

See! **Special Subscription Offer on Page 51**

MUSIC in ACTION

Autumn 2006 • Vol. 3, Issue 4, #12

FOR AUSTRALIAN EDUCATORS

NOT A COVERT MISSION

Assessment in the new classroom

ASSESSMENT OPPORTUNITIES

Primary classroom ideas

LOVE IT OR HATE IT

'Idol' and music education

PERFORMANCE ASSESSMENT

The challenge of the performing arts



Top Teaching Resources • PD Diary • Net News • Products • Reviews

MADE FOR EDUCATION



Bring the professional power of SONAR to your school music lab with the new SONAR HOME STUDIO.

Packed with a comprehensive feature set that turns your computer into a multi-track recording studio, it's got everything your students need to take their music from inspiration to finished CD!

**SONAR
HOME STUDIO**
VERSION 4

- Flexible Education and Site Licence pricing
- Unlimited MIDI tracks, 64 Audio Tracks
- On board MIDI sounds from 3 synths - including the classic 'Sound Canvas'
- Quickly and easily record Voice and Instruments to integrate with your MIDI songs
- Use the onboard Sound Canvas to create audio files from your MIDI songs, then burn them to CD - all without touching a single cable!
- An extensive range of included effects gives you a professional sound in your classroom environment
- Flexibility to drag and drop 'Acid' loops into a project to kick start creativity



"Sonar Home Studio is the ideal program to meet your curriculum requirements because of its seamless integration of Audio, MIDI and loop based technology"
Soundhouse, Adrian Alexander



Sales of Roland products contribute to the development of active music making for all Australians.



Roland
piano plan

Ask about our Interest Free Piano Plan at your nearest Roland CK dealer.

HPi-Series **HPi-7^{LE} / HPi-7 / HPi-6**

The HPi Series — entertain, educate, inspire !
Announcing a new standard of excellence for piano lovers, from beginners to virtuosos. The new HPi Series offers not only the genuine sound and natural touch of an authentic acoustic grand, but also the amazing DigiScore piano teaching feature. With the fun, friendly DigiScore System built into the music rest, learning the piano is an enjoyable, productive, and enriching experience.



Wave of the Future

"The possibilities of using today's astonishing technologies to help us to improve our approach to teaching, and to motivate our students, are immense. They are not only the wave of the future, they are here today and we should not let them pass us by."

*Willard Palmer, Author
Alfred Publishing Co., Inc., U.S.A.*

More Opportunities to Discover Instruments

"The various instrumental tones in Roland digital pianos give children more opportunities to discover the instruments that are closest to their heart."

*Ikuko Naitoh, Piano teacher
Roland Music Studio,
Japan*



MUSIC in ACTION

Autumn 2006 • Vol. 3, Issue 4, #12

EDITOR

Ann Blore

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

EDITORIAL PANEL

Dr Pauline Beston
Greg Mason
Harley Mead

SUB-EDITOR

Tony Geeves

DESIGN, LAYOUT & PRODUCTION MANAGEMENT

Mediaville

Email: mediaville@netspace.net.au

NATIONAL ADVERTISING SALES

Greg Phillips, Mediaville

Email: mediaville@netspace.net.au
Tel/Fax: 03 9712 0989

SALES AND SUBSCRIPTION ENQUIRIES

Subscriptions@musicinaction.org.au

Tel: 03 9527 6658

Fax: 03 9507 2316

Website: www.musicinaction.org.au

ACKNOWLEDGEMENTS

Cartoons prepared by Kate McGuigan and Elna Trauner Design

Music in Action is a publication of Australian Music Association Inc.

ABN 58 026 169 284,

MBE148, 45 Glenferrie Road, Malvern, Victoria, 3144.

Email: info@australianmusic.asn.au

Website: www.australianmusic.asn.au

Tel: 03 9527 6658. Fax: 03 9507 2316

Print Post: I322261/00036

ISSN 1448-1446

DISCLAIMERS

- All material in Music in Action (MiA) is copyright. Unless otherwise stated, reproduction in whole or in part is not permitted without the written permission of the Editor.
- Unless otherwise stated, opinions expressed are those of the contributors and do not necessarily reflect the opinions of the Editor or of the Australian Music Association Inc. or its members.
- Listings of events, dates, venues or any other related details are based upon information provided to the Publishers by event organisers and the Publishers accept no responsibility for error, cancellation or any loss or damage arising from reliance upon that information. Any details upon which the reader intends to make bookings for attendance, travel, accommodation or other commitment of time or money should first be checked by the reader direct with the organiser/s.
- The Australian Music Association (AMA) neither represents nor endorses the accuracy reliability or fitness for purpose of information goods or services of any kind that may be accessed or obtained by any reader through the World Wide Web ('Web') or email addresses published in good faith in MiA or through links from those addresses to other Websites or email addresses. By using any Web or Internet address published in MiA the reader agrees to accept responsibility for exercising her/his own judgment and discretion in browsing the Internet and for the outcomes of the use of any information so obtained.

Music in Action is printed by Printgraphics, Mt. Waverley, Victoria on recycled paper



FROM THE EDITOR



As the school year gets under way our thoughts turn to curriculum, student requirements and the inevitable goals that drive our work. What outcomes are we seeking for our students, and how will these be measured? Deciding to grasp this nettle, the writing team for this issue has come up with a range of thoughts, suggestions and some practical pointers on the thorny question of assessment. While not presuming to have all the answers, or to have covered every possible aspect of this complex topic,

our writers explore a range of issues—from theoretical to down-to-earth practical. What is clear is the evident relationship between assessment and curriculum. The integration of these goes to the heart of assessment planning and implementation. For light relief, Elissa Milne visits some Web sites that might provide a welcome breather and useful support. And for something completely different, on page 23 some robust conversation about a favourite television show raises some questions for music educators!

Front-of-mind in 2006 for music educators will be the outcomes and follow-up of the report from the National Review of School Music Education, released late in 2005. The important activities for 2006 will focus on the Summit, planned for the first half of the year. See pages 25—28 for Review news to date. MiA will be actively involved in the follow-up of the Review during 2006 and bring our readers the key issues as they develop.

The Editorial team at MiA wish all readers a successful 2006. We look forward to ongoing collaboration as we work in our various ways for the benefits of music education.

Ann Blore

Editor

MEET THE MUSIC IN ACTION CONTRIBUTORS



Elissa Milne

The biographical details are pretty simple: I'm a composer who has written a great deal of educational piano music (*Little Peppers* and *Pepperbox Jazz* series) and also songs, musicals and (for want of a better term), 'conceptual' pieces. I live in Sydney, which is where I was born, but I was raised in New Zealand where I did all my schooling, including a Bachelor of Music from the University of Auckland. This means I support the All Blacks, the Sydney Swans, and, since the colours are the same, the St George Dragons.

Swans, and, since the colours are the same, the St George Dragons.

I'm currently compiling and editing the graded series of piano repertoire books and accompanying Teachers Guides, *Getting to . . .*, published by Hal Leonard Australia. The creative/exploratory activities in these books are based on the way in which I 'mucked around' on the piano when I was a 7–11 year old. I've worked in television, presented student leadership seminars, taught Year 7 music, produced cabaret, spent too much money on books and too little time on holiday. I find Nietzsche funny, *Desperate Housewives* addictive and really dark chocolate deeply satisfying. This coming year I want to spend more time working as a song-writer and maybe taking a tap dance class, or two!!

CONTENTS

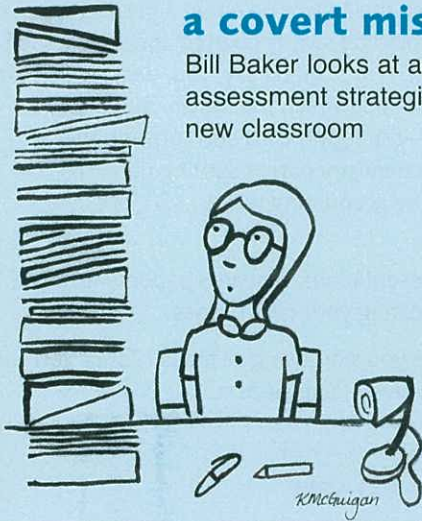
AUTUMN 2006 · VOL. 3, ISSUE 4, #12

NITTY GRITTY

8

Assessment: Not a covert mission

Bill Baker looks at appropriate assessment strategies in the new classroom



Regular Features

Web 6

Net News: Less Luck on the Bell Curve

News 12 & 21

Kool Skools goes Primary
The Ultimate Assessment
School Wins \$10,000 music prize

New Products 38

Tools, resources and events

Reviews 42

PD Diary 50

Where to be and when

Subscribe or dry up! 51

Don't let your subscription dry up! Moisten your pen, subscribe and go in the draw for a valuable asset for your school

ADVOCACY

'An Awful Lot of People Hate School Music!' 19

Nita Temmerman proposes some changes

NITTY GRITTY

Factor This: Student-Friendly Assessment 14

Considering your students is paramount says Gillian Wills

Flipside of the Coin 15

Pauline Beston proposes ways to use assessment at secondary level

Assessment Opportunities 16

In Primary classes there are many ways to assess learning

PROJECT

'Idol': Love it or Hate it? 23

A Mexican stand-off in the making

NEWS: National Review of School Music Education

Augmenting the Diminished 25

MiA reports on The Report from the Review

Supporting Accountability 27

A teacher gives her view of the Review Report

TIME OUT

Surrounded by Music 29

Brian Manning finds music in all aspects of his life

ASSESSMENT

Assessing Music Performance 30

Jennifer Bryce outlines some of the issues

Friend or Foe 35

Internal and external assessments have their place says Patricia Morton

MUSIC. PLAY FOR LIFE

Drawing on Music 45

Bill Leak tells about the influence of music on his life

Starting the Fire 47

A new project ignites some sparks in young students

RESOURCES

Top Tens 49

A heap of performance ideas

NET NEWS

LESS LUCK ON THE BELL CURVE

Every year, we set off with the best of intentions, then suddenly, the end of the term ...even the year ... is upon us—and an accurate, objective and entirely honest account of The Young Hopefuls' achievements becomes of critical importance. ELISSA MILNE helps out.

All too often within arts education, it might be better if each Young Hopeful had the luck to be either a prodigy or a pain in the proverbial, because either way their progression—or lack thereof—would be swiftly charted and recalled for parental observation. But for those in the middle of the bell curve, it's 'good luck!'—or should I say, you, dear reader, are in luck—because today you will discover the best places to find assessment resources by which their every move may be monitored, recorded and filed away for those most excruciating of experiences—the report card and subsequent discussions at parent/teacher day! After all, the last thing you want is some pro-chemistry parent starting up a PTA discussion about the inability of the arts to give accountability. So let's bring on the accounting tools!

<http://artswork.asu.edu>

Artswork is a unique research and programs centre focused on children and the arts. While it is primarily connected with the US-based Herberger College of Fine Arts, its resources make this Web site well worth a stopover.

Net gains: From the home page it is one click to the Teachers page, from where you can gain access to a range of assessment examples that bear some serious scrutiny. Simply head to the Discipline Examples, click on Music, and some brief but well-structured examples of how to assess everything, from Performance (both individual and ensemble) to Knowledge, Skills or Behaviour, are ready and waiting.

Net losses: Most of the other elements on this site are Arizona-related, so ignore Curriculum and Standards. Also, these are examples, so you still have to make up the detail yourself.

www.uwstout.edu/soe/profdev

This is the online professional development site of the University of Wisconsin-Stout, but the resources are drawn from all over the United States, with an exciting selection of links to Web sites both of institutions and individual teachers.

Net gains: Click on the Assessment heading (under Educational Resources) to find umpteen articles about assessment strategies, theories and implementation, including topics such as 'portfolio trouble-shooting', 'electronic assessment' and 'implementing performance assessment in the classroom'. Click on the Rubrics heading and you discover a rubric treasure trove for nearly any kind of classroom music activity, assignment or context: cooperative learning, video and multimedia

projects, oral presentations, research papers—even templates for creating your own rubrics.

Net loss: Once you start using all these rubrics you will need a highly evolved filing system ...

www.teach-nology.com

A Web site dedicated to providing teachers with access to lesson plans, worksheets, education news and much more—some of it for free, but much of the good stuff comes at a price.

Net gains: Lots of pre-formulated rubrics to download, as well as rubric templates to easily create your own assessment systems.

Net loss: Membership costs at least US\$29.99 per annum. Since you can get most of these resources freely from the Web site, don't waste your money (or the school's), especially if all you really want are some easy to use-and-adapt assessment tools.

Final byte: Parents (and students) often believe that a B+ in Grade 7 Violin should automatically translate into an A+ in Year 7 classroom music, so make sure that, with your sensational assessment paperwork in place, you let students know and understand how you will be measuring their efforts and achievements—and you'll earn a high distinction in fairness and accountability!

MUSIC in **ACTION**

www.musicinaction.org.au

The World of Sibelius



Essential tools for music educators and students.

Sibelius 4

Sibelius is the most widely used music scoring software in Australia. Now with Worksheet Creator™, Scoring to Video and Dynamic Parts™, the new Sibelius 4 will have an enormous impact on how music software is used by educators and students everywhere.

Sibelius Educational Suite

The Sibelius Educational Suite offers a wealth of programs for studying band & orchestral structures and instruments, aural & theory training, and composition. As inspiring as it is superbly designed, all Sibelius software maintains the Sibelius reputation for being easy to use and completely practical.

www.sibelius.com.au





ASSESSMENT: NOT A COVERT MISSION

BILL BAKER looks at developmental continua as an appropriate and valid assessment strategy in the new classroom.

'Assessment should not be a covert mission, but rather a process defined by the importance of transparency and information sharing which is directed by positioning the needs of the students as paramount.'

—Michele Bruniges¹

Education is intimately concerned with providing individual students with the skills and understandings that will enable them to 'improve' in their own learning and its management. Safer and Fleischman² state that 'in today's education climate, school success is defined as ensuring achievement for every student.' They reflect on both the importance of individual student achievement to school success and the role of the school in making this happen.

Developmental Continua and Outcomes

Essential Learning Outcomes (ELOs, used by some schools in Victoria, and similar to other states' outcomes) are the actual learning that takes place in a classroom, while developmental continua are the means by which that learning is tracked. By using them, a school can provide students with timely and accurate feedback about their learning progress—where they have come from and how they can improve.

This places the needs of the individual student at the forefront of the learning process, through the provision of teaching and learning programs that make assessment meaningful. Such an understanding of assessment places transparency and information-sharing at the heart of all teaching and learning.

Developmental continua focus on the explicit statement of learning outcomes through which a student will progress over a given period of time. They are at the opposite end of the

assessment spectrum to letter and numerical grades. Continua enable the teacher to collect accurate and meaningful data about student progress, and to provide parents and students with vital information on what is required to improve learning in a subject.

In our school, curriculum and assessment strategies are informed by research-based developments and undertaken in a school-wide context by the teams responsible for their development and implementation.

The developmental continua used in music classes in Years 5 to 9 are written to be applicable across diverse music subjects and to ensure that a student has all the information needed to map their own progress in those years. Developmental continua have been written for eight of the Aspects of Learning across the three Essential Learning Outcomes:

ELO 1: Exploration

- 1.1 Personal Responses
- 1.2 Explore and Record Ideas
- 1.3 Research and Analysis Skills

ELO 2: Development and Refinement

- 2.1 Creative Ideas
 - 2.2 Skills and Techniques
 - 2.3 Creative Appreciation
- [Not assessed in the music context]

ELO 3: Presentation and Reflection

- 3.1 Preparation for Presentation
- 3.2 Presentation
- 3.3 Reflection on Presentation

It is perhaps most instructive at this point to illustrate the advantages of developmental continua by exploring examples in the music classroom.

Developmental Continua in Action

Year 5 Music Context

Let’s consider the example of a Year 5 music activity devised around the simple African folk song ‘Banuwa’, and explore the ways by which accurate and meaningful assessment of student learning outcomes can be generated using developmental continua. The example focuses on three Aspects:

- ELO 1.2** Explore and record ideas—music notation.
- ELO 2.2** Development and refinement of skills and techniques—singing in solfege, and playing on instruments.
- ELO 1.1** Exploration of personal responses—reflection.

Example A is a developmental continuum written for Aspect 1.2 *Explore and Record Ideas* that in the music context refers to music notation and terminology. The continuum has been developed to be applicable across the Years 5–9, with level 6 learning reflecting activities undertaken at a Year 9 level. The six levels of the continuum demonstrate the ‘developing’ nature of skills up the levels. Levels 1 to 3 of the continuum are applicable to the notation skills developed for the Year 5 activity.

The needs of the individual student [are] at the forefront of the learning process

In the class notation activities undertaken as preparation for the performance of the focus piece—in this case ‘Banuwa’—the continuum is attached to all worksheets and students discuss what is required to move up it. Through focused questioning students are encouraged to engage with their learning by exploring the continuum, and relating the task to the skills suggested by the continuum. Questions such as: ‘What do you think you need to do to with this task to achieve the minimum level?’ and ‘How can you move up the continuum for the next activity?’ Furthermore it is possible for students to track their own progress in the skills set by marking with a highlighter where they sit on the continuum for each activity, thus engaging the student in meaningful management of their own learning.

This is very straightforward—the more correct answers achieved, the higher the progress. The minimum level of achievement for a Year 5 student is indicated to provide an indication of the levels students are achieving in relation to the expected level.

As students sing and then play the piece on tuned percussion instruments their progress in *Skills and Techniques* can be tracked using the same approach (Example B).

At the conclusion, students reflect on the process undertaken using three questions to guide them:

1. Did I enjoy/not enjoy the activity and why?
2. What did I learn from the activity?
3. How can I get better at the activity in future?

This part of the activity is assessed using the first continuum, Exploration of Personal Responses (Example C).

The advantages of using developmental continua as an assessment tool are many, all of which can result in improved outcomes for students:

- 1. Transparency** At each stage of the task, having discussed and investigated the continua being used, students are clear about what is required.
- 2. Engagement** Students are actively engaged in the process of understanding how they are assessed and in discussing with the teacher what is required for them to improve on the continuum.
- 3. Student self-management** Students are actively engaged in monitoring their own learning.
- 4. Development over time** Because continua can be used for an extended period (in this case over Years 5–9), students can track their progress using the same assessment tools, so mapping their development in a given subject or context for many years.
- 5. Shared language** Using reports generated from the continua, parents, students and teachers can easily recognise student achievement and what is required to improve.

‘Elaborating’ continua levels for meaning

The language used in the three continua referred to is very significant. It was developed to ensure that it could be used for all music subjects (classroom and instrumental) across Years 5–9. The language therefore necessarily was ‘open’ to ensure it could be used in multiple learning contexts at multiple year levels.

To ensure that the meaning of each continuum and aspect level was clear to all stakeholders—teachers, students and parents—and that accurate, transparent and defensible assessments could be laid onto the continua, ‘elaborations’ or examples have been developed for each level of each continuum. In the music context this has meant developing 54 separate elaborations. These have taken the form of scanned student work and DVD recording of performances, and all these elaborations are being assembled on a CD-ROM platform that ultimately will be placed on the College network for access by all stakeholders. A student, parent or new staff member could therefore access an example of a level 3 standard skills and techniques, or a level 6 standard presentation, from any location.

Example D shows the elaboration that has been developed for Aspect 2.2 *Development and Refinement of Skills and Techniques*. The elaboration example has been written using a string context, and recorded on DVD by a team member.

The result of this assessment strategy in our school has been successful, dynamic, outcomes-driven teaching, and a learning culture focused on placing the educational needs of students at the forefront of decision-making. **MⁱⁿA**

EXAMPLE A: Aspect 1.2—Exploration—Explore and Record Ideas	
6	Has demonstrated a clear understanding of all of the music notation and terminology covered and has been able to apply this understanding in a variety of complex contexts
5	Has demonstrated an understanding of all of the music notation and terminology covered and has been able to apply this understanding in all activities
4	Has demonstrated an understanding of all of the music notation and terminology covered and has been able to apply this understanding in some activities
3	Has demonstrated an understanding of all of the music notation and terminology covered
2	Has demonstrated a basic understanding of most of the music notation and terminology covered
1	Has demonstrated a basic understanding of some of the music notation and terminology covered <i>Minimum level Yr 5</i>

EXAMPLE B: Aspect 2.2—Development and Refinement of Skills and Techniques	
6	Through the performance of music has demonstrated the use of all of the higher level musical skills and techniques covered
5	Through the performance of music has demonstrated the use of most of the higher level musical skills and techniques covered
4	Through the performance of music has demonstrated the use of some of the higher level musical skills and techniques covered
3	Through the performance of music has demonstrated the use of all of the basic musical skills and techniques covered
2	Through the performance of music has demonstrated the use of most of the basic musical skills and techniques covered
1	Through the performance of music has demonstrated the use of some of the basic musical skills and techniques covered <i>Minimum level Yr 5</i>

EXAMPLE C: Aspect 1.1—Exploration of Personal Responses	
6	Is able to articulate the basic information about a musical performance, a detailed reflection on the strengths and weaknesses of that performance and to suggest positive strategies to improve in that performance
5	Is able to articulate the basic information about a musical performance, a detailed reflection on the strengths and weaknesses of that performance and to highlight areas to improve in that performance
4	Is able to articulate the basic information about a musical performance and to express a detailed reflection on the strengths and weaknesses of that performance
3	Is able to articulate the basic information about a musical performance and to express a reflection on the strengths of that performance
2	Is able to articulate the basic information about a musical performance and to express a basic reflection on that performance
1	Is able to articulate the basic information about a musical performance <i>Minimum level Yr 5</i>

EXAMPLE D: Elaboration for Aspect 2.2—Development and Refinement of Skills and Techniques			
	Continuum Statement	Written Elaboration	Elaboration Example
6	Through the performance of music has demonstrated the use of all of the higher level musical skills and techniques covered	The music performed demonstrates the secure use of all of the higher level musical skills and techniques covered	The performance of a complex melodic passage with complex fingering and bowing patterns
5	Through the performance of music has demonstrated the use of most of the higher level musical skills and techniques covered	The music performed demonstrates the secure use of most of the higher level musical skills and techniques covered	The performance of a complex melodic passage with complex fingering patterns
4	Through the performance of music has demonstrated the use of some of the higher level musical skills and techniques covered	The music performed demonstrates the secure use of some of the higher level musical skills and techniques covered	The performance of a complex melodic passage
3	Through the performance of music has demonstrated the use of all of the basic musical skills and techniques covered	The music performed demonstrates the use of all of the basic musical skills and techniques taught to this point	The bowing, fingering and posture are all used competently
2	Through the performance of music has demonstrated the use of most of the basic musical skills and techniques covered	The music performed demonstrates the use of most of the basic musical skills and techniques taught to this point	The performance shows competent bowing and fingering but awkward hand positions or posture
1	Through the performance of music has demonstrated the use of some of the basic musical skills and techniques covered	The music performed demonstrates the use of some of the basic musical skills and techniques taught to this point	The performance shows competent bowing but clumsy fingering and awkward hand positions or posture

Bill Baker

Dr Bill Baker until recently was Head of Music and Head of Creativity at Ballarat and Clarendon College, Victoria, where he led a team of 16 arts educators in the development of research-driven curriculum and assessment models that reflect a vision for a dynamic and contemporary arts education. Now a Lecturer at the University of Tasmania in the Faculty of Education, Bill holds a Bachelor of Music Education from Melbourne University, a Master of Education from RMIT University and a Professional Doctorate in Education from RMIT University.

NOTE: This is the first of two articles on curriculum and assessment prepared by Bill Baker. The second related article, on curriculum issues, will follow in a future issue of Music in Action.

Notes

1.M Bruniges, 'An Evidence-based Approach to Teaching and Learning'. ACER Conference 2005, p. 102. Available online at <http://www.acer.edu.au/reynolds/documents/MicheleBruniges.pdf>

2.N Safer and S Fleischman, 'How Student Progress Monitoring Improves Instruction'. *Educational Leadership*, February. Association for Supervision and Curriculum Development, 2005, p. 81.

SCHOOL WINS \$10,000 MUSIC PRIZE!

Eumemmering Secondary College in Victoria was recently announced the winner of Yamaha Music Australia's Thanks 10 Million promotion.

Estelle Alder, the College's Head of Music was ecstatic when she heard the news.

"The announcement was made in the morning staff meeting by the Assistant Principal who said he'd had a phone call from Yamaha. I gasped. He announced that we had won the \$10,000, and I went into shock. The music department is so under resourced and outside funding was the only way we were going to progress. We have tried hard to overcome the lack of resources so that the music program is not affected. Now, there are no limits to what we can do. It is so wonderful because, to the students, it says you're worth it," Ms Alder said.

The Thanks 10 Million promotion was launched on the Yamaha education website and run in August and September to celebrate the production, during 2005, of the ten millionth Yamaha wind instrument at the Brass and Woodwind factory in Toyoka, Japan.

"We launched the Yamaha Education website to not only celebrate Yamaha's 10 millionth wind instrument but more importantly to provide a dedicated resource for teachers, principals and music students across Australia to win amazing prizes for their school and benefit from Yamaha's support of music education," explained Leah Stephens, Yamaha Music Australia's Marketing Manager for Traditional Products.

"I often speak to teachers who simply don't have the resources to provide decent music education programs for students. This website is one way Yamaha can facilitate the building and sharing of knowledge about music education and the opportunities that are available."

E contact: www.yamahaeducation.com.au



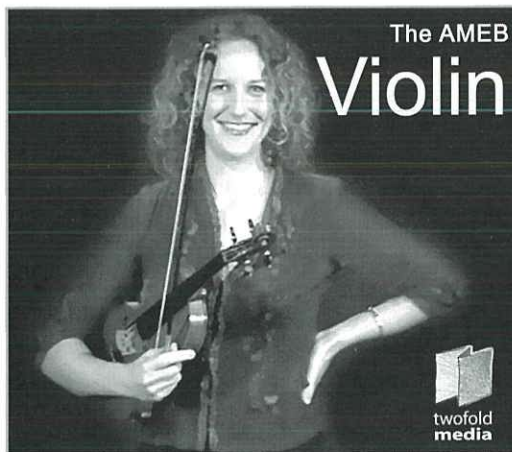
KOOL SKOOLS GOES PRIMARY

From 2006 primary students will be able to access the Kool Skools project, in a specially prepared format geared to younger students. The format used for secondary students encourages students to write and record their own material, using the Kool Skools facilities in Sydney and Melbourne.

Primary age students will have a less regimented framework, with an open timeline for completing their work. The recording day will be shorter and the project simpler in keeping with the interests and capabilities of younger participants. Rather than requiring students to perform only original material, KS Primary will cater for a range of activities such as singers working with backing tracks or piano accompaniment or small choirs & ensembles.

The project will be available at both Studio 52 in Melbourne and Megaphon Studios in Sydney. Cost to schools will be under \$1000 and will include 50 CD copies of the recording. Kool Skools Primary is available throughout the year.

For further information contact Paul Higgins or Carly Byrne on 03 9417 7707



The AMEB Violin Technical Syllabus & Key Techniques

Violin Alive

Fintan Murphy

Grades Prelim, 1 & 2 - Volume 1
Grades 3 & 4 - Volume 2
Grades 5 & 6 - Volume 3
Grades 7 & 8 - Volume 4

4 CDROM volumes of video & text demonstrating all the AMEB* Violin technical work. With practice points & Key Techniques to help violin students learn the syllabus, improve their technique & play with ease.

"An invaluable & sophisticated resource for young violinists, examination candidates, teachers & string pedagogy programs. Innovative, detailed & concise."
- Elizabeth Morgan, Senior Lecturer, Queensland Conservatorium

"I recommend the Violin Alive series to all students ..."
- Kirsty Humphrey, violin teacher, Stringendo

"... it makes my job so much easier."
- Margaret Anderson, violin teacher, AUSTAVIC News

String Education Multimedia - CDROMs for Macintosh & Windows

distributed by Encore Music Distributors 03 9415 6677 sales@encoremusic.com.au
published by Twofold Media www.twofold.com.au *no authority of the AMEB is expressed or implied



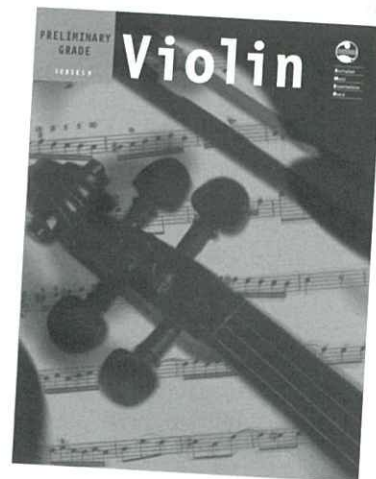
new from AMEB

Violin Series 8

Violin Grade Books

The new AMEB Violin Series 8 Grade Books are now available for Preliminary Grade to Grade 7.

- Each Grade Book contains fresh, stimulating and absorbing repertoire, carefully edited and prepared for violinists of all ages.
- The repertoire features new and established Australian composers.



Violin Handbooks & Recordings

Handbooks & Recordings for Preliminary Grade to Grade 7 are due for release in mid 2006.

- The recordings are designed to demonstrate both the solo performed with accompaniment; as well as the accompaniment alone, giving you the opportunity to perform with it.
- The handbooks provide teachers and students with comprehensive notes and analysis for each of the works presented in the Grade books.



Violin Workshop Tour

Commencing March 2006, AMEB and Allans Publishing will be conducting a Violin Series 8 Workshop Tour for the benefit of violin teachers and students. These workshops will be an exciting introduction to the very compelling series of new Violin books. We are delighted to announce that this national workshop tour will be led by distinguished strings performer and teacher Fintan Murphy.

For further details on relevant dates and venues in your area, contact your AMEB State Office.

Tasmania	(03) 6226 7317	Victoria	(03) 9882 3233
New South Wales	(02) 9367 8456	Western Australia	(08) 6488 3059
South Australia	(08) 8303 8088	Northern Territory	(08) 8303 8088
Queensland	(07) 3514 4333 or 1800 175 515		

Theory and Musicianship Papers

- Did you know that past Theory and Musicianship papers are distributed by Allans Publishing and are available for purchase from all good music stores?
- Past Theory and Musicianship papers are the ideal way to put the finishing touches to your preparation for AMEB Theory and Musicianship examinations.
- Past Theory and Musicianship papers are available for the May, August and November examination sessions.
- Review the relevant questions and test your knowledge!



Mailing List

Would you like to be kept informed about events, new releases, special offers and general information from both AMEB and from Allans Publishing?

Please take advantage of this opportunity to register for the AMEB and Allans Publishing mailing list. You may enter your details via the AMEB website: www.ameb.edu.au

www.ameb.edu.au (03) 9650 2833
www.allanspublishing.com.au (03) 8415 8000



Australian
Music
Examinations
Board



Allans
PUBLISHING

FACTOR THIS: STUDENT-FRIENDLY ASSESSMENT

How do we ensure that our assessments fulfill the purposes of developing, motivating and empowering students? GILLIAN WILLS looks at some guideposts for student-friendly assessment.

Too often, assessment in school situations focuses on reporting to meet accountability requirements of parents, education departments and statutory bodies. The person at the centre of the learning—the student—often is last on the list to obtain a benefit from the assessment process. But there is another way: to use student-friendly assessment factors. Here are a number to consider, to help ensure that assessment is student-friendly:

Authenticity

An important principle of authentic assessment is that it be aligned to the objectives of the classroom so that it appropriately reflects the activity for which it was designed.

Relevance

Ensure the assessment is relevant to the music dimension being measured, be it composition, improvisation, active listening or performing. It is inappropriate to use knowledge-based questions that rely on information recall when musical responses such as recognition of texture, timbre or expression are required.

Student involvement

Students can be assisted towards taking increasing responsibility for their own learning as they progress through the education system. Skills in self-assessment and peer assessment, and even involvement in the development of assessment criteria, will empower students in their own learning. There are specific skills to be learned in order to achieve this—such as development of appropriate methods of criticism, respectful feedback procedures, and criteria development and meaning.

Fairness and equity

Any assessment will employ a variety of methods to ensure that the process is fair and equitable, and that the tools used correspond with students' learning styles. Similarly the curriculum being used must be culturally inclusive, which brings with it the requirement for assessment to similarly be inclusive. Are tasks open enough for students to be able to bring their own culturally defined interests or skills to them? Or are tasks closed and confined to western/european rhythms, phrasing, harmony, language etc?

Methodology

The methodology employed in assessment task administration is important. Royce Sadler proposes that feedback is mandatory, but to be meaningful it must be given soon after the assessment task.¹ If there is not a commensurate improvement in students' abilities and learning as a result of the feedback, then the process is not working and not valid.

Criteria

The criteria used must be relevant to the discipline—especially important for performance or composition tasks. There is a tendency to assess peripheral aspects, such as a requirement that a composition is 12 bars long, rather than consider whether the piece is imaginative, fluid, exciting, evocative, expressive or original. Such criteria are more demanding of the assessor, but healthy discussion between student and teacher can result in shared agreement about the meanings.

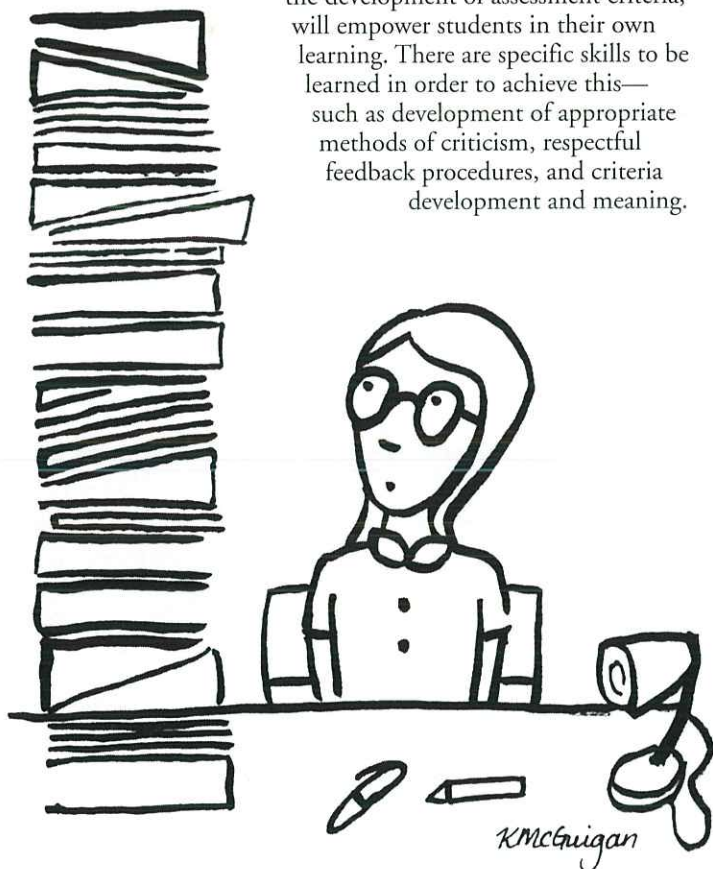
Restrictive criteria can prejudice assessment. For example, demanding that compositions be notated in conventional score will not be relevant for all styles of music, thus assessment of the presentation on this basis would be unfair for those composing in other notation forms. It also changes that assessment away from composition itself to notation skills.

Similarly criteria need to clearly show whether attitudes and behaviours are being assessed. Are the working dynamics of the group working on a composition being assessed along with the work itself? Should the degree of enthusiasm and endeavour also be recorded as evidence for assessment scrutiny?

Celebration of achievement

For optimal motivation, students need constant feedback on how they are progressing as an individual rather than how they compare to their peers in a ranking system. The best way to go is to celebrate any evidence of students' success, offering regular motivating and varied opportunities for them to demonstrate their achievements, and following through with constructive advice as to how they can best maximise their ability.

* * *



A real-life cautionary tale

I came across an assessment task sheet for music composition that serves as a reminder of how teachers can short-change their own subject. Year 10 students were asked to compose a piece of music, with the following marks for each criterion:

Completion of the composition:	90
Composition (originality, form, contrasting timbres, texture, variety versus consistency of ideas)	5
Technique:	5

In other words, qualitative judgements about the success of these compositions as an artistic enterprise were to be rewarded with only 10 marks. In contrast, creating a piece and saying it was finished regardless of its quality achieved a staggering 90 marks!

Putting aside the reduction of achievement to the dubious educational currency of grades and marks, what message does

this give the keen music-oriented student whose imaginative or whimsical or striking composition is worth substantially the same as a student who completes one without care or interest?

My view is that learning in the student-friendly environment will be enhanced by the use of formative, authentic assessment strategies such as those outlined above. **MIA**

Note

1. Royce Sadler, 'Formative assessment and the design of instructional systems', *Instructional Science*, 18, 1989, pp. 119–144.

GILLIAN WILLS is a music educator and regular contributor to *Music in Action*.

FLIPSIDE OF THE COIN

PAULINE BESTON focuses on ways to use assessment and teaching in the secondary music classroom to achieve similar goals.

Classroom assessment in secondary schools covers a myriad of emotions, but there is a way through the tangle. Excluding formal examination assessments, let's consider just three aspects.

Types of assessment

Music education writers have recommended that a range of contrasting strategies should be used in planning classroom assessments. A variety of formative (during learning) and summative (on completion of learning) assessments can be used. While some of these may take some time to complete (for example a portfolio may be the outcome of a term's work), others may take only a short segment of a lesson (for example conducting to a song or recorded music). Ideas for different assessments include: portfolios, process diaries, individual and paired presentations, group and solo improvisations, short solo performances on instruments and singing, projects, quizzes, cloze passages, writing graphic notation scores, listening pieces or compositions, writing a report on a music learning activity and conducting.

Assessment should occur in all areas of the music curriculum—performance, aural abilities, composing and musicology.

Classroom environments

Howard Gardner considered that students can best be assessed by observation in naturalistic classroom settings. Other writers agree that classroom environments that encourage discussion, use constant reinforcement of concepts and provide affirmation in positive terms, create positive student self-esteem and promote learning.

Teachers need to be articulate and be active listeners to pick up and focus on remarks made by children.

Research has shown that in classroom situations, the use of only slight negative reactions, such as gestures and body language, had detrimental effects on behaviour. Similarly, writers have recommended that teachers should avoid excessive rewards, competition, pressure of expectations, and too much control leading to reduced student autonomy.

Feedback opportunities

Providing feedback to students is essentially the most valuable aspect of assessment. Starting with verbal analysis and questions, teachers can ensure that students' insights are expressed and valued. These starting points can be the impetus for deeper discussion that confirms the importance of student responses, regardless of the level of insight expressed in the response. Questioning students makes them think about what they are doing, and in articulating answers, students are required to self-assess and justify their work. Often discussion between pupils (not only between teacher and pupil), is helpful in creating positive feedback. Appropriate language can support effective feedback. For this reason teachers often prefer to provide written grades rather than a numerical mark. In an effort to maintain students' self-esteem by avoiding the terms 'poor' and 'worst', Maud Hickey, a researcher from the USA, used terms 'rookie/pro' and 'apprentice/expert' to remove connotations of weakness or inability.

* * *

Continued on page 17

ASSESSMENT OPPORTUNITIES

It is not so much the 'why' of assessment in music that is the issue, but more often the 'what' and 'how'. ROBYN TRINICK makes some suggestions for primary classrooms.

The generalist primary teacher is well aware of the role that assessment plays in all areas of learning. While it is useful to focus on specified learning outcomes for a particular unit of work, ongoing assessment should not always be confined to the music lesson. In the primary classroom, many opportunities can be created to assess longer-term goals at regular points through the day. These six ideas (see box) might add to teachers' repertoires of assessment activities.

Six regular activities

Playing musical excerpts to the students each day allows for individual responses to a range of recorded music. This regular listening enables children to make sense of the language of music and to use appropriate music terminology with increasing sophistication.

Establishing a classroom 'Singer of the Week' provides opportunities for individual children to perform to a familiar audience. This can be assessed in a positive, constructive way by teacher, peers and self. For older students, the idea of 'Performer/s of the Week' allows opportunities for them to sing or play instruments either individually or in a group.

Setting up a music table, or a sounds corner, provides opportunities for students to actively explore and organise sounds from a range of sources and to extend their music vocabulary through informal interaction with their teacher and peers.

Roll call For younger children, singing the roll on a daily basis provides ongoing opportunities for the teacher to assess each child's ability to match pitch or to improvise a simple melodic phrase in response to the teacher's greeting. For older students, rhythmic chanting of the roll provides opportunities for the teacher to assess each child's ability to keep a beat and to be creative with words and rhythm patterns.

An 'open-eared' attitude to listening and responding to music can be developed through regular reflection and assessment. Children should be encouraged to articulate their personal likes and dislikes in music and to justify their opinions. They can learn to appreciate music even though it is not necessarily a personal preference.

Musical performances, no matter how small the audience, are a great way to boost confidence and to provide a platform for individual children to share their skills with others. As well as assessing skills and understandings, it is important to note motivational aspects of students' music learning and their levels of confidence and risk-taking.

Reporting outcomes

The information gathered from observation of students' performances during these regular activities might be recorded over time in the form of anecdotal notes or ongoing skills checklists. Manageable and purposeful ways of indicating individual progress provide useful information to inform others of progress and are helpful.

Teacher assessment

Focused observations and interactive discussions allow teachers to gather valuable information about students' learning. The use of effective questioning and constructive feedback is vital in ensuring that students know how to move forward along the learning continuum.

For example, if groups of students are working on soundscapes relating to different seasons of the year, the teacher may ask questions and provide feedback such as:

- Some of the sounds you have chosen really get across the idea of a chilly winter's day, particularly the metal chimes which sound icy.
- How are you going to make sure that your group composition sounds like a musical piece rather than just a jumble of different sounds?

Peer assessment

Even very young children can learn to provide constructive feedback relating to others' musical efforts. If the criteria relating to the task are clear and specific, students can use appropriate music vocabulary to give clear, constructive feedback.

The teacher may invite peer assessment by asking questions such as:

- What did you like most about that group's composition?
- One of the criteria that we decided upon before you started relates to creating music rather than just making sounds. How well do you think they achieved this?
- Do you have any suggestions that might help this group to make their soundscape even better?

Self-assessment

The ways in which individual students listen and respond to musical experiences will vary. The most effective way to ensure that individual students' needs are being met is for them to reflect on their own progress and, with the assistance of the teacher, to set their own goals.

The teacher may guide the students to self-assess by asking questions such as:

- How well do your visual symbols match the particular sounds you are recreating?
- Do you think the symbols are clear enough for someone else to interpret and create the effect that you really want?

- What changes could you make for your composition to be even better?

As well as teacher-student interaction, other ways students can self-assess might include:.

- 'Smiley face' assessment sheets
- Using hands (close together or wide apart) or an imaginary line to show progress on a continuum relating to a particular goal
- Keeping a journal of learning
- Reflecting on own performance and articulating strengths and areas that need practice
- Placing each student's name on the wall and, each week, helping them to record one new concept or skill that has been learnt.

Above all, assessment practices should be manageable, purposeful and realistic. There is always the dilemma of accountability versus the more holistic view of the child's needs and interests to consider, but, good assessment practices can cater for both and provide a springboard for more and better learning in music. **MinA**

Robyn Trinick

Robyn is a senior lecturer in music education at the Faculty of Education, The University of Auckland, NZ, and has been involved in tertiary music education for the past sixteen years.

In addition, Robyn has also been a writer for the NZ national arts curriculum and for support resources. For the National Education Monitoring Project she developed music assessment tasks for a project spanning ten years. She was a member of the writing team for the Ministry of Education's publication *Into Music 4: Classroom Music in Years 1-13*, focusing on planning and assessment aspects. Robyn has run workshops at music education conferences in New Zealand, Australia and Europe.

Continued from page 15

When planned in conjunction with the music program, assessment can be seen as the flipside of the teaching coin, where teaching and assessment achieve similar goals. If perceived in this way, both teachers and students are more likely to find enjoyment and satisfaction in assessment responsibilities. **MinA**

PAULINE BESTON is a music educator and member of the *Music in Action* Editorial Panel.

FURTHER READING

TJ Crooks, 'The impact of classroom evaluation practices on students', *Review of Educational Research*, vol. 58 no. 4, 1988, 438-481.

L Claire, 'The social psychology of creativity: the importance of peer social processes for students' academic and artistic creativity in classroom contexts', *Bulletin of the Council for Research in Music Education*, 85, 1994, 14-25.

H Gardner, *The Unschooled Mind: How Children Think and How Schools Should Teach*, NY: Basic Books Inc., 1991.

M Hickey, 'Assessment rubrics for music composition', *Music Educators Journal*, vol. 85, no. 4, 1999, 26-33, 51.

Cartoon text: Retrieved from <http://www.mmrwsjr.com/assessment.htm> On 24 November 2005. Cited by Black (1998, as cited by Brookhard, 1999. Brookhard, S.M. (1999), Wiggins, Grant. (1998) *Educative Assessment: Designing Assessments to Inform and Improve Student Performance*. San Francisco: Jossey-Bass.

When the cook tastes the soup, that's formative assessment ...



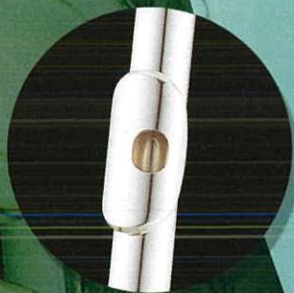
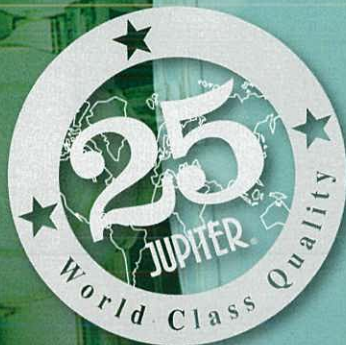
When the customer tastes the soup, that's summative assessment.



For more info please contact:
Musical Merchandisers
P: 02 9905-0311
E: info@musicmerch.com.au
W: www.musicmerch.com.au

Jupiter 511 Series Student Flutes

511S



Sterling Silver chimney
for better sound clarity



Smooth and lasting
joint of body to foot
and head joint

Deluxe shoulder carry
bag for comfortable
carrying and better
protection



From **JUPITER**.

3 year Warranty

A full range of spare-parts
are available for every
generation of Jupiter
instruments



Patrick Dillery
International Concert Soloist and Recording Artist
Renowned Educator

“When I’m asked which flute to buy, I recommend Jupiter for their immediate tonal response, ease of playability and intonation. Jupiter makes it possible for younger players to enjoy the benefits of ensemble playing by creating ‘student’ flutes with ‘professional’ standards.”

Standard Features

- Nickel silver and silver-plated head joint, body and foot joint.
- Power forged plateau keys with rolled tone holes
- Sterling silver riser
- Stainless steel springs
- Tapered pivot screws
- Double skin pads
- Molded case or French case with cover is available
- Split-E & Open Hole models available



FREE Jupiter
bag worth \$50
every instr
pur

‘AN AWFUL LOT OF PEOPLE HATE SCHOOL MUSIC!’

While it may be true that nobody hates music, this recent quote from a primary teaching student expresses an unpleasant reality.¹ NITA TEMMERMAN proposes that music educators consider new ways to engage student interest and enhance learning.

Research shows that school music experiences certainly leave a lasting influence on people’s lives, but not necessarily always for the better. Where dissatisfaction is expressed, it is most often associated with:

1. lesson content which is perceived to be useless (for example filling out notation sheets);
2. activities that focus on passive (listening to ‘classical’ music), rather than active music making (in the form of playing instruments);
3. teachers whose attitudes appear to demonstrate lesser tolerance towards students who lack knowledge in and an understanding of traditional/classical music forms.²

These studies reveal that students have an inherent interest in practical music activities, especially those that incorporate opportunities for creativity and are conducted in social contexts, but in many classrooms there appears to be limited scope for students to engage in such activities.

Life-long, life-wide learning

The new curricula now being implemented in most states involves a number of principles which are particularly relevant to the reinvigoration of student interest.

The new learning environment will be increasingly general and interdisciplinary in its focus; it will be life-long and life-wide and go beyond factual content to that which is durable, transferable, autonomous and generic. The notion of what constitutes a valuable learning environment goes beyond the classroom and recognises the home and community as additional sites of learning.

Music educators have long recognised the substantive contribution that music education can make to the development of unique aesthetic and intellectual abilities as well as the acquisition of relevant life skills such as time management, decision-making, goal setting, personal planning, critical thinking, self-directed learning, interpersonal skills and self-confidence. Some of the most recent research, principally in the United States, also comments on the positive relationship between engagement with both in-school and outside school music programs and the development of life-long learning attributes.³ These studies make a strong argument for the significance of student participation in arts-music learning and the positive relationship between learning in the arts and improved student achievement in other learning domains. While the debate persists about how and why, Australian studies into

the impact of school-based music education programs are very much needed, along the lines of the federally-funded large-scale studies in the United States.

Expanding the view

Music educators would do well to expand their view of music education in relation to the needs it so ably appears to fulfil for young people out-of-school. There is still a distinction between the music that students encounter in school and that experienced outside school. Engagement with out-of-school music includes both music encountered in the home [which may be] affected by parental influence, and music that occurs in the learning environment, provided by the diversity of community organisations that serve a real and complementary role to classroom learning and achieve learning outcomes that schools often do not have the time to foster. Students consider all experience types important but perceive a real distinction between school and out-of-school music.⁴

Research findings also point to the importance of presenting young people with opportunities to play in musical groups out-of-school, as these impact positively on their continued involvement in musical activities, especially in the crucial transition years from primary to secondary school.⁵ In simple terms, where the outside school music is integrated into the school music program, it follows that students’ levels of enjoyment and engagement with music is higher. There is little evidence that relying solely on the school system, *as it is presently structured*, will bring about positive change.

There are emerging in Australia an increasing number of examples of collaborative partnerships between schools as well as other arts/music learning sites and universities that attempt to strengthen the link between abstract pedagogical theory and the practical context. By way of example, at Deakin University a two-year graduate entry program features subjects that integrate the arts—including music—with language, literacy and studies of society and the environment. The degree has as its vision the ‘educating of teachers to make a difference in 21st-century schools and communities’. It has assumed a collaborative, inquiry-based learning approach and has adopted innovative pedagogical strategies including opportunities for student teachers to engage critically with multiple sites of learning, such as the Melbourne Museum, the Immigration Museum, CERES Environmental Park and the Warrnambool Fun for Kids Festival.

It provides student teachers with a valuable, relevant, real context for teaching music, which in many cases, otherwise would not be available. It is also an opportunity for student teachers to integrate music across the curriculum, to experiment, be innovative, and take risks. More examples are needed of regular, relevant, professional field experiences that are well-integrated with course content.

There is a wealth and range of resources in most communities that could potentially serve as a resource in the teaching of classroom music. For example, in regional Victoria alone, there are 35 performing arts centres and 80 community-based arts groups affiliated with Regional Arts Victoria (RAV). From the wealth of available data about the arts in Australia it is clear that there is a very productive, diverse and creative population of practising artists. A substantial number of the latter already contribute to school music education programs. What is probably less known, especially at the primary school level and amongst teachers responsible for the classroom music program, is the mass of community-based music-making that occurs at the local level and how to tap into these as a resource to complement and/or enhance what goes on in the classroom.

Bringing it all together

What appears to be most lacking is an organisational structure or mechanism to bring together meaningfully the abundance of expertise, skills and good music practice that exists at the individual artist, arts organisation, school and university levels. Effective, productive links and interactions amongst all sectors would very importantly enhance the quality of music teaching and learning.

Students would benefit, because their own musical experience, including performance opportunities, would be enriched and broadened by working with musicians and composers. Teachers would benefit, as their skills would be complemented by those of practising musicians, and a mutual sharing of expertise would provide valuable professional development opportunities for both. Musicians would benefit, as working in schools could provide them with opportunities to trial and receive critical evaluation about their musical ideas and engage with future arts audiences and arts practitioners. **M_{in}A**

This is an edited version of a paper 'Improving the Quality of School Music Education: We all have a role to play!' The full text appears on the Music in Action Web site: www.musicinaction.org.au

E-Contact

The writer, Prof. Nita Temmerman:
<nita@deakin.edu.au>

Notes

1. Quoted in S Dillon, 'Documentation is the best form of advocacy', *Music in Action*, vol. 2, no. 2, 2004, pp. 16–19.
2. JC Rosevear, 'An Overview of the musical experiences of adolescents, both at school and outside of school', *Proceedings of the XXVth Annual Conference of the Australian Association of Research in Music Education (AARME)*, Brisbane, 2003, pp. 146–151.

N Temmerman, 'School music experiences: How do they rate?' *Research Studies in Music Education*, vol. 1, 1993, pp. 59–65.

—'An Investigation of undergraduate music education curriculum content in primary teacher education programs in Australia', *International Journal of Music Education*, vol. 30, 1997, pp. 26–34.

—'Learners' perceptions about the relationship between music education and generic skills development: A case study within the Australian higher education sector', *Asia-Pacific Journal for Arts Education*, vol. 2, no. 1, 2003, pp. 18–30.
3. E Fiske (ed.), *Champions of Change: The Impact of the Arts on Learning*, The Arts Education Partnership and the President's Committee on the Arts and the Humanities, Washington, DC, 1999, pp. 79–90, retrieved 5 Dec. 2005, from www.aep-arts.org/PDF%20Files/ChampsReport.pdf
4. N Temmerman, 'Children's participation in music: Connecting the cultural contexts—an Australian perspective', *British Journal of Music Education*, vol. 22, no. 2, 2005, pp. 113–123.
5. S O'Neill, Young People and Music Participation Project, *Practitioner Report and Summary of Findings*, University of Keele, 2002, retrieved 5 Dec. 2005, from www.keele.ac.uk/depts/ps/ESRC

Nita Temmerman

Professor Nita Temmerman is Head of School, Social and Cultural Studies in Education at Deakin University, Australia.

Nita is on the Editorial Boards of the *International Journal of Music Education* and the *Australian Journal of Music Education* and is invited academic advisor to the Singapore Early Childhood Learning Centre Council. She is the representative of the Australian Council for Deans of Education on the Critical Friends group of the Australian National Review of School Music Education.

Her professional interests are in creative and performing arts education. She has published and presented widely on related topics and has written 14 music education books including *Composers Through the Ages*, which was nominated for a national education book award.

THE ULTIMATE ASSESSMENT

If you think auditions are fair, think again.

In his new book, *Blink*, Malcolm Gladwell outlines the extraordinary saga of Abbie Conant, who in 1980 won the position of principal trombone in the Munich Philharmonic Orchestra after an audition conducted (then, unusually) behind screens. When it was revealed that Abbie was not Herr Abbie Conant, as addressed in correspondence, but was in fact Frau Conant, her difficulties began. The 13-year-long saga, including medical tests, constant re-auditioning and court cases was finally decided in her favour. Well worth the read for this and the subsequent commentary about orchestral audition processes.

Why is this relevant to music teachers? Gladwell's book is not about music per se, but about thinking and the forces that impact on decision-making—both relevant issues in curriculum and assessment. Gladwell says the 'corruption of snap judgements' so evident in earlier orchestral audition processes is an example of the carelessness with which we apply our powers of rapid cognition. *Blink* gives a number of interesting examples and explanations for cognition,

especially decision-making and its subsequent effects—in music, medicine, politics and marketing. The book includes intriguing and diverse examples such as the introduction of New Coke and the 1921 election of US President Warren Harding (Warren who?)

Of music, Gladwell says: 'The fact that there now are women playing for symphony orchestras is not a trivial change. It matters because it has opened up a world of possibility for a group that had been locked out of opportunity. It also matters because by fixing the first impression at the heart of the audition—by judging purely on the basis of ability—orchestras now hire better musicians, and better musicians mean better music. And how did we get better music? Not by rethinking the entire classical music enterprise or building new concert halls or pumping in millions of new dollars, but by paying attention to the tiniest detail, the first two seconds of the audition.'

Malcolm Gladwell, *Blink* (New York: Little, Brown and Company, 2005)

Ashton
Designed in Australia

Available in a range of sizes to suit players of all ages, Ashton's AV range is ideal for anyone wanting to explore the classical world of the violin. Crafted from maple for a bright and vibrant sound with a dark ebony fingerboard and flame finished body, these violins look and sound superb. Complete with a colour-matched case and bow, the AV442 also comes with chin/shoulder rests and a supply of rosin — everything you'll need to start you on your way!

Student
VIOLINS

See the full range at www.ashtonmusic.com

Jupiter 408L & 606ML Trumpets



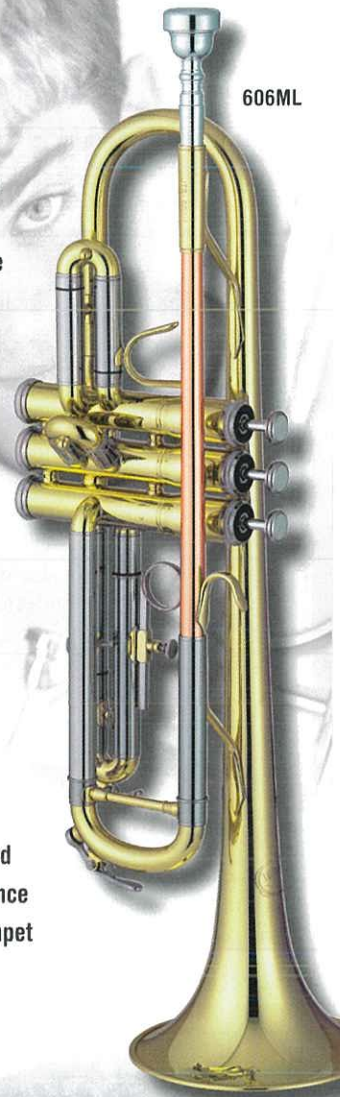
408L Trumpet

With lightning-fast trouble free valves, accurate intonation and improved tone colour. The 408L is the perfect trumpet to get started on. Designed with a rounded tuning slide to reduce airflow resistance giving an easier, smoother and more precise operation for the trumpet beginner.



606ML Trumpet

Arguably the best dollar-for-dollar student trumpet available. Complete with precision fitting monel valves which undergo rigorous testing to ensure correct tolerance and the smoothest valve operation. The rose-brass leadpipe and thicker bell-wall produce a fuller, rounder sound than other trumpets available at this price range.



Jupiter 438L & 232L Trombones



438L

438L 'Headstart' Trombone

The trombone specifically designed to enhance playability and increase the learning speed of students. The pistol-grip and adjustable thumbrest improves balance and hold while reducing hand grip length for easier playing. A modified gooseneck also allows for increased comfort and better embouchure alignment which students will naturally assume.

232L Trombone

A free blowing trombone with quick response and good tonal quality. Hard chrome-plated nickel-silver inner slides & brass outer slide provide a fast yet smooth slide action. A great first trombone which plays well in both high and low registers. Airmoulded hardcase, mouthpiece, slide oil and cleaning cloth come standard.

**3 year
Warranty**

For more info contact: Musical Merchandisers P:02 9905-0311 E: info@musicmerch.com.au

FREE Jupiter
bag worth \$6
every instr
pur

'IDOL': LOVE IT OR HATE IT?

Sounds like another sort of assessment—a television show in which contestants fight it out for top billing in music performance. Here are SUE O'BRIEN and PAUL SCOTT-WILLIAMS in a Mexican stand-off about the virtues and problems of the phenomenon that is 'Australian Idol'.

Sue

... with all the awful things happening in the world, this tacky show has been all about music, Australian talent (and OK, some not so talented). The positive vibes at the Opera House [that first finale] night were for young Aussie kids making music. Isn't that what we [music educators] are all about?

It has been about kids, parents and grandparents all getting excited about something. It is the only show on TV [we] all watched together.

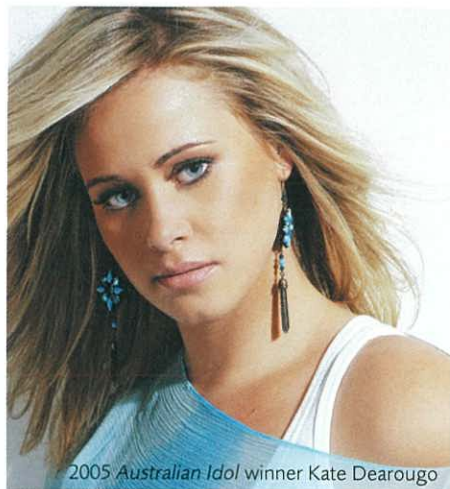
It has been about good young role models who make it OK and popular for a male to be musical and creative (and they were allowed to hug on national TV). It has been about kids rushing into my music lessons and wanting to learn songs like *Hit the Road Jack* and *Respect*. This has been the biggest Australian 'tennis court' for music I can remember.

Paul

First, I'm happy that Guy won [the first] *Idol* thing as he was clearly a real musician with the intelligence and ability to interpret, even within the ridiculous song-shortening restrictions placed on the contestants.

However, I'm sorry, but on the whole, I HATED the *Idol* competition. I thought it promoted the one thing that music educators are trying to wipe out—elitism. I thought the on-going, relentless ridicule heaped on those who were brave enough to audition but not 'blessed' with an attractive voice ... or a straight enough image, was appalling. The message that kids draw from this is: if you're not blessed with a natural gift, or if you're a little bit different, give up now because you can't be successful. Frankly, it really annoyed me.

The scary vibe [that] night was generated by Aussie kids being seduced by image and substance that was mainly American in style and content and conforming to a 'consumer-friendly' stereotype that utterly lacked any shred of originality or local flavour and was just plain boring. The only thing to celebrate was the fact that these poor souls actually survived the ordeal of public ridicule of their talent week after week for six months.



2005 Australian Idol winner Kate Dearougo

Sue

I'm sorry you were so upset by the show but why didn't you just turn it off? At least one comment was inexcusable but I also heard a lot of constructive criticism and missed a lot of the early stuff ... Anyway, we'll agree to disagree.

Paul

You are absolutely right about the impact it has had on the kids who watched it. There was an article in the press ... about the increase in kids wanting singing lessons in order to be able to compete.

I couldn't turn the damn thing off because I wanted to know what the kids were watching—so I could keep up—also the morbid fascination factor (like when you slow down to look at a car accident) took hold too, which I guess is a credit to the marketing of the show. So I don't think we disagree completely.

* * *

This discussion took place following the first *Idol* finals, which set ratings records with a viewing audience of 3.3 million, to be slightly exceeded the second year. Three years on, there's no doubt *Idol* has had an impact, even though audiences have crashed by 37 per cent, provoking an intense debate about the reasons. But how has it affected music education—for better, or for worse?

We'd like to continue this conversation among our readers. Send your thoughts to the editor:

E: ann.blore@australianmusic.asn.au It would be great to include a wide range of views in the next issue. **MIA**

Links

Inside Australian Idol / News

www.insideaustrianidol.com/news.php

The Idol No One Worships

Sydney Morning Herald 4/11/05

www.smh.com.au/news/music/the-idol-no-one-worships/2005/11/04/1130823398922.html

Paul Scott-Williams currently is the Director of Performing Arts at Aitken College in Greenvale Victoria. Apart from an extensive teaching career, Paul has also worked as a singer and actor in the UK and in Australia.

Sue O'Brien is Manager of the SoundHouse Music Schools in Melbourne. In addition to teaching, Sue is a singer who has had an extensive performing career working with various bands.



2005 Australian Idol finalist Lee Harding



Remarkable Wireless. Remarkably Simple.

New Shure PGX | Performance Gear® Wireless

It's never been easier to go wireless — and sound like a pro. Out of the box, PGX | Performance Gear Wireless features quick and innovative setup that automatically selects the best UHF frequency and syncs your system for worry-free performance, every time. And all systems incorporate Shure's patented Audio Reference Companding for crystal-clear sound.

Shure offers a choice of eight PGX systems for guitars, instruments, and vocal mics, including the legendary SM58® and Beta58A® vocal microphones.

PGX | Performance Gear Wireless. Advanced technology that makes wireless easier than ever. From Shure, the experts in live sound.



PGX4 Receiver



PG58



SM58®



SM86



Beta 58A®



Beta 98H/C



WH20



WL93

SHURE
It's Your Sound®

www.shure.com

Distributed by **JANDS** • 40 Kent Rd. Mascot NSW • Ph:(02) 9582 0909 • Fax:(02)9582 0999 • www.jands.com.au

INVESTING THE DIMINISHED

From Gympie to Perth, Port Macquarie to Hobart and places in between, music education has hit the headlines. ANN BLORE looks at the outcomes.

As readers will know, the National Review of School Music Education (NRSME) was established in March 2004 to investigate the status and quality of music education in Australian schools and examine how school music can be enhanced for the benefit of all students. Over the past twelve months teachers and parents have been active in putting their views to the Review team, resulting in almost 6,000 submissions and petitions—an unprecedented response to a federal government review.

During November 2005, federal ministers Dr Brendan Nelson (Education, Science and Training) and Senator Rod Kemp (Arts and Sport) released the Review panel's findings. The results resounded in media everywhere—radio, television and newspapers not only reported the findings but also carried opinion pieces commenting on the issues from a number of perspectives.

It is of some interest that around the country the climate for music seems to have become warmer. During the past year,



National Review of School Music Education

three major reports—the NRSME, about school music education; the Strong report into orchestras; and another into elite music training bodies Australian Youth Orchestra and Australian National Academy of Music—have all hit the table. Further, we have seen the wonderful success of the national FLAME awards developed by the ABC and Music. Play for Life, not to mention the availability of federal funding for music the program 'Investing in our Schools'. To date \$4 million of that funding has been provided in Round One for music. Hard on the heels of the Review report, the Radio National program *Australia Talks Back* ran a broadcast devoted to music education. The listener response resulted in *Australia Talks Back* host Sandy McCutcheon saying on air that he had 'never seen the switchboard here light up like this, and you can just hear the energy in people's voices'. Maybe music is at last coming out—or is it global music warming?

According to the NRSME report, school music education in Australia is of inconsistent quality and not equally available in all schools across the country. In highlighting the issue of quality the report noted that while there were fine examples of school music programs in some places, there were also cycles of neglect and inequity.

In response to the findings, Dr Nelson noted that 'It shouldn't matter where you live, 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.'

Both ministers congratulated those who contributed to the Review, and thanked them for their commitment to music education in this country.

Wide-ranging, thorough
Music teachers are not surprised that the report identifies problems. These are the stuff of daily frustration to many, but the identification of the breadth and depth of the problem on the national scale is a useful exercise in articulation and, hopefully, the first step towards addressing the issues. The Report is wide-ranging and thorough. Teachers will find much that resonates with their own issues—be it the status and value of music education, resourcing, technology issues, curriculum neglect, the role

Making music Health

HAVE your son and daughter the head of the Australian Music Association...
THE review, which is investigating the state of music education in our schools and how to improve it, requires submissions by April 30. We encourage everybody to submit a submission, a couple of pages with one or two key points. We're looking for a range of views from teachers and parents, and professional interest in music. The number of submissions before show to the public...
THE review is not giving out kids...
THE review is not giving out kids...
THE review is not giving out kids...



Soul music
All the artists...
THE review is not giving out kids...
THE review is not giving out kids...
THE review is not giving out kids...

THE review is not giving out kids...
THE review is not giving out kids...
THE review is not giving out kids...

Makin' music
Imagine trying to teach music after only three weeks of training at uni, writes Rosie Hoban
AT Essex Heights Primary School, in Mt Waverley, music is a classroom subject and instrument lessons are available as a fee. The school caters for students with a range of needs, including those who require one-on-one teaching, such as with autism, Down syndrome or a hearing impairment.
MUSIC co-ordinator Mandy Stefanakis says the school has several choirs, marimba bands, hand and concert band...

THE review is not giving out kids...
THE review is not giving out kids...
THE review is not giving out kids...

Singalong chases blues away
MUSIC therapy can not cure tone-deafness, but it is guaranteed to raise the spirits.
MUSIC therapist Emily White believes singing along to conquer inhibitions and improve quality of life.
Next month, Ms White will lead groups in song as part of a new nursing homes and retirement vil-

Rosanna-based program designed to combat loneliness and isolation among the elderly.
AS part of the program, groups will sing along to hits from the 1960s to the classics by Elvis and The Beatles. The program is also set to travel to nursing homes and retirement vil-

of specialist/generalist teachers, pre-service training, students' interests, support and professional development—the list goes on. None of the problems need to be restated here, but those who wish to read the full text (all 308 pages) can find it via the Music.Play for Life Web site, or direct. See Links on next page.

Congratulations, 99!

If readers wish to skip the problems cited in the Report and head to the future, we suggest that the Guidelines in Section 4 are a good place to start. The Guidelines for Effective Music Education are intended as a blueprint for the future. The Report notes: 'Adoption of the Guidelines in a sustained and regular manner will overcome many of the impediments currently encountered in school systems.' (Page 110). These Guidelines are indeed a comprehensive set of principles that will gladden the hearts of most music teachers. It is hard to fault them in the range and depth of coverage. From these, much of the recommendations are framed. Two principles that underpin the Report are apparent throughout: the need for collaboration in addressing the issues, and—as Malcolm Gillies identified in his comment in *The Australian*, 24 November 2005—the upholding of the value of music education for all.

The recommendations fall into sixteen headings, with a total of 99 actions proposed. Each section has an underpinning strategic statement followed by the actions suggested for that topic. Again, this is a comprehensive body of work and most teachers will endorse what is proposed. There seem to be few if any gaps.

What now?

We anticipate that the proposed national Music Education Summit will be held in the second quarter of the year. From early March 2006, our website [www.musicinaction.org.au] will provide details as they come to hand, and the April issue of *Music in Action* will carry further advice. **M in A**

Links

Report of the National Review of School Music Education

Either

1) Link from the Music.Play for Life Web site:

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

2) Or go direct:

www.dest.gov.au/sectors/school_education/publications_resources/profiles/school_music_education.htm/



National Review of
School Music
Education

Where to from here?

The Report's findings imply a range of activities from now into the future. For 2006, seven actions are to be implemented.

1. Department of Education, Science and Training (DEST) has appointed the Australian Music Association in collaboration with the Music Council of Australia (and Music.Play for Life), to hold a National Music Education Summit, which will take place in the first half of 2006.
2. DEST is providing \$400,000 over four years to the Australian Society of Music Education (ASME) to run excellence awards for music educators and school leaders.
3. DEST is committing \$500,000 to developing music curriculum resources in priority areas.
4. Music will be made a priority under the Australian Government's Quality Teaching Program.
5. The National Institute for Quality Teaching and School Leadership is to consider the lack of music in general teacher training.
6. The National Review report's recommendations will be taken to the education ministers' committee for the Commonwealth, States and Territories (MCEETYA).
7. Minister Nelson will write to every school principal and peak parents' group regarding the status of music.

SUPPORTING ACCOUNTABILITY

Sydney music teacher and 'Music.Play for Life' supporter MELISSA SOMMERVILLE downloads the report of the National Review of School Music Education—and her thoughts on it.

As a primary music specialist, I am both encouraged and inspired by the National Review of School Music Education. The Review provides extremely thorough and detailed information on the current status of school music education in Australia. It acknowledges and addresses many longstanding issues and in particular highlights the importance of primary music education. The Review states that we have now reached 'a critical turning point for music education in Australia' where 'action must be taken' and provides teachers, schools, educational institutions and the community with a powerful tool to instigate change.

Equally as encouraging was the reaction of the Minister for Education, Science and Training Dr Brendan Nelson who, after reading the Review, described the current status of school music education as 'disturbingly inadequate'. (*The Australian*, 22 Nov. 2005). Federal Arts Minister Rod Kemp agreed, saying that 'the report speaks of a need for strong and determined action'. (ninemsn.com.au/, accessed 21 Nov. 2005).

Recommendations listed in the report 'address major clusters of issues':

Status

Access and equity

Teacher education, (pre-service, in-service and professional development)

Curriculum policy, syllabus and support materials

Support services for schools

Partnerships, connections and networking

Facilitating effective music in schools

Accountability.

I would like to focus on the issue of accountability, highlighting the importance of the areas of support services for schools and teacher education.

The Review identified that 'what seems to be missing is overall systemic and sector accountability' which is contributing to the 'continuing cycles of neglect'. Of



particular concern is the fact that 'there is no current accountability mechanism for the Arts as a Learning Area, let alone for music as a component of the Arts Learning Area'. The last time that the Arts was required to be accountable at a National Level was in 1998 in the National Reports on Schooling in Australia, produced by the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA).

That means it is far too easy at present for general primary teachers to exclude music from their timetables. In many cases teachers are only required to show minimum evidence of music being taught in their classroom. It is vital that 'systemic approaches to strengthen accountability' are put in place to ensure that general primary teachers and schools are formally accountable for developing and implementing quality music education programs.

This needs to be achieved in conjunction with other areas of recommendation in the Review, such as teacher education.

Allocating funds and resources to improving pre-service and in-service training alone will not be effective in ensuring that music education actually takes place in primary schools. Teachers can receive increased training and resources, but unless they are made to be formally accountable, music education will still be neglected and overlooked.

This leads to the question: how can effective accountability be achieved practically within schools? I believe that a vital element in addressing this question is found in the Review's recommendations for 'Support services for music education'.

The establishment of support services, such as professional development networks for general primary teachers that are facilitated by music specialists, would provide an accountability mechanism, simultaneously ensuring that teachers are developing the skills required to establish effective 'sequential and developmental music education programs'. The very nature of this support system addresses the need for 'continuous improvement, self-reflection and goal-setting' desired by the Review, rather than 'a simplistic testing regime or tick-the-box compliance'.

As the Review states, 'in reinstating these sorts of advisory services, there is a need to go beyond simply providing consultants'. I believe that a new model of support needs to be constructed through teacher networks. These networks need to be vibrant, inspirational and motivational, but most of all they should empower teachers with the skills needed to create an exciting environment for learning music in their classroom and their school. In establishing such a model it is necessary to begin by forming local networks of general primary teachers who meet regularly with a music specialist, when they can receive practical lesson ideas and assistance with programming, and discuss relevant issues. Moving beyond this traditional consultancy-type model, teachers could then be offered ongoing opportunities to visit the schools of the teachers in the network in order to observe music lessons and programs in action. This in turn would have the potential to seed opportunities for pooling resources as well as developing strong relationships between local schools.

I believe that an effective means of addressing the issue of accountability in a practical grass-roots level lies in the formulation of professional development networks. These would promote the sharing of ideas and discussion, assistance with program writing and development, facilitate mentoring and lesson observations, while empowering teachers with the skills necessary to further develop music in their classrooms. Implemented correctly, this type of support system provides a self-sustaining method of accountability. **M in A**



SURROUNDED BY MUSIC

BRIAN MANNING recalls his life as a child being surrounded by music. He aims to pass that experience on to students in the Northern Territory. Interview by Gillian Wills.

Easygoing, energetic and friendly, Brian Manning is intensely passionate about music. He says 'If I know that my involvement will assist someone to play an instrument, then I will do anything I can to help.'

He has always been surrounded by music. From childhood he remembers the house being filled with the sound of Fats Waller stride piano. An interest in world music stems from his student days when Catherine Ellis at the University of New England mentored him. He found her ethnomusicology lectures about Indonesian, African and Hindustani music inspiring.

At one stage, he played trumpet in a reggae band called Calabash and in 1998 went on a pilgrimage to Jamaica to research the genre. Now, he plays in a seven-piece Cubaneseque salsa band.

Tell me about your professional role

My core business is the delivery of instrumental lessons to Levels 5 to 7 in primary school through to the final year of high school. Based at Nightcliff High, Darwin, I facilitate and coordinate a roving team of multi-instrumental teachers who service greater Darwin, Tennant Creek, Katherine and Nhulunbuy in Arnhem land. For example, Paul Djolpa Mckenzie is based in Nhulunbuy and flies regularly to Grootte Eylandt to teach. The scheme is highly valued by the government and has just been given funding for two additional teaching positions.

What character traits and professional skills do you need in your job?

In the Northern Territory being an 'all-rounder' is crucial. A trumpeter, I now also teach drums, clarinet, flute, alto sax and guitar. Over three days a week I give instrumental tuition at Nightcliff and Larrakeyah Primary Schools, run Music Industry Certificate classes for the older students and handle paperwork, administration and organisational issues. Depending on need I might then fly to Maningrida, a remote indigenous community 1,000 kilometres from Darwin; or to Yirrkala or Gapuwiyak, to see how things are going with the instrumental teacher working there, or, if there isn't one I will teach the students. I am racking up those frequent flyer points!

Tell us about the teaching scheme.

Through this project school children can have free instrumental lessons, providing they pay a \$10 annual registration fee and hire or buy their own instrument. A few instruments are held in reserve for students in special need.

How do you select the students?

Children are auditioned for suitability in terms of attitude and aptitude, entirely on the basis of merit. For example, I want to know if they can make a sound on a trumpet. There



is no gender bias. Once chosen, I draw up a contract between myself and the child, who must agree to play the instrument for at least half an hour every day.

What teaching materials do you use?

I favour the Bruce Pearson method—there is a sequence of books designed to prepare students for involvement in a concert band, and also the *Standard of Excellence* books. Other good resources are the Hal Leonard series.

What instruments are popular?

Alto sax is a hit. This instrument is 'cool' because it is firmly associated with the pop music fraternity. Low end brass like

trombone unfortunately is not.

What qualifications are necessary for this kind of work?

To qualify, teachers have to be musicians with a Certificate IV in Workplace Assessment and Training. Life is tough out there and it can be difficult to recruit suitably resilient, adventurous, people-oriented individuals and good musicians who are actively engaged in performance themselves. After five years of service, multi-instrumental teachers get six months paid leave in recognition of the hardships they face.

How is it possible to teach so many instruments?

To teach a range of instruments and be a multi-instrumentalist you need a highly developed ear and be able to make music through aural traditions. Formally trained musicians can be at a disadvantage because they can't easily transfer their skills from one instrument to another.

What are your most meaningful successes?

It depends how you define success. For me it's seeing former pupils playing in a live scene, whether they do covers or original material. I feel good when I see them really going for it. Some of my former students are now making a living in Darwin's vibrant music scene. In urban Darwin there is a high concentration of young people. Many are in the military and some about to be posted to Iraq, so music is a comforting distraction.

What gives you satisfaction professionally?

A real highlight is attending the Garma Indigenous Festival supported by the Yothu Yindi Foundation held every year in August. I enjoy the opportunity to meet up with all the youngsters trained by our team of teachers. The children are really gifted and you know the teaching we do only formalises the instruction that they are already getting from their peers and family members.

Music is a big deal for students in these communities. It is so popular it can be the reason why they come to school and are motivated to learn English and maths, just so they can get to play that instrument a few lessons later.

Instilling a love of music sounds corny when you say it, but for me it's a crucial undertaking. It's my life. **MWA**

ASSESSING MUSIC PERFORMANCE

Assessment is a regular part of the learning process, but there are particular issues to consider when we assess music performance. JENNIFER BRYCE explains.

Assessment in the performing arts is particularly challenging because, unlike the reviewing of paintings or pieces of writing, it is impossible to ‘freeze’ a performance for review. We can record performances, but still there can be discussion about the quality of the recording (audio or video) and whether the way it was done may have enhanced or impaired the performance. Also it is particularly challenging to develop appropriate assessment criteria for an art form where words are sometimes inadequate to describe what might be attained.

A discussion of assessment needs to start by clarifying the purpose. There are different considerations, depending upon the purpose of the music performance. Is it a high stakes competitive assessment, such as an audition for entry to a music academy, or is the main purpose to assist a student’s learning? Each purpose is likely to require a particular approach to assessment.

For all assessment, it is important to aim for reliability and validity. Reliability is concerned with consistency. Validity is concerned with the extent to which an assessment accurately reflects the curriculum to be assessed.

High stakes assessment

Reliability of rating between assessors is essential to high stakes assessment. For example it is important to know that assessors agree or come close to giving exactly the same rating. Averaging of results does not necessarily give an accurate picture as they may cover a large range. To be fair, there needs to be more than one assessor, ideally more than two, to try to eliminate bias. The issue of intra-rater reliability is also important: to what extent would a rater give the same rating to the same performance on another occasion? Although it is most likely impossible to achieve 100 per cent reliability, there are two main ways that both kinds of reliability can be enhanced:

- by having explicit criteria, and
- by thorough assessor briefing and training.

The assessor briefing needs to include explanation and discussion of the assessment criteria, preferably with examples of performances to illustrate the expected levels. It also needs to provide opportunities for the assessors to undertake practice assessments of performances. If, after practice and discussion, an assessor cannot assess within a specified level of agreement they should either not be used or they should have their ratings adjusted (for example if they are consistently harsh, compared with other raters, their ratings should be adjusted upwards).

It is important to stress that to be fair, particularly in a high stakes assessment, only similar kinds of performance should be compared. Consider, for example, the different skills needed to perform rehearsed repertoire compared with sight-reading, or to play from written music compared with

improvising.¹ Also, is it reasonable to equate a performance on a French horn with one on a cello, or a performance on a clarinet with one on a piano?

Assessment to assist learning

Much assessment that takes place is not ‘high stakes’. Both classroom and studio music teachers are constantly assessing students. An essential part of learning involves receiving ongoing feedback on performance. This is sometimes very informal observation and comment. At other times there may be more formality—assessment of completion of a segment of work, or assessment for school reporting requirements. It is very important to ensure that the assessment is valid—that it accurately reflects the curriculum: for example, if the curriculum focuses on musical performance, then it is not valid for most of the assessment to involve reading and writing words. The assessment must accurately reflect the whole music curriculum and not just those aspects that are easy to assess.

When the purpose of assessment is to assist a student’s learning, it is good to include an element of self-assessment to encourage a student to listen carefully to his or her performance and to reflect on personal strengths and weaknesses. One way of doing this is to develop a rating instrument similar to the one shown on page 33, where both the teacher and the student rate the performance according to the criteria. Students may find it helpful to listen to a recording of their playing. This is ‘segmenting’ performance. The value of doing this is discussed later. I believe that segmenting is acceptable for this purpose, which is to analyse and improve performance. It is important that teacher and student have a shared understanding of each of the criteria (which would normally be more detailed than those outlined in the example).

Another way to help students reflect on their learning is to compile portfolios. We tend to think of portfolios in relation to visual art or writing, but portfolios may be compiled for any curriculum area. The word means a collection of artifacts of a student’s learning experiences assembled over time.² Some particular benefits of assembling a portfolio are that:

- it can provide a picture of a student’s growth both in terms of skill development and emotional development;
- there is a focus on process as well as product—the final ‘product’ does not have to be ‘perfect’, the means of achieving it can be a part of the assessment;
- it encourages students to take some responsibility for their learning—with guidance, they can select what to include in the portfolio;
- thinking about the portfolio contents will help students to acknowledge their strengths and to consider ways of overcoming weaknesses.

A number of issues will need to be decided, such as the audience for the portfolio (for example, parents) and which curriculum goals are to be assessed through the portfolio. The contents will depend on the goals to be assessed and the maturity of the student. The following are some suggestions of items that could be included in a music portfolio:

- a recording of a 'final' performance accompanied by diary notes on practice and rehearsal (as this is not a high stakes assessment, that there will be varied recording quality is not a serious issue);
- a listening log—a record of listening including date heard, composer, artists' names, name of piece, style and student's impressions;
- a written harmonic accompaniment to a song and a recording of its performance;
- a recording of a student's composition, with notation, if appropriate, and diary notes on the development of the composition.

An ideal way to assess such a portfolio would be through a student/ teacher conference where the teacher might ask questions, such as:

How did you decide on the pieces to include? What ideas did you consider important?

What did you find most difficult?

What do you think was your best achievement?

Then goals could be set:

What do you want to do next?

What are the main weaknesses you need to overcome?

How might these be improved?

Some teachers recommend that students write an introduction to their portfolios because this encourages reflection and forms a basis for the portfolio conference.²

Holistic or segmented approach?

Another consideration is whether the performance is to be viewed in a holistic or segmented way. There has been a tradition of approaching music assessment in a segmented way ever since Carl Seashore delineated thirty aspects of the 'musical mind' in 1919. Assessors isolated different aspects of performance such as pitch, tone control and phrasing. This approach encouraged developments of ways to 'objectively' measure music, such as the Watkins-Farnum Performance Scale (1942 and 1954) where a point is deducted for each error in a performed bar of music. Similarly, in 1960 Gordon used an oscillograph to measure dynamic ranges and later Peters and Conway and Niederjohn used computer technology to measure rhythm and pitch accuracy.

My own view is that when the purpose of the assessment is to assist learning, a 'segmented' approach to the assessment of musical performance may be helpful; whereas it is less appropriate in a high stakes situation, when the overall purpose is to find out how well a person can play or sing.

With a holistic approach it is still important to have documented criteria, but this may take the form of a discussion about the standard expected and the attributes of a

good performance, then assessors may give a global judgment rather than 'ticking off' or marking a list of criteria. The English music educator Janet Mills has said: 'As a holistic assessor I feel that I am considering the performance on its own terms . . . Holistic assessment feels musical, to the extent that assigning a single mark or grade to a performance could ever feel musical. But as a segmented assessor, it seems that I must turn the performance into something less coherent than music before I may assess it . . . it certainly feels unmusical'.³

Conclusion

The two checklists on page 33 sum up the main points discussed here, and teachers will be aware of many other ways of assessing musical performance. The most important issue to consider is the purpose of the assessment.

If the main purpose is to assist a student's learning, it seems reasonable to take a 'segmented' or analytic approach to the performance. When the purpose of assessment is 'high stakes', issues of reliability and validity are particularly important. My own view is that it is then more authentic for the approach to be holistic rather than segmented. **M in A**

Notes

1. G McPherson & W Thompson, 'Assessing Music Performance: Issues and Influences', *Research Studies in Music Education*, Callaway Centre, HYPERLINK "http://www.uwa.edu.au/" University of Western Australia, Perth, 10, 1998.
2. M Forster & G Masters, 'Portfolios', *Assessment Resources Kit*, The Australian Council for Educational Research, Camberwell, 1996.
3. J Mills, 'Assessing Music Performance Musically', *Educational Studies*, 17, 1991, p. 173 2.

Jennifer Bryce

Dr Jennifer Bryce is a Senior Research Fellow in Assessment and Reporting at the Australian Council for Educational Research (ACER). She has had an involvement in music education for about 30 years as a classroom and studio music teacher and as a researcher. Jennifer assisted Dr Doreen Bridges in the development of the Australian Test for Advanced Music Studies. More recently, with Margaret Wu, she has developed 'Keynotes', a music evaluation software kit, also published by ACER. Other recent work has involved a report for the Australian Government and the Australia Council: *Evaluation of School-Based Arts Education Programmes in Australian Schools*. In her spare time Jennifer plays oboe in the chamber group *Trio con Brio*.

E-CONTACT

The writer, Jennifer Bryce:

<Bryce@acer.edu.au>

G2.1u

GUITAR EFFECTS PEDAL

ZOOM



Nothing Lost Everything Gained

1989 ZFX-1 for 9002



1996 ZFX-2 for 505



2005 ZFX-3 for G2.1u



USB Interface. Cubase LE Software. Harmonised Pitch Shifter. Built-in PCM drum machine. 54 Effect types. 16 amp & stomp box modeling. 6 Band EQ. 40 User + 40 Preset patches. 96kHz Sampling rate. 24 Bit A/D/A Conversion. 32 Bit Processing. 120dB SNR. 3rd Generation ZFX-3 processing chip.



The new generation of ZOOM effects is here. Why be content with one amp and effect when the new G Series will give you at least 9 different classic amplifier and 7 different classic stomp box simulations? The G Series pedals come programmed with live and recording patches, so you won't need to alter your settings for either situation. Add the ZOOM cutting edge effects system that samples at a higher rate than ever before, and you'll get crystal clean tones and massive distortions with loads of harmonics.

With the world's fastest patch change at 0.005 seconds, you'll never miss a lick or wait for your pedal to catch up with you again. Built in drum machines makes the G Series the perfect practice tool, and the steel casing and stomp box switches were designed to take all you can dish out on the stage...and it doesn't end there! All of these come with USB interface & are bundled with Cubase LE digital recording software! Turn your bedroom to a recording studio at a fraction of the cost you might expect! Check out the new G Series at your local ZOOM dealer. You've got nothing to lose and everything to gain.

Available in electric guitar, acoustic guitar & bass guitar versions.



Cubase • LE
Bundled with Cubase LE
OEM Software



Dynamic Music www.dynamicmusic.com.au

www.zoom.co.jp

BASIC RATING SHEET

Name of student: Year level:

Name of teacher: Instrument: Date:						
Criteria	Not yet mastered		Generally competent		Very good	
	Student	Teacher	Student	Teacher	Student	Teacher
Pitch						
Tone						
Rhythmic control						
Phrasing						
Interpretation						

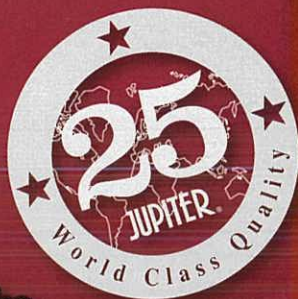
SUMMARY OF ISSUES TO CONSIDER

High stakes assessment

	Yes	No
Is the assessment valid? (If the aim is to see how well someone can play, does the assessment focus on this?)		
Are there at least two assessors?		
Are there clearly defined assessment criteria?		
Have the assessors been briefed on the assessment criteria and is it evident that they have a shared understanding of these criteria?		
Have the assessors undertaken 'practice' assessment exercises to the extent that there is good agreement or has an arrangement been made to increase or decrease an assessor's ratings because of acknowledged harshness or leniency?		
Is this an assessment of one kind of performance (eg rehearsed repertoire) and not a combination of different performance elements, such as sight reading, technical work, improvisation?		
Are performances on similar instruments being compared (eg all pianos, not violin/ clarinet/ percussion)?		

Assessment to assist learning

	Yes	No
Is the assessment valid? Does it accurately reflect the curriculum? Is any aspect of the curriculum left out? Is any aspect over-emphasised?		
Is the assessment appropriate for all members of the group? (eg not requiring a lot of reading words for poor readers)		
Are students involved in planning the assessment?		
Will the assessment provide useful information for students and parents?		
Will the assessment encourage students to reflect on their learning and to set goals for their future musical development? Is there opportunity for self-assessment?		



Jupiter 500 & 700 Series Saxophones

Jupiter 500 Series

Soprano, Alto, Tenor, Baritone

The best valued 'quality' entry-level saxophone on the Australian market. Designed and engineered with the student in mind to help the learning process. Incorporating features proven by advanced players to enhance speed and technique while providing a light touch. Widely recognised as the 'teachers choice' saxophone model.

Standard Features

- Power forged brass keys
- High F# key
- Articulated G# key with tilting Bb rocker arm
- Offset octave Key on thumb rest
- 3 point bell-to-body bracing
- Complete in wood-frame case

Jupiter 700 Series

Soprano, Alto, Tenor, Baritone

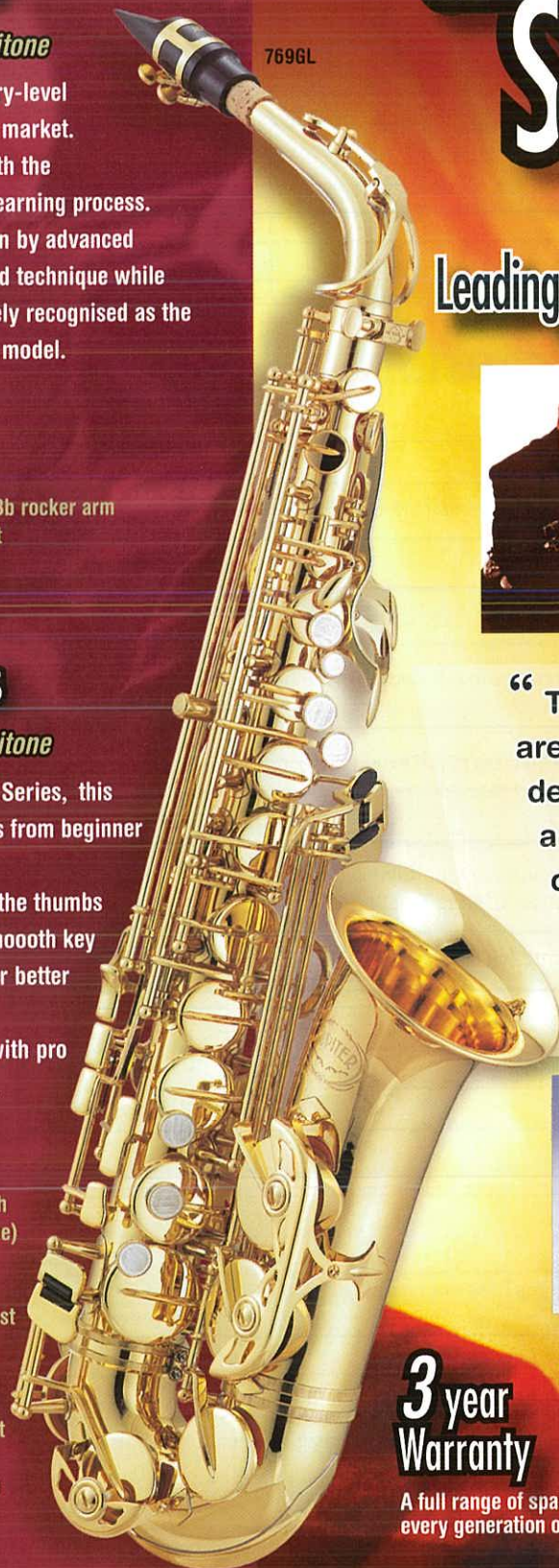
Step-up model from the 500 Series, this saxophone will take students from beginner to advanced and beyond.

Pro musicians have given it the thumbs up with a clean rich tone, smooth key action & metal resonators for better projection.

A great investment packed with pro specs at an affordable price.

Standard Features

- Gold epoxy lacquer baked finish
- High F# key (alto/tenor/baritone)
- High G (soprano)
- Adjustable action
- Adjustable right hand thumb rest
- Articulated G# key with tilting Bb rocker arm & double adjustment screws
- Offset octave Key on thumb rest
- 3 point bell-to-body bracing
- Deluxe soft backpack hardcase



7696L

Leading the way for the new generation!



Dr. Thom Mason

Founder, Department of Jazz Studies & Studio Music, University of Southern California

“ The Jupiter 700 Series Saxophones are unique in that their tone, facility, key design and overall construction can take a player from first book to first chair in college. Jupiter certainly provides a reality check as to what is required to get a good horn today. ”



Deluxe soft backpack case (700 Series)

3 year Warranty

A full range of spare-parts are available for every generation of Jupiter instruments



FREE Jupiter music bag worth \$60 w every instrument purchase



FRIEND OR FOE?

PATRICIA MORTON looks at internal and external assessments —and suggests some changes.

Teachers assess on a daily basis. Before each lesson the teacher assesses content and different approaches to presentation of the material for maximum impact; at the end of each lesson, its effectiveness, student reaction, and its likely impact on the following lesson. Depending upon teacher experience, this may take a huge amount of time. Multiply this by thirty lessons per week and it gives an indication of the amount of assessment that takes place.

Not content with internal assessment, in music we have external assessment provided by music examination bodies, from early grade level through to high level diplomas, plus the external examination at Year 12 school exit level that informs tertiary entrance scores.

Redressing the imbalance

It is my view that there are a number of difficult aspects of assessment in music to be considered. First, there is the function of assessment. There is a need to remind ourselves and our students that it is but one part of student learning. It is also important that students are made aware that a test not only gives them feedback about their progress and understanding of the task or topic, but also gives teachers feedback on how well the class or individual has understood the material or how well they have absorbed the skill.

The second issue is that of accountability, which is over-emphasised at the moment. When combined with the 'pushy parent' syndrome, teachers can find this area of assessment

stressful. If teachers write comments that reflect honestly on the attitude, behaviour and work ethic of the child as well as the homework record, they [may] worry that they might be held personally accountable. A popular question from parents is: 'What is it in your teaching approach and the material presented that has turned my child off this subject? It used to be his/her favourite'. And so teachers [can] feel guilty that they may indeed have caused this condition.

Third, in music there is the difficulty of objective assessment in performance and finding the appropriate language to express our comments.

So we might well ask—are assessments the teachers' friends or foes?

Accentuating the positive

Despite the complex issues surrounding this topic it is my view that we need to be more confident in our approach to assessment strategies.

The first step is to have clear objectives about our teaching and assessment. For example, a question that we need to ask often is 'Why am I teaching this topic/work?' The point is that if you are not sure, that makes it much harder to be convincing when teaching a class. If you really like the work you are teaching or you are convinced about its educational benefits, then there is a much greater chance that you will be able to convince the class.

The second step is to ask the question, 'What is the range of possibilities for the class in choosing this material?' This 'the sky is the limit' approach means that you are not capping the creative possibilities available to students, especially the more gifted ones. On the other hand, it is also useful to ask yourself 'What is the minimum standard of skill or knowledge that I will accept for this topic?' In this way you also establish a reasonable goal that is achievable by most students.

The third step happens after clarifying the choice of material, and teaching the topic/skill—the assessment goals. This goes back to your original objective(s). In most schools it is simply not reasonable to expect that all objectives will be achieved. Interruptions are part and parcel of every school day, causing lessons to be missed. Instead of trying to catch up it is much more sensible to reduce the material so there is a greater chance of achieving the depth of understanding that we as teachers crave; hopefully as a result we will create a happier and more inspired student body.

Public examinations

Apart from the assessments undertaken within the school, we often have to contend with external examinations such as the Year 12 public exit examinations—HSC, VCE etc, and examinations from bodies such as the AMEB.

In most States senior students usually complete an exit examination at Year 12, which is administered externally. This exam has its own significant bureaucratic processes, in part to protect both student and teacher. I suggest that there is absolutely no doubt that the freedom to teach material in the depth that senior students need is negatively affected by these exit examination requirements and constraints. Just as students are 'getting their teeth' into a topic area and beginning to grapple with difficult concepts it becomes necessary to move on to the next requirement, leaving both students and teachers with the feeling that the current systems value quantity over depth and quality.

Music examinations conducted by the private bodies evoke a range of responses among the teaching community, from strong support to vehement criticism. For studio teachers they can play an important role in supporting their work through provision of feedback to both students and themselves. Furthermore, some schools regularly use the examination as part of internal assessment. This can be a very positive way of integrating the work of the studio teacher with the overall musical development of their student. If good communication is established between the school and the studio teacher the external examination process can provide support to the classroom music teacher as well as the classroom program.

While such examinations can be useful in providing additional information and feedback about students' progress in instrumental areas, the scores can sometimes cause conflict with school assessment procedures. For example, a high score in the external examination seemingly contrasts unfavourably with a lower score from the internal school assessment, causing anxiety and confusion for student and teacher alike. Who do we believe?

The future

A better balance is necessary between the need for constructive feedback and the core business of teaching. In a recent survey of senior students at my school the suggestion was that the school might find more ways of giving access via the Internet to lesson material, coursework etc., so that on days in which they had fewer lessons they might decide to stay at home to minimise travel and maximise work time. This proposal was rejected overwhelmingly. The student view was that they could learn material at home but what they needed was the classroom interaction, to debate about the issues raised in order to gain the necessary insight and understanding.

I believe that the future direction for assessment within schools must be towards greater flexibility. I think it reasonable that parents receive two reports per year about a child's progress, but not essential that these reports be driven by half-yearly and yearly exams. It may be that in music departments it would be better to report on cumulative tasks for the half-year and have formal examinations for the final report.

I propose the abolition of all public examinations at the completion of school (Year 12), to hand the task to the universities as entrance examinations. This would free up the senior curriculum and allow teachers much more freedom to teach music in depth.

As the AMEB has a national examination curriculum, it needs to ensure that the examining of its syllabi is always consistent between the states. It also needs to recognise that its role is complementary to those of schools and music institutions, and that its responsibilities are always to the broader community.

Clearly, assessment causes teachers a certain degree of anxiety, but we know that it is part and parcel of the teaching process. The challenge is to place it in context; it is only one way of judging the effectiveness of both our teaching and our student learning. **MinA**

Patricia Morton

Patricia Morton is Head Teacher, Music, at the Conservatorium High School, Sydney, a musically selective school with a population of 200 students from Years 7–12, sharing the Macquarie St. site with the Sydney Conservatorium. She is a current member of the AMEB [NSW] Board and examinations committee, and a former Chair of ASME (NSW). Patricia has also been involved in HSC marking and in syllabus writing teams.

E-CONTACT

The writer, Patricia Morton:
< pmorton@conservat-h.schools.nsw.edu.au >



Allans Music



The right instrument at the right price

ALLANS MUSIC EDUCATIONAL BROCHURE

ALLANS MUSIC SCHOOL SALE
Allans Music brings you the best back-to-school deals on our huge range of Instruments, Music Technology products, software and PA's. Here are just some of the bargains.

Mackassar Music Stand
The rising people sitting compares to the beautiful tones that only a music can produce, and it's a wonder that digital pieces like this are more popular than ever in schools.

Roland HP101M1
The rising people sitting compares to the beautiful tones that only a music can produce, and it's a wonder that digital pieces like this are more popular than ever in schools.

Yamaha C40 Nylon String
Every year thousands of students all around the world choose this quality Yamaha guitar as their first instrument.

Squier SA100 Punk
Includes Street Series guitar, gig bag, extra strings and instruction book.

Yamaha PSR203
In addition to a dazzling array of instrument sounds and arrangements, this offers keyboard players for a perfect blend of education and fun with 322 built-in songs that students can learn how to play.

Edinex MA1SD
32 Watt Digital Stereo Music Monitor

Headset Pampet PA system
Set up in minutes with Headset's four channel, 150 watt stereo PA, 175 watts per channel with three 6.5" low range, two 100W/100W digital tweeters, it features a P.O.S. microphone with cable, stand clip and stainless cables.

Yamaha YRS24B Recorder
Compact Recorder

Buffet B12 Clarinet
Buffet B12 clarinet, nickel-plated keys, ulnarwood tone-holes, ulnarwood rib, ulnarwood neck and neck case.

Greenlands 2SP Flute
Plastic (chromed metal model, silver plated head, body and foot, 500, 9003, complete)

Scholia
The complete singing, drumming, and dancing set.

OUT NOW!

AllansMusic www.allans.com.au

12 PAGES OF BACK-TO-SCHOOL BARGAINS

ALLANS MUSIC POLICIES

Lowest Price Guarantee
If you purchase an item and then find a lower advertised price on the same item (in the same condition) within 30 days, we'll refund the difference.

Satisfaction Guarantee
If you are not completely satisfied with any musical instrument you have purchased, simply return it in original condition with receipt, within 10 days for a full refund.

Commitment to Service
We believe providing you with a quality instrument at the right price is just the first step. At Allans, customer service is just as important as the selection of the perfect instrument.

* These policies are in addition to your statutory rights under the Trade Practices Act"



ADELAIDE
58 Gawler Place, Adelaide
(08) 8223 5533

SYDNEY
228 Pitt Street, Sydney
(Opposite Hilton Hotel)
(02) 9283 7711

VICTORIA
56 Cotham Road, Kew
(03) 9852 7645

BRISBANE
Queen Street Mall
(Opposite City Myer)
(07) 3229 2155

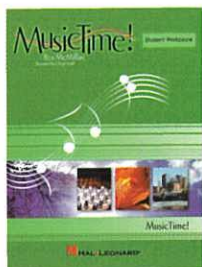
Allans Music Warehouse
108 Botany Rd, Alexandria
(02) 9318 2255

152-160 Bourke St, Melbourne
(03) 9654 8444

77 Bridge Mall, Ballarat
(03) 5331 1266

NEW RELEASES

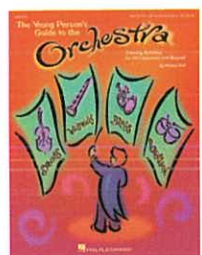
FROM HAL LEONARD



MusicTime! by Ros McMillan
Student Workbook and Teacher Pack
MusicTime! is a unique, activity-centred workbook which will suit Upper Primary/Lower Secondary students with little previous experience in music, while those with musical backgrounds will find enjoyment in the diversity and challenge of the many interesting learning tasks. The activities

are closely linked with the learning outcomes of current Australian music curriculum.

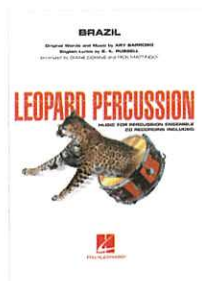
For a sample copy of MusicTime!, email your details to gwake@halleonard.com.au. Strictly 1 sample copy per teacher.



The Young Person's Guide To The Orchestra
Teaching Strategies For The Classroom And Beyond

Activity book & CD, by Wesley Ball
Created for the music classroom, the Activity Book/CD features a variety of reproducible listening maps and games, helpful teaching suggestions, and a full-length version of this

masterwork. The Classroom Kit includes the Book/CD Pak and the Hal Leonard *Discover the Instruments of the Orchestra poster pak*. For Gr. 4-8.



Leopard Percussion Ensembles, arr Rick Mattingly

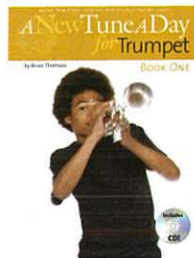
For the first time, these distinctive arrangements are available in print. Each arrangement comes with a full performance CD and is written with a flexible instrumentation based around mallet instruments, drum set, and a variety of Latin instruments. Includes: *Brazil, Rock Around The Clock, Oye Como Va, C-Jam Blues, Afro Blue*



Concert Favorites Volume 2
Individual Instrument Books, Conductor book, Value Pak includes 37 part books/Conductor and CD

Perfect for groups with limited rehearsal time, this collection is an economical way to provide players with high quality literature in a wide range of styles. (Beginning level to grade 1.5) Includes: *Gallant March, High Adventure, The Hey Song, Beethoven's Ninth, Bandroom Boogie, Amazing Grace* and more.

FROM MUSIC SALES



A New Tune A Day Series by C. Paul Herfurth
Book & CD

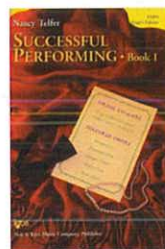
Announcing the release of the revised and updated series of classic tutor books.

They include:
Advice on your instrument and required equipment

Instructions for effective technique and comfortable playing
Explanatory pages on reading and understanding music
Tests to check your own progress and comprehension

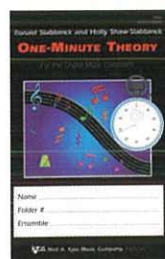
FROM ENCORE

Neil A Kjos Music Company



Successful Performing, by Nancy Telfer

Aimed at choirs achieving a higher standard of performance. Concise and inspiring weekly lessons provide instruction in a variety of technical and expressive skills. Each book includes two years' worth of lessons. The Conductor's edition provides comprehensive information for creative rehearsal ideas, score interpretation and concerts.



One-Minute Theory for the Choral Classroom, by Ronald Slabbinck and Holly Shaw-Slabbinck

Teaches the essentials of music theory without cutting into valuable rehearsal time. The curriculum, structured as a collection of one-minute lessons, is designed to target issues of music literacy specific to the choral classroom. The student edition provides self-explanatory

lessons and can also be used for teaching theory in the context of performance.

Mayhew Publishing



Flute Sonatas, by JS Bach: Paul Edmond-Davies Performing Editions:
Three volumes & CD.

The seven sonatas in this performing edition, with a keyboard realisation by John Alley, represent some of the finest music ever written for flute.

This edition is also available as a complete edition under one cover without the CDs.

Six Sonatas for Two Flutes, GP Telemann

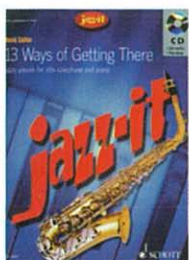
Two volumes & CD

Like all Telemann's music these pieces are within the capability of the less dextrous player while remaining attractive to virtuosi.

Fresh Air, by Sarah Watts

For Bassoon, Alto Sax and Oboe, this is a collection of 18 graded pieces and studies (Grades 1-3) in a mixture of styles. They are fun to play and help to increase technique and broaden musical horizons.

Schott



13 Ways of Getting There, by David Cullen

Book & CD

A series of jazzy pieces for various instruments and piano with a CD containing the full version and a play-along version. They are written for people who have been learning for a year or two and are approximately grade 1-3.

In a variety of styles, ideal for concert performance and fun to play. Available for Violin, Flute, Saxophone and Clarinet.



Jazzy Opera Classix

Book & CD

Contains favourite opera themes in jazzy arrangements. available for Flute, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet and Violin. Well-known classical themes, arranged with jazz and pop elements, making opera fun and appealing for all ages. Includes

written improvisations plus chord symbols for the student's own improvisation.

FROM THEOS WHOLESALE



De Gouden Brug percussion instruments

For over 40 years this company has been building percussion instruments in the Netherlands and have just released the new Elegant range of concert xylophones, marimbas, glockenspiels and metallophones.

GB XCP-35 xylophone is 3.5 octaves (F to C), has padouk bars and is adjustable for height. The GB XCP-40 xylophone is 4 octaves (C-C) and also has padouk bars and is height adjustable.

The XCP-35 covers the range required in Junior and Intermediate bands and also suits graded examination pieces, especially the requirement for scales to be played over 2 octaves. The sound bars are also available in Honduran Rosewood, like the XCGR40. This produces a better quality of tone and sound, which would interest the more advanced and professional players. All models are height adjustable and come with a lightweight stand.

GB also make a top of the range Concert Marimba with Honduran Rosewood sound bars, a table-top model glockenspiel with aluminium sound bars tuned to A=442 Hz, which has an optional mobile, height adjustable stand, and also the complete Orff-Schulwerk line of instruments.

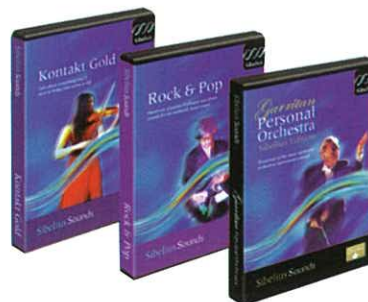
FROM MUSICAL MERCHANDISERS



Jupiter 305S Piccolo

An excellent flute double for the beginner/intermediate player in a band or orchestra setting. Complete with silver-plated keys, moulded case, 3 year warranty & free Jupiter music carry bag worth \$50. Higher octaves are played easily without placing excess strain on the mouth, and there is a beautifully rich tone across all registers. The durable ABS body and head joint allow for easy maintenance and won't scratch like silver-plated models. Info: Musical Merchandisers: info@musicmerch.com.au

FROM SIBELIUS



Sound Library

Sibelius has released 2 sound libraries specially developed to run with its updated Sibelius 4 notation software. The Garritan Personal Orchestra (GPO) is an acclaimed collection of orchestral sounds developed in a

special edition for Sibelius 4. The library comprises 270 pitched instruments plus five unpitched percussion ensembles (containing 58 separate percussion sounds), of which you can play up to 32 sounds at once. GPO automatically reads and interprets performance indications such as articulation marks, playing techniques, slurs and dynamics (including hairpins on sustained notes).

The Rock and Pop Collection contains 108 pitched instruments plus 20 drum kits (featuring a vast range of percussion sounds from Disco to World Music). It is possible to play up to 32 at once. It includes all the sounds needed to write rock and pop music – from guitars, keyboards and drums to horns, strings, and even a Hammond B3 organ.

KOOL SKOOLS 2006

Apply Now!



Kool Skools is the ultimate music and multimedia experience.

Record and produce a whole album of music with your school bands in a major professional studio based in either Melbourne or Sydney. Includes 500 CD's to sell and promote.

Kool Skools is highly subsidised by the sponsors shown so it is within reach of every school.

Don't miss out! Call now for an information pack on 03-9417-7707. Or visit the website at www.koolskools.com.au



New in 2006...

Kool Skools Basic!



A new, simple, cost effective introduction to the world of recording available to Primary and Year 7-8 students.

Kool Skools Basic is a simplified version of the broader Kool Skools Project specially designed to work with younger students.

The Project is done in one day but still includes professional recording, basic multimedia and a production run of 50 CD's. Perfectly suited to singers and small choirs performing to backing tracks or simple accompaniment. Also great for soloists or small groups.

The original content rule and other requirements of Kool Skools are far more flexible within the Basic project, making Kool Skools Basic an easy project to fit in with your music program at any time of the year.

Call now for more information on 03-9417-7707

***Available from Primary to year 8**

Each collection comes with a special version of the Kontakt sample player, with controls for reverb, brightness, tuning and other audio characteristics. As well as playing back, it allows export of an audio file to create a CD or an MP3 file. http://www.sibelius.com/products/sibelius_sounds/

O-Generator

Sibelius announces the release of



O-Generator. Aimed at 10 to 16 year olds, O-Generator's structured lessons provide objectives, activities, outcomes and assessment, and fulfil many national curricula requirements. The 'Virtual Music Teacher' guides students through each lesson using simple language in understandable steps with a recorded voice-over, making it ideal for non-specialists.

For teachers, O-Gen provides structured lessons for the whole classroom, and requires minimal lesson preparation time or ICT skills. Generalist teachers can use O-Gen easily with minimum musical knowledge. Students learn about rhythm by exploring different styles, explore melody, harmony, composition and arranging in modern and traditional styles.

O-Generator engages children from the outset using a circular representation of a bar of music, onto which students place their own beats, rhythms and melodies. The use of contemporary musical instruments and styles excites students, and lets them compose the kind of music they most enjoy listening to. And because the software is not limited to preset musical loops, the possibilities for students are endless.

O-Gen includes a comprehensive Teacher Guide Book and runs on Windows or Apple Macintosh systems. Multi-seat licensing is available. <http://www.sibelius.com/products/o-generator/>

Groovy Music

Sibelius Groovy Music is a series of three programs, which make teaching music to primary children easy and fun. Supporting the non-specialist teacher in particular – but equally useful for specialists, it comes with plenty of clear and well-written supporting materials. Lessons and topics of study can be controlled and monitored from the teacher's computer.

Groovy Music lets students create their own music and carry out well-directed activities, so there's plenty of room for them to experiment. It's incredibly easy to use; so

teachers won't waste time setting it up and learning how it works. Groovy has also been designed to work exceptionally well with front-of-class displays and digital whiteboards.

The first in the series of Groovy Music – 'Shapes', will be available early in Term 1 and is targeted for 5-7 year olds. 'Jungle' and 'City' for 7-9 and 9-11 year olds respectively will follow soon after. <http://www.sibelius.com/products/groovy/>



EVENTS & DATES

Kool Skools 2006 Applications now due!

Apply Now - some places still available, though advance bookings are filling fast. Each project will be confirmed within 7 days of application and recording dates will then be locked in place.

Recording Sessions: May, June, July and August 2006 (please submit preferred recording dates with application)

CD Delivery: August/September 2006

State Awards Nights: Mid October 2006

Preparation: Each school or project should prepare groups, singers, artwork plus write the songs between now and the recording date.

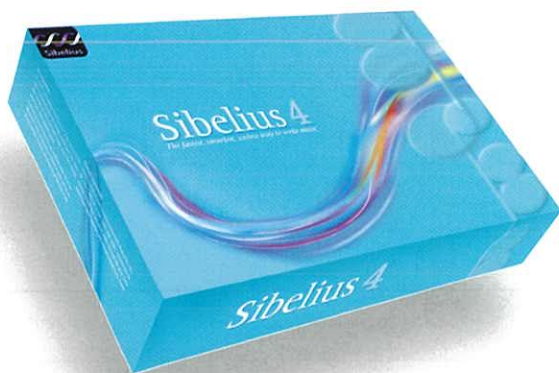
Kool Skools is a project that records secondary school age original songwriters and musicians. It is all about encouraging young people to write songs and play their own material rather than covers. Kool Skools provides the opportunity to record and produce an original CD in a major studio in Melbourne or Sydney.

Further information and 2005 Winners

See the website www.koolskools.com.au <<http://www.koolskools.com.au>> or call Studio 52 on 03-9417-7707.

Sibelius 4

Reviewed by Len Clark



Looking at the new Version 4 of Sibelius, a music scoring program already popular among teachers, I considered not only usefulness for teaching purposes but also value for money.

Sibelius 4 is clean, efficient and powerful with many new features, hinted at by the row of additional buttons at the top of screen and the new, improved 'playback' section. I was keen to have a look at the 1,700 worksheets and resources that are new to this version.

Worksheet Creator

To a music teacher, the possibility of having such a huge range of worksheets available is very tempting. To purchase books with so many worksheets would set you back quite a bit.

The menu item for Worksheet Creator (under 'File') takes a while to find all the resources, but only for the first use. There is also an option to open a worksheet in the Quick Start screen. You can create your own sheet or select from six main categories available (one is designed for the UK market). The sheets cover a huge range of topics and are professionally presented. There is often the choice of also producing Teacher Notes and Answer Sheets—excellent features. Surprisingly, the worksheets did not automatically link with music samples, which would have made them vastly more useful.

The playback window

Together with the excellent addition of importing video direct, Sibelius have also refined the playback window. As they say, they have borrowed from sequencers, and that's a good thing. The timeline slider allows you to start at any point in a score or video, but only jumps there in the score when you press 'Play'. It would have been nice for the score to follow the dragging of the timeline, or at least jump automatically to that point when you stopped dragging it. The score does jump, however, to the playback position when the playback is started. It is now possible to create soundtracks while watching the video, timing events to perfection. An excellent feature.

Dynamic Parts

Another addition is the excellent Dynamic Parts drop-down menu. I often open MIDI files, and each track is displayed on the score with the best-guess instrument assigned. In previous versions one had to select the whole staff one wanted, then select 'Focus on Staves' to display just that one staff. Now each staff is automatically listed in the drop-down menu and simply selecting one will open it in its own window. Any alterations made on the staff will be updated on the score. This is a simple and quick way

to not only display only one staff at a time to work on, but also to make printing each part separately a breeze.

Plug-ins

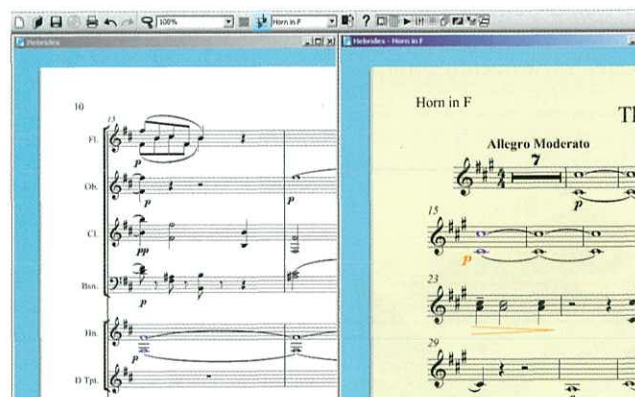
Plug-ins make the already excellent program even better. There are far too many to mention here, but these options will add to the music you have on screen, alter the view you see of the score, the feel of the score, and the automatic composition of additional music to the score. These are great fun to experiment with. Many can't be 'Undone', which is a pity, so save your score before experimenting.

Pasting graphics to documents

Creating documents with a graphic from a score is a breeze in Version 4. Simply open the score, select 'Edit'/'Select'/'Select Graphic' (or Ctrl/Cmd G) and a crosshairs cursor appears. Select the area you want, copy (Ctrl/Cmd C) and paste into your document. I tried it out on both Microsoft Word and Publisher and it worked fine. This has taken much of the hassle out of creating magazine articles, worksheets, essays or exam papers.

Entering notation

What can one say? This feature is great, and the Numerical Keypad/Keyboard combination is super fast and accurate—my personal favourite. Additionally, you can enter notation through a MIDI device or from the computer keyboard. You can enter guitar TAB, with accurate pulls and other techniques shown accurately. Alternative note-heads and importing of Finale scores is also possible.



Bundled programs

Sibelius 4 comes bundled with Kontakt Silver banks of sounds, which sound realistic and are obviously good quality, especially through studio monitor-quality speakers. Also included is Photoscore Lite—notation scanning software that does a magnificent job. While it may seem a little strange to operate at first, you soon get the idea—then it's an essential tool to use in preparation of scores.

Problems

The program was installed on a Pentium 4, 3 GHz machine with 1 GB of RAM and two hard drives. Playback stuttered sometimes, which I have never known from previous versions. I also tried it out on a two-year-old system, and the Kontakt playback was not good. The Kontakt Silver sounds took some time to load, which may be an issue on slower machines, however they are quite good and worth the wait.

Importing MIDI files can be real hit-and-miss with the sounds used in the score, but the scoring is excellent. To get the sounds I wanted I had to create instrument staves and paste into them quite often. This is more a MIDI programming problem than a Sibelius fault. The benefits of importing MIDI files far outweigh the time taken to adjust instruments staves used.

Overall

A great program to begin with, which continues to improve as it grows. I believe it is worth the money for either the upgrade or initial purchase. A great look to the menu items and desktop, which is important as one spends a lot of time looking at the

screen. Opens MIDI files as easily as ever and is so powerful that most users will be unlikely to use all the features available. The keypad note selection and alpha keyboard note entry are magical, far superior to any other inputting style.

Sibelius 4 has optional coloured keyboards and fits nicely into the stable of their other programs, especially in a school setting. It is a real pity that there is not a cut-down version that is free for students to take home.

Overall, a fantastic program with a myriad of features to satisfy the most critical of users.

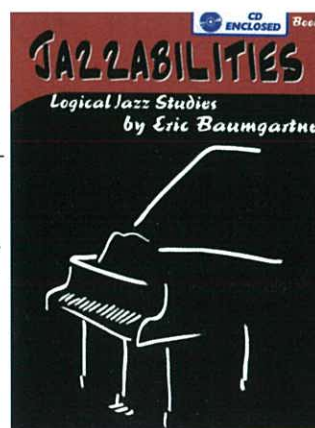
Jazzabilities by Eric Baumgartner

Distributed by Music Sales

There is a plethora of jazz piano books on the market today! Unfortunately, many are inaccessible to the beginning pianist as they deal with advanced theoretical concepts, or introduce complex rhythmic and harmonic vocabulary. Jazz can provide great motivation for the beginning pianist, particularly the older beginner. However, finding good introductory material can be problematic.

Eric Baumgartner has sought to address this need with the *Jazzabilities* series. These books emphasise the building of a jazz vocabulary and rhythmic security through a series of short studies. The studies use tone-sets and hand positions that would be familiar to second and third year piano students, but supplement this with the use of swing quavers and the blues scale. Each study is preceded by a short rhythmic exercise that encapsulates the rhythmic skills needed. The accompanying CD demonstrates the exercise with addition of bass guitar and drums. There are also some short exercises to practice improvisation and some accompaniment figures for the teacher.

The *Jazzabilities* series provides some useful supplementary materials for the piano teacher, but is not intended to be a stand-alone tutor. The use of call and response phrases divided between the left and right hands makes the book useful for sight-reading practice. The accompaniment CD allows for some independent learning and presents various play-along possibilities. The piano part on the CD can be muted by adjusting the balance to the left channel. The MIDI disks can also isolate the backing track. *Jazzabilities* would be easily accessible to teachers without a background in jazz.



Review by Darren Wicks

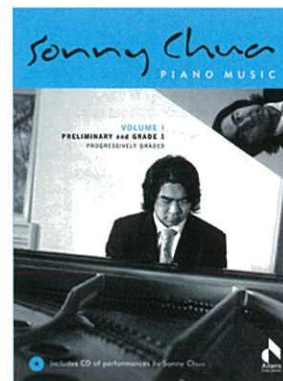
Piano Music by Sonny Chua

Published and Distributed by Allans Publishing

This wonderful series of four books with accompanying CDs collects some of Sonny's large catalogue of piano works and grades them progressively. Volume 1 also contains some new works. The result is an eclectic mix of repertoire. Sonny's music is a bit of an intellectual tease, as it draws from many musical traditions. The resulting enigmatic Chua hallmark is a delightful mix of the serious, the funny and the poignant; the jazzy and the impressionist; the bluesy and the romantic, sometimes all in the one piece! He also challenges pre-conceived notions of progressive skill development, tempting beginning players with syncopation, bass reading, staccato against legato and unusual time signatures.

The series contains collections such as that from his *Assorted Fairies* album, a delightful series of works spread across the volumes with the final 'Twirling Fairy', in the Grade 6 to 8 book an

absolute joy. The 'fairies' contrast beautifully with the T-Rex pieces in volumes 1 and 2 (Preliminary–Grade 1, Grades 2–3 respectively) with their subterranean melodies. These pieces and others such as the waltz works and pieces from the *Gangster Suite* provide excellent contrasts in style, feel and technique. Sonny has set a great task for beginning and accomplished pianists through this juxtaposition of pieces.



Review by Mandy Stefanakis

Thanks to our reviewers for this issue, both members of aMuse: www.amuse.vic.edu.au

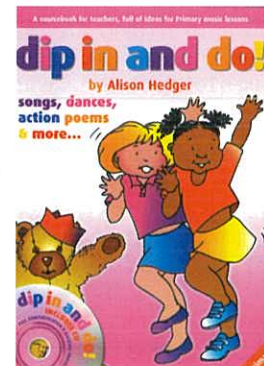
Dip in and Do by Alison Hedger

Distributed by Music Sales

This book is for classroom or specialist music teachers of pre-school and primary age students. It combines songs with other activities, such as poems, dance and composing activities. The songs highlight different musical concepts, for example 'Always Ask Me' explores the difference between what might be expressed in major and minor keys, while 'Irish Jig' in 6/8 time encourages students to move to music, emphasising rhythmic accents alternately in 3s and 2s. 'Loch Scridan', a round about the sea, has extended activities encouraging students to explore heavy and light sounds, thick and thin sounds and extends this

into a composing activity on the sea. The final 'train' piece suggests great movement activities and could also be extended into some composing tasks by students. A CD accompanies the book. Each song has full piano accompaniment and guitar chords. This is a worthwhile resource book for classrooms.

Review by Mandy Stefanakis



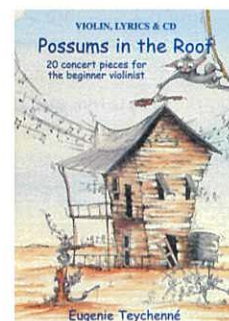
Possums in the Roof by Eugenie Teychenne

Distributed by Encore

This is a progressive book of concert pieces for beginner violin. Open string pieces advance quickly through more difficult rhythms and develop towards a piece involving minims, crotchets and quavers. This is followed by the gradual introduction of fingers, along with slurs and articulation. Most pieces are of medium to fast tempo. The feel of the music is provided by the accompaniment on the CD and in the separate piano accompaniment book, along with guitar chords. It includes swing and playful and lively ragtime, amongst others. The titles are supported by evocative line drawings that will appeal to children;

the lyrics combine matching rhythms with an Australian flavour. A delightful source of solo and group concert performance material for the beginning violinist.

Review by Mandy Stefanakis





Inexpensive Quality Solutions for all your Education Needs





SCHOOL DISCOUNTS APPLY CALL NOW

LSW can supply a full range of:

Stage & Theatre Lighting
Stands, Truss & Mobile Staging
Audio & PA Systems
Guitar & Keyboard Amplifiers
DJ Equipment

Friendly Advice!
Let our lighting and audio expert **Andy Maher** assist you with your education requirements. Call for our **FREE** catalogue







PLUS all the essentials like Music Stands, Microphones, Lamps, UV Lights, Lasers, Road Cases, Smoke Machines, Special Effects and Leads









LSW prides itself on offering top quality products at exceptionally low prices with generous warranty terms.

AUSTRALIAN MUSIC ASSOCIATION

ph: 02 9718 4900
fax: 02 9718 5900
sales@lswonline.com.au
www.lsw.com.au

DRAWING ON MUSIC

Cartoonist, painter and recently-published novelist Bill Leak, has joined the 'Music. Play for Life' campaign as a Patron. He talks to TINA BROAD about his music teachers, what makes him happy and the transcendental nature of music.

When asked to recall his earliest musical memory, Bill doesn't have to think about it. His answer says as much about the importance of music in his life as it does about his own quest to understand the nature of happiness. (Bill came out about his battles with depression on ABC TV's 'Four Corners' program late last year).



'It's a strong memory for me and it's important because it ended up being something I did with my own children. When I was going to sleep my mother always played Chopin. I used to lie there listening to my mum playing and the music was so beautiful, so sad but so beautiful, that it made me cry. I remember when I was a little kid I was perplexed by the whole idea of human happiness. I figured "well, you're happy when you're laughing". So that made me think: "hang on, if you only laugh for maybe fifteen minutes, total, every day—what about all the other time? That means most of the time you're not happy at all!" and that seemed just unbearable to me. My response to my mum's playing made me realise you could be melancholy but happy at the same time. I think it opened up for me another world of thought and understanding about what makes life wonderful, enjoyable and enriching. So when my children were small, I concentrated on the piano again and I made that ritual part of our lives too.'

Bill's sons Jasper (21) and Johannes (24) have inherited their father's love of music and are accomplished musicians.

'I guess I live my own life vicariously through them these days,' says Bill. 'Some of my most sublime moments of happiness are when I'm watching my sons play.'

Take a closer look at the branches of the Leak family tree and clearly there is a genetic predisposition to music-making. Bill's mother was a music teacher who gave piano lessons in the family home; sister Lynne played the piano and violin and is now a music teacher; brother Graeme is a lauded percussionist and recording artist.

'Dad would have been good, too but he didn't get the opportunity to learn. There were a lot of musicians in his family but the first world war took a heavy toll.'

What he lacked in his own formal musical training, Bill's father made up for, by instilling a practise, practise, practise ethos among his children—though young Bill's larrikin tendencies were apparent even then.

'We used to have to practise our scales every morning. I remember Dad bought this reel-to-reel. So I made this 35-minute tape of myself practising and used to put it on downstairs every morning at 6am. I got away with it for a while, too. Till mum and dad, half-listening, realised I'd been making the same mistakes every day. And I remember we used to finish dinner and they'd say: "right, who's going to help with the dishes and who's going to practise?" and me, my brother and sister—we'd all scatter from the table to be first to the piano.'



Bill Leak is one of a number of high profile Aussies lending their support to the 'Music. Play for Life' campaign. Some have made their names as musicians. Others, like Bill, have made their mark in other ways. Music making, however, is a constant among them all.

In future issues we'll introduce you to other campaign patrons in our occasional series profiling music lovers from the community.

This article first appeared in the Music Council's magazine, *Music Forum*.

'My mum realised very early that I was a recalcitrant student by any standards, but particularly so when being taught by her. So she sent me off to a local nun who used to whack with a ruler whichever hand had made the mistake. Then when we moved to Sydney she sent me to one of the Con teachers, Ramsay Pennicuick, a lovely old bloke who, I thought, was always dozing off during my lessons. I often thought I might be able to quietly slip out the door and he'd never notice. I was wrong, though. Just when I'd hear him snoring softly, I'd make a mistake and he'd come back to life. Every time!

'My last teacher was Albert Landa. My memories of his lessons remain amongst the fondest of all my musical experiences. I confessed to Albert that my great love was jazz and improvisation, fully expecting him to tell me to piss off and go to a jazz teacher. Instead, he introduced me to free improvisation by spending many lessons sitting at one of the two pianos in his studio with me at the other, both improvising away together for the whole hour. Like an idiot, I eventually told my parents whereupon Dad decided it was time to stop wasting the family's precious resources on my music lessons and that was that. I was studying for my 8th grade exam at the time.

'After leaving school, the jazz course started at the Con under the direction of Howie Smith. I was going to go to art school and wanted to study jazz in the evenings. I made one fatal

mistake after applying to do my audition: I got a job with the Department of Main Roads and spent the first five days smashing concrete and sandstone with a 75 pound jackhammer. I went for my audition one fateful Friday afternoon and was incapable of playing anything. (I can tell you now that jackhammering and playing the piano don't mix). My performance at the audition was so abysmal that Howie refused to believe I was at 8th grade standard and put me straight into the beginners' class. I soon became bored with that and gave it away.'

Today, Bill says, music is integral to his life and he draws a strong connection between music and his own happiness. 'I have this clinical diagnosis: "manic depressive" and I've been reflecting that when I have periods of deep depression which last for a long time, when I come out of it, the music—quite literally—goes on in my life. I start listening again, I start playing. When I'm in a deep depression, there's no music.'

How would he talk up the benefits of music-making to the unconverted?

'When it's really happening, when you're really in the moment, totally absorbed, it's a transcendental experience. It's like the rest of the world has ceased to exist.' **MIA**

WE CATER FOR ALL YOUR MUSICAL NEEDS



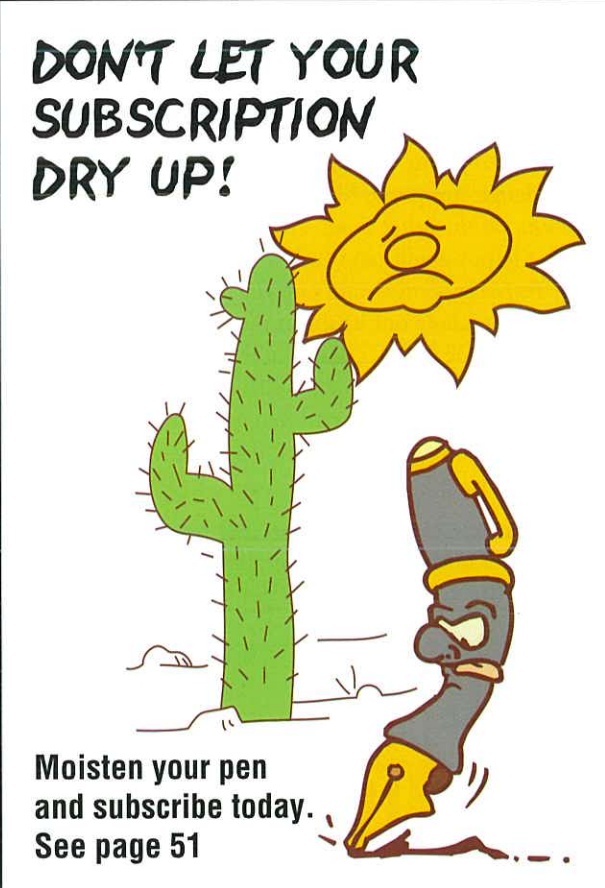
- Violins
- Guitars
- Violas
- Amplifiers
- Cellos
- P.A & Mixers
- Double Basses
- Drum Kits
- Woodwind
- School Percussion
- Brass
- Orchestral Percussion
- Keyboards
- Computer Software
- Digital Pianos
- Print Music

THEOS' MUSICAL INSTRUMENTS PTY LTD
 4 Southport Street, West Leederville, WA, 6007
 PH: (08) 6380 1222 Fax (08) 6380 1111

theos@theosmusic.com.au www.theosmusic.com.au

CONTACT US FOR A PRICE LIST

DON'T LET YOUR SUBSCRIPTION DRY UP!



Moisten your pen and subscribe today. See page 51

STARTING THE FIRE

With the help of professional musicians and a new MPfL project, children are inspired to start creating their own music. Their musical mentors ANNE-MAREE and PHIL MOLLOY report on the IGNITE project.

Ignite is unique in many ways. It offers primary school students the opportunity to work closely with professional musicians throughout a series of five intensive workshops—each of one and a half hours duration. Each workshop session offers the children an insight into a particular element of performance and production—instrumentation, lyrics, melodic development, rhythm building—and ultimately the musicians and children work together to combine each of these elements to form a composition and performance of their own.

As co-ordinators we used our teaching experience to guide the participating musicians through the planning stage of each workshop session, but it was important that all creative content came from the musicians and the children themselves. One of the fundamental aspects of the Ignite program is the fostering of relationships between the musicians and the children, with the hope that somewhere a spark might be lit in a child's mind and the musical flame carried on throughout their future.

The musicians' initial school visit involved a large-scale concert performance to the students. Zoe Hauptmann's ensemble The Good Guys dazzled the children with Elana Stone's vocals and their original compositions; while Stuart Vandergraaff's group Switch brought their own brand of pop and r'n'b to their school audiences. The concert was followed by the workshop sessions, culminating in a concert for the whole school—this time by the student workshop participants..

We have seen first-hand the specific benefits that Ignite has provided for everyone involved. The class teachers have been amazed at the progress their children have made in such a limited time; the musicians are in awe of some of the children they've been working with, and for the children themselves the benefits are many and varied.

These were probably most evident in the final session. In two of the schools the classes performed the song they had composed themselves—without requiring musical support from the musicians. We saw children picking up bass guitars and drumsticks with a confidence we hadn't seen in the first session: there were children counting the others in, and others singing in two parts. One of the other classes performed a song that the children had composed themselves—including the lyrics, melody and the harmonies. At another school the class were excited about performing an introduction and accompaniment to Lean On Me on their recorders.

At all schools we saw the children come alive during this final performance—not just because they were singing or performing the music, but because they wanted to make the musicians proud. This is what Ignite is about—real musicians having a serious effect on these children, and in our opinion it's worked.

The intention of Ignite was always about building relationships between musicians and students. We knew we had achieved our goal when we received this note from Jennifer at Hampden Park Public School... 'before I didn't like music that much, but when Ignite was on I thought it was really awesome and now I like music a lot'.

What teachers say about Ignite...

Eastlakes Public School:

'It's wonderful to see children from refugee backgrounds smiling and enjoying the music when they are normally very passive and quiet.'

'One child who rarely speaks actually joined in.'

'As the group could see their song coming together, their attention to detail greatly improved.'

Hampden Park Public School:

'... They look forward to each session with the musicians, they enjoy what they are doing during the sessions and they are keen to prepare for the next session.'

'Often when they find something new and hard they will give it away but this has not happened. They are very keen.'

Bankstown Public School:

'Other classes wanted to be part of the workshops: they were very envious'

What children say about Ignite...

Hampden Park Public School

'I felt like I wanted to go around performing like they did. I thought they were the coolest band I had ever met.'

'I wanted the concert to go on and on.'

'I felt very happy and proud of myself that I didn't feel embarrassed in front of the crowd.'

'I didn't think that the concert was going to be really good but I was wrong. The concert was great and the guys really helped us out...'

'The music sessions have taught me lyrics, rhythm, harmony and melody. Before I didn't know that much about music but now I do... 'The IGNITE project is an initiative of Music. Play for Life and is funded by the Freedman Foundation.

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



ALFRED PUBLISHING



ALLANS PUBLISHING

AUSTRALIAN MUSIC PUBLISHERS LIMITED (AMPAL)

AUSTRALIAN MUSIC PUBLISHERS LIMITED (AMPAL)

*Australian
Orchestral
Supplies*

AUSTRALIAN ORCHESTRAL SUPPLIES



AUSTRALIS MUSIC GROUP



BALANCED MUSIC



CENTRAL MUSICAL INSTRUMENTS



COLONIAL LEATHER



DYNAMIC MUSIC



ENCORE MUSIC



ELECTRIC FACTORY



EPOCH MUSICAL INSTRUMENTS

*Ensemble
Musical
Instruments*

ENSEMBLE MUSICAL INSTRUMENTS



HAL LEONARD AUSTRALIA



INTELLIWARE AUSTRALIA



JANDS



JACARANDA MUSIC



LAMBERTI BROS



LSW



MAGIC FLUTES INTERNATIONAL



MUSIC JUNCTION IMPORTS



MUSICAL MERCHANDISERS

MUSICO

MUSICO



MUSIC SALES

NATIONAL MUSIC

NATIONAL MUSIC



NETWORK ENTERTAINMENT TECHNOLOGY



PRO MUSIC



RODE MICROPHONES



ROLAND CORPORATION AUSTRALIA



SHRIRO



SIBELIUS

SYDNEY GUITAR TRADER P/L

SYDNEY GUITAR TRADER P/L



THE MIDI PEOPLE



THE RESOURCE CORPORATION



YAMAHA MUSIC AUSTRALIA

TOP TEN TEACHING RESOURCES

This issue we focus on favourite repertoire for ensemble, compiled by Keith Wilson, Director of Music and André Ryjoch, Bands Director, from St Peters College, Adelaide

String Orchestra

- Andante Festivo*, Sibelius
- 'Christmas' Concerto, Corelli
- Concerto for Two Violins in A Minor, Vivaldi
- Concerto Grosso Op 6, No. 1, 2 or 9, Handel
- Double Violin Concerto, JS Bach
- Geometric Dances*, Meyer
- Mantras*, Meyer
- Prof Wigstein's Amazing Melody Machine*, Meyer (fun piece)
- Suite for Strings*, Rutter
- Toucan Tango*, Phillips

Orchestra

- Can-Can*, Offenbach
- Declaration Overture*, CT Smith
- Granada*, Lara
- Hatikvah—The Hope*, Del Borgo
- Inchon*, R Smith
- Into the Storm*, R Smith
- Lord of the Dance*, Hardiman
- Russian Sailors' Dance*, Gliere
- Salute to Richard Rodgers*, Rodgers (arr. Ricketts)
- Symphony No 104 'London', Haydn

Choir (Boys and Mixed)

- Bohemian Rhapsody* (2 part), Mercury
- La Música* (2 part), Althouse
- O Sifuni Mungu* (3 part mixed), Maddux et al
- Oye La Música* (SATB), Althouse
- Personality* (2 part), Price
- Sansa Kroma* (2 part), Traditional
- South African Suite* (4 part a cappella), traditional
- St Louis Blues* (SATB), Handy
- Till the Stars Fall From the Sky* (TTBB), Albrecht
- We Rise Again* (SATB), Dubinsky

Stage Band Grades 3–4

- Blue Bossa*, arr Taylor (Hal Leonard, Jazz Ensemble Library), Latin up-tempo
- Let's Face the Music and Dance*, arr.

- Tomaro* (Hal Leonard, Jazz Ensemble Library), up-tempo samba
- Manteca*, arr. Tomaro (Hal Leonard, Jazz Ensemble Library), Latin
- On A Wonderful Day Like Today*, arr. Tomaro (Hal Leonard, Jazz Ensemble Library), various styles
- One Mint Julep*, arr. Baylock (Warner, Premier Jazz Series), groovy latin
- Ran Kan Kan*, arr. Mossman (Hal Leonard, Jazz Ensemble Library), latin
- Strike Up The Band*, arr Ford (Warner, Jazz Band Series), various styles
- The Chicken*, arr. Berg (Warner, Jazz Band Series), funky
- The Entertainer*, arr. Davis (Warner, Jazz Band Series), up-tempo swing
- Until I Met You*, Basie, arr. Taylor (Hal Leonard, Jazz Classics), bright swing

Concert Band Grades 3–4

- Amazing Grace*, Frank Ticheli (Manhattan Beach Music)
- English Folk Song Suite*, Ralph Vaughan Williams (Boosey & Hawkes)
- Life Dances*, Himes (Curnow Music, Prestige Ser), fast, slow, fast
- Little Suite For Band*, Clare Grundman (Boosey & Hawkes)
- Overture Jubiloso*, Frank Erickson (Warner, Belwin Symphonic Band)
- Pavanne*, Morton Gould (Warner, Belwin Classic Band), trumpet feature
- Rhapsody for Flute*, Bulla (Curnow Music), flute feature
- Rhoseymedre*, Ralph Vaughan Williams, arr. Beeler (Galaxy)
- The Symphonic Gershwin*, arr. Barker (Warner, Belwin Symphonic Band), medley
- The Wizard of Oz*, arr. Barnes (Warner, Popular Concert Band), medley

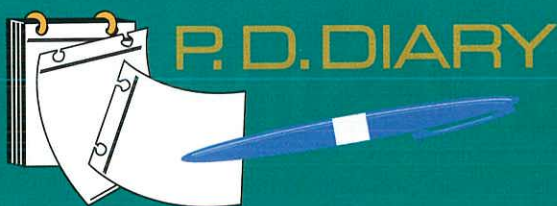
Music at 'Saints'

Adelaide's St Peter's College is one of Australia's oldest schools, dating from 1847. It is fortunate to have the resources and support to sustain a comprehensive music program covering classroom and ensemble music.

All students enjoy classroom music from P–Year 8 inclusive, and take music as an elective thereafter. They have the choice of joining four different choral ensembles; a dynamic graded bands program (four concert bands and three stage bands); a string ensemble program (Grade 1 compulsory string class, three Year-level string ensembles in the Junior School, two Junior School string orchestras, a Senior School string orchestra, a symphony orchestra and a 100-piece combined orchestra with the Walford Anglican School for Girls). There also are a popular Dixieland jazz band and smaller chamber ensembles: string quartet, saxophone quartet, piano trio and woodwind quintet.

The Music, Drama and Art departments regularly pool talent, expertise and resources for productions that provide wonderful opportunities for music students. Almost 500 boys learn instruments or voice. Finally, effective coordination by support staff is essential for the program to operate smoothly and promote future growth.

Keith Wilson, Director of Music
E: kwilson@stpeters.sa.edu.au



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.

ABODA

• **September 2006**

National Conference
Venue: Gold Coast
Details: TBA

aMuse

• **Feb 2006**

VCE Music Conference
• **April**
P-10 Conference
Further Info: W: www.amuse.vic.edu.au

ASME WA Chapter

• **12 May**

As' May Choral Day
Venue: TBA
Details: E: judithaldane@hotmail.com

ASME SA Chapter

• **17 March**

SACE Conference: Stage 2 curriculum—considering the six updated work units and the two new units: Music in Context and Music Technology.
Venue: EDC
Details: Suzanne Rogers T: 0411 134 754

KODALY (KMEIA)

• **17 February**

Back to School Day - Victoria
Fresh & innovative ideas to start the new year

• **3 March**

Early Childhood Afternoon - Victoria
Resources and repertoire for children 3-5 years
Ivanhoe Uniting Church Centre

• **12-13 May**

Autumn Seminar - Victoria
Strategies for classroom and instrumental teachers - primary and secondary
St John's Southgate
Details: W: www.kodaly.org.au/eventsnew

• **25-28 June 2006**

National Conference KMEIA
Further details:
W: www.kodaly.org.au/eventsnew

KODALY TEACHER TRAINING COURSES, VICTORIA

• **February to June**

Professional Development Courses for PreSchool, Primary and Secondary Teachers
Details: W: www.kodaly.org.au/eventsnew

MTAQ

• **20-30 April**

Harmonious Reflections
Hosted by MTAQ Cairns & District branch
Lectures, workshops, displays etc

• **5 March**

Advanced Theory
Workshop on AMEB Theory 5th and 6th grade
At MTAQ Auditorium, Suite 26,
200 Moggill Rd Taringa
1 pm to 4pm
Details: Ken Campbell T: 03 3300 1599;
E: kencampbell@bigpond.com

ORFF (ANCOS)

• Teacher training courses
Venue: Australian Catholic University,
Melbourne
Details: E: c.maubach@Patrick.acu.edu.au

SOUNDHOUSE

Alfred Brash SoundHouse at the
Victorian Arts Centre

• **13 February**

Auralia & Musition –The Administrator

• **14 February**

Managing an Instrumental Music Program

• **15 February**

Sibelius Level 1

• **23 February**

Animation

• **5 April**

Music Technology to meet your curriculum

• **11 April**

Reason—Exploring the world of virtual instruments
Further details: W: www.soundhouse.com.au

VICTORIAN ARTS CENTRE EDUCATION UNIT

• **29 March**

The Art of VELs
Moving Outside the Subject - Personal and Interpersonal Learning

• **3 April**

Music for Early Years

• **5 April**

Creating a great school musical

• **10 April**

The Art of VELs
Incorporating Literacy, Creativity and Thinking
Victorian Arts Centre
Further details: E: info@theartscentre.net.au
T: 03 9281 8000

ADVANCE NOTICE 2007

ASME NATIONAL CONFERENCE 2007

Venue: Perth
Dates: 6-10 July, 2007

WINNER OF EDIROL MIDI CONTROLLER & STEREO MICROPHONES

The Australian Music Association, publisher of Music in Action, is pleased to announce the winner of the draw for this prize. It is: **Michael Hissey, Director of Music, St Aloysius College, North Sydney.**
We thank AMA member Roland Corporation Australia for providing this prize.

See details of our new subscription prize offer on page 51

HOW TO KEEP THE MUSIC FLOWING

Production of *Music in Action* is subsidised by Australian music industry members through direct funding and advertising, but we need to cover mailing costs by building direct personal subscriptions. (If you already subscribe, thanks, you're wonderful—and you know the benefits!) Meanwhile, our free bulk distribution to schools is randomly curtailed to reduce costs. **If the last issue dried up for you** we're sorry, but ... it could happen again. **Grab your pen!** You can guarantee the next two years of wonderful content for a small amount. Only YOUR PERSONAL SUBSCRIPTION will ensure that this magazine continues to arrive on your desk, so that news of the work of fellow music educators nationally will sustain and inspire your own activity. Your paid subscription covers the cost of postage, handling and administration, while production costs will continue to be subsidised by the AMA.



RECEIVE YOUR OWN COPY OF 'MUSIC IN ACTION' MAILED DIRECT 4 TIMES A YEAR!

To make certain you continue to receive your personally addressed copy by mail each quarter, take advantage of the reduced subscription price. Only \$19.90 for 1 year (4 issues) OR \$32.50 for 2 years (8 issues)—up to 40% saving off RRP.

**\$1780
VALUE!**

Subscribe and be in the draw to win a 6-part SIBELIUS EDUCATOR PACK

Sibelius 4 • Sibelius Sounds* • O-Generator • Sibelius Instruments • Musition • Auralia**

Your students can hit the groove running with this AMAZING productivity and educational software from Sibelius. FIRST, Sibelius 4.1 notation and scoring software, PLUS O-Generator, the composition program using contemporary instruments and styles to wow students, PLUS Auralia AND Musition, Australia's own aural training and music theory programs.

This Subscription Offer prize is generously made available by Sibelius Australia Pty Ltd (*With 2 new libraries: Garritan Personal Orchestra PLUS Rock & Pop. **Windows only)

SUBSCRIPTION ORDER: SEND TODAY!

TAX INVOICE Australian Music Association ABN 58026 169 284

First name: Surname:

And/or School name:

Address (school or private):

.....P/code:

Phone—work: Phone—home:

PAYMENT DETAILS:

Please tick relevant payment method and complete form.

I wish to pay \$32.50 (eight issues) \$19.90 (four issues)

For multiple copies: I wish to pay \$..... for copies of Music in Action.

Cheque enclosed for total payment of \$.....

or debit my: Bankcard Mastercard Visa Other Type of card

card number expiry date:/...../.....

Name on card: Card holder's signature:

Price includes GST, P&H. Subscriptions commence from Winter 2006 issue.

Mail to: Music in Action subscription, MBE 148/45 Glenferrie Rd, Malvern VIC 3144

(Photocopy form if you want your magazine to remain intact). To subscribe via Internet go to www.musicinaction.org.au/ Phone enquiries 03 9527 6658

Privacy Statement: To change or update your details, please contact the Australian Music Association at the above address. Collected information may be used to notify you of new educational products and workshops, promotional offers and to conduct market research. This information will be used for these purposes by the AMA, and by AMA's contract mailing house for the purpose of distribution.

Tick the box if you do not wish to be contacted with other news or information

**YOUR OWN
COPY
MAILED
DIRECT!**



finale - 2006

enhanced

Finale 2006 is and can further be enhanced thanks to exciting new products from Native Instruments and the Garritan Personal Orchestra. Designed to be automatically configured and loaded with the Setup Wizard the 100 selected sounds from the Garritan Personal Orchestra are easy to use and exhilarating to hear. Finale 2006 and these industry leading partners are fueling musical momentum.

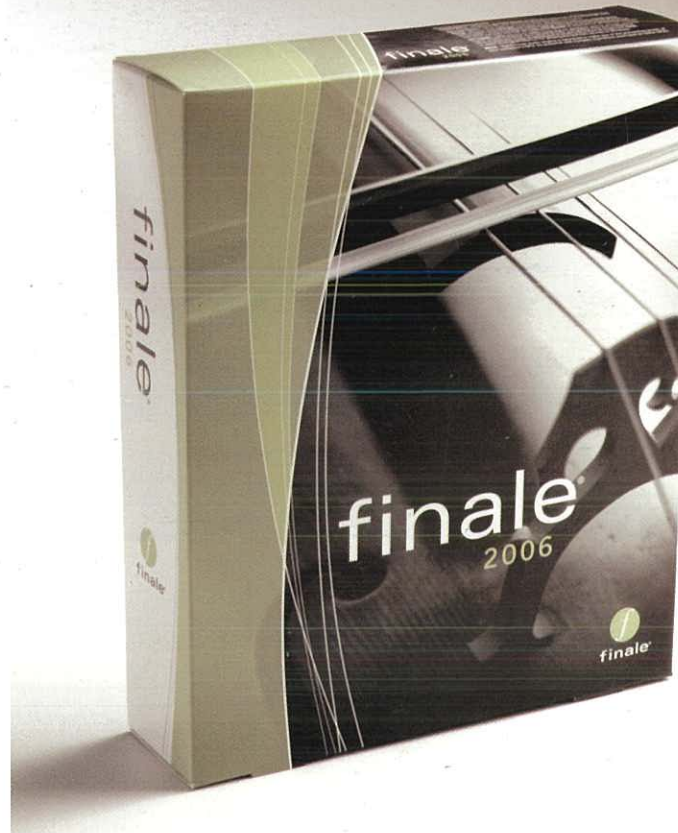
Powerful Teaching Tools

Exclusive to Finale

With Finale you can now prepare instrumental parts (including keyboard) that can be opened by your students in "Finale Performance Assessment". Your students can receive, hear, view, practice with and record themselves with their part of an ensemble or solo piece. By the time you run the first rehearsal - your students will already be familiar with their part.

All your students can download their Finale Performance Assessment software for FREE at www.ausmidi.com/fpa.html

Finale 2006 now also includes:
The Finale edition of the highly acclaimed **Garritan Personal Orchestra**. Hear the stunning realism of 100 instruments with the built-in **Kontakt Player**.
Finale's new **Studio View**, **Tempo Tap**, amazing new **speed**, power, and many other features are on show at www.ausmidi.com



make music!
CODA MUSIC TECHNOLOGIES

Call for more information or a Demo CD-ROM

Distributed in Australia by

The MIDI People

Ph 02 9542 4105 Fax 02 9542 4125

www.ausmidi.com

email info4u@ausmidi.com