular skills.



This is not a list of criteria that you would expect a band method book to successfully cover. Consequently, this material creates well-rounded musicians, players who are able to compose, able to successfully create music with others, and who have a musical rather than technical focus. Apart from being great supplementary material for teaching in an ensemble setting, it also makes fantastic practical material for a Year 7 or 8 music class.

Available in a variety of formats for use in different circumstances, the book is aimed at use in one-on-one tuition, same-instrument group tuition, or band/orchestra and classroom ensemble. It is available for a diverse selection of brass, wind, string and classroom instruments. The teachers' book is common to all available formats and contains not only a CD (which comes standard with each of the individual books), but a DVD with sample planned

lessons, demonstrations of application and various other resources. The teachers' book is well laid out, with a presentation of each exercise; the learning objectives for the exercise clearly stated; background information; effective methods for use of the exercise with individuals or groups; suggestions of ways to extend or expand on the exercise; and work for the student to do at home.

Explorations is an easy-to-use, easy-to-implement way of expanding the musicianship skills, motivation and experience of your students.

Review by Stuart Collidge, Vice-President, ABODA NSW

Our Reviewers

Thanks to our reviewers for this issue, from The Percussive Arts Society and The Australian Band and Orchestra Directors' Association (ABODA) in NSW.

The Percussive Arts Society

Dedicated to the promotion of percussive education, the Society in Australia is involved in workshops, Ensemble Days, the Sydney Percussion Eisteddfods, The Ultimate Drummer's Days and the Sydney Drum Weekends. Members receive a newsletter outlining Australian percussion events, new products and matters of importance to percussive educators, plus the bi-monthly magazine from Percussive Arts Society International.

Web (International): www.pas.org/

ABODA

The Australian Band and Orchestra Directors' Association (ABODA) is an in-service support organisation for music educators, instrumental music teachers and band and orchestra directors. ABODA is committed to the growth of music education and community music-making throughout Australia and is the only in-service organisation specifically for ensemble directors.

Web: NSW: www.abodansw.com/ QLD: www.abodaq.org/
VIC: www.aboda-vic.org.au/



We would like to HEAR from you....



The Australian Music Examinations Board invites you to take part in the upcoming **Review of the Clarinet & Saxophone Syllabuses** and is seeking your input via two consultations to assist us in making the new syllabus relevant and responsive to your needs.

By registering to take part, you will be given the opportunity to comment on draft Syllabus documents from February 2006.

Register now!

Register online at www.ameb.edu.au or phone the AMEB Federal Office on: (03) 9650 2833

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THINKING SKILLS

Why teach them in the music classroom?

NARELLE LEMON believes that thinking skills are important for all areas of the school curriculum, not just for specified subject areas. What does this mean for music teachers?

When we look at content taught in the classroom, many restraints and demands are put on us as music educators, including curriculum expectation and school focus. The new curriculum changes in Victoria and elsewhere highlight the themes of 'life-long learners', essential learnings, and how engagement of learners is important. Particularly striking in all documentations is the reference to thinking skills.

Accompanying the Victorian vision is a policy where non-negotiable elements of essential learning include the ability to ask good questions and find answers, to stick to a task, *to think more critically*, and to see many points of view. The learner does not simply receive knowledge but reconstructs it within a context of prior knowledge, skills, values, and beliefs—in short, by thinking about it. Connections are made with the aims of establishing a thinking culture within the classroom.

*'At its heart, education is about teaching students how to think and how to understand the world in which they live.'*¹

Thinking models in the curriculum

Through introducing thinking models into the curriculum, successful learners will be developed who are knowledgeable and self-determined.² These learners will be empathetic and strategic, with repertoires of thinking and learning strategies that they use with skill and purpose to think about and control their own learning. Recent curriculum restructuring takes into account the goal of developing these qualities in all students.



It is essential that we develop schools as a place where children develop their intellect, their 'learning to learn' attitudes, knowledge production, metacognition, decision making skills, creativity and problem-solving abilities.³

Knowing what to do, when to do it, how to do it, what tools to use, the consequences, and what to take into consideration are all part of the complex construct of thinking. It's about knowing how to deal with situations, one's ideas, and thoughts of others. Some different ways of thinking are explored in the table below, adapted from Murdoch & Wilson:⁴

What does this mean in music teaching?

To teach thinking skills in the music classroom is as important as to teach performance, composition, theory and aural skills. A curriculum that encourages and supports students' development in thinking skills can only enhance the key concepts that are a focus of music educators.

The more students feel they are given time to explore and understand new ideas, the more they feel motivated to learn, that they are in control of learning, and value having real understanding of their work. They feel secure to accept challenges; eventually both students and teachers learn to make the time to think and engage in sustained thinking and inquiry while developing their knowledge.

With the introduction of new curriculum reforms, the challenge of change enters the picture, where the re-examination of how we teach can come into play. This can take us out of the 'comfort zone' of what we know, but

Reflective and Metacognitive Thinking	Modify ideas, regulate ideas, modify ideas, make decisions, select appropriate strategies, self assess, set goals, act on goals, self-question, question, form questions, plan action, transfer ideas, recall, summarise, revise, think ethically, think about others, predict outcomes, analyse, synthesise, and link ideas to previous and current experiences
Creative Thinking	Create ideas, adapt ideas, expand ideas, add ideas, find and consider alternatives and solutions, imagine, challenge ideas, predict, hypothesise, plan, invent, explore options, consider different perspectives, approach tasks with flexibility, be adaptable in approach, and challenge assumptions
Logical and Critical Thinking	Organise, classify, analyse, examine, critique, generalise, hypothesise, synthesise, evaluate, judge, sequence, rank, prioritise, infer, interpret, consider different viewpoints, reason, suggest consequences, clarify, and predict.

accompanying initial feelings about the unknown are the new feelings of being invigorated, the sharing of passion for music, and the ultimate drive and enthusiasm from our students. Thinking models assist greatly in providing strategies for making learning meaningful and relevant for all students.

Whether we approach classroom music with styles such as Kodály, Orff or Dalcroze, there is a central focus in the process of understanding music. 'Thinking in music' can be more important than 'thinking about music'. With support in teaching strategies from the thinking models, these approaches can only increase the number of competent, confident students who not only have a successful music education but also develop real life skills that can be transferred into any situation. For example, problem-solving skills, developed in writing a composition, or using traditional or graphic notation, encourage students to think of new ways to approach the task and follow through, to achieve an ultimate outcome of performance and peer review.

We want to provide opportunities in the music classroom that stimulate and engage students, and that of course improve students' thinking. Sharing and learning should be fun. Activities to engage students can be open-ended tasks that encourage use and development of own learning styles. When thinking strategies are used within a classroom, planning must be carried out to address what types of thinking you want the students to do—create, invent, compare, imagine, identify, evaluate, justify, etc? It is also important that there are explanations of tactics or strategies, concepts and rationales of good thinking dispositions, accompanied by peer interactions that involve thinking with formal and informal feedback.

In designing a music curriculum, attention must be given to the development and assessment of thinking skills. No matter what Year level, the areas of study usually remain unchanged, however the activities selected must provide a range of learning experiences. The next step for the music teacher is to work together with colleagues to ensure higher-order thinking skills become a formalised part of the music curriculum at the beginning of a new unit, thus avoiding the ad hoc development of thinking strategies.⁵ Types of thinking skills (reflective, metacognitive, logical and critical, and creative) are numerous (refer back to chart) What is important is that the appropriate skill or skills are selected according to the outcomes to be achieved.

Many activities already being undertaken in music classrooms lend themselves to the development of higher order skills. Adapting those activities would be a recommended starting point in designing a thinking curriculum.

The introduction of individual journals recording students' thoughts about activities, their learning, goals, self-assessment and so on, through directed questions or open thinking, provides access to students' thinking styles and can provide an ideal resource for assessment. The intention of introducing journals is to encourage students to participate in reflective thinking and thus to synthesise their learning. It shouldn't be a last-minute rushed task remembered at the end of a lesson. The journal is a great place for opened statements involving self-assessment and peer assessment.

Originality and imagination are valued in composition and performing, accompanied by interpretation, self-questioning, justifying and critiquing. In providing research opportunities for students, a thinking culture can be created through the introduction of the steps: understanding, remembering, applying, analysing, evaluating, investigating and questioning. Mind maps or webbing can be introduced to follow the flow of thinking about a selected work or to capture interpretations. Activities that allow students to consider all factors towards a style of music are ideal in supporting differing views and perspectives. De Bono's 'Thinking Hats' are also a recommended tool in developing thinking from different angles⁶—for example, looking at good and negative aspects, creativity and feelings or emotions.

Provided that the music classroom is one that is supportive, encouraging, and stimulating, teaching opportunities are numerous to introduce and develop a thinking culture.

The consequences are that, for all of us and our students, thinking skills

- are important,
- do need to be taught,
- are now an essential part of the new Victorian curriculum blueprint,
- most significantly, are so beneficial to students' development in areas that are the key to learning, and
- can provide amazing developments within the music classroom and curriculum. **MⁱⁿA**

Narelle Lemon

A teacher at Melbourne's Firkbank Grammar, Narelle completed her Master of Education looking at how young musicians cope with performance anxiety. As a result her book about productive coping strategies for young musicians, titled *Shakes, Trembles and Butterflies*, is for publication soon (Inyahead Press, Melb). Narelle presents workshops on the subject here and overseas and finds the time for some sessional teaching with beginner teachers while completing a Doctorate of Education at The University of Melbourne.

Notes

1. Victorian Curriculum and Assessment Authority, *Guide to proposed reform of Victorian curriculum*, VCAA, Melbourne, 2004, pp 3 & 4.
2. TF Fennimore & MB Tinzman, *What is Thinking Curriculum?* 1990. Retrieved 5 March 2004 from http://www.ncrel.org/sdrs/areas/rpl_esys/thinking.html
3. AL Costa, *Developing minds: Programs for teaching thinking*, vol. 2. Association for Supervision and Curriculum Development, Alexandria, Virginia, 1991.
4. K Murdoch & J Wilson, *Learning Links*. Curriculum Corporation, Melbourne, 2004.
5. J Hoskins, 'Valuing and assessing higher order thinking skills in mathematics', in S Wilks (ed.) *Designing a thinking curriculum: Encouraging higher order thinking in the middle years*, Australian Academy of the Arts, South Melbourne, (n.d.) pp. 123–132. RJ Swartz & DN Perkins, *Practitioner's guide to teaching thinking: Issues and approaches*. Hawker, Brownlow Education, Moorabbin, Victoria, 1990.
6. E De Bono, *Teaching thinking*, Pelican Books, London, 1976

YEAR 7 MUSIC COMPOSITION?

Mention the words ‘music composition’ for Year 7 and you will have experienced teachers recoiling in horror. But GARRY M RODGERS says that educators and musicians have never been better placed to teach composition.

In many schools, composition is still perceived as ‘too difficult’ for even senior years, so precluding many eager and capable young composers from experiencing this essential musical experience. Yet it is one that forms the very foundation of our subject, for without composers we would have no music to perform.

There is no need for me to list names of composition software packages—instead I’ll describe two types with which a creative and stimulating composition unit that your Year 7 students can write. Importantly, these products are available for the two most common computer platforms, Microsoft Windows and the various Apple Macintosh versions.

Two different types of software are required to teach students how to compose music using the computer:

1. Software that enables us to create, manipulate and store short wave files (.wav or WAV files—they are actually *samples* of sound, called loops). There are several fun software packages which enable us to perform these tasks with surprising ease and with remarkably professional-sounding results.

2. Software that enables students to organise and further manipulate these wave files, or loops. There are several products able to perform these two basic tasks in visually engaging and, importantly, fun ways.

The outcomes of a student music composition

I must point out that the steps outlined here are NOT going to produce full, engraved scores in conventional western music notation. Rather, we are aiming to provide students with a creative and practical musical experience which will result in a graphically-notated ‘score’ which is backed up by a sound recording produced by the students’ manipulation of (predominantly) musical sounds which they have organised into a layered composition. A minimum and maximum length for the composition should be set. A greater understanding of several musical concepts should result from this activity: **Structure, tone colour, texture, pitch** and **duration**. (Although texture is generally regarded as a concept dealt with in more senior years, I have found that a familiarity with musical texture leads to a more complete understanding of other musical concepts).

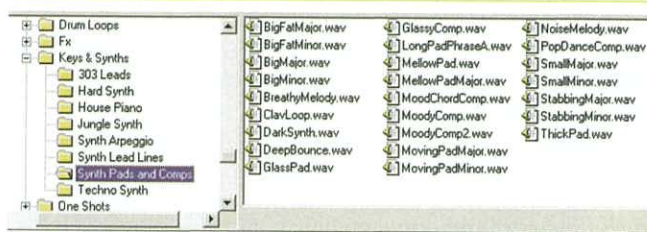
In the unit of work that we teach in our Year 7 program, we progress beyond the composition stage and include design of the cover and back insert of the CD case (‘jewel-box’). We gather together all of the compositions from the same class and create a master CD image which is stored on the computer, from which students learn how to burn their own copy of the CD. Students not only create a musical composition, they learn how to create a music CD, literally from scratch!

Getting the feel of the software

For our present purposes we will, however, only discuss the type of software tool at (2) for the time being; a software

package with which we will make use of pre-recorded loops from a library of loops and samples that come packaged with the software. These loops have the added advantage of being ‘in the public domain’ and free of copyright constraints.

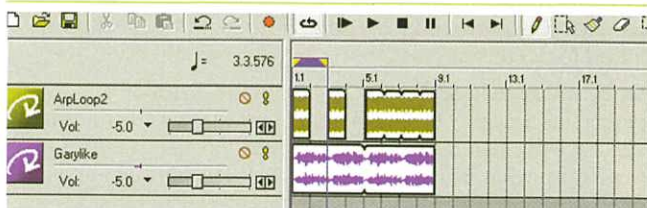
Typically, these loops are arranged in easy-to-find directories; a single click on the directory will reveal further subdirectories containing many variations of sounds, conveniently available as loops. An important feature: Loops that have a specific pitch are usually always available at the same initial pitch. Once the layer has been ‘painted’ onto the composition it can be split into a desired number of discrete sections, enabling individual changes within the layer such as changes in pitch and volume. In this way students can create simple tunes and/or harmonies.



In this software package, note how clearly the individual directories are labelled to enable easy access to the loops.

There is usually a comprehensive range of families of sounds: bass loops, drum loops, keyboard and synthesiser loops, percussion loops, special effects (SFX), and so on. All of these sounds can be incorporated into an individual student composition.

Once a directory has been opened which contains the list of available loops, a simple click on the icon for the loop will enable it to be heard so the student can evaluate its usefulness in the composition. Once a loop has been selected, most software packages simply allow the user to ‘drag’ the loop’s icon into the composition, ready to be ‘painted’ into the composition and further manipulated for pitch and loudness. In the following graphic, there are already two layers (only 8 bars long) and a third layer is in the process of being added by ‘dragging’ it into the composition.

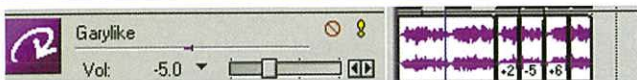


A composition in the early stages with 2 layers; a third layer is being added.

The composition has been looped so that while it repeatedly plays other samples can be clicked and heard at the same time and evaluated for inclusion.

In this way the various layers of the composition are built up. Some software packages allow any number of layers; we use a cut-down (and very inexpensive) version of a package that conveniently limits students to a total of eight layers.

Once the layers have been added to the composition, they can have silences added to them, they can be cut into smaller sections within the layer and the pitch of each section changed to any note in the chromatic series. In the following graphic, note that the layer has been cut into smaller sections and the pitch of three of them has been altered (+2 semitones,—5 semitones and +6 semitones).

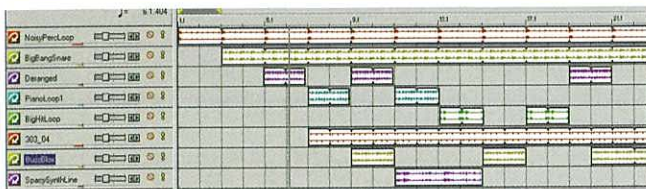


This layer has been split into separate sections to enable changes of pitch to be made to each section.

Similarly, the dynamics of each layer, or section within a layer can be altered; in fact many other manipulation 'tricks' can be performed quickly and easily; far too many to go into in this article. Experimentation will lead to many discoveries.

With the huge range of available loops, limited only by the students' interest and imagination, a large range of musical compositions are possible, covering a wide variety of popular and traditional musical styles.

The following illustration is a typical, eight-layered student composition, awaiting further layer manipulation. For those who are concerned about the need to have a printed score of the student's composition, graphic notation is simply another way of 'notating' a score. Is the following illustration not a simple, notated score, albeit a very simple one?



This is a basic 8-layer composition. It is a clear, graphic notation of every event in the piece of music. It can be further changed by cutting the layers into smaller sections for pitch and volume changes.

We have found it important to set basic guidelines for our students. I suggest that students start by experimenting and listening to the different styles so that they find a style they particularly enjoy working with; 'House', 'Jungle', 'Techno', 'Hip Hop', etc.

Students are then advised to lay down the drum or percussion tracks. Once they are happy with the drum track and have decided on the final length of the piece (a limit of three minutes is usually sufficient) they can start laying down the bass track. When students use this sort of systematic approach, their compositions will take shape quickly. As they progress, introduce them to breaking up the layers into smaller sections for pitch changes and dynamic alterations. They will soon discover that silence plays as important part in music as sound.

The students' worksheet should contain quite specific instructions; a sort of 'recipe' but flexible enough to allow for the student to be free to explore all the possibilities.

There are two things we must always remember:

1. There is no such thing as a 'wrong' composition!
2. Never underestimate the enormous sense of pride and achievement a student has in a piece of work that he or she has created.

Classroom logistics We use a small number of computers in one of our practical music rooms and rotate students. We use headphones and, where students are creating a composition with a partner, a stereo double-adaptor jack is used in the earphone outlet of the computer to enable this. The rest of the class can be engaged in a practical music activity without disturbing the composers.

Extension activities

Advanced work for higher achieving students might include the following activities: Allow students the possibility of creating their own loops. This can be done in a variety of ways:

- Taking short samples supplied with the software (for this task, the type of software described at the beginning of this article at (1) must be used;
- Recording sounds onto the student's MP3 or MiniDisk player and saving onto the computer;
- Singing or creating sounds and recording them with the computer's own microphone; or
- Downloading samples from the Internet.

Another approach, and one which is very popular with many students: Take a favourite track from a CD and extract it to a computer as a wave file. Import this file into the composition software as described above. This track forms the basis of a new composition. Various other layers can be added by the student to create a new composition. This is often referred to as re-mixing.

Good luck and, more importantly have fun with your students! **MnA**

[Copyright note: As always, teachers need to be mindful of copyright issues when working with music downloads and samples. Contact APRA/AMCOS for further information.—Ed.]

E-CONTACT

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APRA

www.apra.com.au/

Click successively on Music Users / Education and Print / Music Copyright for Schools

Sample of student worksheet handout

Composition

Date set:

Date due:

OUTCOMES

1. A composition of approximately 3 minutes duration in a techno/house/dance style etc. using wave files.
You may use up to 8 tracks for your song. You will do this composition either individually or with a partner.
2. A CD recording containing all class compositions. You will learn how to burn a CD.
3. A specially designed CD cover (a joint class effort).

STARTING OFF

1. You have a short time to complete this project. You will be allowed two periods to complete your composition. Any extra time needed will have to be negotiated with the teacher. Make the most of the time that you spend working on the computer.
2. You will use the computer program to produce a techno/hip hop/house etc. style song.
3. You will give your song a title. Think of something snappy and unusual sounding.
4. As you progress with your song you will SAVE it onto the computer on which you are composing your song.
5. When all of the class's songs are completed they will be burnt onto a class CD which you will be able to buy for the cost of a blank CD.
6. As a member of the class you will help to design a full colour CD cover ... on the computer, of course. The cover will have your name (and your partner's, if you have one) as composer(s) of the song, as well as the song's title.

HOW TO COMPOSE YOUR SONG

Start with a drum beat. In the bottom middle area of the screen you will see DRUM LOOPS. Double click on the folder. You will see a selection of other folders containing drum loops, e.g. Aggressive, Deep House, Jungle 160 bpm, etc. etc. Try them out. See which style you like best.

When you've decided, drag the WAV file up to the blank composition area of your piece. With the mouse button and the pencil cursor, drag across the area in which you want the bass part to sound. Press the play button to hear your composition so far.

Once you're happy with the results (play around with it, change it, delete it if necessary until you're happy with it) then decide which part you're going to add next.

Why not try adding a BASS part? Go to the BASS LOOPS. Decide on your bass style in the same way as you did for the DRUM part.

Next, why not add some FX (effects).

Then ... how about putting in some KEYBOARD (KEYS & SYNTHS)? Keep adding other parts ... don't forget to stick to the basic style of the piece in order to maintain a sense of UNITY.

You have a maximum of 8 tracks to fill up if you wish.

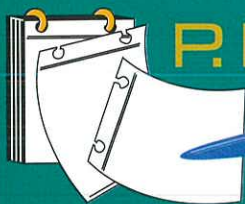
PLEASE DO NOT DELETE YOUR FILE AT ANY TIME.

An extension activity will involve the actual CD burning process. You will learn how to burn your own CD!

HAVE FUN!

Garry M Rodgers

Garry M. Rodgers is in his fifth year as head teacher of music at St Johns Park High School in Sydney, a position that gives him immense satisfaction. Before that he was music teacher at Miller Technology High School where he worked for nine enjoyable years with inspirational head teacher, David Horton. Born in New Zealand and educated in the state system, Garry has many fond memories of his music teachers who, years later, were to become role models. Garry came late to school teaching, graduating at age 40 from the Sydney Conservatorium with a BMus (Keyboard Performance) followed by a DipEd from Sydney University.



P. D. DIARY

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

SUMMER SCHOOLS

ABODA

Australian Band & Orchestra Directors Association

• 15 to 21 January 2006

Victoria Summer Conducting School 2006
With world renowned conductor and music educator, Dr Thomas Fraschillo DMA of University of Southern Mississippi
Balwyn High School, North Balwyn
Details: www.aboda-vic.org.au/

ANCOS

Australian National Council of Orff Schulwerk

• January 2006

14th Biennial National Conference, Shore Performing Arts Centre, SCEGGS
Details: www.ancos.org.au/

Geelong Summer Music Camp

• 8 to 13 January 2006

An established choral/instrumental day camp for young musicians,
9–21 years
Details www.gsmc.org.au/

Chamber Music Summer School, Mt Buller

• 21 to 28 January 2006

Workshops and rehearsal interspersed with lectures and concerts.
Details: <http://cmss.gdae.net/>

Young Con—Queensland Conservatorium

YC Summer Music Camp
Details:
<http://www.gu.edu.au/school/qcgu/ycon/>

Pan Pacific Music Camps

• Early January 2006

For talented young musicians from around Australia
Details: panpacificmusiccamps.com.au/

NSW Classical Guitar Society

• 11 to 15 January 2006

Ascham School Music Dept. Edgecliff, Sydney.
Masterclasses, lectures, workshops, competitions and performances
Details: T: Christopher Keane (02) 9327 9485, Raffaele Agostino (02) 9453 3113
W: www.classicalguitarsydney.org.au/

National Music Camp

• 8 to 22 January 2006

Australian National University, at the Canberra School of Music.
Led by Marshall McGuire, Music Director, Helena Rathbone and Nicolette Fraillon with international guest Stefan Asbury
For students, 14 to 22 years inclusive, as at 1 January 2006.
Details: Apply online W: www.ayo.com.au/

ANCOS

Australian National Council of Orff Schulwerk

VICTORIA (VOSA)

Details, unless otherwise stated:
Glenys Gijsbers T: 9562 6122,
E: glenys@stockdaleacs.com.au
www.vosa.org/

• 28 & 29 May 2006

Living Music and Dance at Darebin Arts and Entertainment Centre, Preston with James Harding, USA

• 27 & 28 May 2006

The 10th Anniversary Early Childhood Conference of Performing Arts (ECCPA) at Genazzano with Lori Custodero, USA and Tanya Batt, New Zealand

KMEIA

• 12 & 13 May 2006

KMEIA Autumn Seminar St John's Southgate with Celia Christmass (WA) and Andrew Pennay (QLD)
Details: www.kodaly.org.au/
www.kodaly.org.au/ or Glenys Gijsbers
P: 9562 6122 or
E: glenys@stockdaleacs.com.au

Generations in Jazz

• 26 to 28 May 2006

Annual weekend forum for young Australian jazz musicians to both perform and compete in a social and educational environment. Substantial Scholarships and Awards.
Venue: Mt Gambier, SA.
Information and registration:
www.generationsinjazz.com.au/
T: (08) 8725 2205. M: 0408 854 316

SoundHouse in Victoria

• Throughout the year

Teaching the Teachers

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

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See details of our new subscription prize offer on page 51

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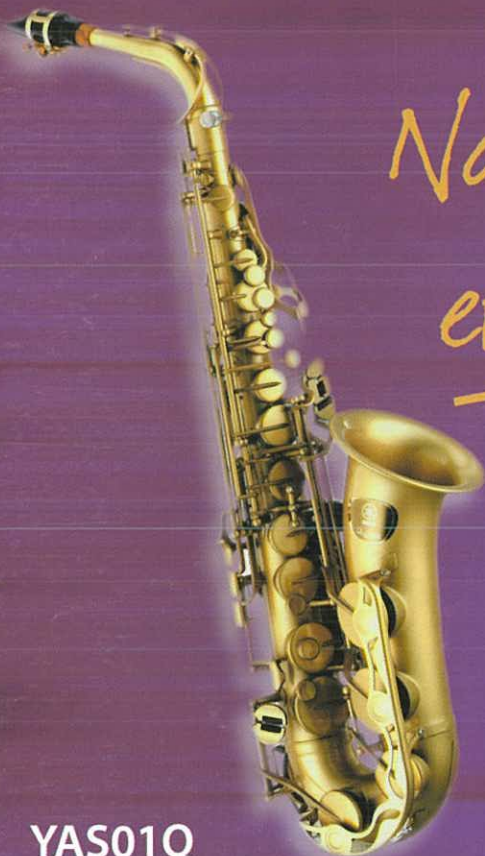
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