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Spring 2006 • Vol. 4, Issue 2

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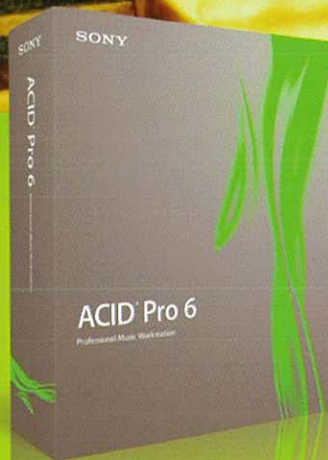
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Spring 2006 • Vol. 4, Issue 2

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FROM THE EDITOR



Greetings!

Our writers for this issue have been working furiously to bring to our readers an interesting range of ideas, suggestions and thoughts from every corner of Australia. Our major sections—Advocacy, Technology, Nitty Gritty, Profile and Project — come with a diverse coverage: from early childhood teaching ideas, to use of technology for instrumental teaching, to popular music in upper primary, to an interesting take on the question of being a music educator. Our profile of Keith Swanwick by one of his past students gives us an insight into one of the most influential music educators of our time. It follows our profile (MiA Vol. 1 Issue 2) of another eminent music educator, Murray Schafer, and a coming issue will profile Christopher Small. It's not easy to find accessible information about the contribution of such figureheads of our profession, so these articles are particularly welcome.

And now for something new! *Music in Action* takes a giant step in September, when our first Music Educators' Day is held at the AMA's trade show. The Day is geared to all music educators, and offers some unique professional development opportunities, plus the chance to view the full range of products offered by the music industry, all under one roof. Over seventy stands and literally thousands of products make the show music educators' heaven. Lunch is provided courtesy of *Music in Action* and its publisher, the Australian Music Association; and eminent speakers and workshop presenters offer an interesting range of topics. See the details on page 45 and book now to attend.

A new addition this issue is the column Know the Score. It expands our Resources section in a questions and answers format. Our editorial team have collaborated to respond to some FAQs and there is a dedicated e-mail address for your query, so we can find the right person to respond in a coming issue.

Meanwhile the next stage of the National Review of School Music Education is now scheduled and *Music in Action* will be reporting the outcomes in the next issue.

It's a busy time for *Music in Action* through August and September as we head to our first Music Educators' Day. We look forward to welcoming you on 11 September.

Ann Blore
Editor

WINNER OF MODERN ROCK TRACKPAK

The Australian Music Association, publisher of *Music in Action*, is pleased to announce the winner of the draw for this prize:

Maffra Secondary College, Victoria

We thank Hal Leonard Australia for generously providing the prize.

See details of our new subscription offer on page 25.

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NET NEWS

High on the arts

Briefly snubbed by broadband, ELISSA MILNE eschews the promised news on chatboard sites in favour of more intellectual matter—until next issue.

High on the joys of chatboards and online communities (MiA previous issue), for this issue I set about offering you the best of the 'cool' sites as recommended by my new-found friends, but the flip side of the Web intervened and broadband became 'broad banned' (from access; from its site; from whence I know not). Uncertain of the future of these aching hip and groovy sites, I decided to save them for the next issue, when I can confirm their accessibility. After all, the classroom is frustrating enough, and the last thing one wants to do during one's leisurely preparation time is to learn about THE coolest sites—that one then can't access. So instead I offer the polar opposite: adult sites for the academically lustful among you. These are good for a quick browse, or for those evenings when you've nothing better to do than sit back, G&T or herbal tea in hand, and spend the evening downloading ...

<http://ijea.asu.edu>

Established in 2000, the online International Journal of Education and the Arts certainly lives up to its name, offering material from a diverse range of countries. Today I have briefly read articles that extend from Canada and Namibia to Wales and Israel, so there is no limit to the global phenomena on this site.

Net gains: While it caters to all fine art forms, each online issue offers plenty of material for the music educator. The articles are comprehensive works that often also include photography, detailed tables/appendices of further information and multimedia files.

Net losses: The highly unassuming home page is a deceptive façade designed to keep the uncommitted from the good stuff. Don't be put off!! Simply select Abstracts and the wonders will soon be made clear.

www.musica.uci.edu

Click on Subject Index and you will soon discover that the A–Z is not really for pre-schoolers. Instead you will soon be learning that A stands for Adrenal Glands (linked to The Musical Hormone article) and that W is obviously the symbol for Womb (linked to Lessons of the Musical Womb article).

Net gains: You will be astonished by the amount of information that you have been obviously working without for the last 30 years... OK, maybe it's only been running for the last 10, but still—however did you survive without reading all the articles that appear here! One of my

favourites is the article on 'Adolescent Emotional Response to Music and Risk Taking'. Now if ever there was an article we needed to read, surely this is Music Education 101!!

Net losses: The only major problem here is that I really can't adequately describe the brilliance of this site—you have to see the features for yourself; it's nothing fancy, just good old-fashioned research.

<http://ijm.sagepub.com>

Published three times each year, the International Journal of Music Education aims to deliver scholarly reports of international interest. Each issue focuses on a single topic: Research, Showcase or Practice. Keynote presentations are available from World Conferences, as well as articles that are of direct concern for the practical teaching of music in the classroom.

Net gains: The abstracts do look rather tempting, with articles on topics as disparate as: the use of Latino music traditions in US schools; the attitude of French music teachers to conservatoires' examinations; and infants' preferences and long-term memory for Ravel. Well, anyone who can explain the latter preference to me is certainly worth the fee!

Net losses: Someone (you or your institution) has to subscribe to access the full articles online. If you work in the halls of such a subscribing institution you may ponder the journal electronically at <http://online.sagepub.com>. Subs are precisely US\$81 per annum as an individual; US\$366 per annum for an institution with E-access only, or US\$385 for combined print and E-access.

Final byte: So much for 'too cool for school'—that will have to wait for the next issue! Now if you don't mind, I have to get back to my geeky intellectual pursuits ...

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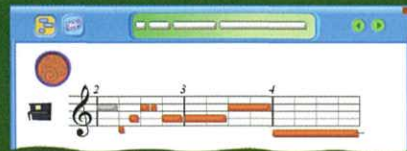


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HIGHLY EFFECTIVE MUSIC TEACHERS

Translating our passion for music education into effective advocacy requires particular approaches. MARY-JANE WHITEHEAD found a management classic surprisingly relevant.

Everyone loves music, so it seems. It comes in all flavours, shapes and sizes and you can have it '24/7', courtesy of modern technology.

At the service station, my ears are assailed by pop music heavily overlaid with white noise from poor quality speakers. When I query why the management feels compelled to provide this service, the assistant looks as if I have come from another planet. Do I not enjoy the music laid on specifically for my pleasure?

At my gym there is a constant tussle for possession of the CD player controls: the jocks pumping iron want a rock solid heavy bass and beat, and the ladies in my exercise group prefer something more subdued to help them concentrate on doing their exercises with meditative attention to technique and detail. In vain do my musician friend and I protest that really, no music at all is required: we are outnumbered! Doesn't everyone enjoy music as they work out?

Background music is so much a part of modern life that most people now feel bereft without it. Such is the grip of modern day economics and the marketing of 'product', which come together with advances in technology. Oh for the comfort of silence, where we might also rediscover the ability to truly

listen to the sounds and silences that make up music!

If music is all around us all the time, instantly available, apparently 'enjoyed' and 'appreciated' without any effort beyond the flick of a switch, then of course music education appears redundant and of low priority in the educational scheme of things.

Successful teachers take what they find and work to transform it

Like many, in my teaching career I have been subjected to the usual put-downs about the value of what I do. I've been told to my face that music is a 'frill' subject; that teaching music is a 'soft option'—all we do is sing songs and play games (no skills, academic rigour or sequential learning involved). Without realising it, how insulting our colleagues can be! You've doubtless also heard it in various guises. This flies in the face of the facts: that the kids like coming to music, enjoy their time with us in the music room, go back to class happy, compete to win a place in our instrumental music classes, perform like champions when required . . . and that when their parents make their choices about where their children go to school, the quality of the school music program is often

very high on their list of queries.

When I was younger and greener, I consoled myself for the put-downs by telling myself that the colleague in question obviously had never had an aesthetic experience in his/her life. That enabled me to feel smug and superior and got me through the immediate bad patch. However, in the long run, it didn't—and doesn't—help.

There is now a lot of advocacy material out there (a goodly sample of it now on the *Music in Action* website — well done). The schools profiled in the Flame Awards are inspiring and the quotes from their students reaffirm our core beliefs about the value of what we do. We have our professional teacher associations and arts bodies and a National Review of School Music Education and together we continue to wave the flag for our subject in the curriculum and seek inspiration from each other. But how can we each translate what we know into the day-to-day, nitty-gritty business of being an effective advocate for music in our own work situation, in our own sphere of influence?

Our music program needs to find its place in the total educational program of the school

This thought sent me back to Stephen Covey's 1989 book, *The Seven Habits of Highly Effective People*¹. Covey packaged a lot of sound common sense into an easy-to-digest-and-remember form. That doesn't mean it is easy to do all he suggests—it's a life's work! However, I'm sure if you look at effective school music programs and inspiring music teachers, you will find these seven habits are apparent—in the way the teachers act, and the ripple effects of their attitudes and actions that inspire their colleagues. This is advocacy in action. Let me try to translate these seven habits into a school music context.

Covey's first three habits focus on ourselves—knowing our goals and purpose, what we believe is important, and how to stand solid as an independent person.

Be proactive So, nobody at your school seems to understand or value what you are trying to do? The rooming and resource situation is substandard but the expectations go through the ceiling? While you cannot control what life (and school) dishes up, you are in control of how you respond to it. You can be negative or positive—reactive or proactive—it's your choice.

Successful teachers take what they find and work to transform it. This is a hard lesson, and one not always encouraged in our society, where blaming others for a poor situation and setbacks has become a high art. We alone choose and are responsible for our feelings and our actions—no one else. Ask where does this job fit in your total life picture? You are here teaching music from choice because it is what you want to do, aren't you? If not, choose something else—be brave and go for it: there are lots of other options out there. Covey reminds us that life is too short to waste on things that we aren't passionate about. What job could be worse than teaching if you aren't getting a buzz from it?

Begin with the end in mind 'What's it all about, Alfie?' Be clear about your values and the goals of your music-teaching program. The advocacy articles are for you to read and ponder! So too are the pedagogic ideas in this and other magazines and journals and the musical and professional development activities run in the wider community. You need to hone your skills, keep your professional knowledge up to date and fresh (you will NEVER know everything), and relate it all to how you will achieve those desired outcomes for your students.

Put first things first Keep reviewing your priorities. Reflection and planning are essential. There is only so much time in the working day. While some things are urgent, are they also important? Effective music teachers manage what they do so that they are not too busy to do the important things, big or small, whatever they are. They keep their eye on the main game and deal with the less important but required stuff as quickly and efficiently as possible.

While working on ourselves, the next 3 goals get to the nub of advocacy in action—how we relate to and work with others.

Think win/win Oh no, not that hoary old chestnut? Yes! Successful music teachers respect what others are trying to do and treat them as valued colleagues. Keep perspective. Our work needs to impact positively on other teachers' programs, or at the least not get in the way of them doing their jobs—which are as important as ours! Our music program needs to find its place in the total educational program of the school, and as part of our students' whole lives. Successful music teachers are prepared to work cooperatively and align what they are doing with school events and priorities or other teachers' classroom themes, while still working to maintain the integrity of their own learning program.

We can all bring our unique strengths to working together

Seek first to understand, then to be understood Why did that teacher publicly label your music job as a 'soft option'? That is hurtful to you, but perhaps he's having trouble coping in his own classroom. Perhaps some teacher in the past put her down with a thoughtless remark about her out-of-tune singing or she had a nasty experience with the recorder in pre-service training. So many classroom teachers feel inadequate and are emotionally vulnerable around music. Maybe s/he is just having a hard time at home at present, with financial difficulties or an ageing parent! Who knows? Our best teachers take the time to understand the other person's point of view and respect what they are trying to do. Get alongside and they may eventually reciprocate the favour—and in the meantime at least get out of your face and let you get on with what you have to do.

Synergise Once teachers work together, the power of many is more than the power of one! Successful music teachers are independent and therefore can be interdependent with others. We can all bring our unique strengths to working together and the final product is better than we could ever get if working on our own. Seek out like-minded people, be

it at school, in the community or through a professional association. This makes us both individually stronger, and a more powerful voice as a group.

The final habit is the glue that binds it all together.

Sharpen the saw If the tools are blunt, they don't do the job well. Take the time you need to renew yourself physically, socially and emotionally, spiritually and mentally! Weekends, holidays and other interests are entirely necessary.

Teaching is a challenging and exhausting business, even when exhilarating. Issues at school have a habit of returning to nag and worry you at 3am in the morning. Successful teachers keep perspective, balance and variety in their lives. There is more to life than work, important though that may be. To burn out is a personal tragedy for you and certainly doesn't help your school or students either!

MⁱⁿA

Note

1. Stephen R Covey, *The Seven Habits of Highly Effective People*, Simon & Schuster, New York, 1989; also numerous later editions, imprints and spin-offs.

Mary-Jane Whitehead

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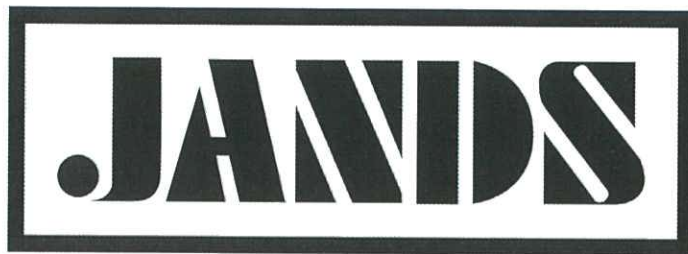
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EARLY ENJOYMENT THE KEY

An enjoyable music program can stimulate a child's early fascination towards a life-long enthusiasm for music. SUSIE DAVIES-SPLITTER tells about starting this process with four-year olds.

Most of us remember, or know of, the days when music was only for an elite and gifted few; when we were asked to mime the words at the back of the choir or slapped over the knuckles for 'mucking around' on our instruments instead of practising. These days, with the right experiences, all children can develop skills, enjoy and learn to love music. Music can be fun, easy and accessible for all.

Children can feel and understand music cognitively through rhythmic work on body and instruments, physically and kinaesthetically through movement, emotionally through self-expression, and through aural, visual and tactile sensibilities. A simple movement, a vocal or rhythmic trigger, can recall the material years later.

Why is music so important?

Harvard University researcher Howard Gardner,¹ with others, took on the task of defining the human intellect. They examined across disciplines and cultures and finally identified seven distinct and different ways of knowing and communicating about the world that are 'wired in' to the brain. Goodkin² has summarised these Gardner-termed 'intelligences' in relation to music (see side box over page).

Involvement in a music program helps to educate the whole individual intellectually, physically, socially, emotionally and creatively.

- Music contributes strongly to the personal intelligences by the development of emotional and social skills through group singing, dancing, playing and creating;
- Music enhances social skills and self esteem;
- Music develops physical skills;
- Music enhances emotional development;
- Music enhances creativity and expression;

The detail of each benefit is outlined in various texts (see Notes and Further Reading).

Goodkin summarises the benefits in an interesting way. 'Music is scientific, mathematical, a foreign language, history, physical education, and most of all it is art. Physical education lacks the intellectual dimension, mathematics the aesthetic, art lacks the social, language lacks the physical etc.



Only music would develop all four side by side!

Beginning music with young children

The foundations for a successful lifetime are built during the formative years between birth and eight years, therefore the earlier that children can be involved in music activities, the better. During this time the brain grows at its fastest rate. By beginning music education at a young age the child has more chance of being meaningfully involved with music in later life as a listener, performer and a creator.

Music can be introduced to young children through an integrated and holistic approach. Singing songs, playing games, moving, dancing, playing and making instruments and opportunities for creative input—all combine to enhance children's learning and development. An integrated, holistic approach will provide all these experiences.

Working in an early childhood setting

The approach I use is centred on the fundamental unity of music including speech, singing, movement and instruments which are integrated to teach the elements of music. This is the essence of the Orff approach, which is based on things children naturally like to do, such as sing, chant rhymes, dance, clap, etc. These instincts are directed into learning music through first hearing and making music, then later reading and writing it—the same way we learn our language.

For four years I have visited a preschool centre in Melbourne for one term each year. There I teach music to four groups of four-year-olds for thirty minutes at a time. In each lesson my aims are to encourage children to:

- Enjoy and have fun with music;
- Acquire a repertoire of rhymes, songs, musical games and dances;
- Sing, sing and more singing;
- Say, move, dance and play;
- Play instruments;
- Improvise, using creative imagination and free expression;
- Develop a sense of beat;
- Develop rhythm;
- Discriminate between high and low sounds (pitch); loud and soft (dynamics); and fast and slow (tempo).

The 'Gardner Intelligences'

Musical/Rhythmic—the ability to hear, imitate, transform and create the musical elements of beat, rhythm, pitch, melody, timbre, dynamics and tempo

Visual/spatial—the capacity to view the visual world accurately; to perceive the beauty in shapes and form; to recreate imagery; to orient oneself in space and estimate intervals in time and space. Part of music making is decoding musical symbols, recreating a graphic score or moving and dancing.

Bodily/kinaesthetic—the capacity to perceive and imitate the 'dance' in all motion; to carry and shift weight; to see meaning in gesture; to handle objects skilfully and to know the world through touch. The kinaesthetic aspect of music and the arts (dance, mime and acting) is one of the qualities that separates it from academic subjects.

Verbal/linguistic—the capacity to hear the 'music' of language; to hear, imitate, transform and create meaning, syntax, form and verbal expression through imagery, story and ideas. Music programs can incorporate the use of speech, rhymes, poetry and singing.

Logical/mathematical—the capacity to perceive the beauty of numbers; transform and create patterns and relationships; to perceive cause and effect, to draw inferences, develop theories and prove hypotheses. Music is made up of logical patterns, sequences and relationships.

Interpersonal—the capacity to perceive, react to and empathise with feelings; to recognise and remember people; to work with and for the group; to respond to relationships.

Intrapersonal—the capacity to build a sense of self; to develop self control; to be self aware and strive for self improvement.



We begin each session with an action song that includes clapping, patting and tapping to the beat, as well as encouraging the children to sing. This is a good centreing activity and is followed by a short speech rhyme with finger play.

A greeting activity follows to get to know the children; then, to encourage them to use their singing voices, 'hello' is sung to each child by a puppet. A couple of singing games follow, which also encourages the children to sing as well as to develop social skills, including turn-taking, leadership, cooperation and concentration.

By now we are ready to use up more energy, so we move and dance—at first exploring a repertoire of movements and gradually proceeding to circle dances. Movement and dance develops physical skills, social awareness, self-expression and confidence, and also helps build fitness.

Following on everyone plays an instrument such as shakers, tapping sticks, castanets, bells or tambourines. Children are highly motivated to learn through instrument use, as instruments are intriguing objects—mysterious, often colourful, varying in size, shape, weight and sound—they provide wonderful opportunities for them to

explore and create. During this time we cover a range of activities: skill development such as pitch, dynamics and tempo, or a creative activity. If there is time, a relaxation song follows to calm the children, then the puppet sings goodbye.

In each session there are rituals, repetition and steady progression of challenges in singing, movement and instrument playing. As well as developing music skills such as beat, rhythm, pitch, dynamics and tempo, children develop skills in many other areas, including:

- Social interaction skills between children, their peers and adults;
- Concentration and attention skills;
- Coordination development;
- Confidence and positive self-esteem through enjoyment and successful achievement of interesting tasks;
- Body awareness and image through use of the body in different, challenging tasks;
- Communication skills and verbal development;
- Understanding of a variety of concepts such as—
 - > Skill in expression of feelings through singing, instrument performance and physical activity; and
 - > Listening skills through music and music activity.



Even if you are not a music specialist, it is possible to introduce young children to music. A few pointers—

- You do not have to be a good singer, have a musical background, play an instrument or have a special musical skill or ability to impart a love of music or to participate and enjoy these musical activities.
- All you need is motivation and enthusiasm—have fun and enjoy!
- Show children that you personally enjoy music by singing, dancing, listening, playing and creating your own music. Share this enthusiasm and take part in active music-making and creating together. Children ‘catch’ the sheer joy of music by being exposed to positive role models around them.
- Foster a positive environment where ALL children experience success, without the demand for technical ability.
- Be creative and imaginative and help children to express themselves through this medium.
- Try music and movement sessions in different places, such as outdoors.
- Link these music and movement activities to other areas of your program or curriculum so that learning can take place in the key of music.
- Adapt the material by simplifying, extending, or substituting ideas according to the age and ability of the class.
- Be a member of relevant music associations in your area.
- Be prepared to attend an occasional music in-service so that you will continue to receive new and exciting ideas on music making for children.

And, an important last word: involving children in making music is not hard work. In fact it can be very enjoyable for teachers as well as the children. So, HAVE FUN! **MⁱⁿA**

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Susie Davies-Splitter

Susie is a music and movement educator, Orff practitioner, jazz musician and composer. She has lectured and conducted professional development workshops in Australia, New Zealand, Singapore and the USA and at the Orff Institute in Salzburg, Austria. Susie and her partner, Phil Splitter, have developed the popular ‘Welcome to Music’ series of CDs, books and musicals for teachers and children of all ages. They present shows, family music workshops, artists-in-schools programs, professional development for teachers, performances and ‘Musik keynote’ presentations at conferences. Susie’s vision is to spread the word that singing, moving, dancing, playing and creating music is good for the heart, soul, body and mind, and that all people can benefit from and learn to love music. She is president of the Victorian Orff Schulwerk Association.

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Has links to state associations; Victoria has an Early Childhood Resource Centre.

Howard Gardner: www.howardgardner.com

POPULAR MUSIC IN CLASS!

AMBER THOMAS found that popular music is an excellent resource, provided you think carefully about how and why you use it.

I have spoken with people who believe that material from the mainstream music charts has no place in the music classroom, primarily because most students have voluntary exposure to it, and so should be provided with something different to broaden their listening experiences.

While it is important to use a range of music styles with students from Years 5 to 8, I believe that popular music can be a fantastic starting point from which to approach listening, performing, moving and creating with them. Students do have extensive exposure to popular music outside school, but in that circumstance it is usually listened to without focus. In the music classroom, this is not the case. With the right activities, teachers can give students insight into what they are hearing, so they can gain a useful understanding of the concepts of duration, pitch, dynamic/expressive techniques, tone colour, texture and structure.

A major advantage is that pop music is immediately appealing to students. Using one of their favorite songs, students often are surprised at their ability to perform and create. The music is usually simply constructed, providing a framework that allows participation at an appropriate level for students in Years 5 and 6. Having a secure musical framework also allows students at a variety of different levels to successfully improvise in a musically satisfying way. Thoughtful planning and preparation on the teacher's part sets the students up for a fun, educational and successful lesson.

Here is a model that I have used successfully for approaching popular music in the Year 5 and 6 classroom through creating and performing, based on *Catch My Disease* by Ben Lee (from the 2005 album 'Awake is the New Sleep'). This song is a great one to use because it has a very clear, steady beat.

The following outcomes apply to this lesson. Students will be able to:

- Perform the melodic riff and drum pattern from *Catch My Disease*;
- Anticipate when to enter and exit with the melodic riff, according to when it is found in the recording of the song;
- Sing the verses and chorus of the song;
- Aurally identify instruments used in the recording;
- Create an eight-beat pentatonic melody; and
- Improvise using a C pentatonic scale and C Major scale.

Important principles on which this lesson is based

Allow discovery I find it most helpful NOT to tell the students at the outset which song the lesson is based on, but have them hear and perform specific components *before* they identify it for themselves! This makes it easier for them to recognise those components when they do hear the full song. It's a process of discovery, rather than copying without understanding. One of my students said, 'Now, when I hear this song on the radio, I can hear so much more', which is the desired outcome of teaching popular music in this way.

Sound before symbol This is important. Teach the various components aurally, and then the actual notation, should you choose to notate. This way is more relevant and logical for students, in my experience. The best thing for students to notate in this lesson is their own eight-beat riff.

Be flexible Although I have given a very detailed and specific process to follow, students will come up with their own ideas as to how to put the piece together as a performance. This leads to talking about *structure*.

This piece below should be fun—for you and your students!

A step-by-step guide

- Ask students to sit in a circle, with a xylophone or glockenspiel for each if possible. (Students can easily share instruments). Students remove the F and B bars from the instruments, leaving the C pentatonic scale, C, D, E, G and A.
- Write up crotchets and quavers on the board, and ask

students to create an eight-beat melody using only those note values. It is probably best to model how this might be done, by just making one up on the spot. Emphasise that a simple melody with limited range is the most effective.

- On the piano, play the four-bar repeated chord progression from the verse of *Catch My Disease*.

- Progressing around the circle, ask each student to perform their eight-beat melody while you perform the accompanying chord progression. I heard each student's melody (riff) twice through.
- Demonstrate the knee-clap-knee-clap pattern to the students, and indicate for them to join in after they've heard it a few times (still sitting in a circle if possible).



- Ask students to keep the rhythm pattern going, and add the chord progression. Then clap the melodic riff pattern, and gesture for students to clap it back.



- Change the starting point of the riff, so it now begins on the second quaver of the second bar. Count in by saying '1, 2, 3, 4, 1'. Count yourself in, to demonstrate, and then ask the class to copy.



- Combine the two clapping patterns, one half of the class clapping the drum pattern, the other the melodic riff pattern (and swap).
- Then play the recording, clapping the drum pattern and then switching to the riff pattern when it enters. (Ask students to identify which instruments are playing this riff—glockenspiel and electric guitar).
- Sing the melodic riff to the students, indicating its pitch with your hand, and ask how many different notes it contains (4).
- Explain that the melodic riff uses only the two notes either side of a 'space': G, A, C and D. ask students to 'work out' (aurally) the riff on their instruments.
- Ask a student to volunteer to play the drum pattern on a conga drum or bongos. (This works best by playing 'middle-rim-middle-rim on conga drum, or low-high-low-high on bongos).
- Once that student is confidently playing in time, count the melodic pattern in (1, 2, 3, 4, 1) and have the students all play the riff together. Play the 'verse' chords on piano (C, Dm, F, G).
- Ask the students to sing and not play during the verse (I just wrote the words on the board). The drummer(s) did play however. Once the verse ends, bring back in either just the *woods* or just the *metal* instruments, if you have both in your class, while the others sing the chorus. (Note: the speed of chord change is twice as fast in the chorus, although you keep using the same chord progression)

Melodic Riff:



- To begin improvising, ask students to use 'step-wise' movement along the pentatonic notes of the xylophones, beginning on the note C. Ask them to just play crotchets for eight beats, and move around the circle giving everyone a turn. You play the four-bar 'verse' chord progression to accompany their improvising. It is possible to still have the drum pattern playing.
- Once the students have all done this, change the requirement to quavers. Don't tell the students that they're quavers, just model it to them. Again limit improvising to step-wise movement only.
- Now, after modelling an eight-beat improvisation to the students, tell them they can now play any rhythm they like, with the five notes they have. Demonstrate an improvisation that is still melodically simple, but uses some syncopation. Once they have done this you can extend the possible notes to the whole C Major scale. **MIA**

Note: Unfortunately you can't play this song along with the CD. The recording is in B major!

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Catch My Disease.

Words & Music by Ben Lee & McGowan Southworth.

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The complete version of this song is available in the publication *Selections from Ben Lee*

Distributed by Music Sales Pty Ltd. ISBN 1 921029 60 9 / Order No. MS04092.

Amber Thomas

Amber Thomas is currently teaching at Monte Sant' Angelo Mercy College, North Sydney, NSW. Prior to that, she taught primary music from K-6, while also tutoring saxophone privately and in schools. In addition to classroom teaching, Amber conducts ensembles and still performs and teaches saxophone. She believes in the importance of creating an inclusive and fun approach to music for all students

KEITH SWANWICK, PERSUASIVE VISIONARY

Despite her youthful best endeavours to avoid selection, GILLIAN WILLS found herself studying music education with Keith Swanwick.

Four years ago I was introduced to a class of Queensland University of Technology's student music teachers as having been one of Keith Swanwick's post-graduate students. This was greeted with a noticeable gasp of an admiring kind—an auspicious start to my role as lecturer of a music curriculum subject dominated by Swanwick's ideas.

I first came across Keith Swanwick in a 1973 interview for a place in the post-graduate teaching diploma at the London Institute of Education, following a four-year stint at the Royal Academy of Music. At the time I was having difficulty reconciling how to be both a musician and a teacher, so during the interview I worked hard at not being accepted. My answers were zany, intentionally flip. It was an unsuccessful strategy. Swanwick saw through my antics, sparred with me and engaged with everything I said until the dialogue became serious. A place was offered—Swanwick was to become my supervisor and mentor.

At that time there was a general buzz about the music department at the London Institute of Education. Swanwick's lectures were compelling. He meticulously argued and sincerely advocated for quality, relevance and musically engaging classroom teaching. He was powerfully persuasive about music teaching being an important endeavour. Swanwick made us listen, rethink attitudes and become involved.

By the late 1970s, and especially after the implementation of a Masters of Music Education, the music department at the Institute became a powerhouse: a hub of ideas that stimulated publications, a meeting point for arts people—particularly music educators, writers, philosophers—and music inspectors. They included John Paynter, Malcolm Ross, Charles Plummeridge, Chris Philpot, Murray Schafer, Dorothy Taylor, David Hargreaves and Christopher Small. Whether they agreed with Swanwick's extensive research findings or not was beside the point. They came to discover, to argue, to reveal new developments, to challenge Swanwick



or be challenged by him. It was an exciting place.

Warm, encouraging, with an impish humour that disturbed even the most confident, Swanwick would often rock up and down on his chair, chuckling over some internalised amusement. This was especially disconcerting when he had come to watch you teach. It was intimidating. None of us could ever quite fathom why we had made him laugh, but we did recognise that he was an exceptional teacher. His lectures were inclusive and stimulating, flowing with purposeful direction, peppered with choice quotations, crammed with challenging ideas. He led by strong example—a tough act for all his students to follow in the secondary classrooms we encountered as learner teachers.

These were difficult times. Music was overwhelmingly unpopular in schools and the situation was compounded by a shortage of teachers. Music teaching was not taken seriously. School students generally loathed classroom music and at best *endured* the subject. For those who taught music, each lesson often became a question of emotional survival and it was in this troubled context that Swanwick offered visionary alternatives at a time when music was incontrovertibly the most unpopular subject in British schools. There was an unsettled, simmering mix of culturally diverse enrolments and many of these were children of newly arrived immigrants. There was a crisis, yet music programs continued to be dominated by Western European constructs of 'great' music taught in a way that was of little if any relevance to the majority of Britain's students, especially the musically hungry adolescents.

Like many visionaries, Keith Swanwick rediscovered and highlighted a simple concept—something all of us knew if only we had thought about it. The overriding message from this ex-trombonist, organist and choral conductor trained at the Royal Academy of Music was simply, to teach music in a *musical* way. The trouble was that professional teachers already imagined they were doing this by offering didactic,

discursive sessions espousing the virtues of Beethoven's repertoire, teaching historical facts about the Baroque or asking classes to listen passively to 40 minutes of uninterrupted Brahms because in some unfathomable way it could be civilising—read *good*—for them. Swanwick was driven to show a more productive way.

He argued that classes should be actively engaged in music making with all the children participating as discriminating listeners, performers, creators, composers or improvisers. Activities must utilise the broadest range of music. Skills and contextual literature studies should not be a means in themselves, but support the central dimensions of composing, performing and active listening.

Swanwick scrutinised, scoured and investigated music education from all angles. He ranged from perspectives of relevance, to paradigms of assessment, to authenticity in relation to the discipline itself; to defining what music and 'being musical' are; to aesthetics, curriculum development and planning, to music advocacy, and the types of activities required for meaningful musical engagement. His findings seemed so logical and made good sense. Like other great music educators, Swanwick stresses emphatically that music is for all, regardless of race, gender or social demographic; that all people are musical, and that teachers should involve their charges in actual music making.

I learned from him that it was best to steer clear of the use of one particular method, be that of Kodály or Orff or Paynter, and to borrow and adapt ideas from as many educational approaches as necessary to create positive musical experiences in classrooms. He called for balance, and imaginative interpretations or reinventions of available approaches, to suit the particular micro-culture of a school.

In 1978, Swanwick was appointed to the first specific curriculum subject Chair at the Institute of Education, University of London, as well as the first Chair of Music Education in Europe. He had become a leading authority on all issues associated with music education. From 1984 to 1998, with John Paynter, he was editor of the *British Journal of Music Education*. He became the first Chairman of the British National Association for Education in the Arts in 1987, and from 1991 to 1995 was Chair of the Music Education Council (UK).

Keith Swanwick has written prolifically about music education (refer his web page—see below). His seminal texts, now commonly present in Australian university music education courses include *The Basis for Music Education*, *Popular Music and The Teacher*, *Teaching Music Musically*, *Musical Knowledge* and *Music, Mind and Education*.

As Professor of Music Education and significantly Dean of Research at the Institute, Swanwick's influence grew as engagements took him to New Zealand, Australia, Finland, Sweden, Norway, Holland, Spain, Cyprus, Canada,

Singapore, Iceland, the USA, Brazil, Portugal and Jamaica. During 1998 he was Visiting Professor at the University of Washington, and from 1999–2001 was Advisory Professor at the Institute of Education in Hong Kong. In 2004 he held a Fellowship of the Japanese Society for the Promotion of Science, in Tokyo. As an Emeritus Professor, he still supervises his remaining PhD students, undertakes consultancies and makes written contributions to the field in various ways.

In the course of writing about such a long and brilliant career of national and international influence, I thought it only fair to ask Keith Swanwick what he considers to be his special contributions. I thought of his copious research involving music and the emotions, his PhD topic, his work on children's compositional activities, musical aesthetics, or assessing performance and composition, not to mention the research he has facilitated globally, which serves to continually renew and replenish the discipline.

I should not have been surprised that his focus was different, saying 'I might point to two. The first is that I have always stayed close to real musical experience in my career: teaching, research and writing. The second is that music teachers from all kinds of backgrounds and nationalities frequently and spontaneously tell me that I have illuminated their work and, sometimes, changed their lives—I hope for the better! If this is so, then I have to some extent achieved one ambition—to teach and write as clearly as possible about things that matter, even if these things are sometimes complex or difficult.'

From my own experience, I can certainly vouch for the powerful impact that Keith Swanwick had. His ideals took me from being a reluctant diploma applicant, to fuelling a succession of rewarding professional incarnations, until I am now again delighting in teaching about his philosophies. **MiA**

Gillian Wills

Gillian is a regular contributor to *Music in Action*. Her previous articles may be found on our website: www.musicinaction.org.au

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TUNED TO A DIFFERENT BAND

This music program succeeds in an 'interesting' school

When 80 per cent of the student population speaks a language other than English at home, running the music program presents interesting challenges. SUE O'BRIEN explains.

Debney Park Secondary College is a mirror of twenty-first century Melbourne—vibrant, colourful and multicultural. The College is in Flemington, an inner-city suburb that is a mix of expensive period homes overshadowed by high-rise towers of grey public housing—'the flats'.

Running a music program anywhere is difficult enough, but a school like Debney Park presents another set of challenges. Thirty-three per cent of the students were born in Australia, many of migrant parents. The rest—the majority—come from 30 different countries. Twenty-nine different languages are spoken and over 80 per cent of the students speak a language other than English at home. Some students are fluent in three to five languages.

A significant number of the students are from Africa. Their backgrounds have in many cases been traumatic. Many have spent time in refugee camps and have had interrupted or no schooling. The exact number is difficult to pin down because the student population can change on a daily basis. Some students are in bridging programs and might only be at the school for a few months. One in three students at the school move on by the following year due to changes in their living circumstances.

So, how does a music program succeed in such an interesting school? For a start, the importance of music has always been understood and supported by the principal of the day. What has been recognised is that curriculum planning needs to take account of the unique nature of the school population and the particular interests of the students of the day. Thirty years ago in the 1970s and early '80s, the music

program was focused on performance through the concert band. The demographic then was similar to today: a majority of kids came from 'the flats' and difficult circumstances; though the language and culture mix was not as broad. But despite these issues the band was a positive experience for the students and a successful aspect of the music program. The band's work came to the notice of television personality Bert Newton, who took it under his wing and arranged for performances on *The Don Lane Show* and *A Current Affair*, and even for an overseas tour. In 1982 Bert recorded a single with the band—*Bring Back the Spirit of Christmas*—which sat in the Top 40 for ten weeks, along with songs such as *Down Under*, by Men at Work.

The Bert Newton Trust was established at that time so that concert band instruments could be provided for the kids. The Trust continues to this day and is used to maintain the instruments.

However, times have changed and what was relevant in the 70s and 80s is no longer of interest to the students. Many of the instruments are no longer used. Many African students had no exposure to Western music before they came to Australia. They had probably never heard of a trumpet and they are certainly not interested in learning how to play one. They quickly latch on to R&B, hip-hop and rap. Although many of the families struggle to find enough money for basic necessities, most of the students have an Mp3 player. The music program today is therefore very different. While music has always been important, during the 90s, school principal Brett New decided to raise the profile of music even further by providing additional, different

performance opportunities. He wanted to establish a program that would be accessible to all students and would give them a sense of belonging and personal achievement. He recognised that a traditional performance focus would not be suitable. The music curriculum had to be alive and responsive to students' interest, like the broader curriculum of the school, changing to meet the challenges different waves of migration bring with them. A further requirement of the new program was that it provide students with an achievable success within a short time frame.

It was proposed to start a singing program in order to meet some of these goals. Singing seemed the way to go even though many of the students had limited English. Everyone has a voice and can therefore be involved immediately, with little technical limitation in the first stages of learning. The Singing and Performance (SAP) program was launched in 2000. As soon as the program was advertised, students were knocking the doors down to join SAP. Some had to be turned away because there was not enough space in the woodwork room where rehearsals took place in between large bits of equipment. We were overwhelmed by the response but quickly realised that the popularity of SAP was a direct result of the fact that it was held *during* class-time. A considerable number of the students had absolutely no interest in singing, or anything else for that matter, so the first few sessions were 'lively' to say the least.

However, the students who just wanted to get out of class gradually dropped off because they were required to actually *sing* in the sessions. Each week, about 40 students met to rehearse for the school's annual awards night. Our repertoire focused on popular songs that appealed to the students. Things were going well even though students were coming and going all the time. The rehearsals for the big night at the local Town Hall were scheduled for a December morning and the students were to meet us at the school office to travel to the hall. There was just one problem ... most of them didn't turn up. They'd been happy to come along to the classes but had absolutely no intention of performing on the night. This was a bit of a surprise because none of them had bothered to mention this to us. We discovered that for some, their family situations made it impossible for them to be out at night and others were too shy or embarrassed to attend. Desperate phone calls were made and, somehow, we found sufficient students to perform and the concert went ahead—smaller but just as successful.

The Singing and Performance unit became a fundamental component of the school's music program and in the next few years we developed the program by linking participants with some of the students who were learning brass, woodwind and percussion to form a new type of band. We called it *Bert's Band* in recognition of Bert Newton's invaluable role in supporting band music at the school.

Bert's Band has become a combination of the SAP program singers and any musicians that happen to be in the school at the time—built around the singers. This year it is a rock band with a lot of vocalists and next year it will be different

again. No matter what happens, there are always some students who want to sing, and a music teacher can build around that.

As with all school band programs, there is always a fair amount of damage control required. There are the usual problems with students in VCE being too busy and some of the best players leaving the school. But if music teachers are willing and flexible enough to go with the flow they can always get performance happening.

This is where technology can really help. In 2004, the SAP teachers knew nothing about rap music but they had to learn in a hurry because eight boys in Year 10 all wanted to do a rap song. They compiled a backing track using Acid software and made a video clip of the boys singing their rap song.

We have also solved the problem of students who are not going to turn up for performances but still want to be in the SAP program. This year students have been learning about film and animation at the SoundHouse attached to the school. This allows those who are unable to perform at the awards night to make a video clip that will be shown on the night. All of the filming and editing will be done by the students.

Looking back at the development of music at Debney Park, there are some key learnings for us as music teachers.

- Support and understanding from the school principal was vital to the program's establishment and ongoing success
- It was essential to be aware of the students' requirements, which led to development of a program suited to their needs and interests
- We needed to be prepared to adapt and be flexible to circumstances as they arose, such as unusual configurations for a band group
- It was necessary to be prepared to learn new skills—in our case, Rap!
- Providing opportunities for success is fundamental to the learning process for students
- Take advantage of such things as technology to assist you with problem areas

Be prepared to rise to the challenges: often the answer is in front of you!

Having now run the SAP unit for six years, we believe that it continues to be a viable part of students' music learning experiences at Debney Park, despite the challenges of such a complex and peripatetic student population. **MINA**

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GOVERNMENT RECOGNISES MUSIC'S ROLE

Senator ROD KEMP, Federal Minister for The Arts and Sport, has strongly supported the National Review of School Music Education. He shares some thoughts with *Music in Action*.

Minister, you were jointly responsible for commissioning the National Review of School Music Education and have been a strong supporter of the resulting Seares Report. What is your own view about the value of music education?

Music forms an important part of our cultural heritage. It can provide great pleasure, creativity and capacity for self expression. The Review of School Music Education argues that by combining creative arts and education students demonstrate improved problem solving skills, team skills, self confidence and self esteem. These are skills for life. It is, therefore, important that our young people have an avenue to make music a part of their life from an early age whether or not they go on to make it their career.

What do you feel are the three important issues currently facing music educators across the country and how can government assist educators with these?

The Review of School Music Education found that not all children have access to quality music education experiences, and some may be missing out on music altogether. Clearly, this needs to be rectified. The three most pressing issues that face music educators are that many generalist primary teachers lack the skills to teach music and need more support; schools need more support for music curriculum facilities and equipment; and there needs to be stronger partnerships between schools, the community and industry groups.

The Australian Government is already addressing these areas in a tangible way. For example, the \$300 million Australian Government Quality Teaching Programme (AGQTP), administered by the Department of Education, Science and Training (DEST) supports teachers by funding professional learning opportunities to strengthen and update their skills and knowledge. In response to the recommendations of the Review, music education has been made a priority within this programme. Further, the Australian Government will celebrate excellence in school music education through an awards scheme, with \$400,000 from DEST over four years to be given to the Australian Society of Music Education (ASME) for the awards.

The Australian Government will be sponsoring a national music workshop to examine the recommendations of the Review. This workshop, to be held later this year, will provide a valuable opportunity for key stakeholders to consider the findings of the Review.



There is a broader community of people who are current and potential participants or consumers in music and other arts. How does the Government ensure that a strong and vibrant arts community is available to involve these groups of people?

The Australian Government believes in a strong arts and cultural sector for all Australians.

The Government supports a variety of cultural programs to ensure that there are opportunities for all Australians no matter where they live, work and study to have access to high quality arts activities. These include the

Contemporary Music Touring program,

Festivals Australia and Visions Australia. The new Festivals Australia Regional Residencies program, for example, encourages local communities to work with professional artists to tell local stories.

The Government also provides funding to support our national cultural institutions such as the National Gallery of Australia, the National Portrait Gallery, the National Museum of Australia, the National Maritime Museum, the National Archives and the National Library. These organisations give the public access to our nation's significant art and cultural collections.

In addition Australian artists and arts organisations are supported to create and present their work through the Australian Government's arts funding and advisory body, the Australia Council. The Council's Music Board supports a range of projects and activities, across all kinds of musical genres.

After an extraordinary 10 years as a Minister, including the last four in The Arts and Sport, you have just announced your intention to retire from the Senate. Do you have some reflections to share with us on politics, the arts and music?

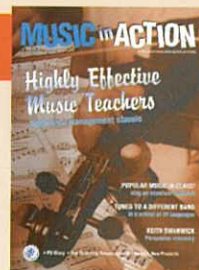
It has been a great honour to serve as a Minister for the Government over the last ten years. There have been some important gains on both sides of the arts and sport portfolio.

One of the key roles as a Minister is to help drive policy and achieve positive outcomes. One such outcome has been the review into orchestras which will help place Australia's major orchestras on a sustainable basis.

I certainly hope the National Review of School Music Education will bring about important reforms which help ensure music plays a role in the future of student development and learning. **MIA**

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USING NEW RESOURCES

Technology resources are now available to capture and report on the progress and style of students' musical work in ways previously impossible. LEN CLARK has seen the lights on the screen ...

When I was a young man we used charcoal and other natural materials to tell stories by drawing pictures. Eventually we developed some text that matched our spoken language, and inscribed that as well. After some glowing intelligence worked out how to make clay tablets, then papyrus sheets, we developed paper made from wood fibres. Teachers loved it; the thin sheets meant that we could save the work and use it to assess what students had done in class, and show the work to parents.

Then a brighter spark invented the computer. Teachers gradually got used to using them (somewhat later than the students), and found them exciting. Sort of. We can get pictures to move, and text can swirl onto the screen, and all is good in our teaching world.

But after all the progress, is that enough? Given that teachers now are able to use the computer for such tasks, surely other simple tasks also can be easily incorporated into our teaching practices? What if we could also use the resources available to capture the character, work, personality and progress of our students? It's as easy as ...

Let's focus on some simple examples of technology at work here and now.

I work with private students for drums, guitar, bass and vocal training. For vocal students, who are quite young, I have exercises on iPod/CDs for them to follow, and written texts. I spend most of my time trying to correct poor enunciation and tonal qualities of the student's voice. Much of the lesson involves me closely watching the mouth of the student, demonstrating mouth shapes, tongue and head position etc. We then sing songs the student enjoys. The problem, for younger students especially, is that they try to sing like their idea of an 'American grown-up'. They mispronounce 'last', 'past', 'fast' and 'can't' (as do many Australian singers, sadly), using American accents; or sing through their noses, or both; and so on.

Some students are unable to hear themselves: they believe that they actually don't have the problem in the first place, or that they have responded to my comments and are altering how they pronounce words, when no change has occurred.

Enter audio recording. Of course we have in the past used



such things as tape recorders (remember reel-to-reel? And cassettes?) Now, software has taken over for this purpose, with a number of fine audio recording programs available, many being quite sophisticated. Not only can we record as we did before computers, but we have access to advanced techniques that are really helpful in our teaching.

The power of hearing your own voice in singing lessons is extraordinary. The first comment from a student usually is 'Do I really sound like that?' Of course they do sound like that, and if a picture paints a

thousand words, then a recording paints a million. I am able to simply record their singing, play it back to them—and adjustments in how they sing usually follow much more easily and quickly than by my instructing them using other means.

'Do I really sound like that?'

I can mute a track and record again on a second track, without missing a beat. If I continue this process I can have several tracks, each showing the progress of the student in the area that is being focused on. These tracks can be saved so that I have a genuine, tangible record of the student's progress (or not) over time. These records are much more useful and powerful than simply a collection of exercise sheets in a folder. Recordings capture the timbre and characteristics of the student. They are 'living' records, unlike the static cave wall practices we usually employ.

Finally, say after a year of tuition, or when a student is leaving, etc., I can burn selected tracks to a CD for a student to retain as a record of development. Making a WAV or MP3 file is very simple and quick, and also frees up hard drive space on my computer.

Recording now can be automatic. Sadly, it usually took a problem with a student that I needed to fix to make me remember to use recording in my teaching. I have a remarkable Grade 7 drum student. After only five lessons, with no previous experience, he was where a student would be after a year of training. He reads notation very well, and is extremely accurate in what he plays. Why should I use recording for him, if there are no problems?

What a lost opportunity. I have no record of his startling progress, neither for my own purposes, nor especially for him to keep for his future, to look back on with pride. All he has to show for his work is a few sheets in his folder. But they are not *him*, they are text! *How* did he play those exercises? What is his particular style and how has it altered in the last few weeks? All this is lost, because I forgot and stayed in the cave. I want to do better than that.

'I forgot and stayed in the cave'

I get so involved in what I am doing that I forget that the laptop is on anyway; the program can run in the background; and it takes only seconds to save a file. I still have to work against my impression that it is a bigger task to include audio recordings than arranging to have text and pictures available for students to use, which teachers do all the time. It's not!

Breakthrough—I started to record his work while writing this article. You should have seen his face light up when he heard his own playing for the first time. When his mother came to pick him up, I was also able to play parts of the lessons to her, to show his work and progress. She was impressed. Until I started recording, it was me providing examples by playing the patterns on the drums, or him watching then playing the text on a page. The recording confirmed to him what I had been telling him all along, 'You are doing great and your beats are steady, consistent in style and tempo and you should be proud of what you are achieving'. They were *my* words, but the recording was *his* work. Ahhhh, what a difference.

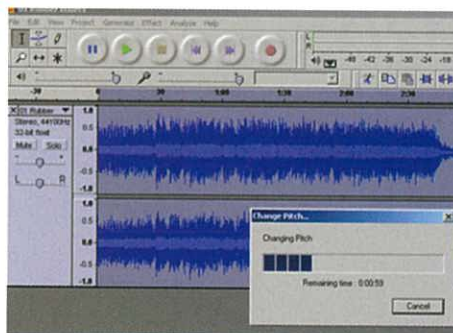
There are many things about audio recording that are fun, and most are useful as well! A good entry point can be the excellent freeware program, Audacity, which I use, which is available for Mac and Windows systems. These examples using Audacity can of course be achieved with other programs.

Pitch Change.

Here's the scenario. You have a choir that needs to perform a certain song, but it is in the wrong pitch for their voices, or you are unable to master that amount of flats or sharps on your instrument to accompany a recording. If using Audacity software, here's what to do:

Either IMPORT the audio file into Audacity, or RECORD the audio as a stereo file. First you need to play along to the file and see what key it is in, or know the key already. Next either go to EDIT > SELECT > ALL or use CONTROL 'A', and the entire track will be highlighted, then go to EFFECT

> CHANGE PITCH and enter the original key, then the desired new key, making sure you designate 'UP' or 'DOWN' in the dialogue box. Click 'OK' and you will see the progress bar working as the desired effect happens.



The effects are fantastic usually, and it means that you have a whole range of keys of the same audio file whenever you want to make them. Excellent for moving voices up from Junior Choir to Senior Choir, or vice versa.

Adding other sound effects

There are some great effects to be had by using audio that already contains vocals in it, try it and see. Use PROJECT > New Audio Track to make a mono track. Go to GENERATE menu and play around with the items listed there. You can get all sorts of fun things to add to a recording. Try generating some files as mentioned above, then go to EFFECT and use any effect to make them even more interesting. REPEAT is often a good place to start as it gives you—well, repeats—of the sound generated which often provide a nice rhythmic base for creating music over the track.

Try experimenting with EFFECT > REVERSE, and let the students try to guess what is being played, sung or spoken. Create a whole bass line by REPEATING and then REVERSEing a deep sound. You will be surprised at what you can do.

I am still prone to go to the cave and use text and pictures alone. Sometimes that is all any of us need, but there are times when we want to take a snapshot of the character of the student, or group of students. That's when I leave the cave and enter the bright light of the new day—and I find that it's not so bad out there after all. **MinA**

E-CONTACTS

The writer, Len Clark:

len.clark@education.tas.gov.au

Audacity: <http://audacity.sourceforge.net/>

Another freeware program, Kristal Audio Engine, has a great mixer.

Kristal: <http://www.kreatives.org/kristal/index.php?section=details>

Len Clark

Len Clark is a music teacher working on the North Coast of Tasmania at the Ulverstone Central and East Ulverstone Primary Schools. He has a particular interest in music technology and completed a Masters in this area at the University of Newcastle. Len shares his passion with his colleagues through workshops and PD sessions throughout Tasmania and through an e-mail distribution list.

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FLAME LIT AGAIN FOR 2006

How inspiring is your school's music program? Teachers, parents and students are invited to enter their school music program in the bigger, brighter 2006 national Flame Award competition.

Last year, Virginia State School of Brisbane was selected from a field of 250 to receive a notable boost to morale and resources—and in the process became a national byword for an outstanding music education program. As winners of the inaugural Flame Award, they received \$3,000 towards music equipment and gave a performance that was broadcast nationally.

The FLAME Awards are run in association with ABC Classic FM, the Australian Society for Music Education (ASME) and the Australian Music Association (AMA) through its MusicMakers program.

This year, thanks to the continuing support of the AMA—and now with prize-matching from Dr F Noah Gordon (see sidebox)—the national winner will receive \$6,000 to spend on music equipment. Again, a special concert will be broadcast on ABC Classic FM from the winning school. The remaining seven state and territory winners will each receive \$1,000 for their schools, along with a selection of music CDs and magazine subscriptions. The theme for this year's awards is Community Connections.

'This year, we want to hear about the ways in which school music programs extend beyond the school gate,' says national

judge, ABC Classic FM Program Manager, John Crawford. 'The judges will be looking for imaginative school music programs which involve the wider community in music making.'

'The recent National Review of School Music Education looked at the ways in which involvement by parents and the wider community could really help music programs flourish, and that's one of the key

things we'll be looking to uncover in this year's entries,' he said. 'The Flame Awards will highlight the positive changes that can occur in schools and their students when music making extends beyond the school gate.'

'There are many ways in which schools involve the wider community in music making,' says ASME President, Julie Montague. 'This might include performances, involvement of community members in music programs and involving members of the community in the cultural aspects of music programs, for example.'

What does it mean?

FLAME = Finding Leaders in Australian Music Education

Here's how your school can enter:

Section one: school submission 700 words or less

Describe the community connections around music at your school. How do those connections impact positively on students? What positive impacts flow back to the community beyond the school gate?

Section Two: student submission 200 words

What do you enjoy about making music *with* other people in the community?

What do you enjoy about making music *for* other people in the community?

What did you *learn* from working with the people in your community?

Judging

The judges will be interested in the positive impact of community connections on your school and on participating students. You should focus on the positive changes in your school, your students and/or your community through the connections you have made with this music program. The following are some ideas that you may wish to address:

- **Performances** The positive impact that performances in the community have had. These might include tours, workshops, performances at community venues (hospitals, nursing homes, schools etc), working with surrounding or remote communities;
- **Cross-generational involvement** This may include programs such as instrumental tuition/ensembles for parents/grandparents etc, school and community partnerships in performing ensembles, mentoring between community members plus older and younger children;

- **Multicultural involvement** This may include programs that involve community members in assisting to deliver culturally appropriate experiences in the music classroom, the establishment of multicultural ensembles that reflect the diversity of the school community, or school and community partnerships in ongoing events;
- **Community infrastructure** This may include how music has grown in importance and has contributed to students, school and community through the networking of community agencies such as community musicians, bands, orchestras, choirs, festivals, events, retailers and other local resources.

The deadline for entries is 25 August.

Entry forms & details

FLAME Awards: www.abc.net.au/classic/flame

MPfL Campaign HQ: (02) 4445 3887

F Noah Gordon writes:

'My heart has always responded to music—mainly of classical composers such as Hayden, Mozart, Copeland, Beethoven, Dvorak, especially those writing in the folk music vein of their native country, but also of some jazz composers.

'Simply, it brings me joy and when I can support bringing joy to others, it is my great pleasure to do so. One way is in support of the Flame Awards. They encourage young people to develop interest and skills in a life-serving art and science: good music.

'It is thus my plan to match the ABC Flame Award prize each year for the winning school.'

Dr F Noah Gordon

Foundation for the Study of Human Potential



MUSIC ADVOCACY MATERIALS

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

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

AMPED UP ABOUT WIN

The *Music.Play for Life* campaign has five new youth ambassadors—the members of teen rock outfit, Cloud 9, recent winners of the inaugural 'Music.Play for Life' /UNICEF Award at Youth Rock NSW. TINA BROAD of MPfL caught up with the band.

As part of its prize, the band had secured its first endorsement: a \$2500 B52 guitar amp from Sydney music technology wholesaler, LSW. At the handover event and photo call we found that the five Lucas Heights Community School students already had the 'roadie' thing sussed. The two mums and two dads who accompanied them clearly were doing all the lugging. If parental support is an essential requirement of early success for a band of adolescents, Cloud 9 is on its way.



Cloud 9
Hayley Warner (14), vocals and harmonica; Mitchell Giffin (15), guitars and vocals; Brian Ring (14), bass and vocals; James Hill (15), drums and vocals and Ashlee Giffin (12), keyboard.

In fact, when asked how they caught the music bug, parental influence is a common theme among band members. Four of the five also took compulsory music lessons at school in Years 7 and 8 (Ashlee, the keyboard player, has just started), then elected to continue in Year 9.

James' Dad, Steve Hill, is a long-time musician. He's managing the band and guiding them through the disciplines of composing, rehearsing and ordering pizzas at recording sessions.

'I nearly missed James' birth when I was on tour supporting Paul Kelly,' says Steve. 'One minute I was in the Central West of NSW, then I get a call saying the baby was coming. So I jumped on a plane with some sheep and pigs and made it to the hospital just in time.'

It's a 'can do' attitude that has had a big impact on son James.

'I've grown up with music from birth. Dad's a big inspiration for me. It's made me want to join him in the music industry.'

Continuing the cross-generational theme, Mitchell Giffin's Dad had a big influence on his son's music career—though Mitchell admits to resistance in the early days.

'Dad has always played. He was always trying to get me to try and learn. He taught me a few things, though I was never really into it. Not till I was about 12, then it all clicked.'

Cloud 9 impressed Youth Rock judges with its musicianship and with the obvious commitment the members had shown to refining their music and working on their performance since first entering the competition last year.

'The kids put in more than 60 hours' rehearsal in the weeks leading up to Youth Rock this year,' says Steve Hill. 'They'd seen the standard of bands last year and were determined to step up.'

'Doing Youth Rock 2005 was a big confidence boost,' says Mitchell. 'It meant I could get on stage this year and not feel like vomiting.'

'Yeah, we really wanted to give a good show and look like we wanted to be up there' agrees James Hill. 'We want to be the kind of band that entertains and is enthusiastic. Same as our music—it's always good to give a positive message through a song.'

Hayley Warner says she approaches each song differently and doesn't set out with a theme

in mind. 'I like to write about lots of things, like standing up for yourself. I'm guided by the guys' chords and the feel of the music, really. Each song is an individual.'

Meeting the band for the first time, LSW's Marketing manager, Ken Stewart, says Cloud 9 is a worthy endorsee. 'The kids are obviously committed to what they're doing and they're getting some good advice and support. I'm impressed with how they handled themselves today. We'll be keeping an eye on their career, for sure.'

MPfL be profiling Cloud 9 on the MPfL campaign website, in newsletters and magazines to our network of campaign supporters all over Australia. Award partner, UNICEF Australia, will also highlight the band's achievements through its networks. **MIA**

E-CONTACTS
Cloud 9: <http://au.geocities.com/ozcloud9/>
Music. Play for Life: www.mca.org.au/music.playforlife.htm
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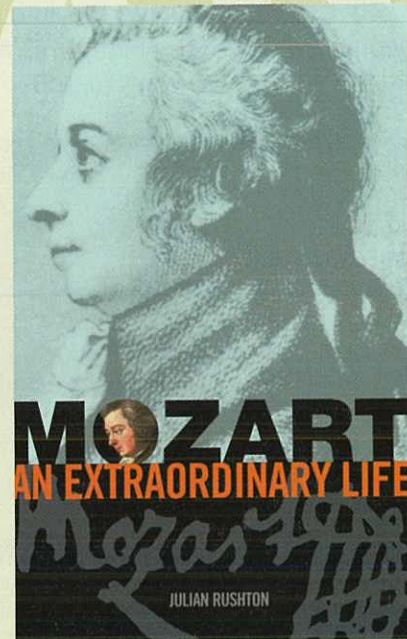
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WHEN MUSIC SILENCED SCIENCE

This leading music educator was originally headed for a career in science, but had a life-changing revelation. Gillian Wills met with JENNIE ROSEVEAR to hear where it led.

Jennie Rosevear's career path did not start with music. Initially a science student at the University of Adelaide, she transferred to music, majoring in piano and music education. A rich professional life led to her position at the University of Adelaide, as Head of the Bachelor of Music Education Program in the Elder School of Music.

Why did you transfer from science to music?

I had a revelation on a chilly wintry day. I was studying the piano privately and was excited by my progress; then it dawned on me that everyone should have access to music-making and that learning music should be an entitlement for all. It was that powerful, life-changing realisation that has fuelled my activities in music education and my commitment to the discipline for thirty-four years.

As someone who has trained many student music teachers now working professionally, what advice would you give those going out on practical teaching rounds for the first time?

Don't impose your ideas. Take the initiative and regard 'prac' as the best learning experience you are ever going to have in becoming a teacher. *Always* include real music in the lesson and, above all, *demonstrate* through doing and playing, rather than talking.

What qualities do you think are required of a skilled music teacher?

Enthusiasm, humour, and to be as good a musician as possible. The best music teachers are skilful musicians who explore many styles and genres in their work.

In some Australian states there is a belief that only one system or method should be employed in the classroom. What methods do you advocate?

In my opinion teachers need to make use of any strategies that can be effective. It's a matter of making good choices that are appropriate for a particular school setting. Our students are given an overview of Carl Orff, Dalcroze, Kodály, Suzuki, Edwin Goodwin, Swanwick, Elliott and Reimer. The latter three tend to be associated with the philosophical side of the course.

Is it important to take students outside the school for educational experiences?

Yes. All outside experiences are enriching—from the organisation of visits to local primary schools, to getting out into the community and performing in diverse venues.

What is the focus of your own research in music education?

On whether there is a correlation between teenagers'



academic achievement and self-concept and their involvement in some form of music, whatever that might be. My question is: how does the active participation by Year 8–10 students in school music programs impact upon academic attainment?

What were your messages for the National Review of Music Education?

I had several, including the issue of the music teacher's huge work load which is, more often than not, unacknowledged and not

compensated for. They are involved in extra-curricular activities, open days, assemblies, concerts and productions; and the fact that music departments are often the public face of the school creates additional pressure.

Then there is the need to cater adequately for a music department's equipment needs. As the subject is essentially about sound quality there must be sound-proofing. Too often there is noise spillage across teaching spaces, inhibiting the development of musical quality. Nowadays, it is crucial to have computers and other technological stuff too, like simple sound editing or sequencing programs. Also important is choice stereo equipment, at least one piano, practice rooms and a parallel instrumental program to support classroom music.

Who has inspired you?

Professor Gary McPherson [current President of ISME]. He says that there are five ways of relating to music. These are performing or rehearsing music, improvising, playing by ear, sight reading and playing from memory.

Also Eric Bryce, who believes that improvisation and playing by ear are paramount. So do I. These activities make music accessible and enable students to play in ensembles. Hopefully we are a long way removed from the days when children who pursued playing by ear were said to be inferior musicians.

Do you have a particularly positive memory of a teaching moment?

Yes. I once taught special education classes. These were very challenging. There were students ranging from the overtly aggressive to the unhealthily passive. Some of the children never made eye contact. There was a boy who had never spoken and I had been teaching him for months. I was discussing a new project about making a soundtrack for a 'haunted house' type of film and was engaged in discussion about the sounds we could use. Then this boy uttered the words, 'that cupboard door squeaks—use that.' Such a simple thing. But I was deeply moved. **MIA**

Spectrum 4 compiled by Thalia Myers

Distributed by Alfred Publishing

Traditional piano repertoire consists of a daunting myriad of works, often compiled into anthologies with a particular purpose in mind. Technically, this is a task that involves choosing suitable material that usually has been in existence for a long period of time. *Spectrum 4* however, is different. These works have been especially commissioned and comprise repertoire that represents *the present*, not the past. The result is an array of stunning pieces, miniatures that will satisfy the needs of teachers and students for contemporary piano music suitable for the early grades (1 to 4) or for those who simply want to tackle repertoire that is original, tuneful, different and most importantly, speaks to today's performers.

In total, there are 66 pieces in the collection written during 2002–2003, making this a true 21st century anthology. No piece is longer than 46 bars, with most in the mid-range. The 66 representative composers born and/or working in countries as diverse as Cyprus to Singapore, Jamaica to Russia and Chile to China, give the collection a crucial international flavour. The distinct nature of the various compositional styles, technical aspects, mood and character of the works, add an exciting element for exploration.

While there are familiar and not-so-familiar names, all the composers have led distinguished careers. Alun Hoddinott (Wales, b.1929) represents the older generation, and David Gorton (England, b.1978), the younger.

Pedagogically, a wealth of piano technique lies within the works as well as a large range of mood and expression, giving rise to flexibility in performance and interpretation. Rhythmic and notational devices range from traditional to modern.

Looking at some contrasting works gives an idea of the stylistic and compositional diversity on offer:

I am particularly impressed with the five works that include inventive backing tracks to accompany the performer. Australian composer Barry Conyngham's *Veils 1*, is backed by various bird calls, while the Eastern flavour of *Piano Peals* written by Joyce Beetuan Koh, is particularly striking. A great deal of flexibility is inherent in the sound world of *Búgó Resonances* by Swedish composer Per Magnus Lindborg and *Wajang* is somewhat reminiscent of gamelan music. Composer João Olivera says of *Looking into the Mirror*: 'there are two characters: piano sounds and soundtrack sounds. Each one is a mirror of the other.' Students will certainly enjoy exploring and performing these particularly innovative works.

The subject of 'bells' is a favourite of composers, with several bell-related titles in the collection: Martin Butler's haunting *Evening Bells* is reminiscent of Debussy's *La Cathédrale Engloutie*, in contrast to *Swinging Bells* by Poul Ruders, with its clockwork-like charm. In *Icicles*, by Daniel Giogetti, the upper register of the piano is painstakingly explored, while Michael Zev Gordon's *Crystal Clear* evokes a similar mood. *Ancient Footsteps* by Timothy Salter has a mystical feel to it, not unlike the impressionistic *Gentle Darkness* by Ananda Sukarlan, which is written entirely in fifths. Humour is embedded in Alejandro Vaino's *Stumbling Star*; and



there is even a take-off of Bach in John White's humorous 'Sonata No.140' from *The Well-tempered Cyclist*, a wonderful study in thirds. *Mind the Gap* by Adeline Wong is another perfect study for finger facility.

The gamut of emotions can be found in this collection: works that are of a tense or serious nature; that are humorous in character; or that are dreamy, lyrical, stark or sad. Some, such as Alexandre Lunsqui's ... *tornado-se* ... have an improvisatory nature, in contrast to others—including Rodney Sharman's *Voyageur* and Karen Tanaka's *Northern Lights*—which have an almost hypnotic feel resulting from their ostinato figures.

Works that are tonal contrast sharply with works that are modal, atonal, pentatonic or bitonal, showing the diversity of 21st century style and what can be achieved structurally within just a few bars. Useful performance notes accompany many of the pieces, often giving a glimpse into the composer's innermost feelings. Biographical details of the composers are included.

Thalia Myers has said that 'the contemporary equivalent of the Beethoven bagatelle is in short supply'; but in this collection of miniatures, and indeed in the entire Spectrum series, it has been rediscovered. As the motivating force behind this insightful project, Ms Myers is to be congratulated for her tenacity and foresight. This inspired and highly recommended collection contains mature works that students of all ages and levels will enjoy playing.

A well-presented and easy-to-read publication, *Spectrum 4* is published by ABRSM and comes with a CD of the backing tracks. Also available is a double CD featuring all the works contained in the collection, performed by Thalia Myers.

Dr Rita Crews
President, Music Teachers' Association of NSW.

Finale 2007 by MakeMusic Inc.

Distributed in Australia by AUSMIDI Pty Ltd

Every now and then something new comes on the market that raises eyebrows. The announcement of Finale 2007 certainly is something deserving of our attention. Finale is no longer just a piece of software to publish music notation, though it does that extremely well; rather, it has evolved into a sophisticated compositional tool and music education resource.

I must say from the outset that the integration of video into Finale 2007 is absolutely wonderful. Open up a video file and it is synchronised to your music. Arranging a film composition is made so much easier. If you are lucky enough to have external video equipment this too can be synchronised to Finale. (Finale was used to score the music for movies such as *The DaVinci Code*, *The Aviator*, *SpiderMan 2*, *Sideways* and *Harry Potter and the Prisoner of Azkaban*.)

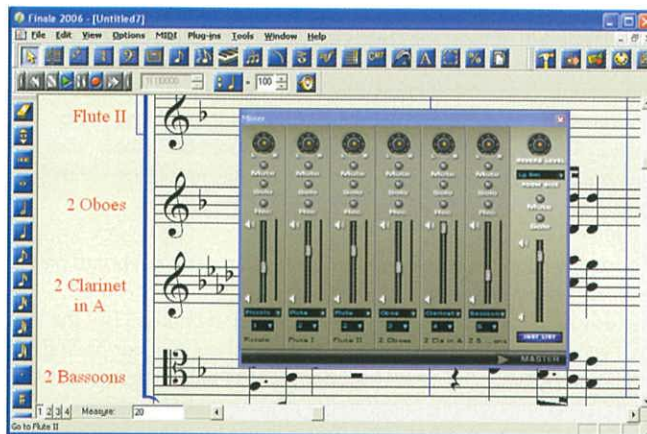
Kontakt Player 2 is included and provides improved playback performance using sample libraries, such as the Garritan Personal Orchestra sound set. Finale's support of VST instruments also gives scope for a wider range of sounds for playback. Music can easily be saved to an audio file for burning to CD or for the Web/e-mail. Finale's Studio View also allows for easy mixing of instruments. A more natural feel can be achieved by adding tempo variations using the Tempo Tap feature, removing much of the rhythmical mechanism inherent in computer-performed music.



I noticed some differences when it came to creating parts. Parts are now dynamically linked in Finale 2007—change a note on the full score and the note on the part also changes. But certain items that you don't want to be the same, such as enharmonic differences and positioning of expressions, will remain independent. Finale 2007 will even create two separate parts from a single divisi staff. Quite nice.

When it comes to entering music, there is still an array of methods available. If you need to transpose a clarinet part, you might choose to scan your score into Finale. If you are able to play the music well enough you might enter it in real time on a MIDI keyboard or, if you play a brass or woodwind instrument, choose 'MicNotator' and play using a microphone. (One of my personal favourites is entering music in step-time with 'Speedy Entry' using a MIDI keyboard and computer keyboard. It's certainly worth a look!)

When it comes to editing music, Finale integrates a number of things to make the job quicker. The automatic spacing normally does a good job of fitting the music on the page, including avoiding clashing, but there is plenty of scope for your own customisation if needed. It's the same with symbols and



markings—if you can't find a symbol in Finale's library you are able to make it. This is particularly handy if you want to use an obscure or invented expression on the score. Finale 2007 also lets you change expressions rather than having to remove them from the music and then insert them again. This will save quite a bit of time.

If you ever need to create a quick arrangement, try using some of the music generation features of Finale. By entering a melody and chords, Finale is able to generate quite a reasonable jazz rhythm section (drums, bass and piano) with Latin styles now integrated into Finale 2007. The Band-in-a-Box auto-harmonising feature is also nifty for generating a quick harmony part.

Beyond the notation realm there are also plenty of other interesting options. Finale Performance Assessment provides feedback about a performance by either playing an instrument through a microphone or playing MIDI keyboard. I found it can take a while to get used to but it has the potential to be a useful aid, particularly for pitch and rhythm. Similarly, SmartMusic Studio can accompany a person's performance using the Intelligent Accompaniment system—it's surprisingly realistic once you get familiar with it.

Finale comes in different 'flavours' depending on what you want to do. The full version (Finale 2007) has all the bells and whistles. The other versions—Finale Allegro, Finale PrintMusic, and SongWriter—are lower-cost alternatives. Most importantly, there is a free version of the software—Finale Notepad, which many of my students download. This enables them to work on their music anywhere, and they can open their files in the full version of Finale if they need to complete more complex tasks.

So what do I think of Finale 2007? I'm personally quite impressed. My favourite picks from this release would have to be the inclusion of video support and the dynamic linking of scores with their parts.

Nathan Scott
 Head—Music Technology, School of Drama, Fine Art and Music
 (incorporating the Conservatorium)
 The University of Newcastle

Wolfmother band compilation

Distributed by Allans Publishing

A compilation of this new Australian band's self-titled debut album, this definitely is NOT for the primary or middle school classroom. If you don't know this band, chances are your teenage students will, and their songs are on high rotation on the radio station Triple J. If you would like to know more about them, visit www.wolfmother.com/2005.html/, which has recordings of their music as well as the history and reviews of the band.

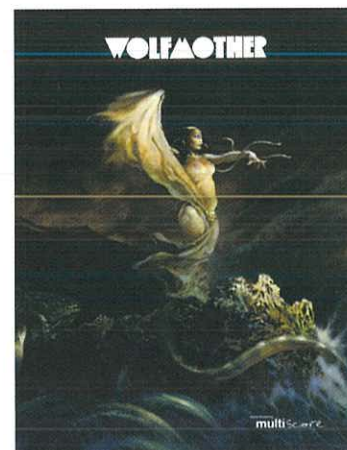
There are 12 songs in the book for solo voice. The keyboard part is a real accompaniment and in this case does not follow the melody at all, but simply gives the background chords. But the real value of this book will be for the high school teacher pulling their hair out with the Year 10 student whose only instrument is guitar, and who is more comfortable reading tablature than traditional notation. Every song features the vocal line and chord symbols, as well as a keyboard part and guitar tablature. The more unusual feature is a transcription of the tablature line in traditional treble clef notation, so the uninitiated teacher can be reading the pitch and rhythm that the student is meant to be playing.

A big feature of this band is their guitar work, and these pieces are not for beginner guitarists. If you have advanced players who love Wolfmother they will appreciate having this music to play. Of course the danger of investing in books such as these is your class

in five years time may have no interest in this band. (I'm sure fans of the band would disagree, but it is a risk you take.) Teachers would be advised to carefully consider the lyric content of some of the songs, to decide if they are appropriate for their classroom.

Students who play in this genre generally don't need the written score in order to learn it, however as mentioned above this can be difficult if they want to play it for class assessment, so this book might help in that situation. It is certainly encouragement for the wannabe rock legends in your class to have some music of this style and standard that is from their own country.

Kate Albury
Choral Director and Middle School Music Coordinator
Brisbane Grammar School



Violin Alive by Fintan Murphy

CD-ROM vols. 1–4. Distributed by Twofold Media

This is possibly the most comprehensive and useful multi-media teaching tool for the violin extant. Its strength lies in the brilliant yet seamless marriage between foundational violin technique and the technical requirements for Preliminary to Eighth Grades of the Australian Music Examinations Board (AMEB). Great care has obviously been taken in ensuring that the sound and video quality are both top quality. Indeed many of the shots have been varied to highlight different technical aspects. Menus can be brought up by a simple right-click on the mouse, each clip loading up quickly. The slow motion feature really helps students to compare their actions with what they can see.

The CD-ROMs are laid out in the following way:

- AMEB exercises, scales and arpeggios;
- Practice points;
- Key techniques—warm-ups, practice techniques, bowing and left hand; and
- Resources.

Fintan has adopted a most relaxed, easy-going and friendly approach. As he is well versed in Alexander technique, some exercises are performed away from the violin so that the body can be optimally prepared to practice and perform efficiently with ease. Alongside each video clip window is a concise written explanation of each technique. This may help the teacher to accurately verbalise a range of technical issues. Kodály teaching principles, such as preparing a piece by clapping the beat and singing the melody, are also presented.

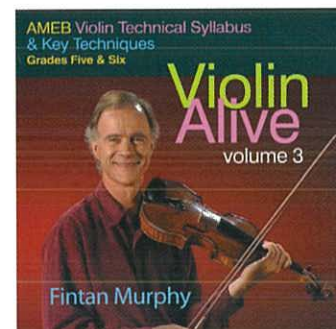
Perhaps the most powerful characteristic of the volumes is that the sequence of each exercise has been carefully thought out so that even the slowest developing student can acquire a very sound general technique. For

instance, the vibrato exercises from 'banjo polishing' to the more refined 'vibrato impulses' can be done and understood at any level. The cross-referencing of related techniques such as *sautille* and *colle* is very clear and invaluable for the more advanced student. The video close-ups of the left-hand action in a variety of finger patterns and in the higher positions really gets into the nitty-gritty of what works best on the violin.

Each volume is showered with a glossary of terms and a bibliography so that both teachers and students can be fully informed. There are also many useful links on the Twofold website: www.twofold.com.au/

I venture to say that *Violin Alive* is the most significant contribution to violin pedagogy in Australia to date.

Stephen Chin
Principal String Teacher, Director of Orchestras
Brisbane Grammar School



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Orff Schulwerk: Creative Movement and Music Education

A holistic approach to music education integrating singing, speech, movement, dance and playing instruments.

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mjdods@optusnet.com.au

Queensland
Contact us for 2007 courses
www.ancos.org.au
theseymours@optusnet.com.au



New South Wales (Wenona)
1—6 October Level 1 & 2
www.ancos.org.au
RStaveley@wenona.nsw.edu.au

South Australia
Contact us for 2007 courses
www.osasa.cjb.net
delaneyk@senet.com.au



Western Australia
Contact us for 2007 courses
www.ancos.org.au
waltons@eon.net.au

The courses focus on "learning by doing", helping teachers share their music through practical music making and by creating enjoyable experiences for the students.

6-11 January
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The Victorian Orff Schulwerk Association

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Downloadable teaching materials for early childhood

&

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Professional Development

Middle Years Day 14 August 2006 (*Ideas and material for use with years 5-8*)

Celebrations Workshop 13 October 2006 (*Ideas for end of the year events*)

Living Music and Dance 22 & 23 March 2007 (*aimed at primary & secondary educators in Preston*)

Early Childhood Conference of Performing Arts (ECCPA) 16 & 17 2007 June in Kew

Featuring Soili Perkiö from Finland

see **www.vosa.org** for full details

or contact glenys@stockdaleacs.com.au

MOMENTUM AGAIN ON THE NATIONAL REVIEW

Activity on the next stage of the National Review of School Music Education is about to ramp up.



In response to the November 2005 report from the National Review of School Music Education, a range of measures was announced by the Federal Government, including a National Summit. This event, now re-named the National Music Workshop, is being held in Melbourne on 27–28 August.

The Minister for Education, Science and Training, the Hon Julie Bishop MP, has welcomed the August Workshop as a further step towards enhancing music education in Australian schools.

‘Improving music education requires a collaborative effort,’ Minister Bishop said.

‘The National Music Workshop will allow schools, education authorities and music organisations to share their experiences of best practice in music education and explore how such practice may be extended. Music education engages multiple skills and can connect with all children, regardless of socio-economic background. [It] provides excellent opportunities

for young people, including those most at risk, to reach for and attain higher levels of achievement,’ Minister Bishop said.

Funding for the National Music Workshop is being provided by the Department of Education, Science and Training through the Australian Government Quality Teacher Programme (AGQTP). The Australian Music Association will manage the event.

Sharing and extending good music education practice

The Workshop theme is *Sharing, furthering and extending good music education practice throughout Australia.*

The content of the presentations, panel discussions and workshops will focus on several of the key recommendations from the National

Review of School Music Education. Included in these topics will be discussions on:

- Partnership development in music education.
- Teacher education, training and professional development.
- Music education curriculum.
- Curriculum resource and support materials needs.
- The effective use and sharing of available materials.

In all around 150 invited participants will attend the Workshop. Invitees will include teacher representatives from each of states and from each of the State, Catholic and independent schools systems. Teacher representatives will also include a cross section of secondary, primary, classroom and instrumental practice.

Music in Action will report on the proceedings of the Workshop in the next issue.

\$15.98 MILLION FOR MUSIC

Music programs have been the happy recipients of funding under the Investing In Our Schools fund, 2005 round for government schools. Applications from all states resulted in funding to 376 schools for music items covering pianos, band instruments, music technology and production equipment as well as room refurbishments and repairs. This represents around 4.8% of total funds allocated in this round.

Computers, shade facilities and air-conditioning seem to have taken the bulk of the funds, but it appears that music obtained a share of funds similar to sport and better than other arts and

library. Average music grants received were around \$40,000, while overall the average grant was just over \$50,000.

Interestingly, of the 376 successful schools funded for music items, 158 or 5.4% were secondary schools, and 218 or 2.8% were primary schools.

Applications for the 2006 funding round are in progress. *Music in Action* will report outcomes as they become available.

NEW RELEASES

FROM HAL LEONARD

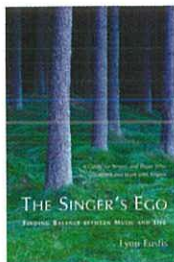


Getting To Grade Four Book/CD

A complete collection for preparing for Grade Four piano exams. Includes all of the scales and other technical work you need for perfect exam preparation, as well as pieces by Greig, Heller, Tchaikovsky, Granados, Hengeveld, Lutoslowsky, Milne and more.

The Violin In Motion

Julie Lyonn Lieberman presents a much-requested 60-minute private lesson on DVD. Her unique approach challenges the age-old 'do as I do,' and offers students a physiological basis for building effortless, fluid technique based on individual body type. Dozens of key technical tips as well as a ten-minute exercise program.



The Singer's Ego, by Lynn Eustis

The Singer's Ego is a groundbreaking book that explores the serious issues singers face, issues with profound implications for both singers and their teachers. From the psychological to the practical, anything that can or will affect a singer's performance is included in this book. Author Lynn Eustis, a graduate of the Curtis Institute of Music and voice

instructor at the University of North Texas, draws from her experience as a professional singer and the wisdom gained from her many years of teaching voice.

The Fiddler Play Along Collection 2

Book/CD

These musical arrangements cater for violinists ranging from the advanced player to the relative beginner with violin melody lines that vary in standard from Grade 3 to Grade 6. Each book comes with a violin and piano part, as well as a fabulous CD featuring live fiddle with high-quality backings.

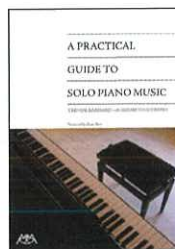
Jazz Play Along

Book/CD

For use with all Bb, Eb and C instruments, the Jazz Play-Along Series is the ultimate learning tool for all jazz musicians. With musician-friendly lead sheets, melody cues and other split-track choices on the CD, this first-of-its-kind package makes learning to play jazz easier than ever before. For study each tune includes a split track with: • Melody cue with proper style and inflection • Professional rhythm tracks • Choruses for soloing • Removable bass part • Removable piano part. For performance each tune also has: • full stereo accompaniment track (no melody) • Additional choruses for soloing.

10 New Volumes include: Stevie Wonder, Gerry Mulligan

Classics, Oliver Nelson, Jazz At The Movies, Miles Davis Standards, Great Jazz Classics, Up-Tempo Jazz, Benny Golson, Georgia On My Mind & Other Songs By Hoagy Carmichael



A Practical Guide To Solo Piano Music, by Trevor Barnard & Elizabeth Butierrez

An invaluable, quick reference tool for any teacher, performer or student of the piano who desires an extensive listing of the most significant works composed for solo piano. Accurate, concise and thoroughly researched entries provide an at-a-glance

overview of a composer's output, with information on difficulty levels, opus numbers, movement titles, publisher sources and so forth. This portable database of information will prove itself indispensable for repertoire study and planning.

Together In Harmony

General music educators are always striving for ways to improve instruction and become better teachers. Combining the learn-by-doing approach of Orff Schulwerk with the sequencing of musical skills in Edwin E. Gordon's Music Learning Theory, Diane M. Lange shows that these two visionary methods work Together in Harmony.

Each activity includes information about suggested grade level, objectives, and instructions for harnessing both Orff Schulwerk and Music Learning Theory.

Handbook For The Beginning Music Teacher

Nineteen real-life stories are interspersed through this book and most include questions for discussion developed by the writers. Their experiences aid new and prospective teachers in considering difficult questions before they come up in the classroom: How do you balance the roles of teacher and musician? Reproducible worksheets are provided: pre-service teacher reflection forms, observation protocols, reflection worksheets for the student teacher, supervisor observation forms, feedback tools, and a professional development checklist. Each section has a reference list and suggestions for further reading.

Practicing Successfully, by Elizabeth A. H. Green

The writer draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence. In Part One, she suggests isolating difficult musical passages so they become instantly manageable using rhythmic motifs, scales, accentuations, and etudes. In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

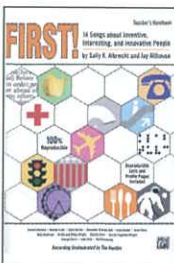
The Development & Practical Application Of Music Learning Theory

Thirty-one authors, all experts in their fields, take up the challenge—to continually improve classroom music instruction in truly practical ways. Divided into Early Childhood, Elementary, General, and Choral Applications; Instrumental Applications; Higher Education Applications; and Current Trends in Implementation, this clear organization allows teachers to quickly reference the relevant information.

Case Studies In Music Education

This volume is about making the journey as a music teacher—the critical real-world problems and conflicts music teachers face that rarely seem to get any notice in college or graduate school music courses. How should a music teacher balance learning and performing? What is the best way to handle an angry parent? What are the consequences of the results teachers assign? What are the best ways to discipline students? How should teachers relate to the administrators and to other teachers? These are just a few of the issues covered in this book. The emphasis is not on the solution, but on the process.

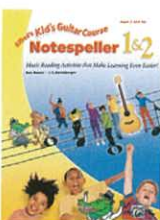
FROM ALFRED PUBLISHING



First! 14 Songs About Inventive, Interesting, and Innovative People.
By Sally K. Albrecht & Jay Althouse
CD Kit: Book/CD

Who invented the potato chip? Designed the escalator? Or wrote the first published English dictionary? The answers to these and other 'firsts' are included in the songs of this creative and educational songbook. Students will learn as they sing about

inventors and personalities such as the Wright Brothers, Alexander Graham Bell, Neil Armstrong, and Julia Child. It's a true cross-curricular songbook that is First! and foremost, a rewarding musical experience! Recommended for grades 3 and up. 100% reproducible. Lyric Sheets and Profile Pages included.



Kid's Guitar Course Notespeller 1 & 2
Music reading activities that make learning even easier! Alfred's Kid's Guitar Course is a fun method that teaches kids to play songs on the guitar right away. Each lesson is explained in plain language that's easy to understand, and they will learn from 3 irresistible guitar experts—a clever,

classical dog, one cool jazz cat, and a friendly alligator who loves the blues.

It's Orff Showtime! by Koonnie Saliba

A collection of performance pieces especially designed to impress; because nothing shows off a school better than children singing, playing and dancing!

Includes selections for lower elementary students that



incorporate instruments and body percussion for special words in speech pieces, songs, games, puppets, dances, and improvisation activities. For older students, there are more sophisticated rhythmic, vocal and instrumental experiences, as well as dances that create exciting orchestrations.

The Music Effect, by Joy Nelson

An engaging, ready-to-use resource for teachers who want to lead children to music literacy and lifelong music enjoyment and participation. Designed for the kindergarten classroom. Includes a wealth of energising and imaginative multi-sensory activities, focusing on increasing students' musical knowledge, skill, and conceptual development. The accompanying CD contains recordings of all chants, songs and orchestral pieces included in the lessons and activities.



Jungle Beat, by Lynn Kleiner

Book & CD or Deluxe kit: includes jungle drum, elephant puppet & jungle tote bag

The perfect mix of music, creativity, and fun for music teachers, classroom teachers, and child care providers. Students will enjoy learning about the jungle and its creatures through the captivating songs and activities.

Includes many imaginative lesson ideas for young children that capture the delightful power and excitement of interactive musical learning. Classroom curriculum, singing and playing instruments, crafts, and snacks are integrated, overlapped, and joined for a joyful, inventive learning experience.



Making the Grade, by Valeaira Luppens & Greg Foreman

For music teachers and substitute music teachers of grades 3–6. Lesson plans specifically target each of the nine MENC National Standards for Music Education. Each standard is represented by a unit of creative lesson plans that incorporate folk, classical, and original music—55 lessons in

all! Every lesson clearly details the materials needed, introduces the activity, explains concepts, and builds and reinforces students' musical skills. Reproducible student worksheets are included.

FROM ENCORE



Neil A Kjos Music Company

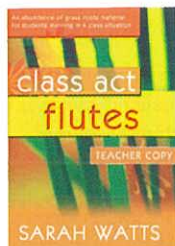
Beginning Band Book 6, by John Edmondson and Anne McGinty

These 15 concert band pieces are playable with only 1 flute, 2 clarinets, 1 alto saxophone, 2 trumpets and percussion up to full instrumentation.

Mayhew Publishing

Sounds Professional

This series for violin, cello, flute, recorder and voice has twelve classical pieces with backing tracks on an accompaniment CD.



Class Act, by Sarah Watts

This series of books provides fun and motivating material for the beginner learning in a small group or class situation. The CD contains the jazzy accompaniments. There are also rhythm and ear-training exercises and practice patterns as well as easy pieces. Available for flutes, clarinets and violins

Play Piano! by Alan Haughton

This is a fun, systematic, educational approach to learning the piano using a great variety of styles. Play Piano! introduces concepts, knowledge, skills and supporting repertoire systematically in Course Books 1 and 2. The Repertoire Books provide a wide range of original and popular music to supplement the course books. The Theory Activity Book is full of exciting activities to help understanding of music facts and music general knowledge.



Classic Fantastic

4 CD set with 80 tracks—a unique collection of carefully chosen classical pieces to support and enrich creative teaching and learning across the curriculum.



No Music for the Early Years? No Problem!

This 8 CD set contains over 140 songs with an accompanying booklet. Each covers a wide range of musical styles, from traditional nursery rhymes to

contemporary favourites, including a range of cultures.

Fun Recorder

Seven new books with CD accompaniment. Includes music and great backing tracks. This series of books contains well-known pieces for the descant recorder plus a Christmas Recorder book.

FROM MUSIC SALES



The Featured Flautist Made Easy! Book & CD

A splendid collection of nineteen classical favourites arranged for easy flute. The CD contains professional performances of every piece, and includes free downloadable piano accompaniments to your computer. Either play along or simply unwind and relax to the unbeatable compilation and inspirational performances. Between grades 1 and 4 in

standard. Also available: The Featured Flautist grades 4-6; The Featured Violinist—2 volumes; and The Featured Pianist in 2 volumes.

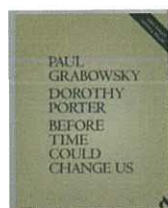


New Tune A Day Performance Pieces series: for flute, clarinet, alto sax, trumpet, trombone, violin, and cello Book & CD



The celebrated and award-winning series continues with a selection of pieces in a wide range of styles and varieties, chosen to give you a superb repertoire of music at an early stage. From well-known classical melodies and showstoppers of the stage, to jazz hits, folk songs and film themes—the diversity will provide vital early experience in all manner of performance styles. The music includes full accompaniments for piano, keyboard or guitar, making this volume the perfect companion to *A New Tune A Day Book 1*. Voted Best In Show at NAMM 2006 by *Music Inc. Magazine U.S.*

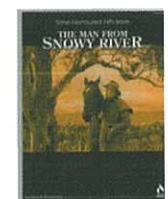
FROM ALLANS PUBLISHING



Before Time Could Change Us

Paul Grabowsky (music) and Dorothy Porter (lyrics) collaborated on this love-song-cycle which won the 2005 ARIA Award for Best Jazz Album. The recorded album features Paul Grabowsky on piano and Katie Noonan singing Dorothy Porter's lyrics. The publication presents the entire recording of

16 tracks in a Multiscore™ format, featuring vocal lines, chord symbols, trumpet parts (concert pitch), bass lines, piano figures and drum cues.

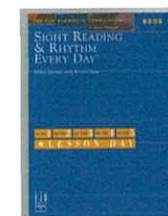


The Man From Snowy River: Time Honoured Hits

A collection of favourites from the sound track, including *Jessica's Sonata No 1* which is regularly requested by Bruce Rowland fans.

The Didgeridoo Book/CD

This book and CD set provides essential advice for testing, buying and appreciating the didgeridoo. The CD contains many exercises and sound samples which demonstrate the acoustic qualities and playing potential of the didgeridoo.



Sight Reading & Rhythm Every Day Book 1A, by Helen Marlais

This series is designed to help students achieve an impeccable sense of rhythm which is the first step in successful sight reading, as well as develop their skills with key recognition, time signature recognition, pattern identification, interval recognition, and immediate response to articulation and dynamics.



**Gold Star Performance Primer Book/CD
Piano Adventures Series—Nancy &
Randall Faber**

This exciting collection for the elementary pianist offers performance pieces ‘with a challenge.’ These pieces are especially appropriate for recitals and other musical events. The long awaited addition to the

Piano Adventures® series contains songs and pieces like: Pterodactyls, Really Neat; Cartoon Stories; Squinchy-Pinchy Shoes; Roller Skate Ride; and more. The Gold Star Performance CD is a discovery in sound for both listening and play-along.

FROM ROLAND

Roland SH-201 Synthesiser



If you’re new to synthesisers, meet the most friendly and fun analog-modeling instrument on the market. The SH-201’s front panel puts every control directly under the fingertips in a logically positioned signal path from left to right. No hidden menus, no nonsense. Just play and move the knobs and sliders. It’s as simple as that!

Connect the SH-201 to a computer (Mac or PC) with one simple USB cable. Send and receive MIDI and audio through the USB port. Try plugging another audio source into its external input (such as CD/MP3-player and samplers) and twist the sound with the front-panel knobs and sliders. Wave your hands over the SH-201’s invisible D Beam and drive the audience wild! This keyboard is at home in the classroom, on stage or in the orchestra pit for your school musical. Info: www.rolandcorp.com.au

Acoustic Drum Triggers



With acoustic-drum triggering more popular now than ever, Roland has created these new-generation triggers: the RT-10K (for kick drums), RT-10S (for snare drums), and RT-10T (for toms). Physically smaller than their predecessors, the new 10-series triggers are easier to position. They feature new trigger-sensing technology for improved response. This new series improves trigger sensing and is designed to eliminate false retriggering by offering an adjustable sensor structure.

The reduced size and lighter weight of the triggers are helpful in improving sensitivity. These work directly with Roland V-Drums TD series, TMC-6, SPD series, and HPD-series.



FROM INTELLIWARE

Sony

New from Sony is Cinescore software. This breakthrough software combines power with ease of use for professional style soundtrack creation, automatically generating fully composed, multigenre, production music: perfect for the education environment. Arrange your media on

the timeline, then create dynamic and effective musical tracks for movies, slideshows, commercials, and radio productions with a single click. Export to popular formats such as MPEG-2 for DVD and MPEG-4 for portable media players. Multiple tracks with functional editing capabilities ensure the most accurate fit for your media, while highly customizable, user-defined settings yield an unlimited number of musical choices. In-depth tutorials give single-click access to various topics. Interactive text dialog boxes and guides walk you through step by step. Cinescore software provides the tools and flexibility to create highly customizable songs for full control of the soundtrack. Info: www.intelliware.com.au

Cakewalk

A new range of Soft Synths now available from Cakewalk. Info: www.intelliware.com.au

Education Tutorials

Intelliware Australia has created space on their website for educators to learn more about their range of software and in particular, how it can be utilised in an education environment. Read what other educators have to say about how they use the software in the classroom.

And Intelliware is looking for additional contributions to the ‘Music Education Resource Area’. Would you like to contribute or add a comment? No worries. Just send your short article or comments to info@intelliware.com.au.

EVENTS, TOURS AND WORKSHOPS

MUSIC SALES PRESENTS:

Free Professional Development Clinics hosted by Eric Baumgartner

The *Jazz Connection* workshops will explore the world of beginning jazz & contemporary styles on the piano. Working with the *Jazzabilities* series will equip 'classically' trained teachers and students with a sound jazz vocabulary. The *Jazz Connection* and *New Pop Piano* series provides fresh and appealing repertoire designed to build confidence and facility at the keyboard. The *Beanstalks* provides a logical preparatory method.

Workshop attendees will receive FREE and special offers on the materials presented.

The presenter Eric Baumgartner is active as a teacher, performer, composer and arranger. He studied jazz at Boston's Berkeley College of Music and Chicago's DePaul University, where he received a Master's Degree. Eric finds validity in all musical styles and works with students to find their own musical identity through improvising, arranging and composing. Professional Development Workshop

TOUR DATES & VENUES

• Sydney

Monday 7 August 10am–1pm
Carlingford Music, 320 Pennant Hills Rd Carlingford
2118 PH:02 9873 2333

Tuesday 8th August 10am–1pm
Music On The Move, 360 Forest Rd Hurstville 2220
PH:02 9585 1656

• Canberra

Wednesday 9 August 10am– 1pm
Southern Cross Club Woden, 92-96 Corinna St, Phillip
2606 RSVP Better Music PH:02 6282 3199

• Melbourne

Thursday 10 August 10am–1pm
The Piano Shop, 940 Centre Rd South Oakleigh 3167
PH:03 9563 8711

Friday 11 August 10am–1pm
Hans Music Spot, 77-79 Main St Croydon 3136
PH:03 9725 8108

• Perth

Monday 14 August 10am–1pm
Zenith Music, 309A Sterling Highway Claremont 6010
PH:08 9383 1422

• Adelaide

Tuesday 15 August 10am–1 pm
Winston Music, 87 Winston Ave Daw Park 5041
PH:08 8276 9988

Wednesday 16 August 10am–1 pm
Music Corner, 21 Wiltshire St Salisbury 5108
PH:08 8258 9366

• Brisbane

Thursday 17 August 10am–1 pm
Edinburgh Castle Hotel, 421 Gympie Rd RSVP Ellaways
Music PH:07 3359 8266

• Sunshine Coast

Friday 18 August 10am–1 pm
Morris Brothers Musical Store, Unit 6 Dalton Centre,
Cnr Dalton & Newspaper Place Maroochydore 4558
PH:07 5479 5666

BERNIES MUSIC LAND PRESENTS:

• Thursday 10 August at 2.00pm and 7.30pm

Roland Atelier Contemporary Organ Workshop with
Tony Fenelon
At Bernies Music Land, 381 Canterbury Rd Ringwood

• Sunday 27 August 1–3 pm and 3–5pm

Masterclass with the Team of Pianists
At Bernies Music Land

• Wednesday 30 August 10am

Teacher Seminar presented by the Team of Pianists
At Bernies Music Land
E: info@musicland.com.au T: 03 9872 5122

Music in Action invites you to

MUSIC EDUCATORS' DAY AT AMAC

A professional development opportunity for music teachers.
11 September 2006 at the Gold Coast Convention & Exhibition Centre

- See over seventy stands and thousands of products—all under one roof
- Meet the product specialists, ask questions, see product demonstrations
- Be inspired by keynote sessions with Paul Grabowsky, Bob Spencer and Danny Rocks
- Enjoy lunch as a guest of *Music in Action*
- Receive your free showbag of goodies
- Network with your colleagues through the day while taking in the huge range of ideas and products on show

REGISTER NOW FOR YOUR FREE SHOWBAG

Here's how it goes.

8.30 to 9.30 am We get underway with registration, coffee and music in the foyer of the Convention Centre

9.30 am to 10.30am Session 1

Mike Tyler of Education Queensland, opens Music Educators' Day.

Keynote address: Danny Rocks : *21st Century Music Education*

A strong advocate for music education, Danny Rocks is currently President of the American Music Conference, and has served on the Music Teachers' National Association and as Vice President of Educational Development for Alfred Publishing

As a pianist, conductor and music educator, he has a wealth of experience to share with us. A frequent speaker at national, state and local association meetings in the USA, Danny inspires music educators to overcome the challenges they face in their professional lives

10.45 to 11.45am Workshop 1: Bob Spencer with Mandy Stefanakis

Access for all: Practical approaches to meet the needs of all students

Bob Spencer, ex The Angels and Skyhooks, is passionate about music education. Currently he is

responsible for coaching participants in the Weekend Warriors program—where people from many walks of life are encouraged to follow their dream of playing music. Bob talks with respected music educator, Mandy Stefanakis about how this teaching approach can be used in the classroom with a range of music styles

11.45 to 12.30pm Visit the trade show for all the latest on music products for your program

12.30 to 1.30pm Lunch provided by Music in Action

1.45 to 2.45pm Workshop 2: Paul Grabowsky talks and plays

Deceptively Simple Techniques to Teach Improvisation

Paul Grabowsky needs no introduction to Australian musicians. Respected performer, improviser, conductor and composer—among his many roles he is currently Artistic Director of the 2007 Queensland Music Festival. This session focuses on simple and effective ways to get students involved in that sometimes tricky skill of improvisation

2.45 to 4.00pm Visit the trade show

TO REGISTER, FILL OUT COUPON TODAY AND SECURE YOUR FREE SHOWBAG

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MUSIC EDUCATORS' DAY AT AMAC

11 September 2006 Gold Coast Convention & Exhibition Centre

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MBE 148/45 Glenferrie Rd MALVERN VIC 3144 Or Fax: 03 9507 2316

Yes, I will be attending Music Educators' Day at AMAC

Name

School

Address

Phone Fax Email

(If you are registering for more than one person, list additional names below)

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INNOVATION RAMPS UP



Chris Matters, Head of Content, In the Chair, Program Director ASO with student Natalie Ahrens, Concordia College.

Three quite different Australian music organisations are collaborating to present a unique musical event, the National Orchestras Forum. On 19 and 20 August, in Melbourne and in cyberspace, musicians can come together to be involved in an orchestral event.

The program is a joint initiative of Orchestras Australia, Sibelius and In the Chair. Each organisation brings particular skills to the event. Orchestras Australia, the peak national body for orchestras and musicians has developed the orchestral side of the event, through its *Composer_Connecting_Community* project. Funded by the Australia Council, the project involves the commissioning of new works for orchestra, which are then shared with a range of community/school orchestras—culminating in the national event in Melbourne on 20 August. Along the way orchestras will have workshopped with the composers, discovering new music and techniques through this experience.

Sibelius is a familiar name to music educators. The brainchild of twins Ben and Jonathon Finn who initially developed the software for their own requirements as composers, it has now developed into an innovative tool used by composers, educators and now, performance musicians. In the Chair—first profiled in *Music in Action* in Autumn 2005, Vol 2, Issue 4—is a world first in developing innovative new technology which streams music and video over the internet, allowing students to perform with professional musicians. In the Chair allows you to see and hear the musicians you are playing with and provides immediate feedback on your instrumental skills.

While an orchestral event is normally limited to those attending in person, this time, through an innovative collaboration between In the Chair and Sibelius, the event is available to those at home as well—thanks to the internet and real-time software developed specially for this purpose. Furthermore, at-home attendees can choose to be either listeners or active participants.

Participants will have had an opportunity to rehearse their part prior to the day, thanks to In The Chair, which allows the player to play their part together with orchestral accompaniment. On the day, musicians at the live event will join musicians via video on the internet, who will sit 'in the chair' in the orchestra and follow the conductor. The Big Play event also offers the opportunity to be involved in a workshop of a new work with the composer and guest conductors—offering a unique learning experience; while those attending the

Orchestras Forum in person have additional opportunities to work with In The Chair and Sibelius in specially developed workshops, geared to students and teachers.

For further information about the event:

W: www.toan.com.au

E: info@toan.com.au or

T: 02 9241 2018

MUSIC JOINS MEDICINE

Tertiary educators have often noted the number of medical students who are also more than competent musicians. A recent report notes the initiative of The University of Sydney, which will offer a combined degree in music and medicine, from 2007. Meanwhile in Melbourne, previous combined degrees have been dropped by the University of Melbourne in favour of the general vocational approach. The question of devaluing and appropriate mixing of skills is a matter for ongoing discussion, but Sydney believes there is a valuable relationship between the two skills. Meanwhile, doctors can air their musical skills in the Australian Doctors Orchestra. See our profile of Annemarie Hennessy in *Music in Action* Summer 2004 Vol 2 Issue 3.

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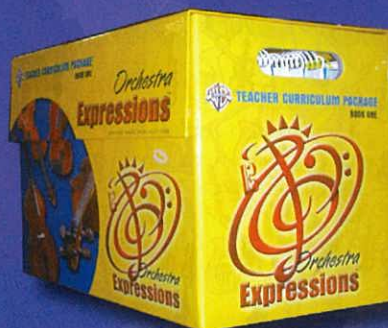
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KNOW THE SCORE

Music in Action receives quite a few questions from readers on practical matters affecting work in the classroom. Our Editorial Panel members provide some help.

I have a Middle School choir with a small group of very keen boys. Their voices keep changing and it is causing them embarrassment. Is there something I can do to help?

It is great to have a group of keen boys in your choir. You may like to consider giving this natural development a mention at some performances and rehearsals, where you say there are a few singers whose voices are changing from those of boys to men. An open approach is best.

Here are a few tips that might help.

1. Consider the positioning of the boys who are undergoing vocal changes in relation to the rest of the choir, during rehearsals and performance. They could be adjacent to boys who are more stable in their vocal quality—perhaps a stable voice behind or between one or two less stable voices. It is probably unwise to place a number of unstable voices together—spread them around. If the choir is in parts, maintain a balance throughout each part. Set the choir placement early in rehearsals, so that everyone becomes accustomed to the voices beside them. Experiment with placements over the period of your rehearsals, so you maximise the influence of the stable voices and balance vocal qualities.
2. For boys whose voices have lost the boy soprano quality, keep them singing by providing them with an inner part which has a limited pitch. At this point in a boy's vocal development, range is limited, so the part should reflect this. If there is no inner, you possibly could add one so that these boys may sing through the 'change' experience. If writing a new part, try to avoid large intervals, and support these singers by having the part move rhythmically with either the treble or bass part.
3. Choice of repertoire is important. A range of songs needs to be experienced at this stage. They may need to sing alto for one piece, soprano for one and then baritone for another. There is no scientific evidence that either supports or decries boys using falsetto voice during the changing years. Rounds are always very a strong basis for part-singing. However, songs with only one part also should be part of the repertoire—boys whose voices have changed can sing one octave lower than sopranos. Changing voices will use either the upper or lower part, whichever is comfortable. Aim to achieve a unified sound as far as possible, between and within the parts. Three-part songs are traditional with boys' choirs, and the inner part is generally suitable for the changing voice.

I am an experienced music teacher who currently is deciding the best way to go with incorporating technology into my classroom. I suggested to my principal that a new cappuccino machine would be a good start, however, she was not amused. Should I go Windows or Mac? Should I use Finale, Sibelius or another?

I'm all for going for the mechanic when I don't understand what's happening under the bonnet, and your situation is a little bit like that. It would be very easy to get totally confused by computer hardware and software, let alone by planning an integrated system that delivers exactly what your curriculum requires. In these circumstances calling for expert help is a wise move.

First there's the question of the budget: what is this going to cost and how will the funds be organised? Don't forget the 'Investing in Our Schools' funding available through the federal government. See the website (below) and brochure for details of this.

Then there's the hardware: what type of computers and why; and what software to run for best curriculum results? So many different capabilities to choose from! I suggest that you consider consulting with specialists who can look at your needs and come up with an integrated plan that will suit both your specific curriculum requirements and your budget. The time you will save in sifting through and getting up to speed with the knowledge required to make informed decisions will more than cover any fees for expert advice. Such people know what's available in the market place and can take you through the mind-boggling attributes to develop a comprehensive plan that will suit your situation. Remember too, that staff will need to be trained to use all the wonderful things you are thinking of installing, so factor this into your budgeting!

You are the person who best knows the situation at your school, so your work now is to develop a brief for your experts, in order to get the best answers to your questions. Such a brief might include: what curriculum outcomes you are looking for from your program; what technology systems are already in place in the school that need to be taken into account; what budget is available; how many students will be using the technology at one time; what training will be required, etc.

You can find specialist consultants through your teacher association, advertisements, or by recommendation from colleagues who have technology suites already in place. Good luck with the wonderful world of technology! **MIA**

QUERIES?

If you have a query for consideration in Know the Score, please e-mail to: <knowthescore@musicinaction.asn.au>
Include your name and contact details for checking.

E-CONTACT

Investing in our schools:

www.dest.gov.au/sectors/school_education/programmes_funding/general_funding/capital_grants/iios

TOP TEACHING RESOURCES

Choral Tips

When teachers pool their favourite tips we can expect plenty of practical ideas to try. We thank participants in the 'As' May Choral Day' of the WA Chapter of the Australian Society for Music Education (ASME) and their presenter, Su-Lyn Chong, for these ideas.

- Create your own warm-ups, involve the students: model first then have a weekly competition—winning warm-up is performed at next rehearsal and the 'composer' is recognised. (Anna Agnello)
- Kids clap and sing
Turn to left & sing melody while massaging friend's back;
Turn to right & massage another friend's back while singing
Clap another hand
Repeat verse 1 while clapping. (Helen Urquhart)
- CA B BGA AFG GE F
(Rhythm: Ti ti Taa-aa-aa Ti ti Taa-aa-aa
Ti Ti Taa-aa-aa Ti ti Taa-aa-aa)
Words: Ma-yon-naise (Repeated 4 times)
Piece of Cheese
Tom-a-to
And other ingredients of a *hamburger*. (Geoff Jones)
- Doreen Rao 'We Will Sing' Book; and accompaniment CD; has listening recommendations—music of songs, good models.
- Singing in different 'accents'—eg, sing the sounds, songs in 'posh English accent', 'Scottish', 'New Zealand', 'American'—good way to focus on vowels.
- Bob Smith's website for information on music for boys and indigenous students.
- Changing the words of *Frère Jacques* then singing as a round:
R2D2, R2D2
C3P0, C3P0
Obi Wan Kenobi, Obi Wan Kenobi
Han Solo, Han Solo
Or:
Harry Potter, Harry Potter
Where's he gone, where's he gone?
Run off with Hermione, run off with Hermione
Poor old Ron, poor old Ron. (Mike Strude)
- Take the time to ask each choir member for their oral reflection after a performance. (Make a sharing/talking circle.) This is such a rewarding experience for everyone—children, teachers, pianist, supervising staff, etc. (R. Weldon)
- Divide class into 2 sections.
One section sings the first line of *Twinkle, Twinkle Little Star* and holds the word 'star';
Second group sings the first line of *Twinkle* while first group continues to hold the word 'star';
Second group holds onto 'star' and first group sings second line, again holding on to the last word (*are*);
Second group follows with second line, also holding last word while first group moves onto next line.
Complete the song in this manner. (Anon.)
- Egyptian Clapping.
Children form a circle with hands touching neighbours', either side. A clap is passed around the circle
Form 2 or more circles, depending on the number of children.
Repeat first 2 steps listening to the effect of the sound
Variation:
Pass a simple rhythm, e.g. ti ti taa. (Anon.)
- *Voiceworks* (the original & best, not the junior one) is just inspirational. I've adapted some of the more difficult pieces for junior choir, plus used many in their existing arrangement. The warm ups are interesting, the rehearsal tips enlightening & I listened to the demo CD for a week just because I loved the pieces & the singing. It's quite expensive but worth every cent—I've used it as my main resource for 2 years and I'm only just scratching the surface. (Anon.)
- Any African clapping games
- Anything arranged by Mary Goetze.
- Banana Splits book and CD. Great ideas for making choir warm-ups fun. (Anon.)
- Choral tips . . . in no particular order of importance . . .
 1. Direct a whole rehearsal without speaking a single word. Use gestures, body language, facial expression to communicate with your choir.
 2. Turn the lights out! Works well in an auditorium/hall with no windows. Run part of your rehearsal in the dark—perhaps just a warm-up exercise or a piece. This encourages kids to listen well.
 3. Match your vowels and sing in tune! Make sure everyone produces the same vowel sound and demand accurate intonation.
 4. Match your consonants. Make sure everyone sings and places consonants together.
 5. Play with tone colour. There are so many different sounds you can produce. Explore and create vocal tone colour to reflect the text and music.
 6. Sing with your whole body. Encourage kids to use the energy of their entire body to sing. Enjoy using physical gestures to help tone production.
 7. Place your singers. This makes a huge difference to the overall sound and blend of your choir.
 8. Choose appropriate repertoire. Teach kids how to sing a variety of different music. Explore different styles of music.
 9. Work on your conducting gestures. Make sure your choir is watching and responding to your gestures.
 10. Make it interesting and fun! (Su-Lyn Chong) **M in A**



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.

KODALY (KMEIA)

• **12 August**
Early Childhood Workshop, Victoria
West Hawthorn Kindergarten
Info: W: www.kodaly.org.au/eventsnew

mOVe!

Mentors of Orchestra Victoria Education
Info:
W: www.orchestravictoria.com.au/education
T: 03 9694 3600

• **16 & 17 August**
Bendigo mOVe! At Latrobe University,
Osborne Campus
Conductor: Stephen Williams

• **22 & 23 August**
Western Chances, Sunshine mOVe!
Sunshine College, Senior Campus
Conductor: Stephen Williams

MTAQ

• **13 August**
Student workshop with Helen Lam Winther
at 3pm
MTAQ Auditorium
Info: W: www.mtaq.org.au

MUSICA VIVA

PD Sessions for teachers
Info: W: www.mva.org.au

• **25 July**
Traralgon, VIC. Grey St PS with Woof!

• **27 July**
aMuse, Carlton with Imbosina and Dave
Hewitt

• **28 & 29 July**
Carnamah, WA with Tetrafide
Geraldton, WA with Tetrafide

• **31 July**
Rymill Coonawarra Winery, SA with The
Rhythm Works

• **2 August**
Benalla East PS, VIC with The Rhythm
Works

• **7 August**
Unity College, Murray Bridge SA, with The
Rhythm Works

• **14 August**
Mildura South PS, VIC with Doubling UP

MUSIC in ACTION

• **11 September**
Music Educators' Day
Venue: Gold Coast Exhib. & Convention
Centre
Info: See page 45

ORFF (ANCOS)

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

• **18 August**
Adelaide: Early Childhood Day at Fulham
Gardens PS

• **25 & 26 August**
Perth: Early Childhood Conference
Info: E: akerkov@bigpond.net.au
T: 08 9310 3107

• **9 September**
Brisbane: Early Childhood Workshop with
Melissa Dods
Venue: TBA

• **15 September**
Perth: Workshop for members at Atwell PS
Info: ashleighfick@hotmail.com

• **30 September**
Hobart: Marimba Workshop with John
Madin
Info: W: www.ancos.org.au/tosa/

• **1-6 October**
Sydney: Levels 1 & 2 Teacher Accreditation
Courses at Wenona
Info: E: rstaveley@wenona.nsw.edu.au;
T: 02 4365 6898

SOUNDHOUSE

Alfred Brash SoundHouse at the Victorian
Arts Centre

• **14 August**
Managing an Instrumental Music Program

• **9 October**
The Science of Sound and Music

• **12 October**
Music Technology to meet your curriculum

• **27 October**
Beginners Guide to Backing Tracks

Info: E: info@theartscentre.net.au

SoundHouse at Chatswood High School,
NSW

• **31 July**
Music Technology in the Classroom

• **1 August**
Music and Audio recording in the secondary
classroom

• **21 August**
Sibelius 4, Level 1

• **22 August**
Creating Audio CDs

• **14 September**
Enhancing Literacy with claymation and
film

SoundHouse at Debney Park, VIC

• **3 August**
O-Generator

• **10 August**
Cakewalk Level 2

• **14 August**
Sound and Vision in the Classroom

• **13 October**
Sound and Vision in the Classroom

Info: W: www.soundhouse.com.au

**VICTORIAN ARTS CENTRE
EDUCATION UNIT**

• **30 & 31 October**
Interactive, creative approaches in the
classroom

Further details: Victorian Arts Centre,
Education Unit
E: info@theartscentre.net.au
T: 03 9281 8000

ADVANCE NOTICES

VOSA

• **22-27 January 2007**
Jazz Course with Doug Goodkin
Places limited and filling fast
Venue: Australian Catholic University
Fitzroy, Victoria
W: www.vosa.org

ASME National Conference 2007

• **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.



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