

MUSIC in ACTION

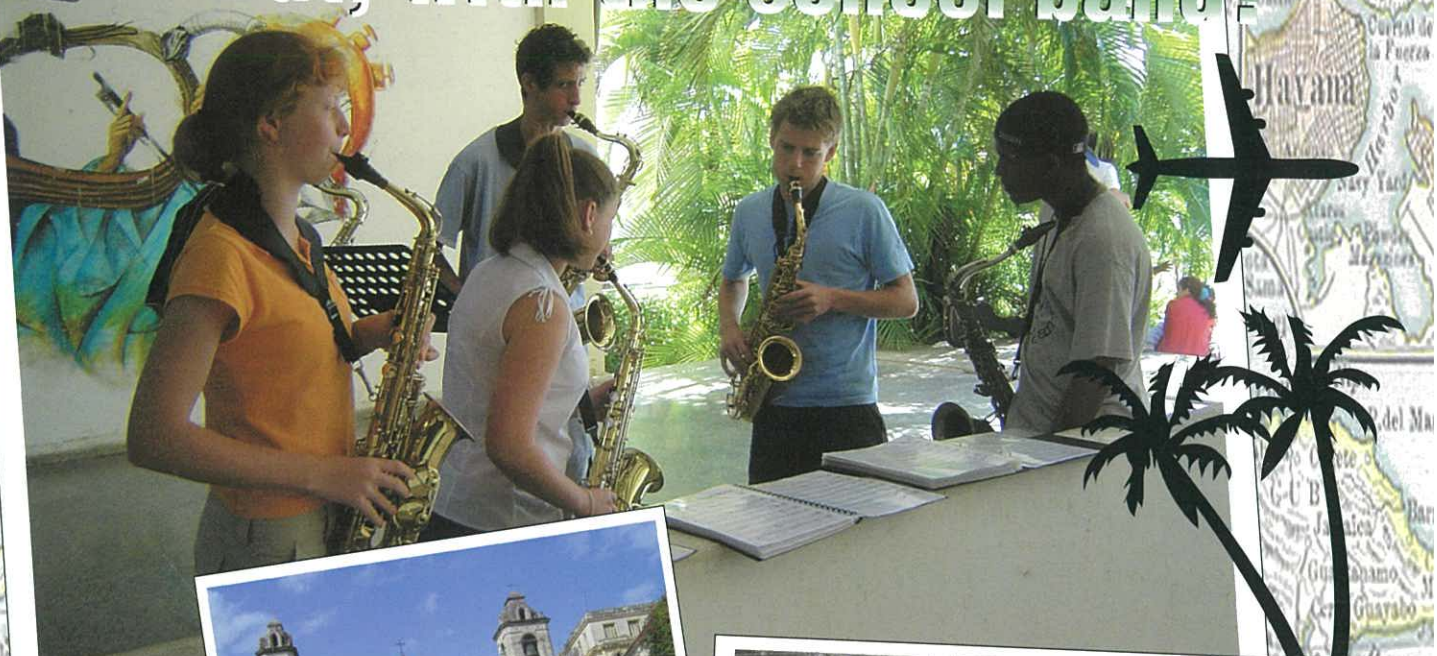
Summer 2006 • Vol. 4, Issue 3

FOR AUSTRALIAN EDUCATORS



'WE MUST GET TO CUBA!'

But, with the school band?



PREPARE TO BE SUCCESSFUL
Anatomy of a funding turnaround
IN THE YEAR 9 BEAR PIT
Why students love this program
NOT A PODCAST OUTCAST
Technology to go

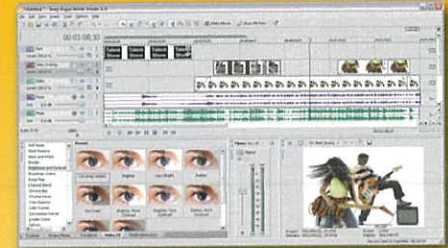
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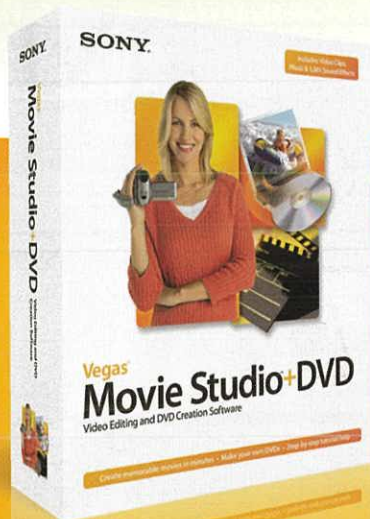
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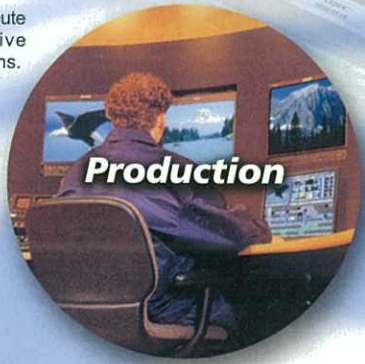


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MUSIC in ACTION

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FROM THE EDITOR



Diversity. How often we hear the term these days. It seems that some words take on a currency that becomes universal, to the point where they are overused, then tossed out as the next favourite word hits the deck. In music education, diversity has a particular relevance beyond the fad. Our students, curriculum content, music repertoire, our teaching lives, the school timetable—all are diverse in the real sense of the word.

At the risk of appearing fashionable, this issue of *Music in Action* can also claim diversity—in content. The nifty mag you are holding takes you to Cuba with a school band; to Spain to meet an eminent education philosopher and writer; to Ballarat to see a successful Year 9 class; to Queensland, paint-throwing as part of a music performance (yes, really!) and into cyberspace to consider podcasting in the classroom. And for good measure, Georgina Barton tackles the educational aspects of diversity and inclusivity, so all the bases are covered.

The last month or so has also been significant on the news front for music educators. The National Music Workshop occurred in August, with national press profiling the event. Our report gives a bird's eye view of the action, so you will be up to speed with this stage of the National Review of School Music. As a number of commentators have already noted, the workshop should go down as a historic point in music education. Representatives were in attendance from every state and territory and all music organisations involved in education. Never before has such a gathering been held for the purpose of extending and enhancing the quality and delivery of music education in schools across Australia. The positive collegial atmosphere and willingness to engage with the issues meant that the considerable task of the two days was completed on time and with considerable fervour. As Ian Harvey, organiser of the Workshop and Executive Officer of the AMA reminded us, the National Review is like a relay race. Having completed the Workshop leg of the race, the baton has now been passed to Minister Julie Bishop who will carry it to Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). With all this activity at the national level, it's a great time to be involved in advocating for music education in schools.

As the year draws to a close, the Editorial Panel and *Music in Action* team wish you all the best for a successful end of year, blissful holidays and recovery in time for the 2007 school year.

WINNERS OF SPECTRUM 4

The Australian Music Association, publisher of *Music in Action*, is pleased to announce the winners of the draw for these prizes.

Susan Clarke, Aspley QLD

Blackwood High School, Eden Hills SA

Mackillop College, Swan Hill VIC

Greg Derry, Tumby Umbi NSW

Box Hill TAFE College, Box Hill VIC

We thank ABRSM Publishing for generously providing these prizes.

For details of our new subscriber offer, see page 23.

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NET NEWS

Too Cool for School

OK, admit it. Despite being the masters of sound, there are some things that music departments are exceptional at keeping *pianissimo*—such as music being the coolest subject on the curriculum. In her final Net News column, ELISSA MILNE blows your cover.

I'm sure you'll be outraged that I'm about to shatter your aesthetical code of silence, because when you start using these websites (and yes, that would mean integrating them into classroom activities), you will realise your cover is about to be blown. This is classroom-shattering stuff ... so grab hold of your chalkboards and overheads!

www.exploratorium.edu/music

While this is actually a science site (probably the reason it has the funding to be the coolest site known to kid-kind), you can go directly to its interactive music 'games' by logging in with 'music' in the URL (as shown above). Each music game is guaranteed to entertain each and every student, from the Year 7/Grade 8 classical violinist to the Year 10 'there's-nothing-here-for-me' dude. The beauty is, that it's wrapped up in a package that says: 'You're getting away with doing nothing during class, man!'. It doesn't shy from the big questions, like 'Why does my singing sound so great in the shower?' nor from offering an insight into the professional 'mucking about' of an experimental instrument maker, Peter Whitehead (I mean, who doesn't need a Spoonharp or a Lawn Lyre in their orchestra these days!)

Net gain: This site piques curiosity and swiftly bags your classroom cool cats.

Net loss: It is terribly hard to log off this site. If you have an addictive personality, you have been warned.

www.soundjunction.org

This is definitely one for your senior students, as the material is sensational but quite complex. So let's get going! Log on, type **Music** into the **Explore** box, and just sit back for a moment to get your bearings. The basic premise of the site is to look at the nuts and bolts of music composition. In so doing, it takes you on a journey through a variety of non-western instruments such as djembes and udus, as well as the notation of syncopated rhythms along with discussions of accents; it goes so far as to describe how palindromes can function in a musical phrase. There are many, many side paths you can take in this site, as well as games students can play (such as How Many Beats), and a Composition Creator 'workshop' for the more adventurous.

Net gains: Ultimately you have the opportunity to hear how a conventional western orchestra performs these non-western sounds and beats, demonstrating the cross-fertilisation of cultural ideas that is possible in music today.

Net losses: You'll probably give up your career as a teacher and take up the anthropological notation of non-

western rhythms ... Hide your passport from yourself before you log on!

www.pbs.org

Select Arts and Drama from this site's Explore box, then Music—and hold on to your tucker bag—as you may well think you've gone up a musical Magic Faraway Tree. Each and every day you could log on here and find a whole new and exciting world of music to explore and discover with an A to Z that runs the gamut from 'Accordion Dreams' to 'Women of Rockabilly'. However, select any of the subjects in the Great Performances (under G of course) and you will find everything for both your students and yourself. For example, in Art of Violin there are: a Multimedia Presentation, a PhotoStory (How to Make a Violin), an Ask the Expert Q, a Performers' listing (with further links and information), as well as (aah-ha) a Lesson Plan. These plans not only establish what year/grade they're aimed at, and give you an overview of the lesson with websites to bookmark for that subject, they also offer a Student Organiser (so you can either print it out—or remind students that all of the information they need is on the website so they don't need to ask you again!!) There are plenty of other topics—Lennon, Swing, Musicals and Opera, to name a few—all including a similar diversity of material.

Net gains: There is definitely something here for everyone. Even you.

Net losses: You'll start making your own violin during your next free period.

Final byte: So, dear teachers, now that you are all too cool for school, I will sign off. You've undoubtedly become the envy of every other department with your blogging and chatboard skills, your webquests and up-to-the-minute musical knowledge. And by now you will agree that the Internet and music students have a lot in common (sometimes difficult to log on to, and sometimes with interminably slow download speeds), but the adventures you can experience with both can be incomparably rewarding. All the best for your future explorations, both in musical cyberspace and with your own ever-fascinating music students.

Elissa Milne has written this popular column since the foundation issue of Music in Action, but now moves on. We thank Elissa for her fresh and stimulating contribution. — Editor.



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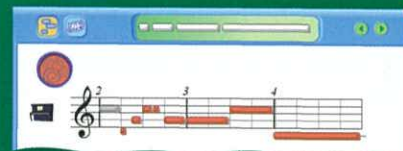


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'WE MUST GET TO CUBA!'

Feeling stale? Need some stimulus in your career? Try taking the school band to Cuba. ANTHONY GULLICK did just that.

Like so many of us who have been teaching for a number of years, I find that, if I do not reinvent myself occasionally, I become stale and lose enthusiasm. As a music teacher in a public secondary school, this reinvention may take the form of learning a new technology, putting on yet another musical theatre extravaganza, or experimenting with a new style of music for the school's ensembles. Another great way I've found to keep the creative juices flowing has been to put together the occasional overseas tour for the school's stage band.

Some years ago I took the Kirrawee High Stage Band to South Africa where we travelled around in safari trucks through the Kruger National Park, took part in the Grahamstown Arts Festival, and stopped in various places between Johannesburg and Capetown performing for, and with, many of the locals. This was an experience that changed

the way I looked at music and its effect on our students. I know it's a cliché, but music is the universal language, and what my students learned in Africa about the world, and their place in it, will remain with them for life.



The next few years saw the Kirrawee Stage Band visit China and around this time I also started to get interested in Latin music. Although it was at first more of a classroom tool, I soon found myself sourcing Latin music to boost the stage band repertoire. Before long we were playing charts by Tito Puente, Mario Bauza and other great Latin composers. This necessitated augmenting the group with extra percussionists and learning a whole new way of counting—it's all about the fourth beat.

'We must get to Cuba!' I announced one day in band practice ... and this off-the-cuff statement started a runaway train with no tracks or brakes. The problem was, I had no idea how to do this—and my emails in terrible Spanish to the Cuban Consul in Sydney and to various departments in Cuba bore no fruit. This went on for around two years before one of my Latino friends organised Oscar D'Leon and his band to visit my school. Oscar is Latin America's biggest salsa star, so attracted some media attention, with a couple of the TV networks filming the concert and associated workshop at Kirrawee High. When interviewed, I mentioned that the school band's dream was to head to Cuba. The news went to air, someone-who-new-someone in the Cuban Ministry of Culture saw the footage and contacted me ... and the rest is history.

So, why Cuba? The country has the most incredibly inclusive societies when it comes to the arts. One of the aims of the

Cuban revolution was to promote the arts in every possible way. Something like 70 per cent of the population is actively involved in music making, and the importance of this community participation is testament to the more than 50 specialist music schools dotted throughout the island, open to any student who can pass the musical aptitude test. With

Every corridor, stairwell and shady tree is used for practice

these students, who have few material possessions, being supplied with an instrument and free tuition, it is little wonder music has remained such an integral part of the Cuban culture.

One of the unique aspects of the Cuban experience is the history of the island. The population is an amalgam of French, English, Spanish and African, with the latter two cultural influences being dominant. The amazing architecture references those colonising cultures that served to shape the civic landscape. To the musicians from Kirrawee High, even more amazing was the potent combination Spanish and African musical heritage; the melodic and harmonic ideas of traditional Spanish music; and the complex rhythms and percussive variety brought to Cuba by the African slaves, which produces something that's simply dynamite! As an interesting aside, I found that different parts of the island had received slaves from different parts of Africa. While I was in Trinidad (a city on the Caribbean coast of Cuba), there was a group of Nigerian nationals learning traditional Nigerian drumming—from the Cubans

Back to our intrepid students from Kirrawee. On arrival at the National School of Music in Havana we were welcomed warmly and introduced to the students and professors. Our official welcome involved long speeches (Cubans really like these) and lots of handshaking and introductions (they like these too). This was followed by some unforgettable performances by the local students. An *a cappella* vocal group was one of our favourite ensembles and attested to the 'singing' culture that typifies Cuba. A small jazz group, a big band and traditional folk groups were intermingled with accomplished classical performers.

After this, our first Cuban concert, there was time to allow the Cuban and Australian students to mingle. We were wondering how two groups of awkward teenagers with little

language in common would manage to find common ground in this austere classroom setting. The only adornment was a faded picture of Fidel Castro and another revolutionary hero, Che Guevara. What was fantastic was that, no sooner had all the officials left, than the Cuban students grabbed any instrument or implement they could and started a rumba rhythm. The Kirrawee students coyly joined in one-by-one, and before long, all our students were either playing or receiving salsa lessons in the classroom. This was but a taste of things to come! Later, we experienced a bus trip home from a concert with the Cuban students where every seat, window, handrail and wall was turned into a percussive

instrument. Students danced in the aisles, trumpets blew, people sang ... the noise was unbelievable ... but what a sight and sound, and all done with an enthusiasm and joy few of us previously would have had the privilege to experience.

Our two weeks in Havana immersed the students in a heavy mix of musical endeavour. A common misconception is that the Cubans only play mambo,

salsa, and cha cha style pieces. By far the majority of the students study classical music, and study they certainly do! School starts at 7.30 am. The students study music until

12.30 pm and then 'normal' lessons are from 12.30 to 5.30 pm. A similar routine is followed at the dance schools. Their music lessons consist of solfege (daily), harmony, musicology, and individual and ensemble rehearsals. Practice rooms are at a premium, so every corridor, stairwell and shady tree is used for practice. The noise is really something else! In fact it's quite comical to see the maths teacher running around the school chasing up his class who are hiding in every possible corner, wanting to spend more time practising!

Over the course of our stay, Kirrawee students got to hear many of Cuba's finest musicians. We were regularly treated to relaxed evening concerts put on by the Cuban students in our dining area, and afterwards enjoyed dancing and swapping stories with them. Seems language wasn't such a big deal after all. We were treated to the National School of Music's end-of-term dance during our stay. Not only was the event an amazingly colourful and vibrant experience with our students and teachers dancing the salsa all night, but this was the world's biggest salsa band—Los Van Van (who recently



toured Australia). This show was huge, and the megastar status of these performers was not lost on our Sydney students. We all slept well after hours of trying to make our poor feet and hips keep up with those incredible rhythms.

There was more to our Havana adventure than music and dance. This trip gave the Kirrawee kids not just an opportunity to reflect on the amazing wealth of Australian society, but also to recognise those aspects of community that are not economically dependent. Part of our philosophy in going to Cuba was as a cultural exchange. However, we also wanted to return in some part, the incredible generosity of the Cuban spirit that we became aware of during our preparation for this trip. It had become apparent that one of the best ways we could contribute to our hosts would be to donate instruments and accessories to the Cuban schools. Given the USA trade embargo on Cuba, simple things like violin strings, conga heads, not to mention complete instruments are difficult to procure. This, coupled with the average Cuban earning around \$25 a month makes the purchase of instruments prohibitive. With advertising and some sponsorship from our local music store, Engadine Music, and some generous individuals in Australia, we managed to take 27 instruments for the National Schools of Music to be given to new students entering their programs. I thought this was one of the most poignant parts of the trip as our students who tend to be very comfortable middle-class kids suddenly realised that they could, so easily, make a huge difference to someone's life. They not only left the island

personally richer for their experiences, but they also left a valuable legacy.

The logistics of visiting Cuba are problematic. There is always a tangle of red tape to cut through, but the end result is more than worth it. So, the school band is back off to Cuba in December, having extended our Latin repertoire, brushed up our Spanish phrases – and hopefully prepared the next generation of Kirrawee kids for a life-changing experience. **MⁱⁿA**

Anthony Gullick

Anthony Gullick is on the music staff at Kirrawee High School. He conducts the vocal groups and stage bands and organises the annual visit by James Morrison and other high profile performers, who work with the students as well as performing a major concert for the community. Anthony also regularly conducts bands at state music camps and school spectaculars and has toured to the Montreaux jazz festival with the All Stars band from the NSW Department of Education and Training. A regular performer in his own band, he also plays at a wide range of other gigs. And, in his spare time he restores wooden boats and races vintage motor bikes.

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PREPARE TO BE SUCCESSFUL

Twenty-six years' starvation of arts education funding was recently ended in California. DANNY ROCKS, music educator and high-profile advocate for music education, who addressed the recent AMA Conference was active in the struggle. Here he tells how it happened.

I returned to California very impressed with the level of financial support that the Australian Government has made available for music education. That has not always been the case in the United States. You may not know that Governor Arnold Schwarzenegger of California has just signed into law the single largest investment in music and arts education programs in the history of the USA. His commitment redresses the crippling funding cuts to the arts inflicted in California in 1978. While public support for arts education in the USA and Australia is at a high level at the present time, we cannot take support for granted.



test scores and expands a child's range of expression and quite possibly is the only hook that will engage and encourage 'at-risk' children to remain in school. We have the proof. These are the facts. We must learn to become more skilled at communicating these facts about the arts to those outside the arts. This remains our greatest challenge.

Five key factors led to the success of our California colleagues:

This article tells of lessons that arts advocates learned and how coalitions in support of arts education crusaded to restore state funding.

I do not talk about music education. We are arts educators, and we expose our students to the arts. We cannot afford to marginalise ourselves. This is not a zero-sum game, where we view one dollar given to a dance program as one dollar that is now not available to the music program. Rather, we should heed the Chinese proverb that says, 'People in the same boat should help each other.' We need to concentrate on providing equal and open access to quality arts education for all students—not just the gifted and talented ones.

Just as Australian arts instructors are now adjusting to curriculum changes to incorporate Essential Learning, teachers in the USA made similar changes when they adopted the National Standards for Arts Education as part of the Goals 2000. This major educational reform mandated arts education as a 'core curriculum subject'. Even with this major gain we have lost ground in implementing the mandate. The emphasis on improving test scores in math, English and science as part of the 'No Child Left Behind' legislation has seriously crippled arts education programs in many school districts.

I embrace the poet William Butler Yeats' definition that, 'Education is not the filling of a pail; rather it is the lighting of a fire.' That is what the arts do best—light a spark, engage the imagination, stimulate curiosity. It is the understanding that quality arts instruction in our schools helps to improve

Compelling Data

Concentrating on facts removes emotion and personal agendas from our arguments. We have a huge reservoir of scientific proof, starting with the 1999 study, *Champions of Change: The Impact of the Arts on Learning*, to boost our arguments. Learn to stick to the facts.

Collaboration

Individually we lack the power, reach and resources to effectively communicate our message and influence the decision makers. An African proverb says 'Sticks in a bundle are unbreakable.' Among many groups I would single out the Support Music Coalition and the California Alliance for Arts Education for their superb collaboration work.

Leadership

At key points, the group must nominate and support one leader who is uniquely qualified to achieve the goal-at-hand. We each have different skill sets and different centres of influence. Just as in music, there are times that we take the solo and then return to the ensemble. So too in managing a successful campaign—we cannot all be leaders all of the time.

Communications (internal and external)

To be heard and understood, we must learn to how to stand out in a world of over-communications. Our message must be clear and laser-focused. It must contain a call-to-action. We have to tell people exactly what we want them to do as a result of our message. And make it easy for them to do so.

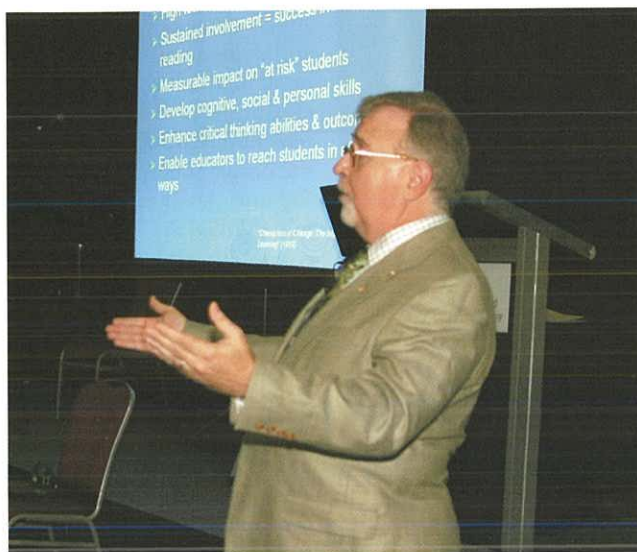
Focus on the Goal

Despite our individual wants and needs, we must continuously remind ourselves that we are advocating *for children*. These are not adult issues! Our goal was simply, 'Quality, equity and access.' Funding for quality arts

instruction on an equitable basis, accessible to all children throughout the state.

Changing perceptions is not an easy job. It is a process. It is achieved by appealing to both the mind and the heart. For many people, their perception of the facts is in fact their reality. Ralph Waldo Emerson said, 'People only see what they are prepared to see.'

Prepare to be successful. **M in A**



Danny Rocks

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. He seeks to inspire music educators to overcome the challenges they face in their professional lives. Danny gave the keynote address at the first *Music in Action* Music Educators' Day at the Australian Music Association Conference in September.

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PLANNING THE DREAM DEPARTMENT

From broken equipment to a well resourced music department, a Tasmanian school made it happen, thanks to the Federal Government's 'Investing in Our Schools' program. BRONWYN GIBSON tells the story.

Port Dalrymple is a semi-rural area in Tasmania on the north coast at the mouth of the Tamar river. The nearest large centre is Launceston. Our local town, George Town, was settled in 1804 soon after exploration by Bass and Flinders in 1798. After Hobart and Sydney, it is one of Australia's oldest towns. Our school is a K-Adult VET school, with over 500 students. We offer music through to senior level.



Our music department was sorely in need of improved resources.

While there were sufficient instruments for the primary program, senior school students were disadvantaged, not only by insufficient instruments to cater for class sizes, but also by the state of disrepair of at least half the instruments. This meant that when students were involved in practical music making, available and working instruments had to be shared, reducing each student's time on an instrument. With only one working band room, students had to be rostered to use both it and the instruments—hardly conducive to an active music program.

Last year our acting principal alerted me to the Investing In Our Schools funding program and suggested that we apply to upgrade the music department.

Preparing to apply was an interesting process. First there was the consideration of what was needed. Our preparation for funding started with a dream. What would you choose for the dream music department? Then we had to get down to reality—what was practical and affordable for the amount we were seeking—\$50,000. In the end our formula was 60 per cent instruments, 20 per cent computers and 20 per cent building improvement.

It was a time-consuming task to assemble all the information on costs, but Barratts, our local music store, were wonderfully helpful about the detail. Our parents and friends association supported us with the paperwork and submission.

When we finally heard that our grant had been approved there were celebrations all round! \$49,000 for the music department was a dream come true.

Everyone was excited to hear that we had received the grant, especially the students. They understood what it meant for their music education. The year 10 students from last year were devastated that we had received the money just as they left, but a few of them have been back to 'check it out' and 'have a jam'. Students currently are enjoying having many resources to use, not having to compete for time on

instruments and using the computers to research, compose and work on tasks.

We bought ...

Four new computers were custom configured to our needs and specification and our primary students have additional instruments to complement their supply. The greatest impact has been on our senior students who had suffered the lack of useful instruments. Now they can choose from guitars—electric and classical, drumkit, cymbals,

trumpets, flutes, saxophones and keyboards. We have also acquired PA, microphones, mixing console, speakers, headphones, amps etc. This is a treasure trove of wonderful equipment for our students. In addition, our building upgrade is in planning, so band room facilities will be much improved when this is completed.

Living the dream

Receiving the grant has meant that our students are more engaged in the music program, have more opportunities to play the instruments they want and to be involved in different musical experiences. The senior school students no longer have to cue for band rooms or instruments. The instruments are working when they want to use them and they can play different types of instruments. Vocal students can use microphones for the whole music class if they desire, as there are enough to go around.

I have much more time to spend with students helping them learn skills on their instruments as I am not having to run two theory classes per session and engage in running repairs. A great majority of theory and aural training work now is done through *Auralia* and *Musition* software, which they are enjoying, as they can work at their own pace and focus on topics that they are struggling with.

While the middle school students still have to make three choices when it comes to practical instruments, they are pretty much guaranteed to be able to learn their first choice. There is now a wider variety of instruments from which to choose and all students from Grade 1 to Grade 10 are able to be involved in composition—writing either class compositions or their own short pieces, using Sibelius software.

Our school music program has had a dramatic and positive boost through this dream come true! **MIA**

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AMAC 2006 MUSIC EDUCATORS' DAY

It's not often I get a day off school to attend a PD session, so when I thought: 'The Gold Coast, no students or rehearsals, international speakers, heaps of cool new music equipment and lunch provided'—I couldn't resist. And it was free! **Report by Shane Tooley**

The first Music Educators' Day at AMAC was a great chance to network with other teachers, professional musicians and suppliers. Danny Rocks, from the USA, spoke about strategies that have been tried and tested in the advocacy fight for arts education and as an acting HOD, this was incredibly engaging and empowering.

Our next session was with Bob Spencer. Now not many teachers can say that they formed their own band and gave their first public performance while attending a PD day! But Bob spoke about the 'Weekend Warriors' program which he coordinates around the country, then announced that we teachers were going to give a 'practical demonstration'. After being dobbed in by my colleague, I volunteered to play keys for the band. Now, while I have played piano in professional gigs before, *Knocking on Heaven's Door* is not part of my standard set. Teamed with two guitarists, a bass, drummer and lead singer (all complete strangers) we put the song together in a matter of minutes. My dreams of rock stardom came crashing down, however, when Bob asked me to lay off the bass notes, as I would 'overpower the bass player'. We made it through the song, with spectacular solos from each teacher, and managed to finish together on the same beat. The roar of the crowd rang in my ears ... or was that the PA?

My only problem has been that when I returned to school (having made my rock star debut) and told my students about it, all they could say was 'Bob who...?'

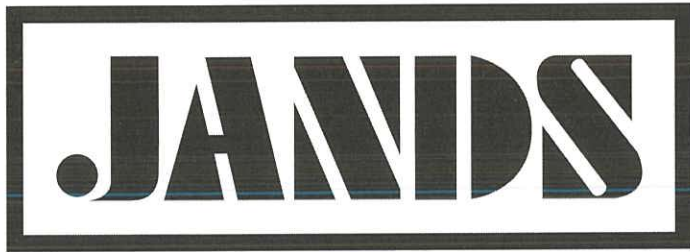
The trade show was a great chance to see all the cool things I could buy if my budget was increased substantially. The print music suppliers were very popular with the teachers and it was great to see the vast array of music equipment out there. We returned for our final session of the day with the legendary Paul Grabowski. Improvisation is something which I have found difficult to teach to my students, and as Paul explored the topic, he made it look so easy. My colleague and I walked away from the day empowered with new ideas to take back to our music department.

Now all that remains is for me to clean out the garage, setup my keyboard and get the band back together.... **M in A**

Shane Tooley is Acting Head of Performing Arts, Forest Lake College, Queensland



Pics by Bob Kennedy



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MUSICAL RELATIONSHIPS

Late in the 1970s, a book was circulated among a group of music teachers at the Presbyterian Ladies' College, Burwood, Victoria. Brought in from overseas, the only copy around, it was read and quietly passed on like any X-rated literature. Breaking years of silence, ROS McMILLAN reveals that the book was *Music, Society, Education*. Its author was Christopher Small.

Music in Australian schools in the 1960s and early 1970s lay in a coma of conservatism. In those schools where music was taught, the curriculum was largely music appreciation. Often the only practical music-making was singing although instrumental lessons were available in affluent schools. With examination systems controlled by university music departments, the style of music in schools was overwhelmingly 'classical'. A few brave teachers argued with their principals that music in the curriculum was more than sitting in mute



subservience before the sounds of the Great Masters, but they did so at some risk to their jobs. This was despite the writings of people such as the Canadian Murray Schafer and John Paynter in the UK, and Geoff D'Ombra and Keith Humble in Australia, all of whom argued that musical learning should not only be hands-on but involve students in creating their own sounds. To school principals this could mean only one thing—the dreaded 'slipping standards'.

What was so electrifying about Christopher Small's writing in *Music, Society, Education* was his questioning of the assumption that the music of post-Renaissance Western culture was the supreme achievement of mankind in the realm of sound, and that the musics of other cultures were no more than stages in an evolution towards that achievement. Small did not deny the greatness of post-Renaissance western music but pointed out that it is music listened to for its own sake, one in which the composer writes, the performer plays and the listener hears. This notion of the composer being separate from both the performer and the audience is unique to post-Renaissance music, the effect being to place both the performer and the listener apart from what Small has called 'the real business of art—the act of creation. They receive the product but have no involvement with the process of creation, which is complete before any performer even approaches the work.'¹ Indeed, the composer often is long dead, while the conventions surrounding the performer, including sitting in a separate space from the listener, and wearing special clothes, create further barriers between performer and listener.

By contrast, Small argued, much music of the non-Western world is brought into being by performer-composers. From a range of cultures, he cited two in particular—those of Bali and black Africa—where music is inextricably linked to daily living. Over many pages of exquisitely argued prose, Small pointed out the ways that the music of Bali is integral to everyday activities, and how, in traditional African culture, music is found in all situations of life, from everyday activities to rituals involving chiefs and kings. However, he cautioned readers that his observations referred to traditional lifestyles,

which were fast disappearing 'under the impact of western economic colonisation'. He wrote:

Wherever western capitalism and consumer values go, western music is there also, and there are few eastern cities today that do not boast their western-style symphony orchestras, military bands or innumerable night-club and café groups, playing too often in poor imitation of the gestures of late-romantic symphonic music or middle-European café music, which local musicians have been persuaded, or forced through economic necessity, to accept as superior to the indigenous music.¹

They receive the product but have no involvement with the process of creation

It was writing such as this that we found so refreshing, so challenging of prevailing views, and we marvelled at both the audacity of the writer to argue these points and the manner in which he so elegantly and convincingly expressed his views. As someone who was desperately trying to introduce contemporary music alongside a most-conventional school music program, and having spectacular rows with the school principal as to why this should occur, it was liberating to read that

...it could be that we are clinging to (the classics) in the fearful uncertainty that nothing will ever be quite as good again as Mozart and Beethoven; it could be that we would be better occupied in making and performing our own

works of art than in continuing the endless repetition and contemplation of the works of these long-gone masters, however much we may love and revere them, and that we shall regain our lost confidence and creative power only in rejecting them, albeit lovingly, as a young man may need to reject his over-dominant parents before he can grow to full adulthood.¹

Christopher Small was born in New Zealand in 1927 where he gained first a science degree and then a BMus from the Victoria University of Wellington. He taught in New Zealand and composed film scores and a ballet before travelling to the UK in 1961. There he taught in schools and colleges, his major teaching post before his retirement from academic life being senior lecturer at the Ealing College of Higher Education. He now lives in Sitges, an enchanting little town 40 kilometres south of Barcelona town on the Mediterranean Sea, but Chris Small's thinking has certainly never retired. He has written two more books: *Music of the Common Tongue—Survival and Celebration in Afro-American Music*², and *Musicking—the Meanings of Performing and Listening*³.

A vital tool in the building and the maintenance of identity

Music of the Common Tongue provides compelling reading on the development of African-American music, a genre that Small has described as the 'major music of the west' in the 20th century and 'an outburst of creative energy surely unparalleled in the known history of the human race'. He believes that it is

of far greater human significance than those remnants of the great European classical tradition that are to be heard today in the concert halls and opera houses of the industrial world, east and west.²

Over nearly 500 pages of reasoned and elegant prose, Small shows that African-American music is 'no mere entertainment, but a vital tool in the building and the maintenance of identity'. The music has three main characteristics that support this: firstly, the music-making involved is not exclusive but a gift that is available to everyone; secondly, all performance has an element of original creation, even if modest; and thirdly, the relationships within the performance of this music are not only one of its great strengths but are 'much richer and more complex than those established when a player is realising a score, since the listeners ... are not mere witnesses at a spectacle but active participants in that human encounter which is the performance'. Further, these relationships are not hierarchical in that the performers do not dominate the audience, nor are they dominated by someone outside the process such as a composer or conductor.

In *Musicking*,³ Small's third book, the author asks and answers questions relating to the meaning of music—what it really is and what it is not. He elaborates on the meaning of 'musicking', a word he first coined in *Music, Society*,

Education and one that he believes sums up the experience of music, that is, as a verb and not a noun. Musicking occurs through relationships between composer, performer and listener, who, in many of the world's musics, are the same person.

I had the great good fortune to make Chris Small's acquaintance in 1995, when he visited Australia for the Centennial Conference of the University of Melbourne's Faculty of Music. The conference was planned with eight themes, each reflecting the Faculty's research interests, and keynote speakers from around the world were invited to speak on these themes. As head of music education I was asked to suggest an international scholar who could lead the theme and thought how wonderful it would be if we could get our 'X-rated author' to come to Australia. Through the London office of his (then) publisher, I sent a letter, trying to sound inviting. Several agonising weeks passed until a fax arrived. Our invitee was delighted to have been asked and could come to Melbourne. The week-long visit, needless to say, was a roaring success. Music educators from around Australia heard some wonderful, inspiring words from Chris, presented papers on a range of topics and engaged in lively discussion on a range of music education matters in a forum. It was a wonderful experience.

Chris Small has probably been more in demand in the last decade than at any other time in his life to present his compelling views that, in 2006, still challenge music educators around the world. In 2004 he presented the closing address on the educative value of the practice of music at a conference at the University of Madrid. The opening line from that address sums up his philosophy: 'Music is a form of social interaction that attempts to explain our relationships with the world', he said. When we take part in a musical act:

the relationships that we bring into existence model those of the cosmos as we believe they are and as they ought to be. We do not just *learn about* those ideal relationships, but we actually experience them in all their wonderful complexity. The musicking empowers us to experience the actual structure of our conceptual universe, and in experiencing it we learn, not just intellectually, but in the very depths of our existence, what our place is within it and how we ought to relate to it. We explore those relationships, we affirm their validity and we celebrate them, every time we music.⁴

Examinations ... have helped to kill classical music as a living, creative force

School music programs, however, are not the place where these relationships can be successfully fostered, he believes. Standardisation in the form of examinations and other teaching methods has helped to kill classical music as a living, creative force and it will also kill any way of musicking that occurs in the school classroom, including jazz

and other forms of ‘vernacular’ music, his term for music that is not that of the classical genre. Further, the forms of musical expression that are important elements of the identity of the majority of young people are excluded by most institutions. Thus there is a dilemma, or a conflict in Small’s terms.

If the conflict is to be resolved, something has to change, either the way in which schools are ordered or the way in which music education takes place. Schools are not going to change, not unless the official values of our society change and I don’t see that happening in the foreseeable future. In fact, the demands of the society are gaining an ever tighter hold on our schools; the needs of industry and commerce are increasingly coming to dominate the practices of schooling.⁴

To demonstrate this point, he noted that the Blair government in the UK was so concerned with falling standards in maths, thus neglecting the skills demanded by employers and universities, that it was offering maths teachers five thousand pounds (A\$14,000) per year more than other teachers. Small mused on the likely reaction of British music teachers to this news!

As a solution to the perceived ‘problem’ of school music, Small advocates the removal of music from the curriculum and its placement in specialist after-hours music schools, as occurs widely today in Spain. He also believes that ‘vernacular’ musicians make marvellous teachers, and that the best teachers are those who are engaged in daily music-making.

Chris Small most recently gave a lecture in Trondheim, Norway, titled ‘Creative Reunderstanding’. The article is another compassionate plea for thinking that music should be regarded as ‘musicking’, an activity that involves taking part, in any capacity, in a musical performance. The strength of this activity is that it provides the opportunity

...to take part in an act of self definition, an exploration, an affirmation and a celebration of one’s identity, of who one is. In an act of musicking those taking part are exploring, affirming and celebrating their sense of who they are—or who they think they are, or who they would like to be, or even what they would like to be thought of as being.⁵

This is the writing of a compassionate, thinking man who has had a profound impact on music educators throughout the world. He is also someone with a wonderful sense of humour and a love of the good life. Let us salute Christopher Small. **MinA**

Notes

1. Christopher Small, *Music, Society, Education*, London, John Calder, 2nd edn 1980 (1977) and New York, Riverrun Press 1982. Reissued with new foreword by Robert Walser, Hanover NH and London: Wesleyan University Press/University Press of New England 1996.
2. ———, *Music of the Common Tongue— Survival and Celebration in Afro-American Music*, London, John Calder 1987 and New York, Riverrun Press 1988. Revised and corrected edition with new foreword, Hanover NH and London: University Press of New England/Wesleyan University Press 1998.
3. ———, *Musicking: The Meanings of Performing and Listening*, Hanover NH and London: University Press of New England/Wesleyan University Press 1998.
4. ———, in address ‘Acts of musicking’, presented at the teachers’ course ‘La dimension humanistica de la musica en la enseñanza secundaria’, Universidad Complutense de Madrid at San Lorenzo de El Escorial, 9 July 2004.
5. ———, ‘Creative reunderstanding’, address given to the conference ‘Navigating Globalization: Stability, Fluidity and Friction’, Norwegian University of Science and Technology, Trondheim 2005.

Additional resources

The Journey Already Taken A seven-minute audio clip of Christopher Small is at

<http://sunsite.queensu.ca/memorypalace/parlour/Small01/index.html>

Interview with Christopher Small by Robert Christgau, Senior Editor, Village Voice NY, 2000: www.furious.com/perfect/chrissmall.html

Ros McMillan

Dr Ros McMillan is a Senior Fellow in Artistic and Creative Education within the Faculty of Education in the University of Melbourne. This follows her 2004 retirement as Head of Music Education at the University, where she had been a staff member for twenty years. Previously, Ros had been Director of Music at PLC for thirteen years. She was Director of the Yamaha Music Foundation of Australia and the first Australian Yamaha teacher. Ros has written four school music texts for junior secondary students that are widely used in Australia and New Zealand, and is writing another four for primary students.

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‘ESCAPE’ DISSOLVES BARRIERS

It seemed a good idea—to partner pre-service music teachers with secondary students in a collaborative composition project involving several Queensland high schools. But GILLIAN WILLS was challenged to show how the topic was relevant to a classroom music program.

Recently I was asked to teach pre-service music education students a subject about community music making. After the first session it was apparent that the group could not see any relevance of any kind of outreach music project to the day-to-day business of classroom music teaching. One of the key objectives of this curriculum subject was to make connections between schools and the community through the development of partnerships between tertiary institutions and secondary schools.

Every September, QUT’s Music and Sound department presents a multi-media festival inspired by the concept of ‘escape’. School students are invited to attend. It seemed to make sense to involve students from a number of high schools in developing their own compositions on ‘escape’ themes, for three reasons: as a good unifying hook for creative activity in the classroom; to pique students’ curiosity about the University’s Escape Festival; and to enrich their experience if they attended.

I have always believed that the best way to teach anything is to immerse people in practical experience. I devised a project that would involve my pre-service students with a group of schools and their upper level students in a practical, collaborative composition project, which would culminate in

a workshop/performance back at the university. Later feedback from one of my own students revealed that she thought I was mad to attempt such a project!

The theme of Escape was an interesting and relevant topic for these students, and we allowed complete freedom in the musical outcome. The project ran twice—with two schools the first time and five the second. One school got involved in both projects, which allowed us to see at first hand the pleasing progress in confidence of the students by the time the second performance was held.

The school students’ brief was to create pieces that were inspired by the theme, while the pre-service students were briefed to work with the teachers and students at the schools involved, attending the schools and working alongside students as the pieces progressed. They also had the task of writing a reflective report about the process, charting the successes, problems, things that did or didn’t work and viewpoints about the project from the perspective of all participants.

We all had some apprehension about the outcomes of the project. Would the school students maintain interest and be prepared to attend the university for the final session? Would

they be happy to perform their work to the audience? Would all participants find value in the project?

We need not have worried.

On the day of the workshop performance, 35 school students attended to perform their work. Their audience included our music education students, a few parents, high school teachers and university staff. Our students were asked to interact with the school students as they arrived and provide feedback after each presentation in the communal session. Essentially they were required to function as apprentice teachers for the day.

In spite of everyone's apprehension, the students happily performed, sometimes twice, and there was an interesting and generous discussion about the work presented and the ways in which they had dealt with the concept. For some, their pieces were a way of working through grief, for others their music was humorous, as a way of transcending school, angst or boredom.

Performances included instrumental compositions, songs accompanied by acoustic guitars, death metal and even a surprising segment that involved painting. In the latter, audience members splashed colour onto a paper-covered screen and onto a willing student dressed in white for the occasion while accompanied by a death metal group.

Other presentations in the second project included solo piano pieces, rock groups, a junk percussion group of plastic dustbins and buckets and a solo violinist's keening performance that was synchronised with a narrative about the plight of a poverty stricken East Timorese boy, projected sentence by sentence onto a screen behind her.

Was it a success? Feedback from the pre-service teachers included these comments:

- MC wrote: 'When the Year 11 students were told they could ... be as creative as they liked and to think outside the box, they often found themselves going back to things they were comfortable with, rather than trying new ideas; they needed encouragement.' This person noted that the students were enthused about hearing other schools and the sorts of things they had created. It allowed the real world to enter the classroom and took classroom music outside the school; and it was the first opportunity for some students to catch a glimpse of university life.
- MH wrote: 'the task was meaningful for the students. I felt they were motivated because it wasn't just completing the task for the sake of completing a task—it was to involve them in a performance. . . . As a pre-service teacher [I found it] good to see the micro-cultures of the different schools, and interesting to see how some students' compositions tried to conform to a style that is known and accepted by many, while other students sought something that would be considered disturbing or confronting. I thought it was great for students to see how others approached the task and they were genuinely interested in the event. During the performances all

students' eyes were glued to the performers.'

- One high school Head of Music said that it 'gave his students a focus for their songwriting, and for the first time ever, one group melded three different styles together in one song.' His students often have self-esteem issues and the workshop enabled them to see that they have something strong and positive to contribute.

From the school students came feedback such as:

- 'excellent idea and I thought it was a fantastic way to link tertiary and secondary education';
- 'I was ... very comfortable at the campus and was grateful that the uni students were so warm and welcoming to us';
- 'this was a fantastic opportunity to create a piece of music based around a theme with endless possibilities for interpretation. It was interesting to see how other students incorporated their ideas of "Escape" into their compositions, and the performances were so diverse as a result'; and
- 'all who attended were extremely supportive of the students who performed and were eager to ask about each group's composition'.

As both school and tertiary students seemed to enjoy this project, all the problems and administrative headaches have now faded into insignificance. I intend to repeat the project in 2007, so would be interested to hear from teachers in other high schools in Queensland who might wish to be involved. **MⁱⁿA**

Gillian Wills

Gillian Wills lectures in music education, music performance and piano at the Queensland University of Technology and writes about music for the *Courier Mail*. Outreach education projects have been a continued source of interest to her—she has long been involved in them professionally. As a Head of Performing Arts in a London Comprehensive school, Gillian was involved in Richard McNicol's London Sinfonietta programs; at the VCA she initiated an annual Schools Liaison Week; and before that was a National Music Education Officer on the UK's Arts in Schools project, led by Sir Ken Robinson.

SCHOOLS INVOLVED IN ESCAPE PROJECT

Indooropilly State High School, Kenmore State High School, Woodridge State High, Cavendish Road State High School, Kelvin Grove State College

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PROGRESS ON THE NATIONAL REVIEW

The National Music Workshop was held in August as part of the ongoing process of the National Review of School Music Education. TINA BROAD reports.

There is little doubt that the National Music Workshop, held in Melbourne in late August and sponsored by the Department of Education, Science and Training, was a significant event. When, after all, had such a gathering ever taken place to discuss the future of music education? There were 165 invitees representing Australia's music and music education community, as well as Federal Arts Minister Rod Kemp, the Parliamentary Secretary for Education, Pat Farmer, together with several senior officers from the Department of Education, Science and Training.

The purpose of the Workshop was to provide a sector-wide response to the Review and come up with some tangible action points which would help see the Review's recommendations brought to life.

The response from the sector needed to be strong. It was important that we could present a united front which would encourage both federal Ministers—Bishop and Kemp—to take the running on the issue at the upcoming Ministerial Council for Education, Employment, Training and Youth Affairs (MCEETYA) and Cultural Ministers Council. It's worth remembering that, in the end, the Workshop outcomes will require the full support of the sector and those of both the federal and state governments if long term, sustainable change is to be made once and for all.

The major challenge for the Workshop was the development of creative ideas that would break apart the current nexus and make music more readily available in schools. The Workshop broke the Review recommendations into four themes:

- Teacher education, training and professional learning
- Curriculum content and policy
- Curriculum provision and implementation
- Partnerships in music education

What was achieved? Like so many such events there is an immediate benefit—the meeting of minds, the sharing of ideas and the breaking down of silos. There is also the promise of the longer-term gains for music education and the reality-check that seismic shifts are required in order to bring about the changes in access, status and quality we all so desperately want. Anyone hoping that a magic wand was waved at the Workshop and that all the ills of music education (which have been decades in the making) are now fixed, will be disappointed. There is still much work to be done.

However, after two days of discussion and creative thinking delegates came up with a suite of actions to recommend to the Minister—which will find their way into the final report to be presented to her this month—as well as key messages to underpin the Workshop report. This signaled a positive and enthusiastic endorsement of the National Review recommendations and a strong desire to see Minister Bishop move the issue forward decisively:

The participants in this National Music Workshop, representing educators, industry and governments from all Australian jurisdictions:

1. Affirm the findings of the National Review of School Music Education and applauds the Reviews recommendations.
2. Reaffirm the many benefits—including academic, social and artistic—of active music making for all school children.
3. Agree that the education and music sectors, together with governments, should work together over time to achieve the following important goals:
 - a. Afford music the status of a core area of learning within all Australian schools and all Australian school systems;
 - b. Provide all Australian children with the opportunity to participate in continuous, sequential, developmental music education programmes as part of their schooling from years K–10, including the opportunity to participate in instrumental and vocal activity programs;
 - c. Ensure that all teachers and individuals involved in the provision of music education within Australian schools have the skills to deliver programs that reflect world's best practice; and
 - d. Enable talented and gifted students to be identified and nurtured for vocations in music education, performance, composition or production.
4. Undertake—collectively and individually—to work together with an ultimate goal of ensuring that good music education practice is shared and furthered to enable every Australian child the opportunity to experience the benefits and joy of making music.
5. Support the concept of a model curriculum for school music, which is consistent and accessible for both specialist and generalist teachers.
6. Call on all jurisdictions to report the standards, extent and outcomes of school music teaching and learning in an accurate, timely and open manner.

Clearly some of these points re-state the Review recommendations, such as those regarding the value of music education, the need for continuous, sequential and developmental programs throughout primary and into secondary school, the notion that music be a core area of learning and that our talented and gifted students are provided with opportunities to excel.

Other points move things forward, in particular the idea that all the groups represented at the Workshop undertake to work together to ensure that good music education practice is shared, with the outcome that all children have the opportunity to experience and benefit from music learning.

The immediate need now is for Minister Bishop and her state colleagues to support the Findings and Recommendations of the National Review and the Action Points of the National Music Workshop, via the Ministerial Council process. A bipartisan approach from Labour, and Federal Labour's support amongst the State Governments, would also be useful at this time. **MⁱⁿA**

ENTERING THE BEAR PIT

Working successfully with Year 9 music students

Why do students love this Year 9 program? CHRIS MCGILLEN looks at a successful new take on the music class for this challenging age group.

Ballarat High School is large, even by regional standards, with approximately 1600 students from Years 7 to 12, and an average of nine classes of 23 students at each year level. The performing arts have been an important part of the school's curriculum for many years, with a strong culture of student performance in many forms and settings. The school supports mainstream programs such as band classes, concert bands, chamber groups, stage bands and original ensembles.

However, it is the Year 8 and 9 Classroom Music Program, the integration of school-based original contemporary ensembles and independent student-run 'garage' rock bands, that set this program apart.

Year 9 traditionally is regarded as a difficult year, the more so when some students are on the fringe of the mainstream school program. The Classroom Music Program is remarkable for its ability to engage large numbers of students, sufficient to regularly run seven classes. Furthermore, the 80 per cent retention rate of students going on to Year 10 Music from this program is a significant result. I was fortunate to be able to observe this program as a researcher, to discover the qualities that make it so successful: the structures, pathways and practical approaches that Damien Woods, the central teacher, uses so effectively.

Pathways in Music

From Year 8, students are offered two pathways in music; one built upon traditional lines, the other offering a music workshop environment where the primary objective is for the students to compose original material in cooperative groups. Some of the tasks undertaken in this stream include writing music to video material created by the students, recording of original songs and providing sound tracks to radio plays. Public performance outside the classroom is the main means of assessment.

At Year 9 three pathways are offered. The first is a performance class, loosely based upon the VCE Music Performance model, with elements of formal aural training, analysis, solo and group performance, and technical assessment. Second is a keyboard lab class offering practical experience in composition and performance, and in accessing music software such as Sibelius and Acid Music.



The third pathway is the Year 9 Music Prac class—the focus of this article. It is the popularity of this class that stands out.

Popular, practical and purposeful

The class is an elective subject, offered with no prerequisite entry requirement, although most students have some background through the Year 7 and 8 Music program. Some of the students were still participating in specialist instrumental lessons on a weekly basis, although many of the participants had little or no musical background. The prac class is very popular among the general school population;

Damien described it in the following terms:

'These students range from [having] no musical ability at all, to a few who had learnt an instrument. ... I can honestly say that there is never a time when discipline is an issue in the music class. Having the kids on side is really important; especially the ones who were always in trouble in other parts of the school. This group really enjoyed being able to swap between instruments, and select the songs they performed. In general it is a relaxed and casual group who performed well throughout the semester.'

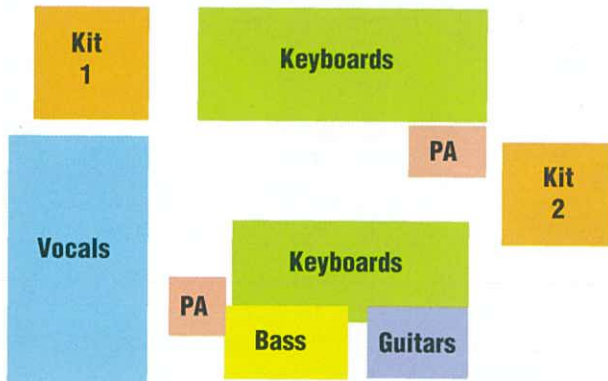
The highly practical nature of this subject provides an opportunity for students with no instrumental background to develop performance skills on drums, guitar, keyboard and vocals.

Repertoire is an issue. There is a good deal of student/staff negotiation in the choice of material and in the day-to-day management of the class bands. Within this class students perform classroom arrangements generated by the teaching staff of contemporary popular standards and current 'chart-toppers'. I was told that it was a noisy class—even handed a pair of ear protectors! It was certainly loud, but the noise was purposeful music-making.

The Prac Room

The layout of the prac room and the equipment required were an important starting point in setting up this part of the program, begun with little equipment and built up over six years. It accommodated two drummers, four guitarists, eight keyboard players, two bass players and five vocalists, with an equipment requirement of two kits, one bass amp, four guitar

amps, and a small mixer/power speaker setup for five vocalists, all with individual microphones. The layout is as follows:



A whiteboard is used for writing up song-form information, chord diagrams etc., although all of the material used in the class is charted out, requiring notation reading from all class participants regardless of background. This is an interesting requirement for a class of this type.

The Process

The first step in teaching the class a new song is task division. Damien:

‘If the student has never played guitar before you might start with single notes; once they get the hang of that they move onto power chords, playing the first and the fifth on the ‘e’ and ‘a’ strings, that’s really good. You give them a distortion pedal and the next thing they’re [rock group] *Blink 182*. They’re thrilled with that.’

Bass players are shown the basic fret positions; similarly with the keyboard players. The more advanced play full chords or a combination of left and right hand, while others play single notes from within the chord structure. Damien assumes a strong teacher-focus in the beginning stages and moves quickly through each new task:

‘You’ve got to move fairly quickly if you’ll lose the rest of the class. You’ve got to know your stuff, what you want to set out to achieve, but you’ve got to break it down and keep it simple. You might have all the basses playing the root note, a couple of guitars playing the root note, some playing full chords, maybe strumming a rhythm, with the others playing power chords on beats two and four. Together it sounds complete, they’re all a big part of it.’

It is worth noting that Damien is a classically trained pianist who had no real background in contemporary popular music. He has developed a working knowledge of basic drum and chord patterns over the past eight years.

One class was working on the classic rock anthem *Wild Thing*. At the bottom of this page is an example of how Damien arranges the parts, offering a number of alternative versions.

Although this stream is aimed at the non-specialist students in Year 9, they were learning practical notation reading skills, and an understanding of chord structure and quality, drum patterns and song form, but not through the more formal approach used in many classrooms.

Often the vocalists worked independently learning lyrics and melody lines, re-joining the group later in the class. The students became adept at working independently and in small groups with limited staff supervision. It was heartening that the boys were comfortable singing in front of their peers.

Damien works with each group of instruments in turn, finally bringing the song together. It is possible to prepare up to five songs over a semester, with a public performance before their peers as the major assessed outcome for the subject. In this way the class had a real feel of purpose and direction in it, with the students really engaging with Damien and the process. By semester’s end most students had gained enough basic skills to go on to the Year 10 classroom program, or to form their own ‘garage bands’ using the same facilities at lunchtimes and after school.

The very important link is made between learning theory ‘on the go’, with the students making connections between basic theoretical concepts through playing music. Damien:

'A lot of them can't read [music] but it's all written out in front of them, especially the bass players who have never read in bass clef before. They're making the connection without sitting in a classroom looking at a blackboard'.

The students were gaining all of the basic reading, interpretation and performance skills that are part of a vital classroom, but in a very practical, 'hands on' manner.

The student perspective

Students were clearly enjoying the process and outcomes of the Year 9 Music classes. Some student observations:

'In other classes we are not allowed to talk and move around'.

'We don't go in and sit down at a desk, we all play music and have fun. It's like a jam session'.

'Other classes are mainly based on textbooks and writing, where[as] music is mainly based on fun and music'.

'In other subjects we do everything by ourselves, but in music [we] can work together'.

'It's more fun, so there is more participation. The teachers are easier to cooperate with because they treat you as equals. It's a different atmosphere, with more inspiration. We are generally pretty encouraging to each other'.

It is obvious that the student/teacher relationship is vital in this class setting.

Program outcomes

Measuring the success of the program is not limited to performance outcomes. Damien identified a life-long pathway of learning and engagement in his approach to teaching the Year 9 Students:

'A lot of them aren't going to be professional musicians. Some of them, and this is the success story, have never played an instrument before, come along to the prac class and you see them down the street when they've left school and they're playing guitar in a band or they might just be learning an instrument for their own enjoyment.'

The program emphasises the provision of flexible performance options. The satellite garage network of student-run bands is an equally valued part of the music performance program. The use of school rehearsal facilities and equipment, often without staff supervision, appeared to be part of the trust-building exercise that acknowledges the value of student-run ensembles within the educational environment.

The program is in a state of constant evaluation and change, responding to each new group of students as they came through the music program. These Year 9s work productively and cooperatively to produce valid and vibrant results. **M in A**



Christopher McGillen

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LET'S LOOK BEYOND THE SENTIMENT

Certain dilemmas face music teachers as they consider issues of inclusivity and diversity. GEORGINA BARTON investigated them.

In our everyday lives as music teachers we are faced with many different challenges across classroom issues, administration, school and government directives, curriculum, general school and community events—plus multiple extra-curricular music projects ... the list seems endless.



There is little time or opportunity in our days to reflect on the way we teach, how to best address our students' needs, and how our teaching practices best fit our ever-changing world.

Searching for a solution

To explore some of these issues, in a recent project I interviewed ten primary and secondary music teachers. Our conversations provided not only extremely valuable information about music education practices but brought forth thoughts to help teachers tackle some of the identified dilemmas.

The assumptions and concerns covered in our discussions included perceptions that:

- Teachers have a lot of expectations placed on them;
- Music teachers have even more expectations placed on them than other teachers—of maths, science etc;
- Policy documents, although well-meaning in their sentimental preambles, provide limited support or assistance for the practising teacher; and
- Notions such as *inclusion* and *multi-literacies* are important, but little training has been provided on how to address them in practice.

Starting with curriculum

Initially, I asked the teachers their opinion of the following statements.

'Arts activities should be adjusted constantly to meet the abilities, needs and interests of individuals and groups of students ... students may engage in experiences in different ways or make choices from a range of options so that learning is relevant and meaningful. They will have multiple opportunities to participate in learning activities to demonstrate what they know and can do with what they know. This approach involves both students and teachers in the design of learning and assessment and requires negotiation and flexibility.'¹

'Teachers should ensure that the particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait islander students; students from non-English speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds.'²

Every new policy document, music-specific or not, provides us with these beautifully phrased sentiments, usually at the beginning. We probably would agree that they are morally 'good' and have meaning within the teaching

context, but how do statements such as these assist us with the job at hand? Are we given the opportunity to acquire these specific skills? Perhaps you are like me and skip to the sections that are most useful—what it is that we actually have to teach!

My belief is that these are vital statements that should be considered, but that teachers need support and training to be better equipped to make such statements tangible. This is particularly pertinent, given the impending introduction of new syllabuses in Queensland and other states.

Teaching for individual needs

An overwhelming outcome of our discussions was that teachers consider the individual needs of their students to be a major priority in their teaching goals. This was not all that surprising, given what our job is—to teach our students.

The teachers were also very clear on what type of environment they worked in, and consequently what their students required for their educational needs to be met. The teachers who worked in what were described as low socioeconomic schools agreed that their major challenge in teaching was behaviour management. For them, understanding and developing strategies that assisted in managing these issues was a high priority and contributed to practices that were inclusive.

Other teachers spent most of their time planning the development of curriculum and pedagogy. The notion of inclusion, according to these teachers, was about challenging each of their individual students academically.

In both primary and secondary schools that had a distinct 'multicultural' student cohort, it was considered important to recognise various learning styles and prior knowledge. Each individual school presents its own challenges and ways in which teachers approach the question of inclusion. (I guess we have all experienced this when changing from one school to another.)

It seems to me that more specific preparation in pre-service training would assist teachers in developing useful skills in this area. Also, more extensive Professional Development is required, that focuses on schools' specific needs and circumstances.

Asked how they addressed inclusion in their practice, teachers discussed a number of approaches/methods that were implemented within the classroom and programs, including:

- Use of appropriate resources;
- Inclusion of units and/or repertoire that address social and cultural issues for example, use of world music, contemporary Australian composers' works, etc;
- Learning support for students with needs;
- Extra-curricular activities; and
- Community engagement.

Teachers agreed that approaches to teaching inclusively centred on the *how* of teaching, not on the *what*—but also that they had little time to think about these approaches.

For many, the practices intended to address inclusion were mostly offered outside the general classroom. These included various extra-curricular activities such as multi-cultural dance groups and events.

Disappointingly, all the teachers said that they had not had the opportunity to attend professional development that specifically addressed *inclusion*, although some reported on compulsory sessions about learning issues relevant to Aboriginal and Torres Strait Islander students.

Suggestions for practice

One of the most important things a music teacher must do when considering the question of inclusion is address *how* they teach, rather than *what* they teach. To just include repertoire from other cultures really is not enough to meet the notion of inclusion. Learning another music culture yourself will certainly teach you how other cultures teach or approach the transmission of music knowledge. I therefore highly recommend seeking out an organisation or local artist who provides the opportunity for teachers to learn music of another culture. Whether you have just one lesson or many, I guarantee this experience will assist in making your own teaching practice more inclusive.

Providing more diverse opportunities for your students to have experience in other music cultures is also something I support. I regularly invited special guests into the school or alternatively took the students on excursions to work with practising artists in the community. These were the highlights of their musical journeys.

Here are some suggestions for more specific ways by which you can introduce inclusive approaches into your teaching and learning space:

- Base more teaching and learning approaches on aural/oral work—after all, music is an aural art and concerns sound.
- Require students to sing what they are playing—it is amazing how this affects their learning.
- Break pieces into smaller sections and discuss more effective ways to practise.
- Expect students to memorise more often.
- Encourage more thorough knowledge of the pieces that students play—context, purpose, composer, social and cultural aspects etc.
- Although some music may not have lyrics there is always a deeper meaning behind it—seek this out.

Where to from here?

The most important outcome of this stage of the study is that much more professional development and support must be provided to teachers. It is all well and good to expect teachers to read new curriculum documents, accept the sentimental meanings and start to implement these ideals in their classrooms, but not without providing the necessary knowledge or skills.

It would be interesting to know if other music educators feel this need, or not. Please feel free to contact the writer [see below]. While we all have our students' needs as the focus of our teaching practice, but now need to provide better resources and support for our own. **M_{in}A**

Georgina Barton

Dr Georgina Barton is a music educator with experience in a diverse range of music cultures. Her recent research focuses on multi-modalities in the teaching context and how these impact on students' learning outcomes. Other research includes inclusive pedagogy, curriculum change' and socio-cultural aspects of educational practice and interaction. Georgina is currently on staff at the University of Queensland in the School of Education.

Notes

1. Queensland syllabus, The Arts, Years 1–10, p.10.
2. Queensland Senior Music Syllabus, p.34.

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THE THEORY BEHIND MUSICAL SUCCESS



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- Student workbooks with questions in each key area, answers for which are provided in the Teacher's Guide
- Full explanations of material, going beyond directly examinable content
- The Music Craft Helpdesk, which will be provided by the AMEB Federal Office and can be contacted via telephone: 1800 214 380 or email: coordinator@ameb.net

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DON'T BE A PODCAST OUTCAST

Some new technology is so important that it deserves to be adopted quickly. In the great teaching communications lineup, from chalk to computers and beyond, now comes the podcast—as revealed here by MEGAN IEMMA.

Imagine an educational medium that reaches straight into the minds of your techno-savvy students and engages them at multiple levels, aurally and visually—in creating projects, receiving lesson materials, exploring resources—even reaching out to wider audiences. Imagine further, that everyone can access these audio and visual programs at any time from their ubiquitous MP3 players, or from their computers at home and school. That, friends, is the podcast—a low-cost technology that could burst open the bounds of educational communication.

To access existing podcasts requires only a computer, an Internet connection and some software. An MP3 player makes access portable; podcasts are available around the clock, when it suits the subscriber. Ready-made podcasts on useful topics already exist, from broadcast radio programs, to school lessons, to individuals publishing their ideas to the general public. Whatever the content and origin, podcasts enable people to 'subscribe' (usually free) to automatically receive regular updates.

Teachers can use podcasting to distribute class lesson materials, practice exercises and interviews, and to engage students in their own projects. And if your school itches to 'broadcast', yet does not happen to own a radio station, podcasting is the way to go!

To produce your own podcasts requires software and a short time on the learning curve. The effort invested will vary as you range from the fairly simple audio podcast to the more demanding, multi-media, video podcast (variously called vidcast, vodcast and V-log).

Excellent software for both receiving and producing podcasts comes free or at low cost. As for audio and video production hardware, your needs can be minimal, even nil, but will be driven by your aspirations!

The simplicity and economy of being able to create and upload programs is making podcasting one of the fastest-growing methods of delivering people's ideas to the wider world.



Producing podcasts for your students

What you need

The basic requirements are a computer (Windows or Mac), a suitable microphone, an Internet connection and some podcast production software.

Podcasts can be created on any topic. They can be incorporated into websites for online lessons, available for use in the classroom or by access from home.

CLASSROOM EXAMPLES

- I am using Garage Band to create 'radio' programs for my Year 8 students. Their task is to create a program for a certain time slot and audience, and use a wide variety of ideas such as interviews, quizzes and music, as well as creating a jingle to advertise their radio program. Podcasts can contain original artwork to advertise or promote students' podcasts, or for the 'station' logo.
- Our Year 10 Music Technology students are working on 'Soundscapes or Digital Storytelling'. This involves creating an original story, then finding appropriate sound effects to match. Images can be laid down in the podcast track, and the story could also be printed in a book form for junior level students so that they can read and listen at the same time!
- Another possibility is to publish score files with audio analysis for students' learning and revision. Audio tracks can be cut and pasted within the podcasting software and then a commentary could be added to the podcast.
- Add reflections from your students to a podcast for exam revision of a set piece. Using Scorch files, this also could be used to publish practice aural and theory exams for different topics and year levels.
- Use vodcasts for keyboard lab lessons. Use a video camera to record your lesson, then transfer to iMovie or similar film-editing software, then to your podcasting software. You could link the score to this podcast using a [Sibelius] Scorch file.

- Create an enhanced podcast, in which images, Web links and chapters can become interactive to further appeal to your students. There is no reason why this cannot be applied to instrumental as well as classroom music teachers.
- Instrumental teachers could record a lesson using an iPod (add a microphone attachment) or studio gear, then transfer via iTunes to Garage Band, Acid Music, Audacity etc. Students then download the lessons to their media players or computers for use when practising at home. An example is ‘The Horn Studio’, where horn players of any experience can access different horn techniques (see Resources side box, ‘Other stuff’).
- Record students’ current or future repertoire so they have examples of how pieces should sound. It also could be applied to a rehearsal of a band/choir/ensemble so that students have a current reference point. This is then available for either private access (i.e. password needed) or open for public domain.
- Use podcasts lessons to set student’s homework, catchup and revision for exams. No longer can students complain if they have lost their assignment—if it is posted on the web within a podcast, there is no excuse (and parents can also access these assignments).
- When students have missed a lesson, they can subscribe to wherever the podcast is published, such as the iTunes Store or the school website, and download it.
- For students with disabilities, podcasting is an alternate way of presenting material such as lessons, lectures and assignment tasks. For the visually impaired, scores can be explained and information presented in a way that is portable and can be accessed readily from the Internet.
- It is also useful for sharing what students have been working on in class. An example is for parent-teacher interviews and information evenings.
- Both instrumental and classroom music teachers could create enhanced podcasts, in which images, Web links and chapters become interactive to further appeal to their students.

Podcast Production Techniques

For step-by-step technical instructions, please refer to one or other of the ‘how to’ websites listed under ‘Resources’. When using images, music, quoted text etc., be mindful of the usual copyright issues.

STEP 1: PLANNING

The theme of the podcast will ultimately depend on what you are presenting to your audience. It will also affect whether you are doing a podcast with or without images (moving/still) or extras such as Web links.

When planning the podcast, write a script of what you are going to record. Don’t forget to include an introduction. It is

also good to include some ideas for music, and any websites or images that you will later add. Also, choose the images that you will later add to your artwork for promoting your podcast.

One of the fastest-growing methods of delivering ideas

STEP 2: PRODUCTION

When preparing to record, make sure you are in the best location and using the best microphone possible. Mistakes can be easily fixed, and it is easier to record in short bursts, rather than doing it all in one take. Experiment with different voices (these can be changed after you have recorded the first time) so that the voice is appropriate.

STEP 3: TIDYING UP

Jingles, sound effects and music can be added after you have done the voice recording. This also applies to images, Web links and chapter points. Mixing a podcast is like mixing a composition. The voice needs to be heard over the music, and clarity is vital when listening to your finished product.

STEP 4: UPLOADING

When uploading each podcast to the site, be sure to describe what it is about. This enables the wider community to have a better idea of what you are presenting.

Accessing and downloading podcasts

Equipment you will need

The basic requirements for receiving podcasts are a computer (Windows or Mac), an Internet connection and podcast ‘client’ software. An iPod or other MP3 portable media player gives listening portability.

Podcasts you can find, and how to find them

Apart from your school’s own website, you can download existing podcasts from the many websites hosting them. Best-known is the iTunes Store (for Windows and Mac—make sure you have the latest iTunes version on your computer). Your school’s policies for safe Internet access should be applied.

When subscribing to a regular podcast, subscribers (e.g. students) can select settings to choose how frequently they want them to be automatically updated to their media players. Past episodes may be viewed and downloaded as well.

CLASSROOM

- Teachers and/or students may find podcasts or vodcasts on topics that are being taught in class, or on how to use music software.
- Students studying radio station production and interview techniques can refer repeatedly to existing station podcasts.

PROFESSIONAL DEVELOPMENT

- Teachers can access podcasts on a great variety of topics, from language lessons, to creativity in education, to finding

Resources

There is so much podcasting information available on the Web it would be impractical to list only a few specific sites here. Instead we offer a number of broadly-based references which in turn give many links to software and 'how-to' sites.

PODCASTING AND EDUCATION

'Switched on Teachers'—Education Queensland. The 'Help me Out' section has good links on education and podcast production. www.learningplace.com.au/deliver/content.asp?pid=30861

'Podcasting in Education' This August 2006 workshop access kit by Jean Kent of North Seattle Community College (Seattle, Washington USA) covers the whole gamut of accessing and creating educational podcasts. Includes PowerPoint presentations, tutorials, handouts, examples and links to extensive online resources including copyright- and royalty-free music. Brilliant!

<http://faculty.sccd.ctc.edu/jkent/workshops/podcasts/index.html>

New York Times article: *'Students and Teachers, From K to 12, Hit the Podcasts'*

Just key the title accurately, with quote marks, into your search engine.

Podagogy Where podcasting meets teaching and learning; click 'Resources' for links: <http://blog.podagogy.com>

Podcasting education resources on video

www.apple.com/au/education/resources/podcastingvideos

CREATING YOUR OWN PODCASTS

Podcasting News A good starting point:

www.podcastingnews.com/articles/how-to-podcast.html

And their software links page:

www.podcastingnews.com/topics/Podcasting_Software.html

Podcasting tools A resource 'detailing everything you need to know about podcasting'. www.podcasting-tools.com

iTunes podcast specifications Some fundamentals from the most popular download site.

www.apple.com/itunes/store/podcaststechspecs.html

ACCESSING PODCASTS

Podcasting News Software link, as above.

Directories of podcast directories. (Yes!)

www.podcastingnews.com/topics/Podcast_Directory.html

www.google.com/Top/Computers/Internet/On_the_Web/Podcasts/Directories

Some specifics:

www.podcastdirectory.com

www.podcast.net (Link: Learning & Instruction)

www.podcastalley.com (Link: 'Pick a podcast genre' + Education)

podcast.com/home.php (includes links for podcast/ing software)

OTHER STUFF

The Horn Studio podcasts:

www.podcastdirectory.com/podcasts/18251

out what other countries are doing with technology. Refer to Resources side box.

- Professional development becomes available to anyone, anywhere at anytime. For example, conference and workshop presentations could be made available to those who cannot attend. (see Resources, 'Podcasting in Education'.)

Conclusion

Whether accessing existing podcasts or creating your own, there are wide and varied applications both within the classroom and in the wider context. It is just a matter of deciding what podcasts you are going to download, or what material you want to upload in your own podcast—and enjoying the final product.

WITH ADDITIONAL REPORTING AND RESEARCH BY MIA

Megan Lemma

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

E-CONTACT

The writer, Megan Lemma:
<miemma@heathdale.vic.edu.au>

PLAYER LINK

The question of partnerships has been raised as part of the National Review of School Music Education. Gillian Wills talks to a partnership practitioner, BERNIE HEARD about what this work entails.

Bernie Heard speaks very quickly, but then she has a lot to say. As Education Coordinator of the Sydney Symphony Orchestra she is responsible for the orchestra's education program and relationships between the orchestra and NSW schools. She has just been awarded a Churchill Fellowship to travel to the US, UK and Germany next year, where she will be working with the education programs of the New York Philharmonic, San Francisco Symphony Orchestra, the London Symphony Orchestra and the Berlin Philharmonic Orchestras.



Bernie Heard and Margaret Moore, SSO Education unit

What was your pathway into your present position?

BH: I did a Bachelor of Music Education at the Sydney Conservatorium with a double major in voice and piano and also took clarinet lessons. My teaching experience included Trinity Senior High School in Wagga then Dulwich Hill Public School. It was there that I encountered Musica Viva's and Sydney Symphony's education outreach work. When the opportunity arose to work in this area of education partnerships with the SSO I jumped at it.

How would you spend an average day?

BH: The work takes me into a whole range of diverse activities, such as: liaising with teachers and schools, audience development projects, managing venues, marketing activities and production, coordinating teacher kits, dealing with copyright and operational details to do with seminars. On any one day I might cover an aspect of each of these tasks, so it's pretty diverse.

What are the benefits of Sydney Symphony's education programs?

BH: The programs provide a unique access to instruments of the orchestra, its repertoire and out-of-the-classroom concert experiences. We don't dumb down repertoire—it's mixed, traditional and Australian contemporary pieces. Our education programs are interactive, including question and answer sessions; and inviting students on stage to dance, conduct or play percussion.

We run extensive professional development schemes for teachers and the teaching kits with CDs of music offer all kinds of activities that relate to the K–6 creative arts syllabuses in NSW. These are aimed at non-specialist music teachers in primary schools, who really appreciate these resources.

Do you prepare school students for particular concert experiences?

BH: Yes. Several months before a concert we run seminars, presented by our Artistic Director Richard Gill, with the class

teachers to workshop how to prepare and familiarise students with particular repertoire. We feature an Australian composer for every series, alongside more established traditional orchestral repertoire, and these seminars help the teachers approach the presentation of contemporary music.

How to you obtain feedback from the teachers?

BH: It's essential to know how our programs impact on teachers' work in the classroom. There are

a couple of ways in which we seek feedback. Teachers can register comments and ideas on the e-mail address <yoursay@sydneysymphony.com>. We have just started using a customer relations management and booking program that allows us to document teacher responses and access them more effectively. With 'Meet the Music', an evening concert series for secondary schools, teachers often get their students to write reviews of the concerts, which they send on to us. It's useful feedback. I find I develop good relationships with teachers through chatting to them on the phone or meeting them at educational events, which also gives me the chance to seek additional feedback.

What sort of consultation do you use?

BH: Apart from feedback, we run focus groups that have a mixed membership of secondary and primary teachers plus representatives from the Education Department who have performing arts portfolios. Indicators from our feedback can be tested in these focus group discussions to make sure we understand teachers' needs and viewpoints. In turn this informs our longer-term planning.

What areas do the schemes cover?

BH: We believe it is important that we reach students in regional areas. Our program 'Playerlink—an orchestral workshop for high schools' is specifically for students in those areas. Twelve of our orchestral players, who between them represent every major instrument, take a workshop to a centre such as Goulburn. Attendance is by recommendation from local music teachers in a catchment area within a radius of 200 kilometres. An orchestra of about 65 players works for a full week preparing repertoire that will be performed at a closing concert. It's the process that counts as much as the concert, although that's a great experience too. **MⁱⁿA**

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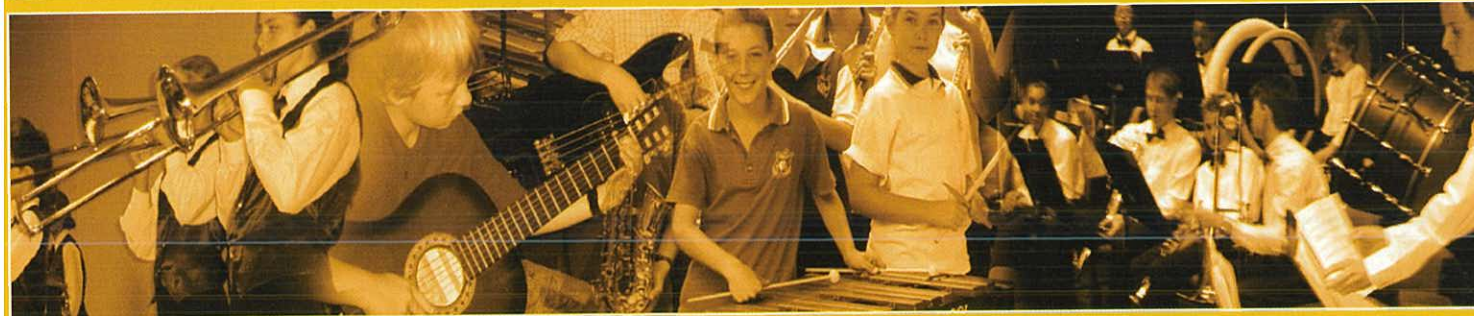
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TATACHILLA TAKES THE FLAME

Nuns, barbers, Taiko drummers, Elizabethan feasts: this school is home to generations of music-makers and the hub of musical life in its community. TINA BROAD reports.

Tatachilla Lutheran College, in South Australia's McLaren Vale, has been named national winner of the 2006 FLAME Awards, the scheme run by ABC Classic FM and the Music Council of Australia's 'Music.Play for Life' program, with ASME and the AMA.

A live concert from Tatchilla will be broadcast on ABC Classic FM in December. The school receives a \$3000 cash donation from philanthropist Dr Noah Gordon, and a \$3000 voucher from the AMA for musical equipment.

This year's FLAME theme of 'community connections' hit the spot for this R-12 (K-12) school, which has over 20 music groups, many performing regularly in the community.

Junior classes sing for residents at local retirement villages, nursing homes and community groups; the school's Taiko drumming group regularly performs at cultural events and the biennial stage musicals includes staff and parent—sometimes with whole families, across three generations, taking to the stage together.

The effect on the community is pervasive. The mums, grandmas and aunts who joined the nuns' chorus last year for 'The Sound of Music' have stayed together as the Tatchilla Ladies Choir, while the men have started a barbershop group. The Tatchilla Community Orchestra, with 75 players—25 College students, 25 students from other schools and 25 adults—arose from the college's coordination of the entertainment for the annual McLaren Lions Community Carols.

Under the leadership of principal Richard Bruss and performing arts coordinator, Greg John, the school is at the centre of musical life in its community.

Speaking on behalf of the national judges, the MCA's Richard Letts said the school received the Awards' top honour because of the depth of its reach into the community.

'There's parent and grandparent involvement in active music-making,' he said. 'Encouraged and supported by the school,



'When the local branch of the University of the Third Age rang to ask if we had a madrigal group to perform at their Elizabethan feast, we said: no, but we'll create one!' said Greg John.

they're getting on stage with their kids and having a go ... the school is doing all the right things as a focal point for music in its community ... things that any school could emulate, regardless of resources. Fantastic.'

'The college is appreciated as a musical resource,' notes Greg John. 'People of all ages are making music together, enjoying each other's company and bringing pleasure to others. Adults have taken up singing or

playing again and many find themselves doing things they would never have imagined or had only dreamt about—and finding they are never too old to be involved in music-making.' **MIA**

2006 FLAME Award winners

National

Tatchilla Lutheran College (SA)

State/Territory

ACT Lyneham High School

WA Glencoe Primary School

TAS King Island District High School

VIC Vermont Primary School

NT Alice Springs Steiner School

QLD Kingaroy State High School

NSW Murrumburrah Public School

State and Territory winning schools receive a \$1000 gift voucher and a suite of CDs and magazine subscriptions. All 100 entrants in the 2006 FLAME Awards receive a commendation certificate, showing visitors they are a school that values excellence in musical education. Special commendations go to NSW schools Barrenjoey High and Linuwel School, East Maitland.

More about the winners: www.musicplayforlife.org



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Deborah Egekvist



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Dr Derek Jones on Jupiter Clarinets

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J. Derek Jones



JUPITER



ADE MONSBOURGH

Teachers who remember the introduction of recorders into music education in Australia will also recall the name of Ade Monsborough. Ade died recently, aged 89 after a lifetime devoted to music as a jazz performer. However, he also holds a significant place in the history of Australian music education. Ade was a music advisor who worked for Allans Music and in that role visited schools demonstrating recorders and organising festivals. One year Ade organised an Education Week activity with Allans. This involved live performances with eminent players in the store's front display window in Collins Street Melbourne with a loud speaker playing to the passing throng.

There is also a story of Ade demonstrating recorders to classroom primary students, including tricks like blowing cigarette smoke through a descant and creating interesting smoke rings from the finger holes! –not something to be done today!. Ade also started Pan recorders, the Australian recorder manufacturer, whose instruments were used by schools throughout Victoria, and possibly other states. The late Fred Morgan, who went on to become one of the world's best recorder makers, spent 10 years working at Pan with Ade. As a jazz performer, particularly in ragtime style, Ade incorporated recorder in performance, often with piano, banjo, tuba, washboard combo.

Thanks to Geoff Hughes and Rodney Waterman

RINGTONES

A music examinations organisation has taken up technology in an innovative way. The Associated Board has made a number of their examination pieces from the piano syllabus available for downloading as ringtones. Visit www.abrsmpublishing.com/ringtones for the list of available pieces.

INVESTING IN OUR SCHOOLS

Teachers are reminded to check out the website below for dates of 2007 and 2008 applications. In 2006 average grants for music were around \$40,000 and music projects in total were over \$15 million. This is a wonderful opportunity for music, so check out the website for details. And see our story in this issue of one school's success in turning around their music department as a result of a successful application. www.investinginourschools.dest.gov.au

Acid Pro 6

Published by Sony Media Software

Acid Pro 6 is a multi-track digital recorder and MIDI sequencer—powerful software that can be successfully implemented into the music classroom.

The software, originally known for its looping capabilities, comes bundled with a selection of loops, however as these tend to be 'rock based', educators may choose to purchase loop CDs representing other musical genres (schools running multiple copies of Sony software are only required to purchase one CD).

Acid Pro 6 is an invaluable tool when teaching the concepts of music to junior secondary students. Understanding that these concepts are related and integrated, and developing the required literacy skills to express this, can be a difficult task for many students. Using Acid Pro 6 enables students to create instant visual representations while manipulating and editing aural content, so engendering an important knowledge transfer to traditional learning areas.

The graphic user interface is simple enough for younger students to navigate and shares many standard commands that will be familiar to students (Fig 1). [For Windows or Mac OS X].

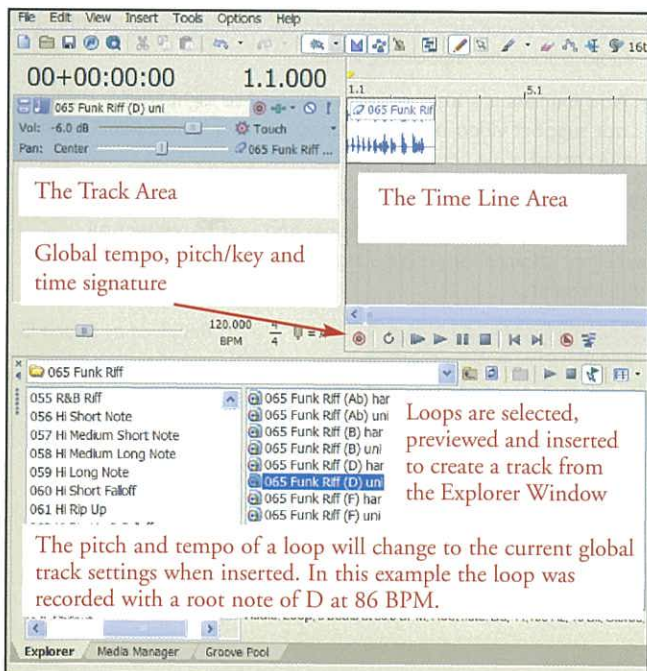


Fig. 1: The Acid Pro 6 Graphic User Interface

In Fig. 2, the student was required to create a work using chords I, IV and V in C major. The structure had to be binary form, later changed to ternary form by copying and pasting. Variation to texture and tone colour was also required, and crescendos and decrescendos had to be added to at least one instrument (dynamics are represented by the blue lines). This learning experience was then reinforced using traditional teaching methods. The software can also be used to create backing tracks.

Like previous versions, Acid Pro 6 supports transposition of events/loops; key changes (and time signature changes) can be inserted at any point in the project. I would like to see future versions of this software support enharmonic note equivalents (flat notes are not included), and the option to transpose diatonically in addition to semitone transposition.

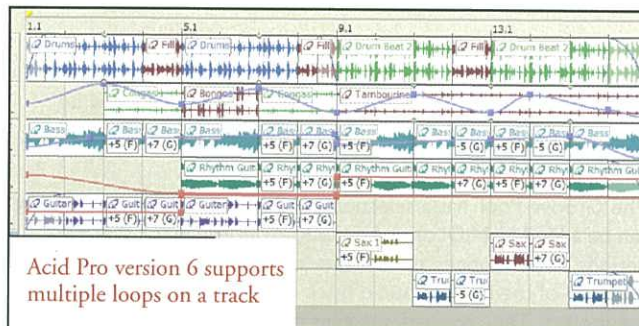


Fig. 2: A work created by a year 7 Chatswood High School student.

MIDI sequencing capabilities have been enhanced in version 6, however it does not yet support notation. In addition to the Sony DLS soft synthesiser, this version has the Native Instruments Kompakt Soft Synthesiser for additional sound sources. The MIDI clips properties panel includes a piano roll editor and a list editor. MIDI controller levels can be drawn here, or added as an envelope from the track area where they can also be drawn or recorded using the automation settings. Step recording and over-dubbing are accessed via the main transport controls. The Record button on the transport control is used for recording from a MIDI keyboard or the microphone input.

The Inline MIDI editing feature enables direct editing on each track event. When working with channel 10 (drums and percussion), this is the only option for viewing the list of percussion instruments. It would be useful if this feature was added to the piano roll editor in future upgrades.

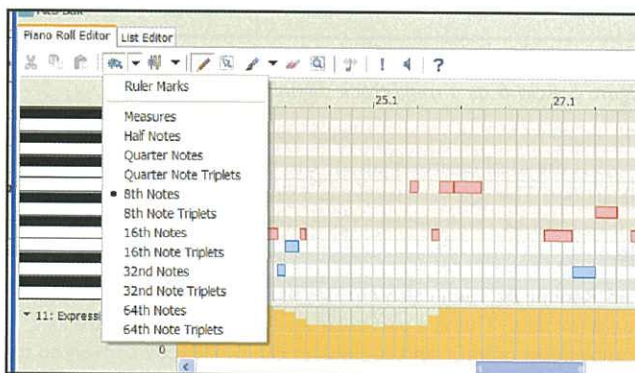


Fig. 3: The MIDI clip properties panel

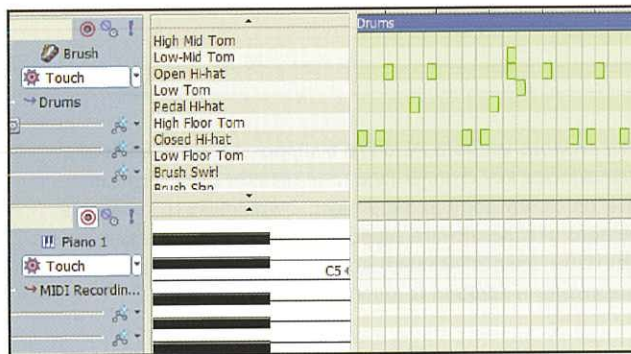


Figure 4: Inline MIDI editing

In addition to MIDI and audio tracks, folder tracks can now be added to store specified tracks and supply more working room in the track and timeline areas.

The 'Groove Pool' has a selection of quantised rhythmic styles that can be added to MIDI or audio tracks or drawn in for specified periods. The Chopper, as the name suggests, allows a small selection of the MIDI or audio track to be selected and added to the project. The 'chopped' segment can also be saved as new datum.

The software performs extremely well as a multi-track digital recorder. The number of audio tracks that can be simultaneously recorded is dependent on the computer specifications and the audio interface being used. If the audio interface is a soundcard with one microphone input, only one track at a time can be recorded and over-dubbing methods would need to be used for additional tracks. Purchasing an external audio interface, with multiple microphone inputs, is a good option for schools as it could be moved between computer workstations on a needs basis. Interfaces that have combination inputs for microphone cables and guitar cables, and that support phantom power are particularly useful in the school environment.

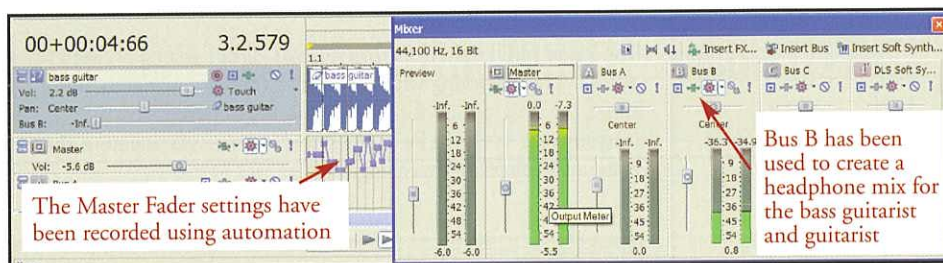


Figure 5: Acid 6 as a multi-track digital recorder

The study of film music is a popular topic area with students. Acid Pro 6 is the ideal environment for this type of work in the junior classroom. The software supports a single video track. The final product can be rendered to a Quicktime movie or Windows AVI file.

The 'Render As' menu also enables users to save in a variety of audio formats. This is a particular strength of the software as a combination of MIDI and audio data can be directly converted to file formats such as MP3 and Wave. Equally impressive is the direct 'Burn-to-audio-CD' feature which is accessed via the Tools menu.

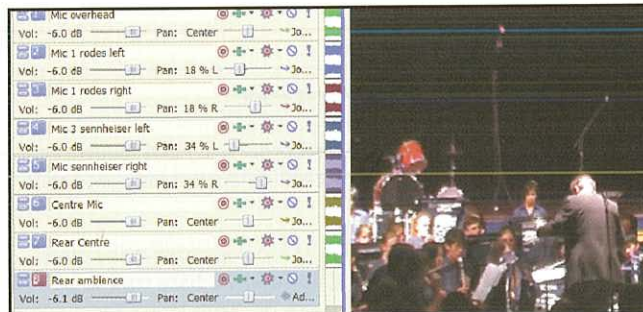


Fig. 6: Video Preview in Acid Pro 6. The Chatswood High School Concert Band

Acid Pro 6 has a myriad of applications for the music classroom. Incorporating this software into the music curriculum at Chatswood High School has become vital to whole school ICT development, as an increasing number of subject areas are mandating multimedia components. Our students are learning that skills acquired in the compulsory Year 7 and 8 music course can be applied in other subject areas. They are also learning that their music education does not cease if they choose not to continue with Year 9 elective music.

Sony Media Software produces two entry-level versions of this software:

- Acid Music Studio is a good option for schools on a limited budget or requiring a large site licence, offering multiple MIDI and audio tracks and supporting video.
- Acid Express is a free version, restricted to eight tracks; does not support video or effects. Loop content would need to be purchased.

Other related Sony Media Software software are Vegas (video editing), Sound Forge (audio editing) and DVD Architect, all excellent choices for whole school solutions to multimedia ICT requirements.

Reviewed by Briona Gill

Links

Sony Media Software:
www.sonymediasoftware.com

Acid Planet: download Acid Express and loops—
www.acidplanet.com

Intelliware: for CD loop purchase and catalogue—
www.intelliware.com.au

The Singer's Ego: Finding Balance between Music and Life by Lynn Eustis.

Published by GIA Publications, Chicago

I have to admit that I almost laughed out loud when this volume arrived for me to review. Instead of the weighty tome that I had expected to cover a subject of enormous complexity, it is a slim volume—some 160 pages.

The book is divided into two discrete halves. The first addresses the singer as a person, covering the inner world of the singer, how he or she copes with singing, and the emotional and psychological problems that face singers generally. The second half of the book covers the outer world—that is, how the singer is perceived not only by the general public, but by musical colleagues.

The book is written in an anecdotal style, peppered with examples from the writer's own performing and academic careers, which offer insights into the complex mind of the singer.

After a thirty-year career as an opera singer, I found much of the first half of this book entertaining, finding myself nodding in agreement with the author's observations on the fragility of the singer's ego. But it was in the second half of this book, dealing with the outer world, that Lynn Eustis gave me food for thought. Being a singer at any advanced level of performance, especially in the operatic world, requires an ego that presents itself to the world as 'cast in iron'. The requirements of performance do not allow self-doubt or lack of confidence to show in a professional arena. It was only after reading through this latter half of the book that I began to wonder why, while I was still performing, I had never noticed the important issues that the author presents.

I immediately recognised the relationships with the conductor, fellow singers, management, and others that are laid bare here.

Like the author, I too have moved into an academic career at the end of a long performing career. Her observations on teaching are noteworthy, and gave me much opportunity for reflection. In fact this entire book was very satisfactory reading for someone who has had a performing and teaching career. But, for whom is this book intended? Perhaps to the serious student of the voice it will give comfort to know that the minefield that is the field of the performing singer is not always 'booby-trapped', that his or her problems are not unique. To the teacher in a private studio, the book will be a liturgy of understanding and frequently experienced truisms.

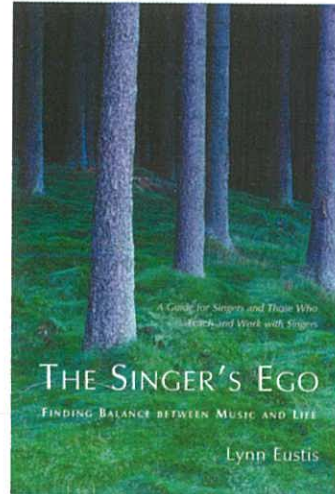
I believe that his book will be of primary importance to the vocal student about to embark on a professional career. There is much sound advice on repertoire, building professional relationships, and in fact, behaving in a professional manner.

The book ends with advice to the teacher on how work with beginning singers.

Having read through the book, and after much personal reflection, I found that there were so many things I wanted to shout out that Lynn Eustis has hidden in the text. I wanted to underline so many phrases in bright colours and send it out to teachers and singers alike. It is full of important observations, especially on the relationship between the teacher and the singer. In my performing career, I bore the wounds of casual remarks made by my early teachers and fellow students, finding healing only with time and experience as my confidence grew. No doubt, reading this book would have not healed those wounds more quickly, but would have given me an understanding of where I as a singer, and my fragile ego, stood in the world around me.

If you are serious about your voice and pursuing a performing career as a singer, then this book is a must.

Review by Garrick Jones



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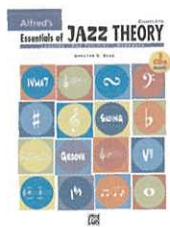
FROM ALL MUSIC PUBLISHING & DISTRIBUTION (formerly Allans Publishing)



Music Craft, by the AMEB
Student workbooks & Teacher's Guide
A new, comprehensive approach to the teaching of music theory and aural training, the Music Craft syllabus and publications were developed after consultation with teachers, students and education specialists. This was supported and guided by further information gained through field-testing of the draft syllabus and feedback gathered by the ACER.

Designed especially for the needs of busy teachers who combine instrument and theory tuition in a single weekly lesson, each grade is divided into 40 active lessons—each with focused written and aural components. There is a teacher's workbook and phone and online assistance is also provided. Material in the Teacher's Workbook goes beyond the syllabus requirement to expand understanding as needed, and answers are provided for all material in the student books. Contents trace the thematic outline of the course for easy reference.

FROM ALFRED PUBLISHING

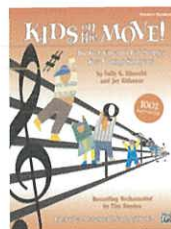


Alfred's Essentials Of Jazz Theory Complete, by Shelton G. Berg
Book & 3 CDs
This complete edition is designed for jazz enthusiasts and musicians who want to have a better understanding of the language of jazz. With this book you will: learn the essentials of jazz music through concise lessons; practice your jazz music reading

and writing skills in the exercises; improve your listening and ear training skills with the CDs; and test your knowledge with a review that completes each unit. Incorporates *Essentials of Jazz Theory*.

The Music Effect Book 2, by Joy Nelson

Book & CD
An engaging, ready-to-use resource for teachers who want to lead children toward music literacy as well as lifelong enjoyment and participation in music. Designed for the kindergarten classroom, The Music Effect includes a wealth of energizing and imaginative multi-sensory activities, focusing on increasing students' musical knowledge, skill, and conceptual development. Lessons include connections to speech, language, arts, storytelling, visual arts, creative drama, dance, poetry, science, social studies, math, and nature. Reproducible copy masters enhance the lessons, making it easy to prepare and have students actively engaged in the lesson.



Kids on the move!, by Sally K. Albrecht & Jay Althouse

Book & CD & Teachers Handbook
Sixteen get up and go songs for young singers. You simply can't stand still while singing these rhythmically rousing songs! From the tango to the twist, kids can boogie all year long with Kids on the Move! What an exciting and innovative way to energise your classroom and experience the joy of music from the inside out! After all, kids just love being in the groove and on the move! Recommended for grades K–5. 100% reproducible. Lyric sheets and movement suggestions included.

FROM ENCORE MUSIC DISTRIBUTORS

Neil A Kjos Music Company

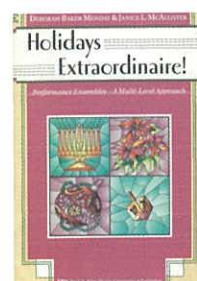
Standard of Excellence In Concert X

Concert X presents exceptional performance literature of concert and festival pieces for beginning and intermediate concert bands. Composers include Bruce Pearson, Barrie Gott and William Himes. For grades 1–2.

Standard of Excellence Jazz in Concert III contains new jazz ensemble charts correlated with the Standard of Excellence Jazz Ensemble method. Dean Sorenson, Bruce Pearson, Ethan Freier and Jim Cifelli have composed these grade 1–2 pieces for beginning jazz ensemble.

String Tracks XVIII

Book & CD
This contains new music for string and full orchestra. On the CD there are 15 string orchestra pieces and one new full orchestra piece as well as excerpts from the new collection *Holidays Extraordinaire!*, *Mariachi Mastery* and *Jazz Combo Session*. The standards range from Grade 1–4 with compositions by Deborah Baker Monday, Robert Frost, Shirl Jae Atwell and William Hofeldt plus arrangements of pieces by Mozart, Stamitz and Holst.



Holidays Extraordinaire!

The second collection for students of different playing levels. The 24 carols and songs represent musical traditions from various countries and transcend boundaries and cultural differences. All pieces are scored with an advanced and a beginning part for violin, viola, cello and string bass, with a piano accompaniment also available. The standard is approx grade 1-3.

Mayhew Publishing

Band in a Book, by Sarah Watts

A flexible book with ten easy pieces in a jazzy or popular style with a CD backing or piano accompaniment. There are parts for C, Bb melody and harmony and also Eb, Bass and Percussion parts, which can be used in any combination from duet to full orchestra.

Local Publishers:

Grand Scale Music: The Scalecard System, by Abe Cytrynowski

Easy to understand and use, as well as being versatile and practical. Each grade has a set of Scalecards with the information on them about the scales needed for the exam. The front of the card indicates the grade level and the technical item required and the back of the card shows the musical notation with the fingering indicated. A card organiser is available with 3 compartments with unknown, ok and perfect for easy at-a-glance progress.



Flying Strings: Pick a Part—Chamber music for young string players

This new series is arranged for any combination of stringed instruments: violin, viola, cello or double bass for duets trios or quartets. It includes a melody and three harmony parts for each of the violin, viola and cello parts with a director's score and easy piano parts. The first title now

available is Music for Christmas arranged by Audrey Akerman—can be performed individually or in selected medleys.

FROM IMMEDIA

AustralAsian Music Industry Directory

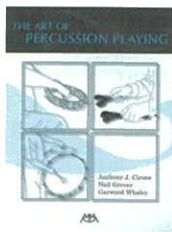
Starting out as a humble 92 page print edition of Australian record labels, managers, agents and venues, now over 200 pages with 70 categories, and also available online. All levels of businesses are detailed with staff lists, contact numbers and emails, URLs with the online version updated every fortnight via email alerts. It's current, correct & comprehensive. The new edition, released July 20, available for purchase online at www.immedia.com.au/amid or ordered directly from IMMEDIA! T: 02 9557 7766 or E: directories@immedia.com.au.

FROM HAL LEONARD

The Choral Singer's Survival Guide, by Tony Thornton
Book & CD

While there are a multitude of books on the market for the instruction of choral conductors, there are few resources for choral singers themselves. This comprehensive instruction manual offers practical instruction and tips to hone choristers' skills and improve vocal musicianship, including practical tips

on audition preparation, sight-reading, rehearsal techniques, diction and much, much more!



The Art of Percussion Playing, by Anthony J. Cirone, Garwood Whaley, Neil Grover

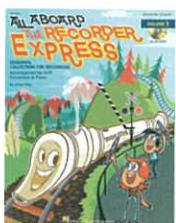
This book combines *The Art of Tambourine and Triangle Playing, The Art of Bass Drum and Cymbal Playing* and *The Art of Percussion Accessory Playing* into one volume providing students and teachers with easy access to learning about orchestra

instruments, band and various. It includes history, selection and performance techniques and is designed for methods classes, school instrumental music classes and anyone interested in acquiring an in-depth understanding of percussion instruments. Especially useful for conductors, composers and arrangers.

Music Theory, by Barrett Tagliarino

A Practical Guide for All Musicians. Book & CD

Get the rock-solid fundamentals of rhythm, pitch and harmony with this easy-to-use pack. Learn the universal language used by all musicians, regardless of instrument. Includes concise, detailed explanations, illustrations and written exercises with a full CD of examples and practice drills.



All Aboard The Recorder Express
Book & CD

A seasonal collection of 12 expertly written arrangements for recorders with accompanying Orff instruments, percussion and piano parts. All parts are reproducible. Difficulty levels range from easy to intermediate, beginning with a variety of creative B-A-G songs. Melodies and rhythms become more difficult as notes are added to these progressive tunes for more challenge as the year goes on. Young performers are exposed to a diversity of musical styles ranging from classical, blues, swing to country, Latin and Broadway.

Habits of a Successful Band Director, by Scott Rush

Foreword by Tim Lautzenheiser

Topics covered include: classroom organization and management, working with parents and colleagues, the importance of the warm-up, rehearsal strategies, selecting high-quality literature, and student leadership. The appendices provide valuable outlines and reproducible forms such as medical releases and pitch tendency charts.

Music Learning Theory: Resolutions And Beyond, by Edwin E. Gordon

The primary goal of this book is to clarify how teachers can make the transition from traditional instruction to teaching based on Music Learning Theory, especially with older students. In six parts, Gordon covers rhythm learning readiness and transitioning students (both those familiar and those unfamiliar with Learning Sequence Activities) to music at the middle and high school levels.

Move To The Sound Of World Music, by James O. Froseth

This collection of 64 songs from around the world is a great addition to any general music classroom. These diverse tunes will be sure to get students' legs tapping and fingers snapping! Appropriate for any age level.

Teaching Music Through Performance In Choir

Conducted by James Jordan and Jerry McCoy

This stunning two-CD set contains premier recordings of 38 of the most significant works ever composed for choir, levels 1-3, as selected by leaders in the choral art.

FROM JOZZBEAT MUSIC PUBLISHING

Jelly Beans and Other Suites, by Andrew Robertson and Susan Sukkar

Book, CD & Classroom book

Written to support the generalist classroom music teacher, the scores are based on percussion band, but can be used with other available instrumentation. No music skills are assumed and scores are graded in terms of complexity. The book is sequenced and linked to curriculum requirements.

FROM MUSIC SALES

The Choral Singer's Companion, by Ronald Corp

A handbook for the chorister, containing everything one needs to know when involved in performance with a choir. Focused on major works it gives details for the chorister, the conductor, the program notes writer and the chorus master. Full of details for all those involved in choral programs.



The Yamaha Advantage, by Sandy Feldstein and Larry Clark

This comprehensive series for band and individual instruction includes a diverse collection of titles for band directors or instrumental teachers. Individual books for Clarinet, Combined Percussion or Electric Bass provide instrumental instruction, including theoretical and musicianship skills from the first.

These are complemented by the Teacher Resource Kit, which includes lesson plans and an array of materials necessary for teaching. *The Performance Series, The Greatest Solo Songbook*, for Clarinet and Bass Clarinet provides 75 famous melodies using only six notes. And, the *Theory Workbook* and *Conductors Score* complement the series.

Play Piano with The Wiggles

Book & CD

Eleven tunes from the shows will be familiar to Wiggles fans. This book and accompanying CD will appeal to those wishing to get their fingers round the tunes, for school or kindergarten use.

FROM ASHTON

Keyboard Pack

The SPAK100 keyboard starter pack contains the Ashton AK100 keyboard, a set of Ashton headphones, power adaptor and computer software. The AK100 has 128 different voices and 100 unique styles pre-programmed plus touch sensitive keys designed for realistic piano-styling playing, and comes with 100 demo songs in memory to get you started. The computer software contains keyboard lessons and handy tips, and no need to worry about noise, just plug in the included headphones. For more information: www.ashtonmusic.com

FROM MUSICAL MERCHANDISERS

Jupiter 700 Series II Saxophones with 2 necks

Jupiter have just unveiled their brand new Alto & Tenor 700 Series II Saxophones equipped with not one, but 2 necks. A regular brass neck for normal use plus and an additional Rose-Brass neck to give a warmer, softer timbre. The 700 Series II Saxes are limited release, now available in Australia. For more info: visit your local retailer or contact Musical Merchandisers

W: info@musicmerch.com.au or
T: 02 9905-0311



FROM MUSICLINK

Remo percussion

Lynn Kleiner, a children's music specialist for over 24 years, has created three age specific music packages, each with a play-along DVD and high quality, age appropriate REMO instruments. 'Timing and pitch matching improves as we learn music concepts and vocabulary while participating in these engaging musical activities,' explains Lynn Kleiner. Musical interactions with children can be delightful and easy, even with little or no musical background. You and your kids will love it!



FROM ROLAND, BOSS AND EDIROL

Boss Micro BR portable digital recorder

Meet the ultimate palmtop recording studio. Only slightly larger than an iPod, the tiny-yet-powerful MICRO BR is dream for teachers on the go. With a built in microphone, four simultaneous playback tracks (plus 32 V-Tracks), an SD

Card slot, onboard multi-effects, nearly 300 built-in rhythm patterns, a tuner, MP3 compatibility, USB, and more. Perfect for classroom recording.

To see a demo: W: http://www.rolandcorp.com.au/images/articles/micro-br_promo.swf



Roland Cube Amps

Roland's famous CUBE amp lineup expands with three hot new models: the Cube 15X, 20X, and 30X with great new features such as Power Squeezer® for maximum sustain without maximum volume, a mini-jack aux in for playing

along to MP3 and CD players, and of course with that incredible CUBE sound, these amps are built to rock your classrooms! Great amps for the student and professional guitarist.

Accessories for the popular Edirol R-09 Portable recorder

Announcing a range of accessories for this versatile, portable digital recorder and MP3 player, profiled last issue. Padded carrying case, optional cardioid-type stereo microphone; small tripod plus protective cover – which has cutouts for easy button access; and stand adaptor.

Roland PM-30 Personal Monitor

Introducing the PM-30, a new top-of-the-line 2.1-channel advanced speaker system. With 200 watts of Class-D power,

a high-performance 12 inch woofer with tweeter, a pair of 4 inch satellite speakers, and a proprietary DSP engine, the PM-30 delivers powerful, clear, full-range sound in a package that's cleanly designed and comfortable to transport.

Roland E-80 Keyboard



The E-80's sounds and styles are a first-class selection of sounds, having been 'captured live' including stunning sampled Guitar and Piano

sounds. It also features electric and twelve string guitar, 88-key split stereo-sampled piano tones and timbres that change according to finger pressure. For the classroom singers, the E-80's Vocal Harmonist has over 80 different settings plus additional effects and features, and for classroom lessons, the E-80 is able to import and show both (.TXT) and image files (.BMP) and by connecting to an external monitor the E-80 can easily display text, lyrics, photos and slideshows.

Roland Digital Snake Audio Transfer System

If setting up a stage or studio in your school, check out the RSS Digital Snake—a 40-channel digital audio transmission system featuring high quality remote controllable microphone preamps, configurable inputs and outputs, and immunity to RF and electrical interference resulting in

Choral Sight-Singing Method

96 page octavo sized publication; a perfect fit for your students, and their folders.

Textbook

A sequential sight-singing curriculum for all choirs. Each of the six units (containing four lessons each) includes:

- new music reading concepts
- rhythm and pitch exercises
- helpful hints and challenge exercises
- excerpts from real choral music
- fun-filled review games
- 'Evaluating Your Performance' questions

The helpful "Getting Ready" pages (which precede each unit) are filled with music fundamentals, and, for choirs who have never read music before, an optional "Before We Begin" chapter opens the book.

From whole notes to sixteenth note patterns, seconds to sevenths, key signatures, dynamics, articulations, and tempo markings, it's all here, and it's all logically ordered to insure student success.

Textbook (96 pages).....22017 \$14.95

Sing at First Sight Foundations in Choral Sight-Singing

Andy Beck, Karen Farnum Surmani, Brian Lewis

Augment your sight-singing curriculum with this well-written supplemental textbook which directly correlates to the lessons taught in Alfred's popular Sing at First Sight method. Includes over 80 reproducible pages of additional exercises, activities, and assessments designed to strengthen the music reading skills of developing musicians. A listening CD provides ear training activities and recorded accompaniments for the six end-of-unit songs, plus a handy appendix with easy-to-follow charts and diagrams of music fundamentals is included. The Reproducible Companion is highly effective when used with Sing at First Sight, on a routine basis after each of the 24 sequential lessons, as needed to master challenging musical concepts, or as a general review following the completion of the original textbook. Logically laid out in a 96 page comb-bound book, ready for the photocopier!

Reproducible Companion/CD (96 pages).....23833 \$71.95



Choral Warm-Up Collections

The Choral Warm-Up Collection

Compiled and Edited by Sally K. Albrecht

Alfred Publishing is proud to present *The Choral Warm-Up Collection*, a new sourcebook featuring 167 warm-ups contributed by 51 choral directors.

This incredible resource consists of warm-ups for every situation and focusing on many different vocal areas. Set the mood for a successful choral rehearsal while developing and reinforcing positive ensemble vocal techniques with *The Choral Warm-Up Collection*.

The Choral Warm-Up Collection....21676 \$44.95



The Complete Choral Warm-Up Book

Russell Robinson and Jay Althouse

Here's a book for anyone who directs a choir...any choir, of any age. Featuring 211 warm-ups, plus teaching techniques and suggestions for use, this book is jammed with excellent warm-ups and valuable information. Includes dozens of photos illustrating correct posture and vowel formation. And the well-organized index makes finding just the right warm-up a snap. Whether you're an experienced choral director or just starting your first job, *The Complete Choral Warm-Up Book* belongs in your personal library.

The Complete Choral Warm-Up Book....11653 \$49.95



All Alfred materials are available from your favourite music dealer. All prices are in Aus\$ and are subject to change without notice.

alfred.com



EVENTS, TOURS AND WORKSHOPS

Hal Leonard Music Foundation presents its workshop program for music teachers with the aim of providing education and inspiration to the music teaching community. Clinicians include Elissa Milne, piano, George Torbay, choral, Laurinda Luckman, Band/Instrumental and Gianni Marinucci, jazz.

In early 2007 workshops will be in Piano and in Choral/Instrumental areas. Dates are as follows. Contact Hal Leonard for details.
E: foundation@halleonard.com.au, or T: 03 9585 3300

Piano workshops 2007

- 16 January, Sydney, NSW
- 18 January, Sunshine Coast, QLD
- 19 January, Brisbane, QLD
- 22 January, Bunbury, WA
- 23 January, Perth, WA
- 24 January, Adelaide, SA
- 29 January, Newcastle, NSW
- 30 January, Canberra, ACT
- 1 February, Hobart, TAS
- 2 February, Launceston, TAS
- 5 February, Orange, NSW
- 9 February, Albury, VIC

Choral/Instrumental workshops 2007

- 20 January, Perth—Senior
- 21 January, Perth—Junior
- 3 February, Melbourne—Junior
- 10 February, Sydney—Senior
- 17 February, Sydney—Junior
- 24 February, Adelaide—Junior
- 3 March, Brisbane—Junior
- 17 March, Adelaide—Senior

superior system performance. The remote control unit allows users to easily adjust input gain from -65 to +10 dBu.



Boss RC-2 Loop Station

The most compact and affordable Loop Station for the classroom. Housed in a compact-pedal case, the RC-2 puts a surprising amount of features in a small stompbox. Additional features include loop quantize for easy loop-phrase recording, realistic guide-tone drum patterns built in, easy, logical overdubbing and navigation, Undo / Redo function, 11 phrases can be stored and recalled, AUX input to capture phrases from external audio device and an external pedal input.

FROM INTELLIWARE

From Sony

Professional HD Video, Audio, and DVD Creation

There are two new Vegas software additions to the range.

1. Vegas Movie Studio+DVD Platinum Edition (Combines Vegas Movie Studio 7 with DVD Architect Studio 4)

2. Vegas+DVD (Combines Vegas 7 with DVD Architect 4)

The Vegas+DVD Production Suite combines Vegas 7, DVD Architect 4, and Dolby Digital® AC-3 encoding software to offer an integrated environment for all phases of professional video, audio, DVD, and broadcast production. A very powerful package with a huge range of capabilities but easy to use.

Cinescore

This breakthrough software combines power with ease of use for professional 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.

Vegas Curriculum Book

The Digital Video & Audio Production book, which has been updated to cover Vegas 6 and DVD Architect 3, is now available! This task-based book covers the basics of Vegas in a straight-forward, hands-on way and also contains a DVD of content that relates directly to the step-by-step tasks, so the reader can follow each step. A DVD with the book in PDF format along with the task project files and media will be included for free in Vegas 6 and Vegas 6+DVD site license packs.

Cakewalk Sonar 6 Producer and Sonar 6 Studio

SONAR 6 provides you with unique tools that let you take control of your projects, perfect your tracks, and record and mix at the highest possible quality. In addition, SONAR 6 introduces a range of powerful features that address the growing needs of our classroom and studio needs.

PG Music Powertracks Pro Audio 11

PowerTracks Pro Audio is a fully-featured music recording and editing sequencer, with seamlessly integrated digital audio/MIDI recording, notation, instant audio vocal harmonies, intelligent chord symbol interpretation from MIDI files, Dx and VST Instrument and Plugins and more. It's loaded with powerful features for musicians, students and songwriters.

KNOW THE SCORE

Got a tricky question? Know the Score is here to help. Our panel replies to the latest queries.

Parents occasionally have unrealistic expectations about the instruments that children can play (I remember having an interview with a 6 year old about learning the trombone!).

- What is the best instrument to start on at a very young age, say 5?*
- What is the best age to start playing a woodwind instrument?*
- What is the best age to start playing a brass instrument?*

At age 5 or so, lessons that focus on music, movement and aural development provide a good beginning. The piano is a good first instrument as it provides visually an understanding of sound creation, although it is probably better commenced at about 7 or 8. Recorder is also useful to aspiring woodwind players as it teaches blowing and fingering methods. The violin is excellent instrument for young students, as this instrument is made in different sizes to suit developing children.

We suggest that wind instruments should not be played before Year 3, or age 8. Even then it depends on a child's readiness (such as the ability to hold the instrument, stretch fingers, apply lip pressure, and sustain their breath control). Again, if students are desperate to commence flute or clarinet at age 8 and don't have the mechanical ability required, recorder will assist progress. Wind instruments required a lot of air and children get dizzy blowing flutes and clarinets, whereas the recorder is less demanding in this area.

We feel that no student should commence playing a brass instrument before Year 3, age 8. It is even suggested that students at this age are wiser to begin on cornet and later progress to trumpet at about Year 5. Larger instruments, such as euphonium and trombone are best commenced much later, as young children don't have the breathing capacity or ability to hold larger instruments.

In a co-ed secondary school, it is very hard to attract boys to choir and then an even harder task to retain them. Any ideas on how to motivate and encourage boys in this sort of environment?

In any school, involving boys in a quality choral experience can be the cause of great concern and anxiety by music teachers and choral directors but it is worth making the effort to keep boys involved in choirs. The results will speak for themselves.

Many boys simply hate the word 'choir' and there has been a general movement to address this by using titles such as Vocal Ensemble, Boyz R Us and Vox Box. This simple step would not have a significant impact on its own, however, within an overall context of choral development, it may contribute positively.

Role models chosen by teachers from the 'pop world do not seem to have a positive influence on the participation of boys in choirs. The best role models are the teachers and older students. Inviting good vocal groups to perform at your school also can be of great benefit. For example, in Queensland the Birralee Blokes are inspiring young boys to join choirs—and stay!

Repertoire is the most essential consideration to any good choral program. Music should be well chosen for the interests and musical development of singers.

Here are some ideas.

For Treble Boys:

- *Pirate for a day* - Roger Emerson
- *The Kazoo Concerto* - Mary Donnelly
- *The Water is Wide* - Mac Huff
- *This Little Light of Mine* - arr Bill Harley
- *In Africa* - Emily Crocker
- *Where go the Boats* - Graeme Morton
- *Kyrie* - Mark Puddy
- *Watu Wote* - Sally Albrecht and Jay Althouse
- *My Imagination* - Mark Puddy

For SATB

- *O-Re-Mi* - Robert Bucknor arr Mike Brewer
- *Dubula* - Stephen Hatfield
- *Jabula Jesu* - Stephen Hatfield
- *RiverSong* - Roger Emerson
- *Something Latin* - Kirby Shaw
- *Gloria in Excelsis* - Mark Puddy (SAB)
- *Ngana* - Steven Leek

Why would a boy join a choir? What do they get from it? Are there reasons why a boy would cope with the hassles from peers if he chose to sing?

Anecdote: one of the most successful years I had was when I made all my Year 6 students work through choral pieces for a term. We then formed three choir groups; mixed, all girls and all boys. These groups competed in a local Eisteddfod and all did well. The boys group received a first place and about a third of those boys then joined the choir the following term. This was an actual real world benefit to music competitions.

There should be a reason for boys to join and stay in a choir. Once this has been answered (and in my opinion it can only be answered by each individual teacher or choral director, then this can be communicated to the students. The relationship between a singer and the teacher / choral director is vital. A positive, warm and genuine relationship can help with choir development. If students like, respect and enjoy the company of the choir leader, then they will be willing to sing in choirs.

Having invested a lot of time and effort in incorporating electronic composition tools into my music classes, I have found that my students learn better with manuscript paper and a pencil. What is your opinion of the value of software when trying to learn the basics of harmony, arranging etc.

There is nothing like the hands-on approach for students developing their understanding of melodic, harmonic and arranging concepts. While pencil and paper can be a very useful means of making learning conscious and of extending learning, the concepts to which you refer are aural in nature and so are best learnt through experiences with sound rather than as abstract concepts in print.

The greatest value for me in providing music technology for my students is the ease with which they can explore, combine and manipulate sounds. While melodic and harmonic elements can be taught equally effectively through the use of tuned classroom/orchestral instruments, it is in the area of arranging that software programs come into their own. By giving ready access to multi tracking processes with a broad range of sounds, students learn to work in just the same way as do arrangers and composers.

To many of my students the transcription of their works (sometimes quite complex) can seem daunting. However, software programs that display a student's work in traditional notation provide an intermediary process where students learn to read their own scores and become more adept with notation until they gradually learn to notate their own works. We need to have many experiences reading notation before we can reverse this process to write down what we hear.

I still use pencil and paper to illustrate and explain basic theoretical concepts, but it is not until my students work with the sounds themselves that I feel I have provided the real learning experience. I often turn to music technology to provide these 'sound' experiences. **MiA**

QUERIES?

If you have a question for consideration in Know The Score, please email to: knowthescore@musicinaction.org.au

Know the Score thanks the following contributors.

- Lynette Fahie, Director of Music, Bunbury Cathedral Grammar School
- Dr Pauline Beston, MiA Editorial Panel
- Mr Harley Mead, MiA Editorial Panel
- Mr Greg Mason, MiA Editorial Panel

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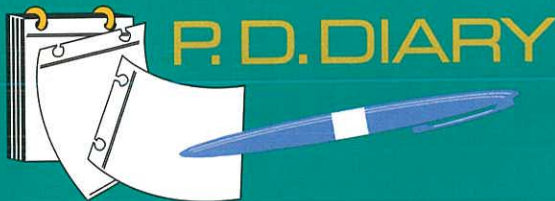
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TOP TEACHING RESOURCES

This selection is an eclectic collection of rehearsal tips for instrumental and choral conductors from the ensemble directors at Barker College, NSW. Collated by Brad Merrick, Assistant Director of Music.

1. One thing I like to do when directing a student ensemble is to work on the assumption that no one has practised his or her instrument for the week. This encourages me to bias the rehearsal towards playing rather than including long, extended periods of talk. If I assume that the students before me have not practised, then as a director, I am going to make sure that they spend 90% of my time with them playing their instruments or singing in choir. It also makes me aware that my comments need to be concise, meaningful and relevant. All students benefit from this rehearsal structure, whether they have practised or not, and it helps to eliminate apathy in the group.
2. When rehearsing a choir or instrumental group that has almost completed learning a new work, it is a very effective learning tool to choose one voice or instrument from each part to sing/perform their parts against each other, as a solo. Start with your more confident singers/instrumentalists, and work your way through the choir/band. Mix them up so there are confident and less confident vocalists singing with each other (they will, out of sheer terror, have been busy learning their part while listening to the others sing!). This does take a little time but when you ask them to sing it again, all together, listen to what a difference a little self accountability and rehearsing makes—the students all sing with more confidence and they are listening to each other better. Sometimes you might strike a ‘magic combination’ of voices that can be featured within a work when you perform it.
3. Conductor Day. The last rehearsal of the term is one the boys look forward to because they get to conduct the choir. They choose their favourite work, have a chance to show off their personality and have power!!! Sometimes they need a hand starting and most are very happy for a little ‘workshopping’ as they try out dynamic and tempo changes. The students are very responsive and sing with great gusto and everyone wants a go—especially if there is a bag of ‘snake’s on hand as rewards for great conducting or singing!. For the end of year Carols Night, one student is chosen to conduct a simple carol. It’s a great way to introduce young conductors and all the boys are in training to be chosen all year!!
4. Know what you want from a rehearsal and ensure that you plan out where you want the rehearsal to go. Set immediate and long-term rehearsal goals. Keep the players informed of the upcoming events and your expectations.
5. Make sure everyone has a good blow [or hit] of his or her instrument, or sing. Keep idle chat to a minimum so that everyone feels as though they were an integral part of the rehearsal. Remember time-on-task is essential for good rehearsal procedure.
6. Try to create and maintain good discipline so the students don’t need to be reminded about behaviour or posture when they sing or play. Keep your vocabulary fresh so that it has meaning to them and articulates your intention as the ensemble director.
7. Get the students to sing their parts with the emphasis on correct articulations/note lengths etc. Particularly useful with stage band and jazz repertoire. Remember: if you can say it right...you can play it right.
8. Encourage the students to listen to recordings of different ensembles so that they can get a perspective of where they are aiming. Also record the ensemble on a regular basis so that they can hear how they are going.
9. Make sure the rehearsal is motivational—that is, ensure that the music selection meets the needs of most players, challenges the top singers and instrumental players while also ensuring that the less experienced players feel as though they can make the grade. Remember the feeling of success and belief in one’s ability are critical components of successful practice. Try and finish with a positive comment.
10. Finally, treat every rehearsal as a performance so that the players are placing themselves under pressure to interpret and perform the music to their best at all times! **M_{in}A**

Barker College is co-educational 3-12 Anglican, Independent School in Hornsby, Sydney. It has an enrolment of over 1900 students, of which close to 700 or more are involved in private music lessons on a weekly basis. The college offers an extensive curriculum based music program based upon the NSW syllabus. This is supported by a large curricular ensemble music program, which includes an array of choirs, concert bands, stage band, orchestras and chamber ensembles, all of which allow students to engage in the process of ‘making music’ for enjoyment on a regular basis. There are over 60 ensembles within the music program at Barker. For further information visit www.barker.nsw.edu.au



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

aMUSE

- **17–19 November 2006**
Singing as Essential Learning
Spring Symposium with Richard Gill, Scott Harrison
Venue: Melbourne High School
W: www.amuse.vic.edu.au

KODALY (KMEIA)

- **16 & 17 November**
Making Great Music in the Middle Years
Albury and Benalla venues
W: www.kodaly.org.au/eventsnew

MTAQ

- * **10 February 2007**
Music Games—Sue Thompson
MTAQ Auditorium, 2 pm
- * **25 February 2007**
Two part counterpoint & melody writing
MTAQ Auditorium, 1pm
Info: W: www.mtaq.org.au

ORFF (ANCOS)

- **February to June 2007**
Lower Primary and Middle Primary Course
Scotch College, Melbourne
- **22 & 23 March 2007**
Living Music and Dance
Movement and Music
Venue: Darebin Arts Centre, Vic
- **17 April 2007**
Preschool course
Professional Development for teachers
Venue: Musicworks
W: www.vosa.org.au

SOUNDHOUSE

- SoundHouse at Chatswood High School, NSW
- **16 November 2006**
Enhancing Literacy with Claymation and Film
 - **17 November 2006**
Digital Movie Making in the Classroom
 - **15 February 2007**
Music Technology in the Classroom
 - **16 February 2007**
Creating Audio Cds & backing tracks
 - **19 & 20 February 2007**
Sibelius Level 1 & Advanced
SoundHouse at Debney Park, VIC
 - **16 November 2006**
Sibelius, Level 2
 - **30 November 2006**
Cakewalk, Level 2
 - **1 December 2006**
Dreamweaver Level 2
 - **4 December 2006**
Video editing on your IBM Notebook
 - **7 February 2007**
Sibelius Level 1
 - **15 February 2007**
Creating Audio CDs and Backing Tracks
 - **16 February 2007**
VELS in Class—Animation/Claymation
 - **22–24 February 2007**
Essential Skills for the Contemporary Music Teacher
Info: W: www.soundhouse.com.au

UNIVERSITY OF SYDNEY, CONSERVATORIUM OF MUSIC

- **15–17 January 2007**
Summer School including Piano Teachers' Festival and Teachers' Workshops
W: www.music.usyd.edu.au/community

VICTORIAN MUSIC TEACHERS ASSOCIATION

- **22–25 January 2007**
Annual Summer School
Melba Hall, Faculty of Music
University of Melbourne
W: www.vmta.org.au

ADVANCE NOTICES

ASME NATIONAL CONFERENCE 2007

- **6–10 July, 2007**
Venue: Perth
W: www.asme.edu.au
- **22–27 January 2007**
Jazz Course with Doug Goodkin
Places limited and filling fast
Venue: Australian Catholic University
W: www.vosa.org

2008 ANCOS National Conference

- **6–11 January 2008**
Venue: Toorak College Mt Eliza, Victoria

Looking for an earlier article? Visit the Music in Action website at www.musicinaction.org.au

THE MUSIC MAKERS PROGRAM



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

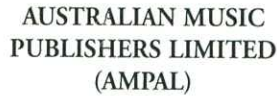
For more information regarding Music Makers visit www.musicmakers.org.au



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