

MUSIC in ACTION

Winter 2006 • Vol. 4, Issue 1

FOR AUSTRALIAN EDUCATORS

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to relate

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MP3 tools for your classroom

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The 3Cs are here

EXPERIENCING MIRACLES

How taking risks can pay

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A look at the new curriculum

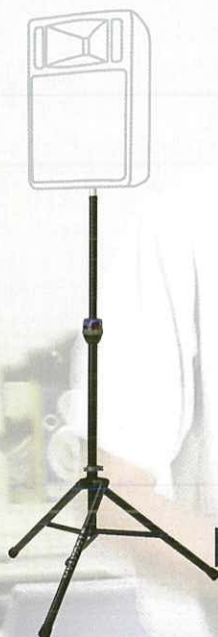


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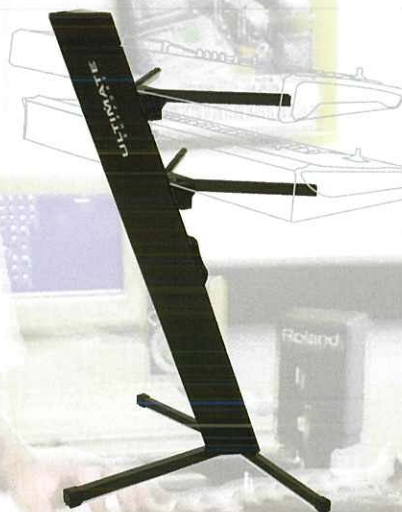
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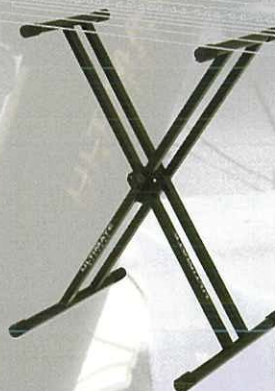
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New Lesson Style

MUSIC in ACTION

Winter 2006 • Vol. 4, Issue 1

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FROM THE EDITOR



Was it just me or did anyone else notice how strongly music was used throughout the closing ceremony of the Commonwealth Games? I found it intriguing and affirming to see a good number of our major performers, songwriters and composers taking centre stage to carry the event. It seemed to me that the musicians far outranked the athletes in appearance time. Even a commentator was heard to suggest that this was more like a concert than the closing ceremony of a sports event!

The paradox for music teachers often is that while music is centre stage at events like this, or when the school wants to showcase something to the community—music as a teaching subject is still regarded by many as less important than 'core' subjects. We continue to work to change this in our favour. Some of the stories in this issue redress this anomaly in interesting ways.

Two major areas are profiled in this issue: Nitty Gritty and Projects. Our intention in Projects is to look at ways in which music education goes beyond the classroom to embrace the community in the learning process. Tracey Callinan is involved in a huge project in England which takes a new approach to the curriculum—valuing creativity across the subject range and beyond the classroom in an attempt to redress the narrow focus of the 3Rs approach. Meanwhile in country WA, Simon Faulkner, a non-musician has appreciated and applied music learning to help make invaluable changes in the lives of kids at risk—an inspiring story.

Back in the nitty gritty of the classroom, we hear of ways in which teaching techniques are applied for special school students; of changes in curriculum and learning in middle years arts; of the use of Mp3 players in the classroom; of curriculum changes and their implications across all states; and a suggestion for end of year concerts. Our regular items—Net News, Product Listings and Reviews and PD Diary all provide useful information to keep you in the loop.

This issue takes *Music in Action* into its fourth year. The input of our contributors across the country to date has covered a fascinating range of topics, ideas and stimulus. If you missed our earlier issues, help is at hand! Our Web site lists all our stories as a resource and we plan to complement that with an index, to help make access easier. The Editorial Panel have tucked up their sleeves a number of ideas for new sections in the magazine, so watch for these in coming issues.

Ann Blore

Editor

WINNER OF SIBELIUS EDUCATOR PACK

The Australian Music Association, publisher of Music in Action, is pleased to announce the winner of the draw for this prize. It is: **Jane Locock, Tallangatta Secondary College, Victoria**. We thank Sibelius Australia Pty Ltd for providing this prize.

See details of our new subscription prize offer on page 21

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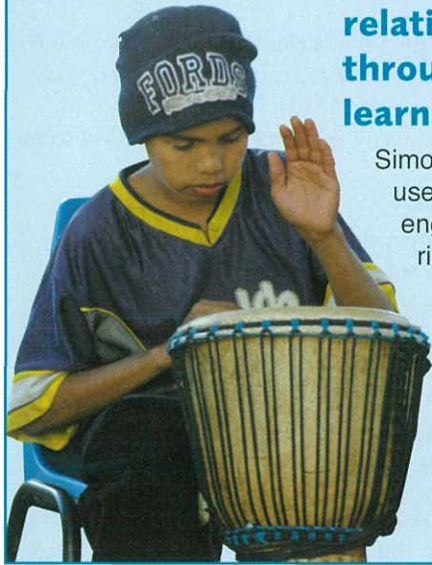
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REVIEWS

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NET NEWS

CHATTER MATTERS

The genius who thought up chatboards deserves a truly senior pat on the back, as teachers unite to offer the kind of free advice, mentoring and sympathy that you just won't get from the school principal over your packed lunch. But wait, there's more...as ELISSA MILNE goes on a webquest for you!

Despite having thirty-plus kids in your lessons, don't you sometimes get the sensation that a classroom may just be the loneliest place on earth an adult can be? Of course, it might be that with so much chit-chat going on, the absence of adult conversation is all the more sorely missed. (Don't get me wrong, students are obviously wonderful young adults offering excellent insights into contemporary Big Brother evictions, but we all know it ain't the same thing as having some serious peer patter!)

www.teachers.net

OK boys and girls, don't get distracted by the bells and whistles on the home page. Instead, go directly to Chatboards (on the right-hand scrollbar), where you will then find the Curriculum Chatboards subhead. It's here that you will find the crucial heading: Music Teacher. When I logged on I had no specific query in mind, but wanting to test it out (for research purposes only, of course), I logged a fairly innocuous request for 'cool' music Web sites. Within 24 hours I had four replies—all offering excellent suggestions (some of which will be revealed in your next edition of Net News, so be prepared for the forthcoming cool...)

Net gains: I know you may be scared of this thing called a chatboard (doesn't it mean putting yourself out there to be stalked by strangers?)—but don't be (and no it doesn't!). This is truly free mentoring. Have a problem? Put it out here and you will be amazed at the incoming tide of information (and lack of weirdos).

Net losses: It feels as though the answers have a decidedly American twang—but there's no reason that this can't change if all you good readers log on and start chatboarding with one another!

www.abrsm.co.uk

This website, run by the Associated Board of the Royal School of Music (UK) is excellent in many ways, and is also noteworthy for its carefully monitored chatboard. Log onto Teachers, where you will find a Discussion Area. Here you can read chatboard chains (Discussions) about everything from what an appropriate fee is to charge for singing lessons to ways you can help a piano player overcome their double-jointed physiology.

Net gains: More mentoring from teachers around the world on a diverse range of topics!

Net losses: Most of the chat is focused on instrumental

(or vocal) tuition, rather than classroom teaching issues, and the content is from time to time somewhat UK-specific. But again—power goes to the teachers that use the site!

www.teachersfirst.com and www.webquest.org

If you already know everything about Web quests, then you can log off now. But for those of you who don't—well you need to know now, as these will help you make use of all that great advice you'll be getting from the Chatboards. Webquests are essentially a treasure hunt based on a topic (of your choosing) that will take place for your students through the Web. Or, in the words of this site, a Web quest ... 'puts the power of the Web behind your topic', 'lets students work at their own pace' and 'teaches the value of independent research'. To learn how to construct them, simply log onto this Web site, then click on Site Resources, then Web Tutorial. Once here, scroll down to Webquest 101 to learn the fine art of creating your very own series of on-line 'lesson plans'. Once you're inspired, log on to www.webquest.org to find examples that will further whet your appetite.

Net gains: Think of the joy you will get from seeing your students look at you with incredulity when they see your 'wicked' Web sites (as well as the joy of all that 'spare' time you'll get to go a-chatting while they go a-questing).

Net losses: In the short-term you will have to get comfortable with the fact that you'll soon know what search engines and metasearch engines are, as well as URLs and web packaging. I can assure you, it is so simple—it's just the spelling that's hard!

Final byte: If you thought school was just for kids, think again.... Your adult community is just a few keystrokes away.



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The superb, new Sibelius Sounds come with a special version of the acclaimed Kontakt sample player from Native Instruments, with controls for reverb, brightness, tuning and other audio characteristics. As well as playing back in Sibelius 4, you can export an audio file to create a CD or an MP3 file.

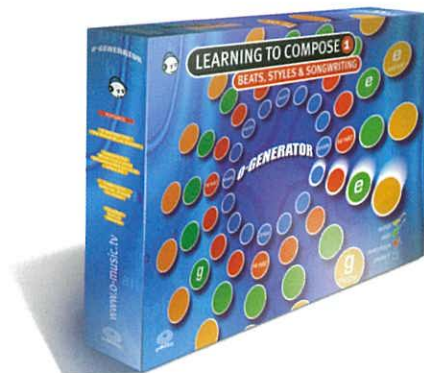


Groovy Music - Shapes

The first in a series of three programs which make teaching music to primary-age students easy and fun. In Groovy Shapes, children learn about basic music concepts.

Explore guides them aurally through a series of exercises which teaches them how music works. In *Create* students put into practice what they've learned by creating their own music.

Shapes (ages 5-7) now available in Australia. Jungle (ages 7-9) and City (ages 9-11) are scheduled to be released in this school year.



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www.sibelius.com





DISCOVERING RELATIONSHIPS THROUGH MUSIC LEARNING

In the wheat belt region of Western Australia, a program finds success using music to help develop healthy relationships. SIMON FAULKNER reports.

Practitioners in social development in our area of WA had long been concerned to engage young people, particularly those who were marginalised and therefore at risk of drug abuse and other anti-social activities. Traditional interventions had not been successful, so new avenues were considered. The Drumbeat program (*Discovering Relationships Using Music—Beliefs, Emotions, Attitudes & Thoughts*) was born out of this situation.

We had observed the positive way in which young people engaged with drums in their schools, and were inspired to use drums as the medium in a program that would engage them, lift their self-esteem and teach them a range of social skills that would enable them to reintegrate themselves with their community in a healthy way.

The African drum, the djembe, is a perfect medium—it's exciting (cool), it's easy to play (reduces fear of failure), it's powerful (demands attention); playing it is physical (releases tension)—and it's not too big to cart around. The drum has a magnetic attraction to young people. Put a drum in a room with them and watch what happens! For many of those we work with, the drum becomes an object of security and comfort.

Delivering Drumbeat

The program is taught to groups of from eight to ten students in ten, one-hour sessions over a school term, concluding with a performance. A three-day training program is provided for those involved in delivery of Drumbeat: teachers, drug and alcohol rehab. workers, youth workers, Aboriginal education officers, school psychologists, mental health workers and police.

The first six of the ten sessions have a theme—The Rhythm of Life, Relationships, Harmony, Individuality and Self-Expression, Emotions & Feelings, and Teamwork. The last four weeks build towards the performance.

The themes are used to draw attention to the experience of the drummers in their group and how that relates to the way they interact with others more generally. The facilitator introduces the theme of the week, then draws analogies from the group interaction to everyday life. Questions that are attached to the syllabus draw out these themes in further detail.

For example: in week one, participants are asked to think about a rhythmic world (What rhythms do you see around

you or have within you?); to question what rhythms can tell us about each other (Can you think of a time when your rhythm has been out of time with those around you? What happened? How did that feel?); and to explore how rhythms offer us clues about the world around us (What happens when rhythms change suddenly or become unstable?). Indigenous people are often closely connected to the rhythms of the natural world and hence able to grasp these concepts quite quickly. [See following pages for lesson details.]

The program is, however, primarily an experiential process that does not rely heavily on conversation, but engages participants in a cooperative activity. It is flexible enough that, depending on the group, the main learning outcomes can be achieved through participating in the group process and music-making alone. In the music group, participants learn how to cooperate, collaborate and communicate without the threat of misunderstanding and judgment that dialogue can bring, and which has often contributed to their isolation in the first place.

These qualities make the Drumbeat program useful when working with young people from other cultures whose communication skills are under-developed and have the potential to isolate them socially.

Evaluation

Having delivered the program since 2003 to primary and secondary schools, youth centres, drug and alcohol rehabilitation facilities and juvenile detention centres, it was timely to evaluate the outcomes. Three formal evaluations have been conducted with the support of the Education Department.

To assess the relationship between participation in the Drumbeat program and levels of social isolation, with a sample of sixty young people attending three primary schools in Northam, our evaluation used a Before and After design with a comparison (control) group. All participating students were assessed as having a higher-than-average level of alienation from the school system. Results from the study indicated that young people participating in the Drumbeat program increased their score over a range of social indicators that act to increase connection with the school community. Further longitudinal studies are required to assess the sustainability of the measured outcomes and their vulnerability to external factors. Further details about the study can be obtained from the writer.

The important factors revealed by the evaluation were the significant improvements in levels of self-esteem, emotional control, cooperation in the classroom and relationships with teachers compared with those in the control group of the study.

Where to from here?

In Western Australia the program has become popular in the Intensive English centres where there are large groups of recently-arrived African youth. The evaluations from those centres have been very positive. Group workers in Perth's juvenile custodial facilities are also using the program. The

Midlands and Goldfields Education Districts have incorporated Drumbeat into their school retention strategy and employed an Aboriginal liaison officer to deliver the program full-time. We have recently received funding from the Office of Crime Prevention and Healthway to deliver the program at a subsidised cost to each of the remote regions of WA over the next two years.

Training in the program is being conducted by Holyoake Institute around Australia via cooperative arrangements with their interstate branches and other youth-based organisations. The three-day training is being accredited under the National Training Authority and comprises:

- one day of group facilitation skills and how to work with defiant youth; and
- two days of theory and practice in the Drumbeat program itself. **MIA**

Simon Faulkner

Simon is an addictions counsellor with the Holyoake Institute who has been working in the youth field for the past ten years, much of that time with indigenous communities in the wheat belt region of Western Australia. The Drumbeat program was born out of Simon's frustrations with traditional interventions that were often shaming to young people and confrontational. A father of three adolescent boys, he is a passionate advocate for supporting young men through the complex transitional period between adolescence and manhood. Simon recently was granted a Churchill Fellowship to research similar interventions in Canada and the USA, where music-based programs are a respected form of intervention in the drug and alcohol treatment repertoire.

E-CONTACTS

The writer, Simon Faulkner:

sfaulkner@cdst.holyoake.org.au

For information on the training program, the evaluation, and any upcoming dates in your area:

Holyoake Institute for Drug & Alcohol Addiction Resolutions:

<http://www.holyoake.org.au>

Drumbeat Lesson One

The following outline shows the activity in Week 1 of the Drumbeat program, where the theme is 'The Rhythm of Life'.

An introduction to the program

This program is about making music together as a group, with drums. It is about learning to express ourselves in ways that harmonise with others. It contains many different lessons that can be useful in our lives and how we relate to each other—in particular the value of working cooperatively to achieve a common goal. This program is about having fun. It finishes with a live performance where we can celebrate our own lives through the music of the drum.

Group rules: democratic construction of some of the rules that will govern the workings of the sessions.

Rules would include:

- Mutual respect for all involved.
- Respect for the drum itself.
- No drumming while the instructors are talking.
- No talking while drumming.
- Staying seated, except for given breaks.
- Supporting each other.
- Not putting each other down.

Introduction to the drum: some history, mechanics, role

- Music is associated with all human cultures.
- Drumming is closely associated with various modes of communication, singing, dancing, storytelling and spiritual rituals.
- Drums were used by different groups of people to send messages across great distances, to preserve an oral tradition and to stimulate healing.
- Drums were associated with different ceremonies and societal rituals such as birth, death, puberty, marriage and ascension to power.
- The drum is also played for entertainment, often accompanying dance, song and poetry.
- Different types of drums originate in different countries and are played in different ways.
- The drums we have here are called 'Djembe's and come from Mali in West Africa.

Stories elicited from the group related to the drum

- Moving from participant to participant: what do you think of when you hear the word 'DRUM'?
- Do you know any drummers or any stories that involve drums?
- What do you think of when you hear the phrase 'the rhythm of life'?



Life can be seen as a series of rhythms, from the heart-beat within us to the flow of traffic along a city street, our breath, the swell of an ocean, the flapping of bird wings etc. Rhythms are happening in and around us all the time. When they are in harmony things are OK but when rhythms come into conflict with each other things can go wrong. We are all sensitive to differences in rhythm and notice when things are off-beat—for instance, we can often feel when things are different at home, when tension is in the air, the calm before the storm—we pick up that the mood of our home has lost its normal rhythm. Similarly, the rhythms of the ocean can relay messages about the safety of the sea—regular waves or tides are safer and more predictable than when the sea is churning.

Warm-up

Exercises for: warming up the hands, stretching the wrists and fingers, releasing excess tension, and promoting independence between the two hands and the eyes and the drum. To play the drum well there are five rules—Relax, Relax, Relax, and RELAX.

The Bass Note

- The Bass note is the anchor of the rhythm. It is the place where the entire group meets. You don't have to play the Bass note, but you do have to know where it is.
- The Bass note helps you find your place in the rhythm, it's like home when things get busy; or if you become lost or confused you can use the Bass note to find your way back to the rhythm.
- It is the most important note—the one that keeps everything steady, like a deep pulse or heartbeat.

TIME	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Beats	X * * *	X * * *	X * * *	X * * *
Drummers	B - - -	B - - -	B - - -	B - - -
Hands	R - - -	R - - -	R - - -	R - - -

Heartbeat rhythm

Found within all of us, this is the most universal rhythm of all. When played in a group it connects us to each other. Ask one participant to locate their pulse using their fingers on the wrist or neck, and once located start to play it. Others join in as the rhythm develops.

TIME	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Beats	B - B -	- - - -	B - B -	- - - -
Hands	R - R -	- - - -	R - R -	- - - -
Drummers heartbeat double time	B B - -	B B - -	B B - -	B B - -
Hands	R L - -	R L - -	R L - -	R L - -

Triple time

A simple pattern using one hand and then alternate hands. Give this as a task to practice between the first lesson and the next one—students can practice at home on a cardboard box, cushion, bench-top etc.

TIME	1 2 3	1 2 3	1 2 3	1 2 3
Beats	X * *	X * *	X * *	X * *
Drummer 1	B T T	B T T	B T T	B T T
Hands	R L R	L R L	R L R	L R L

Individual expression of feelings through the drum
Drum how you feel (60 seconds per person).

Drumbeat Lesson Two (extract)

'Drum as I Dance'

Drumming and dancing are closely connected; they are like partners in a relationship/marriage who listen respectfully to each other and respond appropriately to what they see and hear.

As the instructor moves the students follow with drum beats in response to foot movements.

What happens when there is no respect in a relationship? Do you think you can have a relationship when there is no respect? In what ways can we show someone we respect them? Do you know people in relationships where the mutual respect has gone? Why do people enter and stay in relationships like these? How do you lose someone's respect?

The 'Drum as I dance' exercise is a good one to emphasise the visual connection required to play the drums together. If people drum with their heads down they lose connection to the group and will soon go out of time. Re-emphasise the need to keep our heads up and watch each other so as to keep the rhythm connected.

The Three Strikes

How to play the Bass, Tone and Slap beats on the drum for different emphasis.

The Echo

The leader plays a sequence and each person tries to mimic it, one by one around the group—inferences to gossip and rumour can be drawn from this exercise as can insight into individual interpretations of events and other communication hiccups that can lead to relationship breakdowns.

Exploring some basic beats: 3/3, 4/4

TIME	1 2 3	1 2 3	1 2 3	1 2 3
Beats	X * *	X * *	X * *	X * *
Drummers 1	B T T T	B * S	B T T T	B T T T

Stop-time rhythm

TIME	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Beats	X * * *	X * * *	X * * *	X * * *
Drummer 1	B - T T	* T T *	B * T T	* T T T
Hands	R * R L	* L R *	R * R L	* L R L

Holding time

Maintaining time despite distraction—similar to holding your own views despite peer pressure. One of the common tendencies in drumming is to speed up the rhythm—here we practice playing steadily for a set period of time—1 minute, 2 minutes, 3 minutes, 5 minutes—

The Darshi Groove:

TIME	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Drummer 1	T T B -	T T S -	T T B -	T T S -
Hands	R L R -	R L R -	R L R -	R L R -
TIME	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Drummer 1	T T B -	T T S -	T T T T	T T S -
Hands	R L R -	R L R -	R L R L	R L R -

ISME WORLD CONFERENCE 16–21 JULY 2006

This year's conference in Kuala Lumpur provides a rich and varied program of interest to music educators. The two eminent keynote speakers, Yoshihiko Tokumaru and Jane Davidson, promise a powerhouse of high level consideration of the issues music educators are confronting globally.

Then there are the many varied sessions over 6 days from the very practical in every sphere to the more arcane considerations of music education. In addition, there are specialist commissions on specific topics such as Early Childhood, Training, Research etc. These run as adjuncts to the main conference.

ADVOCACY AT ISME

A relative newcomer to ISME conferences is the session on Advocacy. In 2006 a symposium will be dedicated to this topic, taking a practical and collaborative approach to consider the issues.

The symposium presenters, all members of the ISME Advocacy Committee, will share personal stories of music education advocacy. In addition, they will identify and describe information, materials, and techniques that have proven effective in advocacy efforts on behalf of music education and cite challenges and obstacles that must be overcome in advocating for music education. An important component of this symposium will be audience involvement. Throughout the two-hour symposium, attendees will be engaged in discussions and ample time will be allotted for questions and answers.

For further information on the ISME world conference 2006 visit the Web site.

W: www.isme.org/2006. For advocacy material provided by ISME, go to the Advocacy link on this Web site.

NEW AWARD FOR MUSIC STUDENTS

A new scholarship has recently been announced in Victoria in memory of eminent teacher and performer the late Margaret Schofield. The annual award of \$3,000 has been established to assist students with tertiary music study. The scholarship is open to students at VCE level.

Peter Evans has been named as the recipient of the inaugural prize. Peter studied VCE at Camberwell High School in 2005 and commences tertiary study for a Diploma in Music Performance at Box Hill TAFE in 2006. His instrument is solo drum kit and he is already an experienced performer in small musical groups and the Melbourne Youth Band.

SING FOR LIFE

Teacher, composer, conductor and TV music supervisor, Rhonda Davidson-Irwin has written a feel-good, can't-get-it-out-of-your-head anthem for *Music. Play for Life*.

'I combined my experience as music director for In the Box, (the channel TEN kids show) and my early childhood education experience to meet my brief: to create a song which would appeal to children and families, with a catchy melody and with lyrics which made the idea of music-making accessible and well within the realm of "anyone can do it". It needed to be a reminder to families that music and singing could infuse just about every aspect of life, whether you're at the footy, climbing a mountain, in the shed or just out walking,' says Rhonda. 'I've been delighted to be able to make this contribution to *Music. Play for Life*, and am just so excited to see where it all goes from here. It's such a wonderful initiative and the potential for using the song as a campaign strategy is enormous: getting the song into child care centres, primary schools, out to sporting groups, producing a TV commercial—it's unstoppable'.

The *Music. Play for Life*. song is available on the campaign Web site as an audio file and sheetmusic with lyrics.

Go to www.musicplayforlife.org and follow the prompts.

AUSTRALIAN NATIONAL PIANO AWARD

If you're an accomplished pianist aged between 21 and 35, applications are now open for the prestigious, 8th biennial Australian National Piano Award offering prizes totalling \$33,000, to be held in the Victorian city of Shepparton, from 3 to 9 September 2006.

Pianists selected will compete in this week-long event with their peers in one of the biggest and most exciting events on the music calendar. The Award is recognised internationally for its standard of excellence, challenge to participants and educational benefits. Sponsored by Dame Elisabeth Murdoch and other valued benefactors, the award offers prize money to assist with the development of the winners' musical careers.

Entry is limited to pianists who are Australian citizens, permanent residents of Australia or persons who have been resident in Australia for at least four of the five years prior to the closing date of application, Friday 12 May, 2006.

Forms can be obtained by visiting www.pianoaward.com.au

MOZART ONLINE

If you haven't already had enough of the Mozart 250th anniversary, then you or your students might like to visit him on-line, so to speak. The British Library has provided on-line users with the possibility of browsing some 30 pages and 75 musical introductions to some of his most widely-known works, and some less well-known ones.

The material is part of a diary compiled by Mozart between 1784 and his death in 1791. It's a fascinating insight into the work of his final years, and an extraordinary opportunity to see it, thanks to digital technology. If you are bored with the Mozart anniversary, you can always drift off to look at other masterpieces such as the da Vinci sketchbooks, the Mercator atlas or thirteen other pieces.

W: www.bl.uk/onlinegallery/ttp/ttpbooks

SONGS OF AUSTRALIA



SONGS OF AUSTRALIA

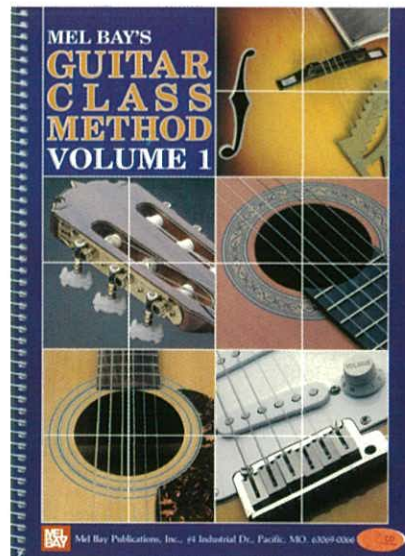
Advance Australia Fair
Bobby Bly
Bound For South Australia
Clare Gate the Swans
Flash Jack from Gundagai
The Drovers Dream
The Flying Stockman
The Man from Snowy River
The Old Busher Song
The Overlander
The Wild Colonial Boy
Under Southern Skies
Whispering Willows

Songs of Australia

Here is a selection of classic Australian songs that is a must-have for every musician. These are some of the songs that shape the Australian experience. They are time-honoured, well-known favourites with special Australian relevance. This album includes many traditional Australian songs, as well as newer iconic works such as Bruce Rowland's The Man from Snowy River. Each song is presented in a PVG (piano, vocal, guitar) arrangement.

Mel Bay Guitar Class Method Vol 1 BK/CD

The Guitar Class Method was written for people of all ages to expose them to the guitar through a meaningful, authoritative method that is easy to follow. Volume 1 of this method for individual or group study offers an overview of the various styles of guitars and playing techniques with advice on purchasing and caring for the instrument, selecting guitar strings, and playing positions. This book also includes special sections devoted specifically to chord strumming, blues structure and style, fingerstyle technique, note reading, and music theory. Written in standard notation and tablature with chords presented in both diagram and photo format. Lyrics are included for many songs and a few melodies are presented as duet arrangements.



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EXPERIENCING MIRACLES

We visit the classroom of **BIDDY SEYMOUR** to find that working in special education has taught her many things, especially the importance of trying things and taking risks.

Coming to special education almost by accident has been like a gift, allowing me to teach in a way that absolutely reflects me as a person, using the Orff Schulwerk approach, about which I am passionate. I experience miracles almost every day at school. It has taught me an immense amount about teaching in general, particularly how important it is to take risks and try things, as one can never predict how much a student will get out of an activity.

The educational aims for my music sessions are certainly not literacy, though the foundation for this is laid as an integral part of the activities. Rather, it is for the students to learn a myriad of other things through the medium of music. The Orff Schulwerk approach implies that there will be a good deal of movement involved as well as playing with words, sounds and instruments.

I aim to improve physical co-ordination, social skills and self esteem; to increase awareness of community activities such as Sports Day, Queensland Day, the end-of-year concert (a big event on the school calendar!) and to provide opportunities for choice-making and expression of opinion, while supporting numeracy and literacy and any classroom themes. I also aim for this to happen in an aesthetically pleasing way.

As my lessons are with groups varying in size from six or eight to fifteen or eighteen, there is a definite sense of community. Getting a group to start and finish together can be a major achievement.

Structure is important

Using the same song to start the lesson almost seems to be a signal to the children (for whom transitions are difficult) that 'Okay, I know now that we're going to be doing lots of different things for a while', and I suspect the finishing song lets them know that 'this crazy lady is going away now, but she'll be back again next week!' One of the most exciting things that happened was when Ed suddenly started participating in the beginning activity—after only about 4 years of hearing it happen every week!

Another challenge is the taking of turns, or playing only at a specific cue. The youngest students love to strum my guitar, so now and then I let them do this, forming the chords with my left hand as they strum. Most have learned to be gentle with the strings, and if I keep the chord sequence going for the song, many of them know when to finish. If they are just having a free play and I signal to finish, nearly all do so quite readily, while the rest in the circle wait patiently for their turns. It has been rewarding to see their developing self-discipline, particularly when using instruments. Even the youngest and most autistic are now able to stop when given a clear cue.

Most of the students love to drum. Given how much of the brain is active when the hands are being used, I prepare students for drumming through finger play and clapping games. We may move through drumming at different tempi, usually starting with big, slow 'steps' on the drums with

alternating hands and big arm movements to fill the time space, progressing to 'marching', then 'jogging' and 'running', and sometimes 'skipping' or 'galloping'. They become very good at watching me for cues, and we play with dynamics as well. Shown is an activity that allows for improvisation and is excellent for developing turn-taking skills. Obviously, it can be adapted for use in other classrooms, not just for special education situations.

Developing skills

In the more senior classes, we compile a songbook of favourites. Since many students' reading skills are not fantastic, I usually try to give some visual clue next to the verse, and always draw a frame around the chorus.

One can never predict how much a student will get out of an activity

Phillip, who loves to play the drum (his favourite is a Remo kids' djembe) initially played only to his own internal beat. Now, he mostly plays in time with the music, and is even learning to stop on cue! When Phillip first got his songbook, he kept it open at *Tie Me Kangaroo Down, Sport*, and beamed beatifically when we finally sang it. Though he doesn't speak, he managed to convey his desires quite effectively!

I love it when the students make requests, as it means they are making choices and expressing opinions. Sometimes it takes some time to figure out what the request is, but as I get to know the students better, this becomes easier, and the teachers or teacher aides are usually fantastic at working it out.

When Jeremy, who is autistic but verbally quite able, was asked if he had a request, he started writing something on his hand. His teacher was concerned, because he was choosing to speak less and less, so told him that he had to speak the words. After some considerable struggle, Jeremy burst out with 'Waltzing Matilda!' I was delighted, then aghast when the teacher aide said, 'Jeremy, we need you to ask for it in a full sentence'. However, he then said 'I'd like Waltzing Matilda please!' I started playing my guitar immediately, and Jeremy sang all four verses, changing the chorus appropriately each time! We all had tears in our eyes.

Working with older students

I do a lot of regular party-style dancing with the teenagers, especially those who are almost ready to leave school. This means a lot of popular music, as this is what they relate to. It is important that they should feel comfortable in the social setting of a dance, and this kind of activity gives them immense pleasure. Encouraging appropriate hand-holding, twirling and basic steps enables them to look comfortable in

Everybody's Playing

Biddy Seymour © 2005

Ev - 'ry - bo - dy's playing their drum now,
Some - one's turn to play his/her drum now,

Ev - 'ry - bo - dy's playing their drum. etc.

Ev - 'ry - bo - dy's play - ing Hear them play - ing

Ev - 'ry - bo - dy's playing their drum.

the setting as well. There is huge excitement at the prospect of a school dance (complete with a DJ!) at the local Police Youth Centre. It is exactly what others their age are doing.

To enhance their body awareness I use a body sculpting idea from Robyn Staveley and David Spurgeon, whereby a person in the middle of the circle represents a piece of clay, and each person around the circle has a turn to alter the 'sculpture' by moving a single body part. This also demands appropriate social skills.

I get immense pleasure from developing the musicality of the children

We then watched Michael Jackson's video *Black or White*, which demonstrates some great choreography using isolation of body parts. (It is also a wonderful celebration of diversity, something that these children generally do well.) Using the music and symbols for different body parts, we explored choreography by repeating movements of one body part, settling on ideas from the students that were appropriate to the group's abilities and worked well. We are refining and polishing for a performance!

I am discovering that they now have a really good sense of verse and chorus, developed from quite a young age.

Mitch & Dion, 14 and 15-year-old boys with Down syndrome, have brilliant imaginations, and their ability to imitate is quite astounding. We have learnt to sign* to *True Colours*, and they look wonderful when performing it. Their verbal skills are limited, so it's as though a door of communication has opened, and they request it by signing. They also love to be macho, and for another end-of-year concert we choreographed a movement piece to *Black Suits Comin'*, using movements each volunteered—they felt very cool! More than a year later, they remember the moves perfectly.

It means they are making choices and expressing opinions

I love to do creative activities with these special children, as they seem uninhibited by the social perceptions that hinder other kids, often coming up with the most wonderful actions and ideas. In fact, it's sometimes hard to get them to stop! I taught a class of fifteen-year olds the *Christmas Vine Dance*, which has three sections. We then set out to change one thing in each section to make the dance our own. Angela had so many wonderful ideas that she wanted to change something every time we did it, and the other students couldn't keep up!

* Sign; signing: communicating by sign language, such as Auslan.

Working with these children has made me think more about the way I teach the more able students, and hopefully my process with them has improved too. My training in Orff Schulwerk—which happened well after my initial teacher training—has opened doors for me that I would never have dreamed of at the start of my teaching career. I get immense pleasure from developing the musicality of the children that I work with, and I see every day the pleasure that this process affords them. **MⁱⁿA**

Biddy Seymour

The music specialist at Inala Special School, Forest Lake SEU and Mt. Ommaney Special School in Brisbane, Biddy Seymour is also president of both the Queensland Orff Schulwerk Association (QOSA) and the Australian National Council of Orff Schulwerk.

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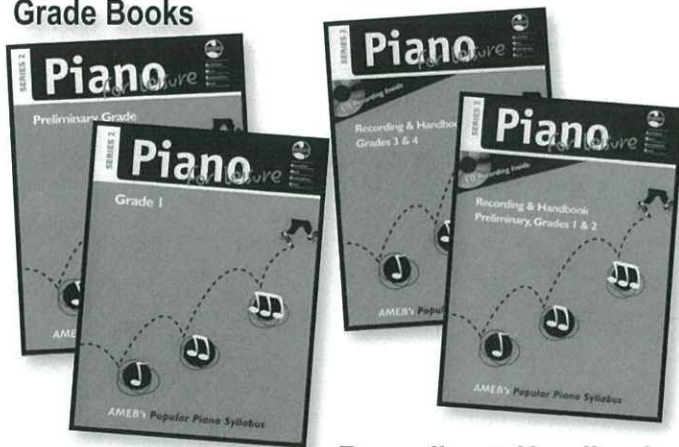
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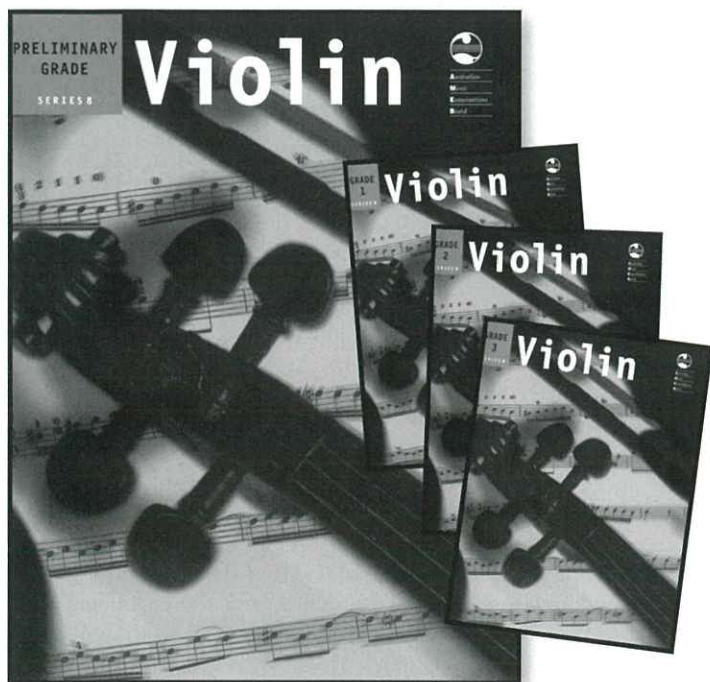
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ESSENTIAL LEARNING IN THE PERFORMING ARTS

BILL BAKER describes how one school set up a new approach to teaching and learning in the performing arts.

For the last three years the school in which I have been teaching has been engaged in an ongoing school-wide process of curriculum reform. Following ongoing development, implementation, reflection and change, the result has been a transformation of all aspects of teaching and learning in Years 5–9.

The process of curriculum reform has been driven by the following guiding principles:

1. Curriculum reform must be framed by and reflect the vision and values of the school.
2. The primary objective of curriculum reform is the improvement of student learning outcomes.
3. Curriculum reform must be informed by current educational research and practice.
4. The outcomes of curriculum reform are contingent upon the shared understandings of those who will implement the new curriculum and therefore must be developed by these stakeholders.

The process started with an assessment of 'what' is taught in Years 7–9, and has since expanded to include Years 5 and 6. The following six subjects have been developed as a result of that assessment:

- Literacy
- Numeracy
- Thinking
- Global Learning
- Personal Futures
- Creativity

It was fundamental that these six new subjects should have an approximately equal slice of the weekly timetable. This is very significant as it acknowledged that the students should regard all learning in the new curriculum in these years as of equal value and importance. Consequently each of the six subject groups at Years 7 and 8 was allocated 470 minutes (7 hours and 50 minutes) of teaching time over a ten-day

teaching cycle. The result for the arts was a significantly increased time allocation within the timetable.

Restructuring arts subjects

For the Visual and Performing Arts the result of this re-allocation of teaching time was consolidation into one arts subject group called 'Creativity' that would share the allocated time and resources. Contrary to initial thinking, there have been substantial advantages in grouping subjects

in this context. These include: access to increased levels of staffing resources; increased levels of student ownership of their own learning through access to a wide variety of subject choices; and perhaps most significantly, increased teaching contact hours over a much more focused time period, rather than much less time over a longer time frame.

Students have been grouped together as a Year 7 and 8 cohort for Creativity, thereby accessing the resources of all 15 Creativity teaching staff. To maximise contact time it was decided to

'trimesterise' all Creativity subjects, providing six focused 12-week periods of teaching and learning over two years. In this time they must complete one trimester of Music (Band, Brass, Strings, Woodwind), one trimester of Performing Arts (Dance, Drama 1, Drama 2, Theatre Studies, and Production—offered for one trimester only), and one trimester of Visual Arts (Painting and Drawing, Printmaking, Textiles, Sculpture, Visual Communication).

Essential Learning Outcomes and increased transparency

The most significant and important feature of the new arts grouping has been the development and application of shared Essential Learning Outcomes (ELOs) for all Creativity subjects. An ELO is an explicit statement of the learning (skills and knowledge) that is regarded as critical for a student



Students from the Year 7/8 Creativity woodwind class (from left to right) Tom Pettit (alto saxophone), Jaclyn Smith (clarinet) and Prudence Bell (flute).

to complete in a given subject. After a long period of consultation and discussion, three ELOs were developed for all creativity subjects in Years 5–9:

- Exploration
- Development and Refinement
- Presentation and Reflection

These ELOs were expanded to include what we have called 'Aspects' of learning in each ELO that were critical in respect of either skills or knowledge to each learning area. These are:

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

ELO 3: Presentation and Reflection

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

All subjects at all year levels use the ELOs to frame all teaching and learning. However, the nature of the learning program will dictate which ELOs and Aspects will be covered. Hence, for example, students not involved in learning an instrument in Year 5 are not assessed on ELO 3.1.

Undoubtedly the greatest advantage of developing and applying these shared ELOs across very diverse areas of the creative arts has been the integrity of the teaching and learning. Not only are students developing skills and techniques in playing the trumpet or the violin, they are learning within a broader context that challenges them to relate these skills to those acquired within other creative subjects, such as sculpture or dance.

Essential Learning Outcomes in Action— Year 5 Music

The teaching and learning that occurs in Year 5 music classes illustrate how these ELOs and Aspects have been applied to teaching and learning in the music classroom context. Initially the ELOs were developed for a Year 7/8 program that would include beginner string, brass and woodwind subjects, and a 'band' subject catering for students who had instrumental skills, or had completed a beginner subject and wanted to do more of music, rather than for application within a general music classroom context. However, as the Creativity program has expanded to include Year 5 and 6 programs, the application of these ELOs and Aspects to this classroom music context has actually been very straightforward—perhaps a vindication of the intrinsic integrity of the ELOs as initially developed.

The Year 5 music context uses the three ELOs and seven of the nine Aspects. Because the implementation of ELOs has been a school-wide process, students are very comfortable with the language and application of ELOs to diverse subjects. At the outset of the trimester students are given the following overview of the subject context:

All learning should be regarded as of equal value and importance

Year 5 Music 2005

ELO 1: Exploration

- 1.1 Personal Responses—keeping a record of your own learning in music in your Creativity Journal.
- 1.2 Explore and Record Ideas—learning to read and write music.
- 1.3 Research and Analysis Skills—developing a research strategy and preparing a research project about musicians and instruments.

ELO 2: Development and Refinement

- 2.1 Creative Ideas—learning how to improve your musical performances through dynamics and musical expression.
- 2.2 Skills and Techniques—applying your music reading skills to your musical performances (playing and singing skills).

ELO 3: Presentation and Reflection

- 3.1 Presentation—the way you present your musical performances.
(Aspects 3.2 and 3.3 are not assessed in the Year 5 context)

From the outset of the trimester, Year 5 music students have been learning about basic music notation and terminology. This has included learning and reviewing the symbols for rhythm notes and rests to eighth note value and the notes of the treble clef from B below middle C to G above the top line. This learning initially takes place using simple worksheets and relates directly to ELO 1.2 Explore and record ideas—music notation. Students have been learning and reviewing basic solfege with hand signs within the context of several simple songs, one of which is 'Banuwa'.

[See music example next page]

This song has three melodic lines and students are encouraged to learn all three of these parts in solfege—thus enabling them to sing any of these parts as required. This learning initially takes place as a class group and later continues in small vocal groups, and relates directly to ELO 2.2 Development and refinement of skills and techniques—singing in solfege.

Students are encouraged to transfer their skills in note reading from the worksheets to the songs they already know how to sing. This is done by asking students 'If doh is C then what is re?', and so on. On a simple worksheet, students work out all three melodic lines of the song in letter names.

Banuwa

AFRICAN FOLK TUNE



An example of a task developed for use in the Year 5 music class that links the learning in four of the above nine Aspects is the preparation and performance of a simple three-part African song called 'Banuwa'.

This encourages deeper learning of both the solfege and the traditional notation through transferring skills and knowledge between the two and relates directly to ELO 1.2 Explore and record ideas—music notation.

Students are asked to apply their note reading and singing to an instrumental context and are presented for the first time with tuned percussion instruments as a means to do this. Some students who already play instruments such as violin, clarinet or double bass can choose to complete this task on their own instrument if they wish. Providing these students with appropriate transpositions, if required, enables this. Students are asked to learn to perform the piece as ensembles of four or five. Usually students don't double parts, hence everyone in the group is responsible for maintaining their own musical part. This learning relates directly to ELO 2.2 Development and refinement of skills and techniques—instrumental skills and techniques.

In their small groups, students present their final performance of 'Banuwa' using tuned percussion instruments. The final step in the process for students is to reflect in their Creativity Journal on their final performance and on the process of preparing the performance. This relates directly to ELO 1.1 Exploration of personal responses.

Their journal responses include: a 'description' of the activities completed in class; the basic information about the task—such as 'today we sang the song "Banuwa" using hand signs'; and a 'reflection' on these activities, including answers to the following questions:

- Did I enjoy/not enjoy the activity, and why?
- What did I learn from the activity?
- How can I get better at the activity in future?

The advantages of explicit Essential Learning Outcomes in the 'Banuwa' activity

The development of this relatively simple teaching and learning activity within a broader context of Essential Learning Outcomes provides the following important advantages for improved student learning:

- The teaching and learning inherent in this activity are explicit—at every step, students are aware of what is required.
- The activity combines many musical skills and techniques that are explicitly linked throughout the activity.
- The assessment of this activity is related directly to the use of developmental continua* that provide students with essential information on what they are required to do in the next similar activity in order to 'improve' their own learning.

Substantially improved learning outcomes for students can result from the development of very explicit essential learning outcomes used in classroom teaching and learning programs in the arts. **Mina**

* Bill Baker's article on Developmental Continua was published in *Music in Action* Vol. 3 Issue 4, Autumn 2006.

Dr Bill Baker

Until recently Head of Music and Head of Creativity at Ballarat and Clarendon College, Victoria, Bill is now a lecturer at the University of Tasmania in the Faculty of Education. He 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.

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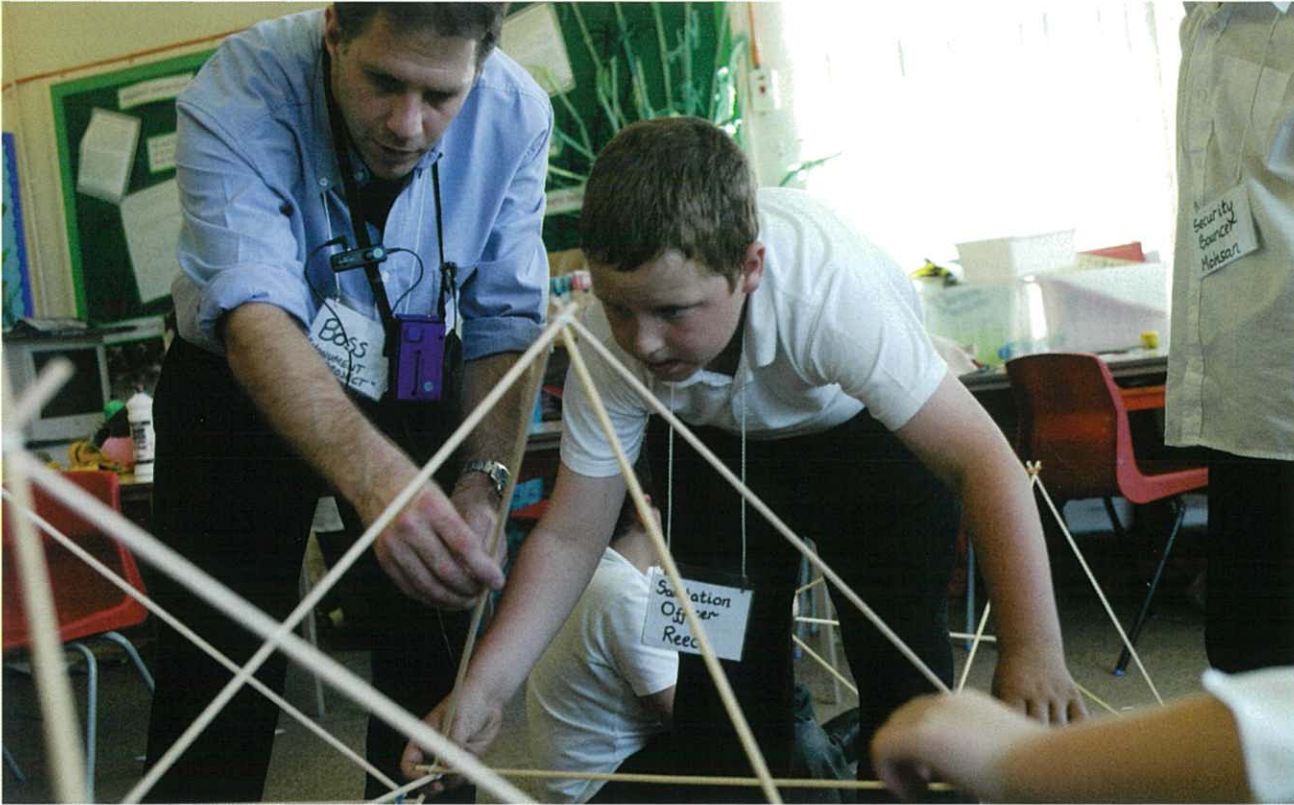
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MOVE OVER 3Rs—THE 3Cs ARE HERE!

Animate the national curriculum by prioritising creativity, culture and community. Sounds good? TRACEY CALLINAN works with a program that does just this.

The creative industries sector is one of the largest growth areas of the UK economy. Acknowledging that the UK could no longer compete in traditional areas (such as the coal industry) the government committed itself to building the creative community—but first had to recognise that the education system was failing to address the importance of creativity on either an economic or personal level. The Creative Partnerships program was born out of these needs.

Creative Partnerships responds to the widely held view that creativity has been squeezed out of the curriculum by a focus on the '3Rs'. While the new focus on creativity is not a rejection of these skills, it does put creativity at the centre of teaching and learning. No longer are the 'creative' subjects allocated to out-of-school hours: subjects such as science and IT—previously regarded as 'academic' subjects—are included in Creative Partnerships projects.

Rollled out in April 2002 through Arts Council England, the program will continue until at least 2008. Initial funding¹ of £40 million established sixteen areas around England.² Another £70 million was allocated in 2003 to add a further

eighteen areas—a significant commitment. Since it began, and up to October 2005, Creative Partnerships has started 3,767 projects, with some 449 currently underway.

The program is based on the belief that everyone is inherently creative, and that everyone has the right to participate in the varied and exciting culture available to them. For many, the transit from childhood to adulthood has been accompanied by 'desperately low expectations, narrow experiences, limited skills, battered self-confidence and stifled creativity'.³ This is particularly the case in areas where traditional industries are in decline, or in isolated rural areas.

The program is structured on three principles:

- going beyond the short-term arts practitioner model to one of teachers and creatives planning work/projects together, on a long-term basis;
- engaging directly with the national curriculum by locating the 'exploration of creative approaches at the heart of the education debate, rather than at the margins'; and

- developing long-term, sustainable partnerships between schools and the broader community.

It is all about partnerships working in schools. We work with creative practitioners in long-term projects that provide opportunities to develop deeper relationships and respond to the specific needs of each school. These learning opportunities are intended to both develop and mainstream creative teaching and learning, resulting in changes across the school, the curriculum and the community. The program at Derby, where I work, commenced in 2004 and is fully funded to 2008, receiving about one million pounds per year.

During 2006 we will work with Derby's 15 core schools. They are expected to work as 'beacon' schools, in turn partnering other schools to share practice and disseminate findings. Over the next three years it is planned that our impact in Derby and Derbyshire will extend to over three hundred schools. We will also work closely with our key arts organisations, creative industries and other business and industry partners.

The program offers opportunities to engage with music education. One of our core schools is partnering with Derby Jazz over the next year to develop staff skills in music, and has handed over the Year 5 maths curriculum to a musician for the next term to completely change the way maths is delivered. We have commenced a year-long artists-in-residence program in a primary special school, with a musician, a dancer and a drama practitioner. We also work at a primary school that includes a deaf unit, whose teachers plan to further their cross-curricular approaches by adopting a 'mantle of the expert' approach to the task of producing a musical. This work follows up on some drama work from last year in which they explored the use of role-play—an approach established by respected theatre teacher Dorothy Heathcote, who lives in Derby. We have also worked closely with another local organisation, Surtal Asian Arts, to establish international links with musicians and dancers in India.

We are fortunate to have based in Derby the orchestra of the East Midlands, called ViVA. They do a lot of innovative education work, and although none of our core schools are currently partnering with ViVA, we are looking at other ways of

working with them, such as to research particular areas of interest.

Creative Partnerships also operates full program of research at national, international and local levels. We need to document our local project outcomes and to share and disseminate the findings. Although this puts added pressure on the participants, it also makes the effect of our work more far-reaching. We have a responsibility not only to report back to the government and influence decisions about both funding and policy in areas including education and culture, but also to ensure that findings are shared with all the relevant sectors. Already the success of the program has influenced the DfES¹ to provide funding to roll out this style of working into those areas of England not covered by Creative Partnerships.

This is the largest such program in the world; England has been fortunate to have the government commit such major funding to it. One of the reasons that this initiative was so desperately needed was because the national curriculum had repressed creativity in schools. I don't believe that creativity has ever disappeared from Australian schools in the same way. However, it would be exciting to see greater opportunities for developing this deeper way of partnership, working within Australian education. **MinA**

Notes

1. Mainly from the Department for Culture, Media and Sport, with other funds from the Department for Education and Skills.
2. Not operating in other parts of the UK.
3. From Creative Partnerships' Web site.

Tracey Callinan

An Australian currently working in Derby, England as Creative Programmer for the Creative Partnerships project, Tracey was formerly the Community Programs Co ordinator at the Sydney Conservatorium of Music, University of Sydney. She is an experienced musician and music educator who has worked on a range of projects, primarily in music education.

E-CONTACTS

Creative Partnerships: www.creative-partnerships.com

The writer, Tracey Callinan:

[<tracey.callinan@creative-partnerships.com>](mailto:tracey.callinan@creative-partnerships.com)

SOME CURRENT PROJECTS INVOLVING MUSIC

Check out the website for project details. The write-ups and descriptors make interesting reading!

Musipac

The practitioners are funded to pilot, develop and market a teachers' music pack based on the theme of friendship, for use by generalist primary teachers who need assistance to deliver their music program.

Get Connected

Secondary school students are devising a 'how-to' guide providing information about careers in the creative arts.

Vocal Academy

Working with young people to encourage self-expression through contemporary music.

Articulate Theory of Matter

Two groups of Year 9 students explored the ways that fusing learning through visual, auditory and kinaesthetic intelligence can deepen understanding in science.

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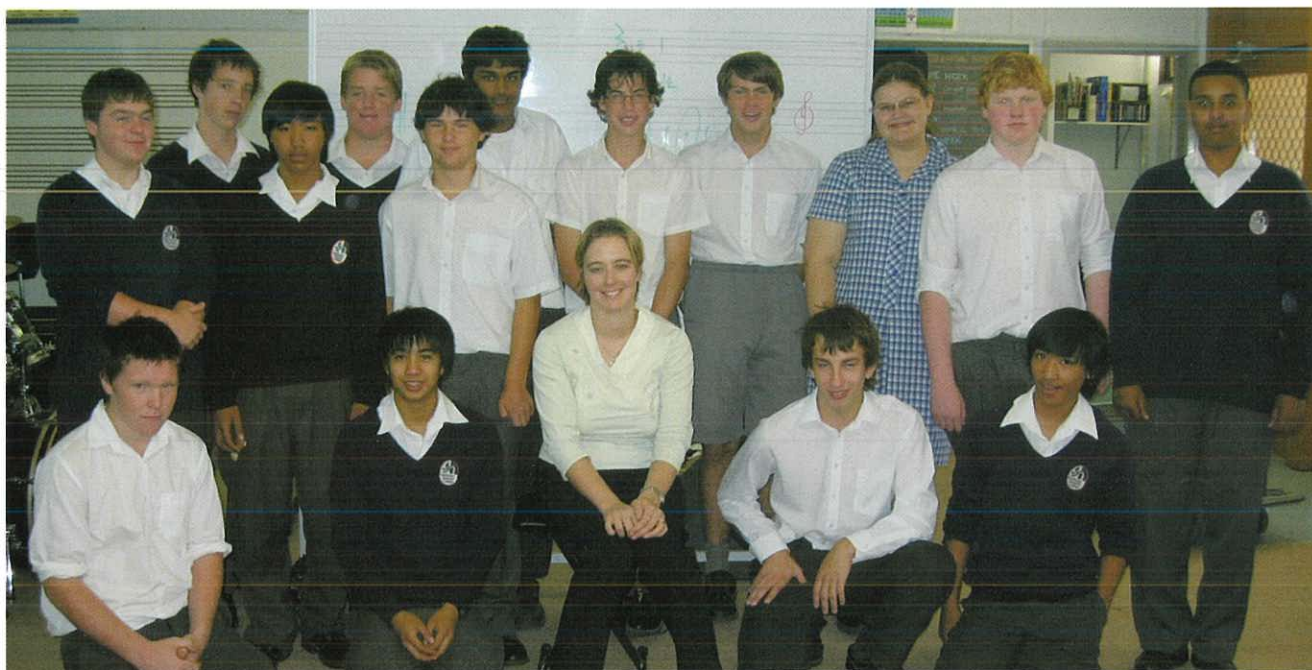


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SIX WAYS TO IPOD

Once, students sporting white ear-buds had a medical problem. Now, it's a sign of being 'way cool. MEGAN IEMMA says not to fight the Mp3 player—instead use it to advantage in the classroom.

For the past eighteen months I have been using an iPod* Mp3 player in the music classroom. It provides an enormous range of possibilities for music teaching—from playing music in a playlist totally controlled by you, to recording radio programs, to acting as an electronic storage device and a myriad of other activities. In addition, to support these players, there are powerful resources available through Web sites such as iTunes, where songs can be purchased and downloaded. Given the breadth of possibilities, the relatively low cost and the enormous storage capacity, it's no wonder they are so popular.

Using Mp3s in the classroom

PLAYBACK OF MUSIC

In the classroom an Mp3 player makes organising the lesson really smooth—no searching for tracks any more! Just access your lists and the music you want to use is at your fingertips.

First, organise the music you want to play. Most people do this by using 'playlists' and 'smart playlists'. For example, I teach cultural music to Year 9s, so organise my music in a

iPod not?

*I refer here to the iPod because it is the best-known Mp3 player and the one I use, however there are now 70 or more models/brands available from makers such as iRiver, Sony, Creative, Samsung etc.

Mp3

Let's do the technical thing: Mp3 (more formally, the Motion Picture Experts Group Audio Layer 3) is a digital protocol that reduces audio files by 10:1 or better. So, an uncompressed three-minute song as a 16-bit PCM file would occupy 30 megabytes (MB), but in Mp3 format grabs only 3MB.

playlist according to country being studied. When I want to play certain titles to illustrate an example I set up a 'smart' playlist of those titles—a good way to isolate the specific music I need for the class.

• **Tip** When transferring music to your iPod, if it has a colour screen you may also download and view the relevant album cover. This helps with listing the track titles.

To play back, either plug the iPod directly into a stereo system with speakers, or alternatively play through an FM radio! Use a transmitting device such as an iTrip or other brand. These connect directly on top of your iPod, working by FM wireless

transmission through a selected frequency that is not in use for broadcasting: a 'silent' slot on your FM radio band. It is just a matter of selecting such a frequency on your nearby FM receiver and matching it on your iPod. These devices are not expensive: they range from roughly \$A50 to \$A80.

The portability of an Mp3 player with an FM transmitting device means that your music can be played from anywhere in the classroom, to (for example) an assembly or choir

rehearsal. Be aware that the coverage of the iTrip can vary depending on the quality and location of the radio receiver, local FM band interference, etc.

VOICE RECORDER

Of course, playback is not limited to music. Speeches and any other oral material can be stored ready for playback too. Audio books also can be purchased online and used in the classroom or for inspiration elsewhere! You can record presentations and voice information for later use.

With an iPod, to make the recording you need a voice recorder accessory that plugs into the headphone jack. When you are ready to record a performance, speech or dictation, select the material you will be recording. Then go to the folder of EXTRAS on your player and select VOICE RECORDER. The PLAY button is selected to start and stop recording. The iPod can then be docked to the computer so you can upload your voice recordings to iTunes. These can be burnt later to a CD, or uploaded to a network for students to use during class time.

I have used this device to record sound effects at home and school for use in composition-based activities. Also, it can be beneficial for accompanists to record a choral or instrumental accompaniment that can be used later for individual and group rehearsal.

PHOTOS

Sometimes for a concert or a related musical event, photos are taken that can be downloaded to the iPod by connecting another accessory. I use a media camera reader, but there is also a digital camera link that is just as easy to use.

With the convenience of a colour screen, pictures may be viewed instantly. An alternative is to store pictures of artwork or landscapes to inspire students in integrated curriculum projects, using art as a form of conveying music.

NOTES

You are able to store notes or text on your iPod (depending on how much space you have left after storing your music!) I am looking to update my 20GB model because I now need the 60GB colour screen version, having used all available memory for music.

This can be done through any notation program. First I set up a worksheet, creating it in such a way that it can be recorded.

- **Tip** If doing rhythmic dictation, try using the clearest percussion sound for the best results. When recording melodic dictation, I find it wise to use piano.

Save the worksheet files in AIFF format, then drag into iTunes for download to your Mp3 player. The alternative is to use a MIDI file from the Internet and copy it into the notation program, then re-record with a suitable sound.

These recordings can be then used for theory tests, revision sheets or practice for the students at home. To make things

easier, scores can always be changed and therefore less work is required to create another sound file for a new exercise later on.

If you have a colour screen iPod, it is possible to play videos. Short stream music videos can be purchased from the iTunes store for use on iPods. Play back through the iPod using AV cables. It is also possible to play videos through your iPod using Quick Time Player.

As you can see, the possibilities these devices offer are diverse—with particular benefits for the busy music teacher. The hassles of organising and using music, video and voice in the classroom have just become so much simpler. **MⁱⁿA**

NOTE RE COPYRIGHT: This article assumes that your school has in place all necessary copyright arrangements for the use of audio recordings for classroom use. If in doubt, you should consult your school administration or APRA.

Megan lemma

Megan lemma teaches Middle and Senior School music at Heathdale Christian College in Werribee, Victoria, and is responsible for the ICT curriculum and program. Originally from Tasmania, Megan studied at the University of Melbourne, majoring in piano and harpsichord. She enjoys choral conducting, but in more recent times has been involved more with music technology, both in the classroom and in professional development.

E-CONTACTS

50 Mp3 Web sites reviewed:

www3.mp3sitesreviewed.com [watch that tricky URL—Ed.]

Apple iPod Web site:

www.apple.com/support/ipod/howto

Apple Learning Interchange—Education site:

www.ali.apple.com

Association for Technology in Music

Education: www.atmionline.org

Audible.com Web site: Over 26,000 audio books, magazines, newspapers, radio programs and more:

www.audible.com

Copyright information: www.apra.com.au

iTunes Music Store:

www.apple.com.au/itunes/download

The Technology Institute for Music Educators:

www.ti-me.org



MEMOIRS OF A FLAME AWARD WINNER

Imagine your heart swelling with pride, your self-esteem blossoming and tears ready to flow at a second's notice! KATHRYN McLENNAN reflects on an amazing time.

On the morning of Friday 25 November, our music students were on tour in the south-east corner of Queensland. A very frantic morning was ahead of us as the announcement of the FLAME Award winners and an interview were happening at 7.30am on ABC Classic FM. Since the only available radio reception was on the buses, everyone scrambled to get a seat in time to listen. We also were very aware that it was 'Bandana Day' and everyone (even the bus drivers) was wearing a bandana in support of 'Leah,' one of our Year 3 students who had been diagnosed with leukaemia only a couple of months before. Leah's sister was with us at the time, so it was a very emotional moment when the interview finally happened and I was able to include a mention of our support for Leah and all young cancer sufferers. Then came the all-important announcement. Our school, Virginia Park was the winner of the 2005 FLAME awards! As soon as the announcement was over, every child and adult rushed off the buses and enveloped me and each other... we were all crying... it was such a proud moment.

Just as we were getting ourselves under control, we received a call from the producers of the ABC to say that a gentleman from Byron Bay just happened to hear the FLAME award

announcement and our interview on ABC FM. As a supporter of music education and the arts, he offered to match the prize money from the award. Being a small school and knowing how hard it is to raise funds for instruments and resources, this was unbelievable and prompted another outburst of tears and hugs. We were on a real high by the time we arrived at our first school to perform that day!

The next thing that happened was contact from a most delightful gentleman who had set up a trumpet scholarship with one of our local radio stations. After he read about our award in the paper, he contacted the school to find out if one of our young trumpet players would be interested in applying for the scholarship. Since then, this same gentleman has bought himself a trumpet and comes along to Virginia to learn trumpet with all of our other Year 5 beginner trumpet players.

On Tuesday December 6, as part of the FLAME Award, our entire school and school community were treated to the skills of William Barton, Kate Miller-Heidke and Doch in concert, specially for our school. These artists were brilliant and even the 40 degree heat couldn't deflect from a really outstanding performance. To top off our day, not only was our concert broadcast nationally on ABC Classic FM, but also our new

'musical signature'—'One Virginia Spirit' was played throughout Australia during the concert. We had spent the last six months working with two artists-in-residence to create, compose and record this wonderful community song, but never imagined that it would receive such publicity.

As 2005 FLAME winners, we have had our school and our music program recognised in the *Courier Mail*, our local newspaper *Northside Chronicle*, *Limelight*, *Music in Action* and our local music retailer's monthly newsletter from Ellaways Family Music Store.

We have heard from schools, colleagues, politicians—Federal, State and local, P&C's and even relatives overseas, all of whom have read about our win or heard one of many interviews on ABC Classic FM, ABC 612 and 4BC.

Invitations have come from local and wider community groups for performances from our music groups and even a call from the United States Army Band enlisting our help to run workshops with their musicians, in exchange for a free concert while they tour Queensland.

Even though everything we had achieved at Virginia had been building up over the last three years, it never entered our minds to imagine just what it would be like to have such extensive recognition for our efforts. Our students at Virginia have gradually become used to the fact that we value music here and that it is important to our school community. However, the change we have noticed since our FLAME Award, is that now we have students telling us that music is important to them and that when they have to miss a music lesson or a vocal session they are most upset.

What a delight it is to watch 70 boys flow into my music room every week, simply buzzing with enthusiasm and



looking forward to singing. To sit in my music room after every one of our Year 2, 3 and 4 students (100% voluntary attendance) have spent a delightful 40 minutes singing in junior choir, and listen to them as they leave the room singing with their friends, to their friends and for their friends, just makes my day.

Recognition as recipients of the FLAME award has given our school the confidence to believe that we are heading in the right direction in music education. We believe that music education is extremely important, not only from a curriculum outlook, but also with social skills and self-esteem. The attitude towards music at Virginia State School is just fantastic and the support from our families is the envy of many schools. Our school and local communities have always

been so supportive of our school and our music program, and it has been such a pleasure to share our success with them.

The ongoing impact of the award is still hard to predict, but we have had so many delightful things happen to us since last November and we are immensely grateful for everything. We owe so much to ABC Classic FM, ASME and Music. Play for Life. Without the support of such far-sighted groups, music education could become a lost art.

To all of those schools out there that have something special happening in music, we strongly suggest that you share your practices with Australia and show the world of education that music is vitally important and that kids today can really enjoy music.

Yours in Music
Kathryn McLennan
Music Teacher, Virginia State School
Queensland, Australia.

UPDATE: GUITARS FOR SCHOOLS 2006

Plans are gearing up for the distribution of more than 50 guitars to deserving Melbourne students under the Guitars for Schools 2006 program. The program began in 2005, following the fundraising efforts of Jeff Buckley fan, Amanda Armstrong.

Kylie Villella, music teacher at Thomastown Secondary College is a participant in the Guitars for Schools program. Life hasn't been the same since her student, Chelsea Turner, acquired a guitar as part of the program last year.

'I think it's become her life. Honestly. We have a weekly

discussion about life issues and whenever she's asked anything about herself, she talks about music first. Music defines her. She's grown in confidence so much. I think she did a wonderful job at the Jeff Buckley benefit concert at The Forum Theatre. She's made huge progress with her playing since she got the guitar. Before she had her own, she was only able to play here at school — that's half an hour once a week. Now, she plays constantly at home. She has five sisters and I've spoken to them all and said, "I hope you're not stealing Chelsea's guitar", to which their reply is that she never, ever puts it down!' **MA**

SING FOR LIFE?

After thirty-five years teaching in secondary schools in Victoria, I retired, then found that I missed working with kids. So I 'recycled' myself as a primary school music specialist – first in a state primary school, then in a Catholic primary school. I am now finding teaching so rewarding as the kids are just so receptive to music at this level and the concept of what is 'cool' has not yet surfaced!

I have read your [*Music.Play for Life*] campaign newsletter and it strikes me that there is a great deal of emphasis on instrumental work, but little on vocal work. All children – well, nearly all – come equipped with a natural musical instrument which in most cases works well, and is free!

It's great to see music education receiving the attention it deserves, which is so long overdue, but let's not forget about vocal music education. This is the basis for the

music education program at my school, and because it is so, it is accepted enthusiastically by the children. We have a large choir, the membership of which is approximately 60% girls and 40% boys, and we undertake two school productions each year – one for grades 3 to 6, and the other for Prep to grade 2!

Instrumental tuition is also undertaken, with each child learning recorder from grade 3 onward and individual students receiving tuition in flute, clarinet, keyboard, guitar and piano. Vocal music is, however, the basis for all this, beginning at Prep, and continuing up through the school.

Keep up the great work, but don't forget about 'Singing for Life'!

Anne Credlin, Victoria

To receive your free copy of the Music. Play for Life newsletter, log on to the Web site at www.musicplayforlife.org.au

FLAME AWARDS 2006

Following the wonderful success of the 2005 FLAME awards, and the increased national profile for music education resulting from the awards, ABC FM and Music. Play for Life are gearing up for the 2006 program. Details are still in the pipeline, but interested schools should let the campaign headquarters know of your interest by registering on the Web site or by phone.

For further information, including registration of interest, contact Music. Play for Life headquarters at:
W: www.musicplayforlife.org.au
or ring Tina Broad on 02 4454 3887.

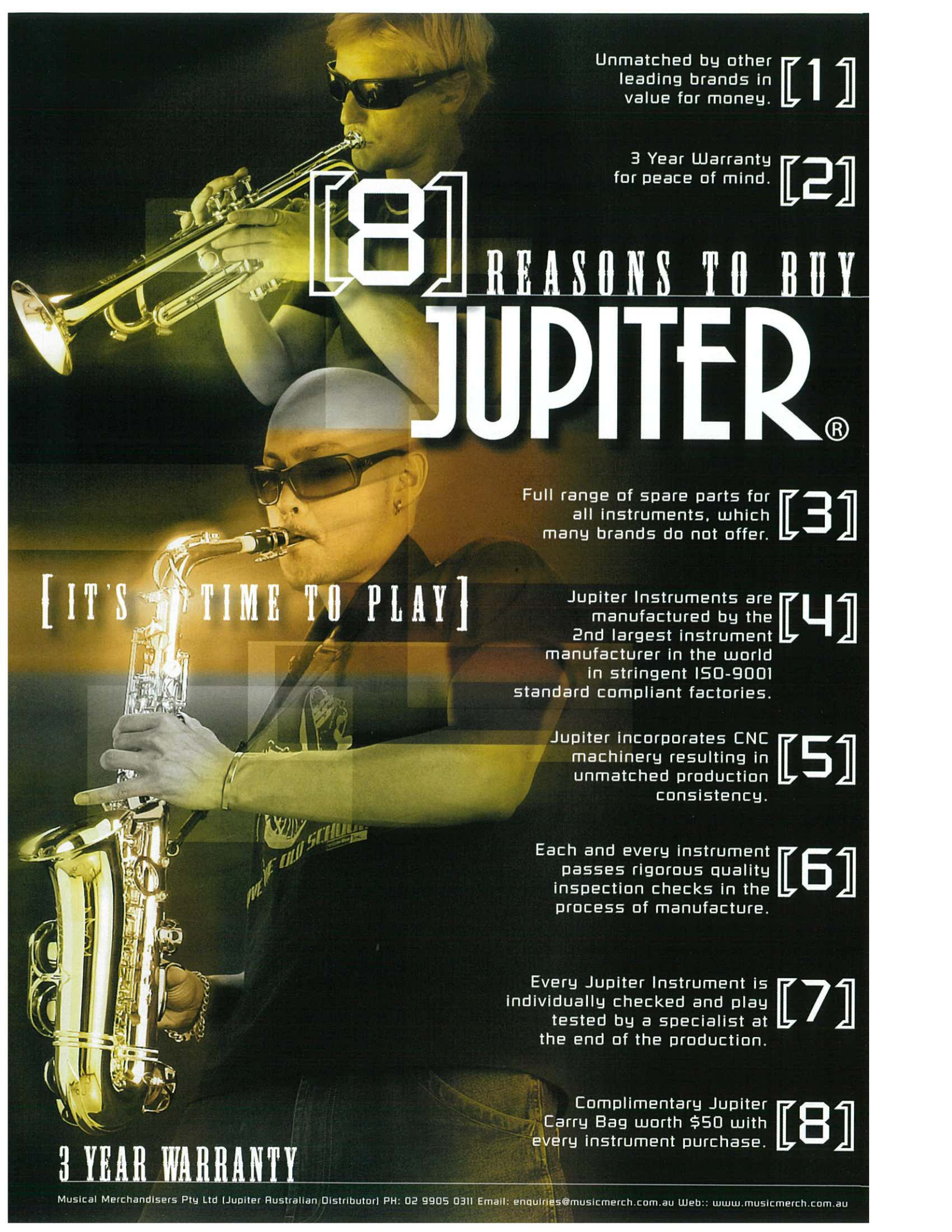
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A man with blonde hair and sunglasses is playing a trumpet. A woman with dark hair and sunglasses is playing a saxophone. They are both wearing dark clothing. The background is dark with some light effects.

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Getting to Grade Three by Elissa Milne

Distributed by Hal Leonard

Elissa Milne is a name we have come to know in the last few years, synonymous with the composition of stylistic works for piano that appeal to a wide variety of students. As such, she represents a generation of vivacious young Australian composers who are finding a voice in the disciplines of teaching and composition.

Getting to Grade 3 follows the same format as the previous Getting to... collections: it fills the gap between two grades – in this case, second and third – and offers a wealth of basic standard classical repertoire, together with more adventurous and contemporary works. As a result, piano students will gain a thorough grounding in the various technical and stylistic aspects of their preparation for Grade 3 standard.

To gain the most value from the collection from the student's perspective, is to start at the beginning of the book and simply work towards the end. Teachers will find that the works are internally graded from easy to hard, thus saving work for the busy teacher. By about the middle of the book the student is well on the way to being thoroughly prepared for Grade 3 standard. This approach ensures that the student has a wealth of contrasting literature to study over many months, and will gain an adequate understanding of the technical and stylistic difficulties to be mastered in order to be thoroughly prepared when examination time rolls around.

Twenty-seven different composers are represented in the compilation, covering Baroque to modern works. The styles vary from 'classical' to 'romantic' to 'contemporary' to jazz-inspired, all selected to cover a range of learning experiences. Of the 31 works included, several of which are on the AMEB syllabus, teachers will find such favourites as Purcell's *Hornpipe* in E minor, Schumann's *Wild Rider*, Bennett's *Diversion No. 4*; the first movement of

Beethoven's *Sonatina in F*; Kabalevsky's *Toccata* and several works from Burgmüller's *Opus 100*. Works by Wiener, Kadosa, Maykapar, Cornick and Edwards are included as well as two of Milne's own works, *Lucky Duck* and *Late Night*. The variety of styles offered is more than enough to satisfy the most discerning teacher and the fussiest of students!

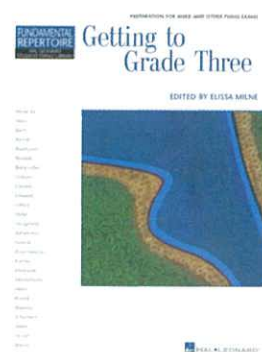
The final section of the book, 'Preparing for your exam' addresses the student directly with good advice on '...the parts of your exam that aren't about the way you play your pieces.' Included in this section are all the scales needed for Grade 3. Now they take on an extra dimension with the addition of an accompaniment to be played by the teacher, or a second student, to give a fun and interesting aspect to teaching methodology and to the willingness of students to learn scales, because with the accompaniment, scales now sound like 'real music' There are also practice exercises for sight reading and aural tests and hints about preparing for the general knowledge section of the examination.

The CD includes performances of the works listed in the book together with the scale accompaniments and a nifty programming device that allows a slow down of tempo, thus acting as a metronome, when the CD is played through a computer.

There is no doubt that teachers will find this compilation an outstanding contribution to their library of familiar and new works. I thoroughly recommend it as a valuable learning experience for students about to embark on that all-important Grade 3.

Dr Rita Crews

President, Music Teachers' Association of NSW



Teaching Music with Passion—Conducting, Rehearsing and Inspiring by Peter Boonshaft

Meredith Music Publications (Distributed in Australia by Hal Leonard)

This offering is written in that 'larger than life' American style and vernacular, but that should not prevent you from obtaining a copy!

I was drawn to this by the concept presented in the title but when I started to read it I was a little taken aback by its 'nice' style. Passion for your subject can sometimes get in the way of teaching it well and at times I found myself re-reading sections because I just couldn't grasp what Boonshaft was on about!

But the book has so much to give that it was not a burden to revisit and reconsider. Often I found myself reflecting on my practice after investigating for a second time what Boonshaft had presented to me. His writing is conversational in style and therefore quite approachable. None the less it covers vitally important matters for the music teacher who conducts.

Boonshaft has gathered his years of teaching experience and melded them with the wisdom and experience of colleagues and mentors to produce a book that reflects on practice and doesn't just tell you how to 'do it'. Many of his examples are real and much

of what is written has been honed by years of real experience in the rehearsal room.

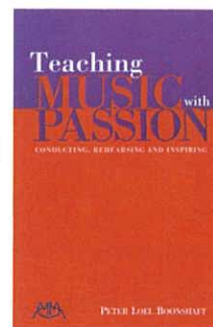
In one part Boonshaft discusses what it means to be powerful. He quotes a poem given to him by one of his third clarinet players. It encapsulates much of the intent and style of the book. It reads:

*'I catch your eye and hold it, hold it for an eternity.
Your eyes scream with excitement, anger, pride, satisfaction,
exhilaration.
Your eyes speak of love, concern, understanding.
Your eyes cry with a strong desire, a desperate yearning, to help
us reach our full potentials, our goals
You care – I can see it in your eyes.'*

Ralph Hultgren

Head of Pre-Tertiary Studies

Queensland Conservatorium Griffith University



NEW CURRICULUM? WHAT'S HAPPENING?

Most Australian states are grappling with curriculum changes in the arts. Is it just 'shifting deckchairs', or a prelude to a new era? And where does Music fit among these changes? DAVID FORREST and AMANDA WATSON give us a run-down.

Why Essential Learning in schools?

Music teachers will have observed a change in curriculum policy around Australia in the last few years with the introduction of Essential Learning(s). The catalytic work took place in Queensland in 1999, where a curriculum structure was developed based on the reconceptualisation of a basic skills set. This led to the introduction of the New Basics in a trial mode, followed by an evident trend across Australia towards the adoption of Essential Learning, under the global heading of curriculum reform.

Essential Learning drives a curriculum that is prescriptive in detail but with an increased focus on key knowledge and skills, combined with teaching processes that require a shift in pedagogy. Its strength is in the development of rich curriculum contexts, with a focus on depth of understanding and rigour rather than on breadth of content, together with provision of generic cross-curricula skills, values and attributes that promote lifelong learning and active citizenship in a global society. Essential Learning is characterised by the Thinking Curriculum, acknowledging a futures perspective, and students developing skills to live in the world as global citizens.

The rationale for the introduction of Essential Learning is based on dissatisfaction with current outcomes-based curricula built around eight key learning areas and the phenomenon recently described as the 'crowded curriculum'. In some states Essential Learning has been used as the fundamental approach to curriculum development, rather than being interwoven with learning areas, and as such the packaging of curriculum is no longer described in terms of key learning areas. This paper builds on the previous work of Forrest and Watson.¹

Music and Essential Learning around Australia

Using a variety of approaches, curriculum policy incorporating Essential Learning has been introduced into school curricula in a number of states in Australia. Some have retained the eight key learning areas and an outcomes-based approach to describe the content. Others have reduced the number of learning areas and aspects of content contained within. New terminology describing the constituent (and core) components and associated definitions has accompanied the changing style of curricula. The Australian Capital Territory (ACT), Tasmania and Victoria have introduced new curricula structures, whereas Queensland, the Northern

Territory and South Australia have retained key learning areas. New South Wales and Western Australia have not as yet introduced Essential Learning.

How will the change impact on Music teachers?

The Essential Learning curriculum policy documents published by the relevant Government departments in the ACT, Tasmania and Victoria have introduced a new language for describing new structures for packaging curriculum. Both essential subject content and other essential elements, often categorised as representing a futures perspective, are intertwined. The familiar learning area structure has been replaced with another approach that is focused on deep understanding of knowledge combined with generic cross-curricula skills. In each case, Music is included as part of a generic Arts descriptor with levels of standards indicating achievement also expressed generically. The fundamental Music content matter is no longer explicit for the teacher. In practical terms, teachers are not given sufficient support to determine what is considered to be Essential Learning in the discipline of Music. Non-specialist Music teachers in the primary school and beginning specialist Music teachers in both primary and secondary schools will be the most disadvantaged in these environments. An additional hurdle for all teachers is the incorporation of the relevant Essential Learnings, especially in the approach taken to assessment and reporting.

Its strength is in the development of rich curriculum contexts

The curriculum documents in New South Wales, Northern Territory, Queensland, South Australia and Western Australia have retained an outcomes-based approach. In these cases the Essential Learning attributes or principles of broad learning have been interwoven with the key learning areas.

Australian Capital Territory (ACT)

*Every Chance to Learn*² constitutes the curriculum requirements for all students in the school systems from pre-school to Year 10. The 36 Essential Learning Achievement statements describe what is essential for all ACT students to know, understand, value and be able to do. Each statement is presented with a short descriptive paragraph and form Phase 1 of the new curriculum.

Those with a link to the Arts are:

- The student recognises patterns and draws out generalisations
- The student visualises, and creates and uses representations
- The student creates products using technology
- The student uses technology to communicate

Those specific to the Arts are:

- The student appreciates the artistic endeavours of others
- The student communicates ideas and feelings through the Arts

Essential content, described as topics for study, subject matter, particular knowledge, concepts, skills, values and contexts, that are required for the attainment of Essential Learning Achievement, will be specified in Phase 2 of the project.

New South Wales

Although the NSW school curricula is based on key learning areas with written syllabuses, the *K–10 Curriculum Framework*³ provides an overarching consistency for the development of each discipline. The Curriculum Framework comprises a Purpose for Learning and Broad Learning Outcomes.

The *Creative Arts K–6 Syllabus*⁴ is designed for 'students to appreciate the meanings and values that each of the artforms offer personally, culturally and as forms of communication'. In Music students develop knowledge, skills and understanding through performing music, organising sounds and listening to music. The *Music Years 7–10 Syllabus*⁵ incorporates three Learning Experiences of performing, composing and listening through which students develop knowledge, understanding and skills musical concepts.

Northern Territory

The *Northern Territory Curriculum Framework*⁶ (NTCF Framework) is underpinned by three driving principles, one of which is the EsseNTial Learnings considered 'central to all teaching and learning programs'. The NTCF consists of five inter-related structural components, two of which are EsseNTial Learnings and Learning Areas. The EsseNTial Learnings have four domains: Inner Learner, Creative Learner, Collaborative Learner, and Constructive Learner, each with a set of

culminating outcomes.

In the primary years, the outcomes for all Arts forms are 'designed to be deliberately generic' with the strands being Creating Arts Ideas, Arts Skills and Processes, and Arts Responses and Analysis. For the secondary years the structure is reversed with the Arts forms becoming the strands and Arts in Context is added to be an element within each strand.

Queensland

The initial influence to move towards curriculum with a focus on Essential Learning developed from the work of Allan Luke and his extensive team.⁷ They proposed a curriculum structure based on the conceptualisation of a new set of basic skills with a futures perspective. The New Basics Project⁸ was trialled from 2000 to 2003 in a small number of Queensland government schools. The curriculum organisers were futures-oriented categories having an explicit orientation towards researching and understanding the new economic, cultural and social conditions: They were:

- Life pathways and social futures
- Multiliteracies and communications media
- Active citizenship
- Environments and technologies

The New Basics trial finished and syllabuses for Years 1–10, based on key learning areas, are the major way of delivering curriculum in Queensland schools.⁹ The Arts key learning area incorporates the cross-curricula priorities of literacy, numeracy, lifeskills, and a futures perspective, as well as contributing to students being lifelong learners. These priorities are an influence from the New Basics Project. The Art disciplines constitute the strands and the learning outcomes are organised to describe understandings of knowledge, skills, techniques, technologies and processes. In Music the outcomes are aurally and visually identifying and responding to music, singing and playing, and reading and writing music.

South Australia

The *South Australian Curriculum and Accountability Framework*¹⁰ (SACSA Framework) is designed for students from Birth to Year 12 and includes three key elements. One element, the Curriculum Scope, encompasses four parts including the Learning Areas and Essential Learnings. The five Essential Learnings: Futures, Identity,

'The future does not exist.'

'There is only the present, but within this present, there is the idea that we have a future. And there are also within this present, the attitudes, behaviour patterns and habits that constitute both our history and institutions. The future is not therefore something to be discovered, like an existing terra incognito. The future is to be created, and before being created, it must be conceived, it must be invented and finally willed.'

H Bertstecher, 1974, quoted in F Hutchison, Educating Beyond Violent Futures, Routledge, London, 1996, p. 36. Retrieved 12 March 2006 from http://www.unesco.org/education/tlsf/theme_a/mod03/uncom03bod.htm

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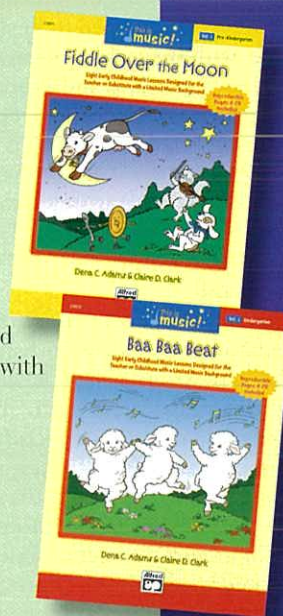
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Interdependence, Thinking, and Communication, represent personal and intellectual qualities that are developed throughout an individual's life and are interwoven with the Learning Areas. The Arts Learning Area content is described in strands under the headings of Arts Practice, Arts Analysis and Response, and Arts in Context, with generic outcomes identified as standards.

Tasmania

A major change to delivering school curricula has occurred in Tasmania with the introduction of the Essential Learnings.¹¹ The new approach commenced in 2005 and will be fully implemented by 2008. The teaching of all curricula (key learning areas) for students from Kindergarten to Year 10 is encompassed in five Essential Learnings, which are divided into 18 key elements. Outcomes and standards for five levels are written for each key element. The Essential Learnings are described using five organisers: Thinking is placed at the centre, surrounded by Communicating, Personal futures, World futures, Social responsibilities.

Communicating includes the key element 'Being arts literate' which is defined in terms of Performance Guidelines: Arts literate students use and respond to the symbol systems of media, dance, visual arts, drama, literature and music to express, represent, communicate and reflect on experience.

This involves:

- Understanding how the different arts forms and media are used to express and communicate particular meanings
- Understanding that arts works are intentional and that personal meanings can be derived from them, shared and moderated with others
- Understanding how the codes and conventions of at least one art form work, and being able to express ideas and feelings through it
- Understanding the role of the arts in reflecting, challenging and shaping the values and understandings of a society

The culminating outcome of 'being arts literate' is defined as a student who:

- Understands the purposes and uses of a range of arts forms—visual arts, media, dance, music, drama and literature—and how to make and share meaning from and through them
- Uses with confidence and skill the codes and conventions of the art form best suited to their expressive needs

Victoria

The *Victorian Essential Learning Standards*¹² reflects a major shift in curriculum organisation and philosophy in Victorian schools. The Standards are a curriculum for the compulsory years of schooling (P–10) and are depicted as a triple helix representing three core interrelated strands:

- Physical, Personal and Social Learning
- Discipline-based Learning
- Interdisciplinary Learning

Each strand has a number of components called domains, which are in turn divided into dimensions. There are six levels and a learning focus is supplied for each level. It is a requirement that all Victorian school systems will address

(through teaching, and assessment and reporting) the set of essential learning standards divided into 16 domains across the three strands from 2006.

The Arts is a domain of the Discipline-based Learning Strand and has two dimensions: Creating and making; and Exploring and responding.

Western Australia

The *Curriculum Framework for Kindergarten to Year 12 in Western Australia*¹³ is structured around an Overarching Statement and eight Learning Area Statements. The Overarching Statement is underpinned by seven key principles:

- An encompassing view of curriculum
- An explicit acknowledgement of core values
- Inclusivity
- Flexibility
- Integration, breadth and balance
- A developmental approach
- Collaboration and partnerships

These are expanded into thirteen Overarching learning outcomes, each itemised as a direct or indirect, link with the outcomes for each Learning Area. Four Arts Learning Area generic outcomes surround the central focus of Aesthetic Understanding and Arts Practice. The outcomes are Arts Ideas; Arts Skills and Processes; Arts Responses; and Arts in Society. **M in A**

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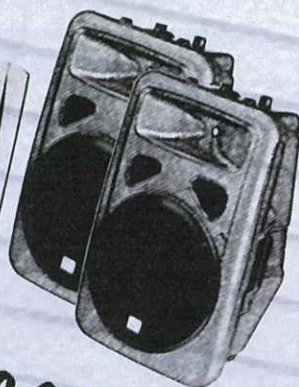
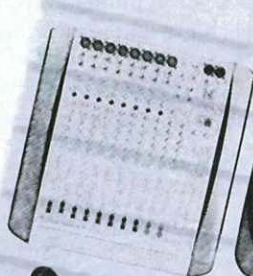
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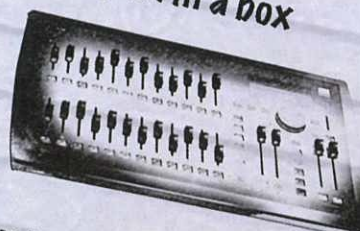


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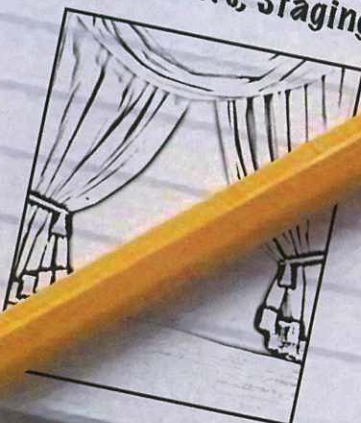
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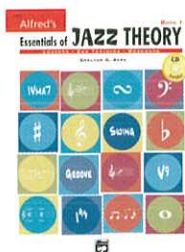
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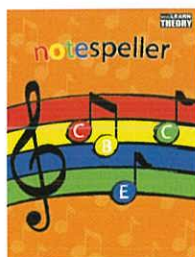
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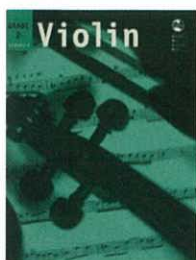


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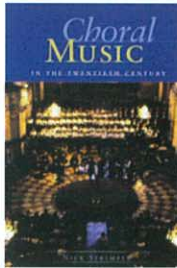
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The MA-1EX speakers are the easiest way to improve the sound quality of your notebook computer. These incredibly small, USB-powered speakers can boost the computer's audio quality and volume without requiring an extra power connection. Great for travelling musicians, mobile use, and laptop computer owners.



Edirol R-09 Portable recorder

A quality portable audio recorder has a myriad of applications, especially in education. The new R-09 has improved battery life (up to 4 hours) with a smaller physical size. Wherever there's a need to capture audio the R-09 can do it hassle free and with excellent quality.

Edirol UA-4FX All-In-One Mobile Recording Suite

This portable USB audio/MIDI interface sets a new standard for affordable interfaces with its ultra-fast, low-latency audio & MIDI performance, 24/96 audio resolution and built-in effects, including a COSM® tube mic-preamp simulator for fattening up your tracks. The UA-4FX also includes a copy of Cakewalk's SONAR LE recording software and EDIROL Virtual Sound Canvas plug-in (PC), making it a true all-in-one recording solution.



Boss BR-600CD Portable digital recorder

BR-600, is a physically streamlined, feature-rich eight-track studio with built in FX processor (including pitch corrector and COSM amp models), drum machine and stereo mic with battery power to record anywhere, and a CompactFlash memory card slot for storage (128MB card included). The BR-600 provides eight simultaneous playback tracks, but there's more to this recorder than meets the eye. Each of the eight tracks also contains eight V-Tracks (virtual tracks), which gives you quick access to 64 tracks of recorded material. Record dozens of takes, then choose your favorites for mixdown. Perfect for classroom recording.

Roland E-09 Keyboard

The E-09 ushers in a brand-new look, feel, and sound for the classroom. With its new high-quality sound engine (800-plus tones and 70 drum kits), pro-style appearance and powerful specifications, the E-09 raises the quality standard for entry-level arrangers. Music teachers and students will find the onboard 16-Track Recorder useful when learning how to play a song. You can record your performance with or without the arranger accompaniment, and students then can refer to the recording as a guide. Is the song or the teacher's performance too fast? Just slow down the tempo. Need to listen or practice the same section a couple of times? Use the marker/repeat function to specify a region to play repeatedly. Study and have fun with the E-09.

Boss AC-3 Pedal Advanced Electric-To-Acoustic Guitar Modelling

This new-generation compact pedal employs COSM® modelling technology to transform any electric guitar into a variety of beautiful acoustic guitars. The AC-3 simulates the

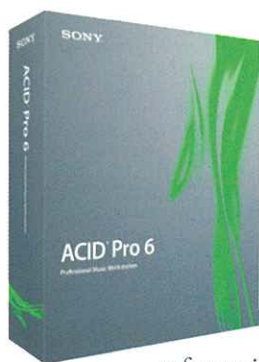
sound of an acoustic guitar with incredible precision. Create the perfect acoustic-guitar sound quickly and easily with simple knob twists. Add depth and sweetness to the sound with the AC-3's built in digital reverb. It's like getting two pedals in one!

FROM INTELLIWARE

Education website

Intelliware are pleased to announce that their new website is now 'live'. This is a fantastic educator resource and includes downloadable brochures, audio/video demos and product reviews. There will be a comprehensive education section with useful information and articles relevant to educators and their curriculum requirements. Visit Intelliware Australia at www.intelliware.com.au

From Sony



ACID Pro 6

New ACID Pro 6 software is the ideal music composition and production tool for original music creation. With features such as unlimited tracks for audio and MIDI events, real-time pitch and tempo matching, automatic loop preview and real-time event reverse, ACID Pro 6 software gives professional results in and out of the classroom. ACID Pro 6

software includes over 1,000 royalty-free Sony® Sound Series™ loops in many genres, each with the ability to pitch-shift and time-stretch for the smoothest possible performance. ACID Pro 6 software supports ReWire and VST plug-ins, and includes more than 20 built-in DirectX® audio effects. Use VST soft synths with multiple output ports and individually mute, solo, add effects to, and adjust volume for each soft synth. ACID Pro 6 software gives ultimate control over MIDI events because all MIDI note and controller data can be recorded and edited directly in the timeline for maximum productivity. Easily paint MIDI notes in the timeline using a piano roll or drum grid view. Audition MIDI notes and record musical themes using an external MIDI controller or the track's soft synth keyboard.

Acid Loops

A new range of incredible loops has been added to the already comprehensive loop library for the popular Acid Music program. And the great news for schools - a single CD can be used across the whole lab environment where Sony software is used.

Vegas Curriculum Book

The Digital Video & Audio Production book, which has been updated to cover Vegas 6 and DVD Architect 3, is now available! This task-based book covers the basics of Vegas in a straight-forward, hands-on manner that enables a teacher to spend less time teaching the tool and more time teaching the concepts behind video editing. The book also contains a

DVD of content that relates directly to the step-by-step tasks, so the reader can follow each step using the same media we use in our examples. A DVD with the book in PDF format along with the task project files and media will be included for free in Vegas 6 and Vegas 6+DVD site license packs.

From Cakewalk

Rapture

Capable of producing rich, hypnotic, and rhythmic basses, leads, and pads, Rapture is perfect for performing and designing the modern synthesized sounds igniting today's pop, dance, and electronic music. And out of the box you get a stunning collection of over 600 programs including Basses, Leads, Pads, Arpeggios, Textures, Electronic Percussion and Sequences.

Pyro 5

Pyro 5 can rip CDs, make MP3s, make DJ-style megamixes with crossfades for CDs or your portable player, record audio from any source, digitize and clean LPs and cassettes and transform them into CDs or MP3s, record Internet broadcasts, create ringtones from any music source that are easily sent to your phone and Pyro 5 offers DVD and DVD dual-layer data disc burning and copying. An ideal addition to any music room.

Sonar Home Studio Version 4

The entry level Sonar Home Studio is a perfect addition to any computer music lab. It offers powerful yet simple midi recording, audio recording and a video window—ideal for the syllabus requirements for music technology and great for the preparation of film music. It is now so much easier for your students to quickly get started with a recording project; which means less down time in the computer lab.

From PG Music



Band-in-a-Box 2006

Check out Band-in-a-Box 2006, for over 50 cool new features! Still an intelligent automatic accompaniment program for your multimedia computer, now grown into a powerful digital audio recording studio. Band-in-a-Box can record an acoustic instrument or voice to add to your composition, with processing through DirectX audio effects. Its built-in audio harmonies will turn your audio track into multiple harmony parts and even adjust its pitch by tracking the Band-in-a-Box Melody track. The inclusion of digital audio features makes Band-in-a-Box the perfect tool for creating, playing, and recording your music with MIDI, vocals and acoustic instruments. You can print out your finished creation with repeats and endings, DC markings and codas, or save it as a graphic file for web publication or to e-mail to a friend. You can burn your composition directly to an audio CD or save it as a Windows Media File or in other compressed formats for a file that is Internet ready.

INSPIRED BY ENTHUSIASM

DAVID BROWNE was taught by some wonderful music teachers. The impression they made on him led to a career in music education. Interview by ANN BLORE.

What led you to choose music education as a career?

I was fortunate to attend a specialist music school, Brighton High School in Adelaide. It was a unique school for music study—and I enjoyed it immensely. There were seven or eight classroom music teachers, around 20 instrumental teachers and we were immersed in music by these inspirational teachers. I realised that I could not be a professional performer, but music teaching meant I could continue my involvement in a positive way.



With the equipment you have in the school, the student programs must be diverse.

The SoundHouse presence certainly invigorates the program. It means that we can offer a wide range of experiences in music and in media—drawing on expertise from SoundHouse colleagues around the country. We have classroom music, media studies and the instrumental program. I believe that if you can provide three things—facilities, opportunities and enthusiasm—the students will respond. I know from my own school experience that a teacher's enthusiasm in turn breeds enthusiasm in the students.

Tell us a little about your current teaching position.

I'm at Red Cliffs Secondary College, which is about thirteen kilometres from Mildura and a long way from Melbourne! My role is Information Technology Manager, Music Co-ordinator and SoundHouse Manager. We are affiliated with the SoundHouse Music Alliance, which means that we are fully equipped with a music technology suite comprising the latest gear. This allows us to run programs in a number of interesting ways.

What other music activities happen through the school?

As well as the 'stock-standard' concert bands, ensembles and rock groups, we have done a number of special projects that have involved extra funds from various sources through SoundHouse. Recently we worked with the local primary schools on a transition program involving song-writing and CD production; and another one making animation videos.

You're over 500 kilometres from a capital city. How does this impact on your work?

It can be very frustrating at times, especially when we get flyers advertising a Melbourne PD session that starts at 4.30pm, after school. Great! Technology certainly makes a difference—allowing us access to handouts/notes etc via e-mail, so that's good. We do miss direct access to big music stores. Buying 'blind' isn't the same.

For students it can be frustrating too. If you only have one trombone player in your band they feel very isolated and can lose interest because they don't get the stimulus from other like players, so music festivals are really important for country kids. We need more of these types of opportunities.

How do you structure the PD sessions you provide at the school?

Because we are well equipped in the SoundHouse we can bring in experts with special skills to take sessions. For example, we might ask Mike Jones from PowerHouse Museum in Sydney to do video sessions, or James Humberstone to help us with Sibelius. We run these three or four times a year and invite all teachers from the area. People come from Northwest Victoria and NSW and some travel big distances to do the two or three days training.

I have found that a lot of schools miss out on funding because they didn't know to ask

A terrific project last year was the mOVe! workshop we ran over two days with Orchestra Victoria. It involved media students in the making of a documentary of the music workshop—which was significant because it brought those students into contact with orchestral music—a unique opportunity for them. Many would not have heard that music before, nor had any involvement in such an activity.

What are the most satisfying parts of your job?

I particularly enjoy the projects and ensembles that happen outside the classroom—organising them, being involved in the implementation and seeing how positively it impacts on the students. You establish a different relationship with students during these activities and we have a lot of fun together. These are really stimulating times for the students, and we as teachers see real learning occurring during these times.

And the most frustrating?

For me the frustrations come with the provided curriculum guidelines and support. Unlike many other areas, we seem to have less useful documentation and texts. It's probably about the place of music as a 'lesser' subject than 'real' subjects in some people's eyes, or the fact that music teachers are usually so busy running ensembles and the like they don't have the time to write the texts! Yet music teachers are the ones asked to make a school look good by performing at various events. We are the PR providers for schools, we fly the flag.

What factors support your job?

The most important for me is a supportive and collegial environment. Our principal believes that music is vitally important for the students, and he sees the advantages that SoundHouse has brought to the school. Because of his leadership, commitment and support, the whole school community supports whatever is happening in the school. That means that there is a positive climate for everything that is happening, in all subject areas. In particular I value the teamwork of my colleagues in the music department—the fantastic instrumental teachers and co-teacher Robyn Christie. Without them we could not achieve what we do.

Support from the SoundHouse Music Alliance, particularly CEO Martin Carlson, Adrian Alexander and Ken Owen is also invaluable. If they hear of an opportunity or funding that they think will be useful for our school, they make contact. I have found that a lot of schools miss out on funding because they didn't know to ask. In the past five years we have been able to secure for the school nearly \$2 million from various sources. This makes a lot of things possible.

How do your students engage with their learning?

Our students truly are amazing and special. They appreciate the opportunities we provide and they are prepared to run with it. If you give them a task, they'll take it on. But, more importantly, they support each other. The whole town is built on a positive community vibe.

What gives you most satisfaction in your work?

The success of the students is the most important outcome for me. If they enjoy what they are doing and are achieving to the best of their ability, then I feel we have achieved positive results. It's wonderful when they have just done a fantastic performance and are hyped up by the success of their work. That gives me a real buzz.

If there was one thing you could say to a first year out music teacher, what would it be?

Learn how to write a budget, prepare curriculum documents and put in place good administration systems. If you don't have good organisation skills you can be floundering. In a regional setting you need to be self-reliant, so good systems mean you can hit the ground running. This is an area that tertiary courses seem to forget about. **MinA**

MUSIC EDUCATION AND GOVERNMENT

Goodbye Minister Nelson, Hello Minister Bishop!



The Australian Government's Ministry had a significant reshuffle on 27 January 2006 and a lot has changed for music. After four years as Minister for Education, Science and Training, Brendan Nelson MP moved to a new portfolio as Minister for Defence. Julie Bishop MP was appointed to the portfolio of Minister for Education, Science and Training.

Minister Nelson undertook more to help Music Education than we could ever have expected. Included in his list of achievements are:

- Announcement and carriage of the National Review of School Music Education
- Inclusion of Music Products and related infrastructure as eligible items in the Australian Government's \$1 billion *Investing in Our Schools* programme
- Announcing an initial response to the National Review of School Music Education:
- Funding to the AMA for a Summit to engage with the community and industry on how to implement the Review's findings; and
- Funding to ASME for the creation of music teaching award

ASME, the Music Council of Australia and the Australian Music Association are now working closely with Ministers Bishop and Kemp in the planning of the National Summit announced and funded by Minister Nelson in response to the findings of the National Review of School Music Education.

Dates and venue for the Summit will be available in the July issue of *Music in Action*.

In the meantime, music educators may wish to let Minister Bishop know about the importance of music education. Email direct to: Julie.Bishop.MP@aph.gov.au

Labor Reviews Arts Policy



Federal Labor's Shadow Parliamentary Secretary for Reconciliation and the Arts, Mr. Peter Garrett MP has been undertaking a review of the Opposition's Arts Policy. The Australian Music Association has made a detailed submission to this Review.

We will report further when Labor releases its new policy.

TOP TEN TEACHING RESOURCES

Robyn Staveley

Robyn has been involved in music education for 29 years, covering early childhood to tertiary level. She is currently Head of Junior Music at Wenona, North Sydney.

Share the music, Macmillan McGraw-Hill School Publishing Company, 1995. This updated and re-released series of resources for each Year level offers student and teacher books for guitar, recorder, Orff Orchestrations, MIDI, etc. It's the most comprehensive classroom music series I have ever seen, with the widest variety of musical genres, activities, cultural resources and comprehensive programming for specialist and generalist teachers. The overview provides outcomes, objectives and repertoire references for music, movement and dance. There are first class music examples; many interviews with living composers; and authentic recordings. They have to be ordered through Macmillan in Australia and are not cheap; however each level is suitable for the year before and after, and it will a long time before they date.

Best of Shenanigans dance music 1980–90, CD1—Children's dances of Terra Del Zur; Dance like a kangaroo; and There's a wombat in my room, Shenanigans. Of the many dance CDs and resources by Shenanigans, these three remain my favourites. There are full dance instructions, though it's up to the individual teacher to devise developmental ways of approaching each dance. The arrangements are outstanding and the experience of Gary King as a teacher and author shows through in choice of repertoire, tempo etc.

Dance moves, David Spurgeon. Great resource for developing movement, thinking and improvisation skills in students.

Marimba music, Jon Madin. Any books by Jon Madin are guaranteed success in classroom instrumental work. The parts are written so that everyone from beginner to advanced can achieve success. Arrangements are appealing from young to older players.

Marimba mania, Gerard Van de Geer; <Gerard.VandeGeer@utas.edu.au> Excellent arrangements suitable for young and old; he suggests a developmental approach to learning the arrangements.

We thank members of ANCOS, the National Council of Orff Schulwerk, for sharing their individual 'Top 10' lists. There is an Orff Schulwerk Association in every state; each provides workshops, network meetings, weekend conferences and nationally accredited and internationally recognised Level training courses. See www.ancos.org.au.

Music for children, Vols 1–5, Carl Orff, Schott.

Arrangements for melodic percussion train the developing ear to acutely respond to texture, pitch, melody and accompaniment. Deliberately designed for improvisation, many of the parts are repetitive. They provide a nice background for both melodic development and 'thinking space', for the body to be able to perform almost automatically. Meanwhile improvisation can take place vocally, instrumentally, through movement, and many other possibilities. A treasure trove of tools.

Voiceworks at Christmas, Kevin Stannard, Oxford University Press, 2003.

Not only is fabulous repertoire contained in these books, but lesson plans for teachers to learn how to teach the repertoire, manage voices, lead a choir etc.

Exploring Orff, Arvida Steen, Schott.

This is an ideal text for learning about teaching classroom music. Includes repertoire and arrangements which may or may not be suitable for individuals' classes, but it is the lessons to be learnt through noting how arrangements are organised as learning tools, in curriculum development and learning media, that bring the value to this book.

Circlesongs, Bobby McFerrin.

The pieces on this CD are all long, so are excellent for practising movement patterns, developing body percussion patterns, and improvising instrumentally. There are a number in unusual metre and in mixed metre, which provides a nice challenge. Many Bobby McFerrin recordings are ideal for movement improvisation.

Education kits, Musica Viva in Schools, books/CDs.

Musica Viva has developed a fine music education side, providing performance opportunities to their ensembles and music education possibilities for school students. For every ensemble they engage to visit schools (who cover a wide variety of musical genres), there is an accompanying education resource and CD that provides lesson plans and programming ideas. The professional development provided ensures that every teacher can teach varying aspects before the performers arrive. The result is 'switched on', informed audiences who have acquired many musical skills and concepts through interacting with the repertoire.

Mary Walton

Mary teaches music at The Quintilian School in Mt. Claremont, Western Australia, and is President of the West Australian Orff Schulwerk Association.

Music for early childhood, Music for primary students and Music for secondary students, NSW Orff Schulwerk Association. An excellent collection of relevant material that includes samples lessons, original compositions and Australian material.

Dance moves—from improvisation to dance, ed. and pub. David Spurgeon.

Teaching movement is an integral part of Orff Schulwerk, which is wonderful; however I need all the help I can get, so David's book is a lifesaver. The contents range from 'The Language of Dance' through to 45 specific dance lessons and a summary of technique, imagery and resources.

Music for children, (American edition) vols. 1, 2 & 3, The American Orff Schulwerk Association, Schott. All three books are divided into sections and have identification symbols of: Sample Lesson, Game, Listening Activity or Notation Skills—very helpful when you're in a hurry. The three volumes range from early childhood through to upper primary, but all could be used at any level to consolidate skills and concepts.

Discovering Orff, Jane Frazee and Kent Kreuter, Schott. If you want to know how to create a sequential and thorough music program in your school, you must have this book. This was my 'bible' for the first few years teaching classroom music. I used the program word-for-word then developed my own on that basis. It is also wonderful for information on the elements of Orff Schulwerk.

Exploring Orff, Arvida Steen, Schott. 'Bible no. 2' is this book. Arvida is a true inspiration; as this book reflects. Also with a sequential approach, with the main focus on planning your curriculum and lessons. Invaluable tools in this book are Grids: Curriculum Goals, Conscious Application and Experience, which are extremely useful for practical application. No music room should be without this book.

Ensemble—easy and intermediate pieces for Orff ensemble, grades 4–8, Brent M. Holl, book/CD, Beatin' Path Publications.

I have a number of marimba bands in my school and therefore am always on the lookout for challenging and versatile arrangements. This book has excellent Orff arrangements of original compositions written for barred instruments, recorders and untuned percussion. Every piece is a hit with the kids.

Razzamajazz recorder, vols. 1 & 2, Sarah Watts, Kevin Mayhew, book/CD.

A great resource for jazzing up just a few notes. The piano accompaniments are easy, and there is a playalong CD. Kids love it!

The tropical recorder, Jim Solomon and Mary Helen Solomon, Memphis Musicraft Publications. Excellent resource with arrangements combining recorders, tuned and untuned percussion, guitar and piano, so there is something for everybody to do (even those who have forgotten their recorder). Also a great book for style analysis and improvisation.

WorldWinds—recorder ensembles from world folk music, Carol King, Memphis Musicraft Publications.

An excellent ensemble book for descant, treble and tenor recorders with some arrangements including guitar, tuned and untuned percussion. Excellent resource of world folk music.

Teaching movement & dance: a sequential approach to rhythmic movement, Phyllis S Weikart, High/Scope Educational Research Foundation, books/CDs.

This invaluable movement resource includes a 9-CD set. The dances are clearly notated using two different movement notations, so even I can understand it. The first part is a sequential approach to rhythmic movement and the second part lists the dances sequentially, finishing with even and uneven dance steps. This book could keep you going forever!!

Kids make music, babies make music too!!, Lynn Kleiner with Cecilia Riddell, Music Rhapsody. A breath of fresh air came my way when I opened this book. Orff arrangements for little kids, just so musical and creative. Everything in it is wonderful.

Anette Kerkovius

Anette is Music Coordinator at All Saints' College Junior School in Perth, vice-president of WAOSA and WA representative on ANCOS.

Marimba music 1 & 2, Jon Madin, book/CD.

These books provide lovely arrangements for diatonic marimbas, xylophones and other melodic instruments. A basis for improvisation, they are excellent performance material for class groups with students at various levels of development. Students enjoy hearing what they're aiming for.

Marimba music for little kids, Jon Madin, book/CD.

These delightful songs and easy pieces with music work very well with the younger students; for diatonic marimbas, xylophones and other instruments.

Off the wall dances for young children, Gary and Carol Crees, book/CD.

Very simple dances with music from various cultures. Movement ideas very clearly explained in the book. This is very popular with the students.

Dances for Children 2000, Andre van der Plas, book/CD.

Use throughout the Junior School. Twenty-three folk dances from many different countries, very clearly explained. I have used this with great success.

Junior Choral Club, Jo McNally, in association with youngchoirs.net (formerly the British Federation of Young Choirs), Novello Publishing Ltd.

This series is intended for beginner young choirs and consists of four books (yellow, orange, pink and red). Photocopiable parts are included, and the piano accompaniments are very easy. Ideal for use both in the classroom and for the school choir.

Junior Voiceworks, Kevin Stannard, Oxford.

Thirty-three songs for use in the classroom. Includes unison as well as part songs and rounds. Each song also has a lesson page giving ideas and tips.

'Shackleton' from song cycle *Turn on the open sea*, Paul Jarman, Mark O'Leary Music Publishing, mark@yvm.com.au. This is a most beautiful song by Australian composer Paul Jarman. It has a piano accompaniment, but a string ensemble accompaniment is available. It works very well with mostly unison singing, and has some three-part singing. Our students love the song, and it is now part of our standard repertoire.

Reflections of a lad at sea, Don Besig and Nancy Price, Shawnee Press, Inc.

Three songs with a sailor theme. Numbers 1 and 3 especially were used with great success both within the classroom and for the choir. Although in two parts, they work well in unison. Excellent songs for boys.

Don Gato, arr. Ray Doughty, Plymouth Choral Series.

This Mexican folk song in two parts is excellent for junior choirs, especially for use in competition or eisteddfods. It is very expressive and covers various moods and atmospheres.

Music for children, (American edition) vols. 1, 2 & 3, The American Orff Schulwerk Association, Schott.

These three excellent books have many ideas for all the different aspects of music education with the Orff Schulwerk approach. All tried and tested by music teachers.

Biddy Seymour

Biddy Seymour teaches music at Inala Special School, Mt. Ommaney Special School and Forest Lake SEU in Brisbane. She is President of the Queensland Orff Schulwerk Association and vice-president of ANCOS.

Best of Shenanigans dance music 1980–90, CD1—Children's dances of Terra Del Zur. Shenanigans.

I do a lot of movement, and the absolute favourites of my students on this CD are 'Highway Number One' and 'Syncopated Cyril'.

Best of Shenanigans dance music 1980–90, CD2—Bush dances of New Holland.

A wealth of wonderful dances from Australia and around the world, including 'Circassian Circle', 'Louisiana Saturday Night', 'Troika' and 'Nigun Atik'.

Step back Sally, Christoph Maubach.

Another treasure trove of dances from different cultures in delightful arrangements, including 'Carpet Maker', Christoph's own 'Alfred Calypso' and 'Pata Pata', which always tugs at my African heart strings.

Living in Australia, Ian Ross Williams.

A wonderful CD of kids' songs by this Aussie composer and teacher. Favourite tracks are the title track, 'Emu Knees' and 'Debul-Debul'. Available from the composer at PO Box 180 Glasshouse Mountains, 4518 or T: (07) 5493 0758.

Come on everybody, let's sing! Lois Birkenshaw-Fleming, Gordon V. Thompson Music, a Division of Warner Chappell Music Canada Ltd, 1989.

An excellent (but old) resource, indexed in a number of different ways, with loads of practical teaching hints for different settings, including special needs.

Marimba Music Volumes 1 & 2, Marimba Music for Little Kids, Make Your Own Marimba and Make Your Own Wacky Instruments, Jon Madin.

All his publications are wonderful.

Music for children, (American edition) vols. 1, 2 & 3, The American Orff Schulwerk Association, Schott. Great practical ideas and good cross-referencing

Music for early childhood, Music for primary students and Music for secondary students, NSW Orff Schulwerk Association. Again, great practical ideas, all tried and tested, many with a local flavour.

The Victorian Orff Schulwerk Association Web site is a fantastic resource: www.vosa.org

Workshop notes from Orff workshops and conferences—invaluable! **MinA**

IDEAS: PREPARING A CONCERT ITEM

The WA State Finalist in the 2005 FLAME awards, All Saints' College, with Anette Kerkovius, gives us this idea for a school concert involving upper primary grades.

This suggestion arises from my schools' Year 5 classes. For our 2004 Annual Variety Concert, the two year 5 classes developed the following item for percussion. Earlier in the year they had experience developing percussion work using different rhymes to create rhythmic patterns, as in *Chair* and *Stick* music developed by Robyn Staveley.

Getting started

First, we worked on establishing the theme for the piece. For our theme, the students chose a construction site — so ladders, wheelbarrows, rubbish bins and industrial buckets were used as instruments. After exploring a whole range of rhymes in body percussion, the following were chosen as the most suitable.

- | | |
|----------------|--|
| Ladders: | Lolly on a stick, makes me sick
Makes my tummy go two four six. |
| Wheel barrows: | Lean to the left
Lean to the right
Stand up, sit down,
That's all right. |
| Rubbish bins: | Flat shoes, fat shoes
Stump-along-like-that-shoes |
| Brooms: | Tick-tock tells the clock
Tick-tock time to walk
Time to work, tick-tock tick-tock- tock |
| Buckets: | Mice mice eating all the rice
Nibble, nibble, nibble, nibble nice
nice nice |

The students selected their instruments, and divided into groups exploring the different ways of playing, using drum sticks, in the rhythm of the specific rhyme.

In rehearsal, the students also walked as a class in a circle, chanting the different rhymes one after the other, keeping the same beat, to enable them to feel the same beat when playing the rhythm of the rhymes on the instruments.

The scene:

The curtain rises on a construction site with workers looking very tired, some sitting on the ladders taking a break, some lying on the floor, leaning against the rubbish bins, etc.



A small group, the gang, runs in and shouts very loudly, 'let's have a party, let's go!!!!'

Action time:

Immediately the *ladders* start with their pattern, and the running order is as follows:

- Ladders
- Rubbish bins
- Wheelbarrows
- Buckets
- Brooms

Every group plays their pattern 4 times, the next group starting after the previous group have played it 3 times. After the brooms have finished, one student blows

a whistle, and everybody shouts, counting 1, 2, 3, 4 then plays *Mice mice* twice, and repeats it in canon.

Walk around the instrument, stamping the feet and tapping the sticks to *Tick tock*.

Each group plays their rhythm once, then after the last group everybody shouts 1, 2, 3, 4.

While chanting *Lean to the left* students move to the edge of the stage, until they are all in a straight line, to take their bow. This took 5 repeats of the rhyme, and ended with a 'yeah' with all arms raised.

This was a very noisy item in the *Stomp* or *Tap Dogs* style. To preserve our hearing the students worked outside when practising their own patterns, and when rehearsing together we often just chanted the rhymes to get the order right.

The work on this item developed the students' rhythmic sense, their coordination, and demanded tremendous concentration. The students really took ownership of the item, because they had chosen the rhymes and developed the performance from the first day.

It was a great success, and we all had tremendous fun. **MMA**

Anette Kerkovius

Anette Kerkovius is the Music Coordinator at All Saints' College Junior School, and has been teaching there for two years. Originally from South Africa, where she completed the first 3 Levels in Orff Schulwerk, she has been in Australia for four years. Training initially as a piano teacher and singer, choral music has also always been a very special focus in her work.



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.

ASME WA Chapter

12 May

As'May Choral Day

Venue: TBA

Details: E: judithhaldane@hotmail.com

AUSTA

7–11 July

National Conference

Venue: Somerville House Girls' School, Brisbane

Details: W: www.austaconference2006.asn.au

Education Queensland

8–10 July

Biennial conference for classroom, instrumental and private teachers, including vocal and instrumental tuition, conducting, songwriting and technology. With special guest presenters.

Registrations close 28 April

Venue: Cairns

Details: Jeanette Gibbins, T: 07 4051 5788 or E: jgibb21@eq.edu.au

ISME Conference

16–21 July

Venue: Kuala Lumpur Convention Centre

Details: W: www.isme.org/isme2006

KODALY (KMEIA)

12–13 May

Autumn Seminar

Strategies for classroom and instrumental teachers - primary and secondary

St John's Southgate, Melbourne

Details: W: www.kodaly.org.au/eventsnew

25–28 June 2006

Strengthening Ties

National Conference KMEIA

University of QLD

Further details:

W: www.kodaly.org.au/eventsnew

KODALY TEACHER TRAINING COURSES

February to June

Professional Development Courses for PreSchool, Primary and Secondary Teachers

In Victoria

Details: W: www.kodaly.org.au/eventsnew

MTAQ

13 August

Student workshop

with Helen Lam Winther at 3pm

MTAQ Auditorium

W: www.mtaq.org.au

ORFF (ANCOS)

Teacher training courses

Venue: Australian Catholic University, Melbourne

Details: E: c.maubach@Patrick.acu.edu.au

6 May

Singing Works!

Workshop with Christopher Maubach

Details: 9562 6122

3–7 July

Queensland training course QOSA

Levels 1 & 3

Venue: TBA

27 May

QOSA Workshop

with Paula Melville-Clark

Venue: TBA

27–28 May

10th Early Childhood Conference of Performing Arts (ECCPA)

Celebration of the Arts in Early Childhood

Venue: Genazzano College, Kew

9 September

QOSA Early Childhood Workshop

with Melissa Dods

Venue: TBA

SOUNDHOUSE

Alfred Brash SoundHouse at the Victorian Arts Centre

23 May

Composition: Raising the Bar

5 June

How to Make Meaningful Videos

7 July

The Art of VELs-Mathematics in Technology

13 July

Sibelius—Level 1

SoundHouse at Chatswood High School, NSW

18 May

Contemporary Resources for the Music Teacher (Secondary)

19 May

Contemporary Resources for the Music Teacher (Primary)

SoundHouse at Debney Park, VIC

22 June

Multiliteracies through Animation

20 June (also 21 July)

VELs in the Classroom—Animation and Claymation

Full program and further details:

W: www.soundhouse.com.au

VICTORIAN ARTS CENTRE EDUCATION UNIT

13–14 June

Thinking, Creativity & Curriculum

15 June

Introducing Indonesian Music in the Secondary Classroom

Presented with Musica Viva

6 July

The Art of VELs—Identifying Links to Deep Learning

Further details: Victorian Arts Centre, Education Unit

E: info@theartscentre.net.au

T: 03 9281 8000

ADVANCE NOTICES

22–27 January 2007

Jazz Course with Doug Goodkin

Places limited and filling fast

Venue: Australian Catholic University

W: www.vosa.org

2007 ASME National Conference

6–10 July, 2007

Venue: Perth

W: www.asme.edu.au

2008 ANCOS National Conference

6–11 January 2008

Venue: Toorak College Mt Eliza, Victoria

THE MUSIC MAKERS PROGRAM



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



For more information regarding Music Makers visit www.musicmakers.org.au



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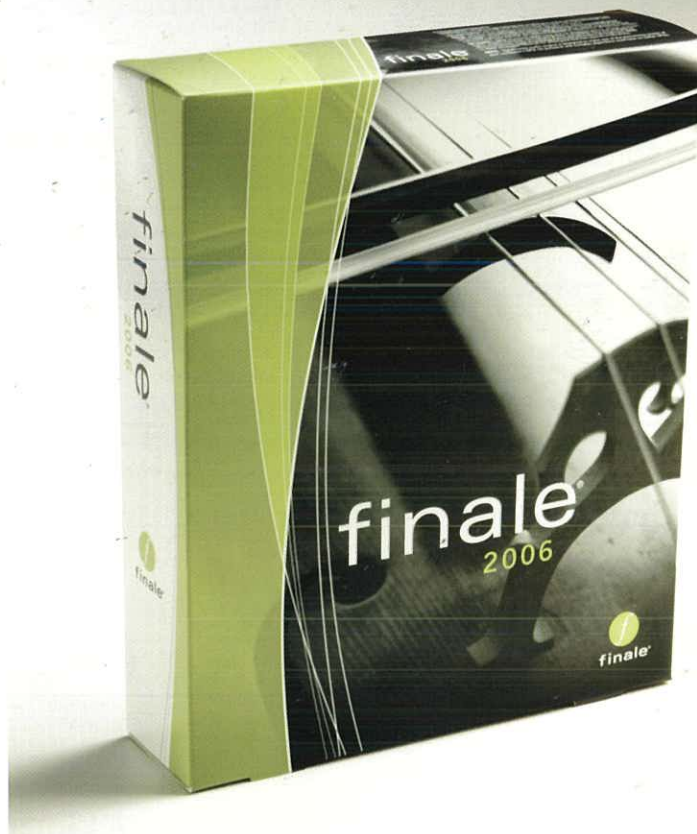
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