

MUSIC in ACTION

Autumn 2007 • Vol. 4, Issue 4

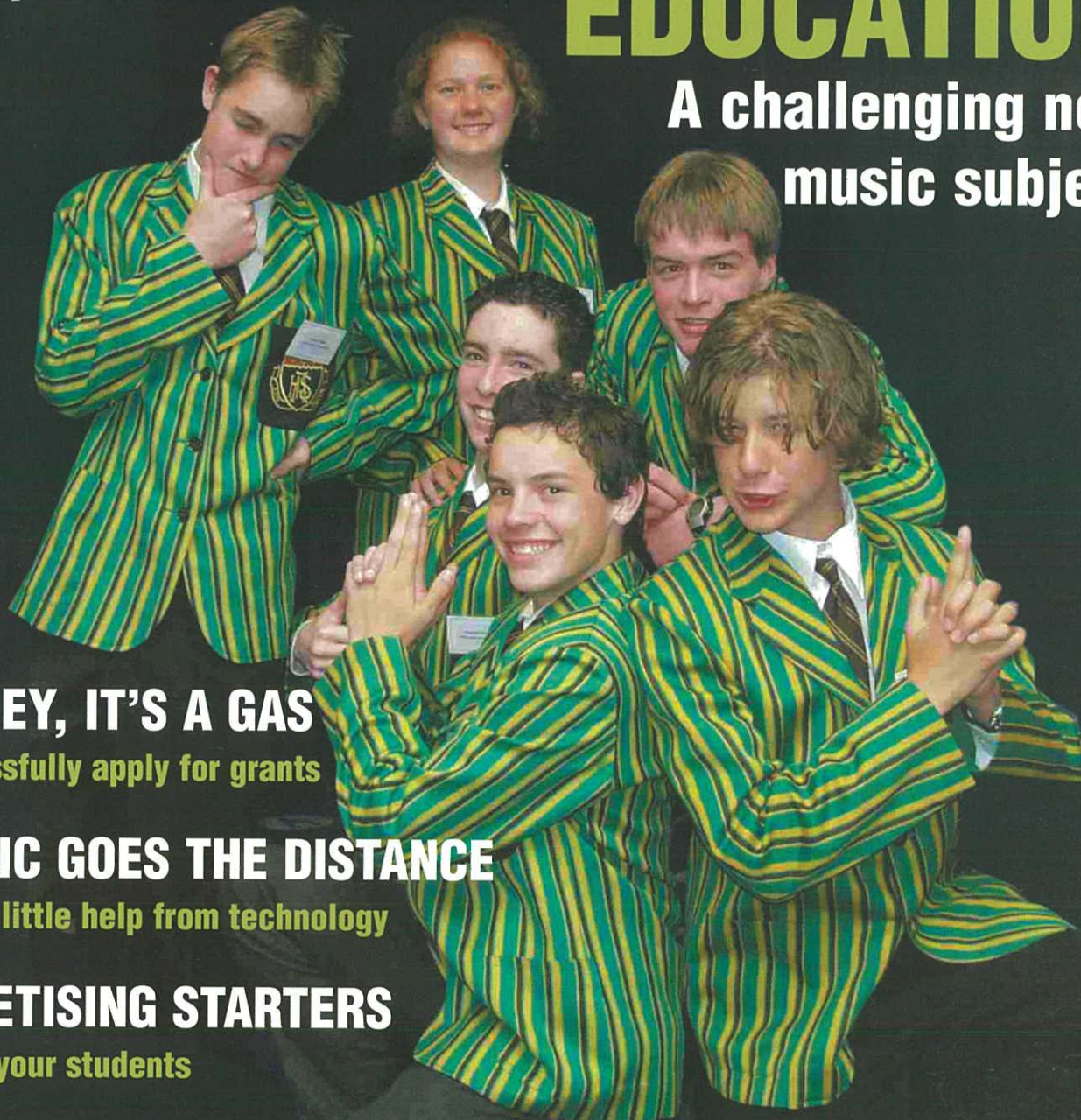
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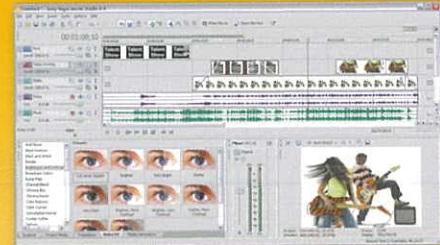
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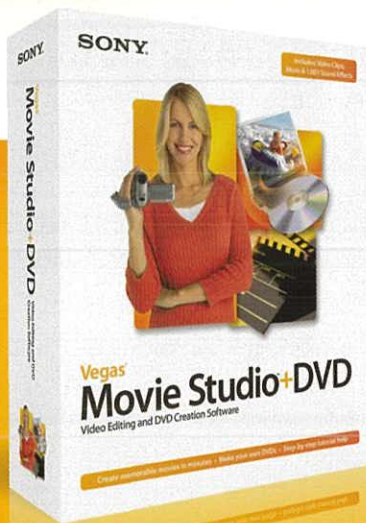
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MUSIC in ACTION

Autumn 2007 • Vol. 4, Issue 4

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#16

FROM THE EDITOR



Most music teachers will be familiar with the range of research over the past ten years that documents the effects and benefits of music education for children. Some of that research is more valuable than others, but the net effect has been the development of a rhetoric about music education, which in turn has been followed by a range of press from the erudite to the general, all raising the profile on the value of the arts in education. This in turn has led to improved support for and understanding of the arts in education.

Those working in arts education welcome the recent profiling of creativity as a necessary component of curriculum for the twenty-first century. When writers such as Thomas Friedman of *The New York Times* discuss the need to embrace the creative process in education and *The Age* devotes an editorial to the value of culture, it augurs well for the arts curriculum, as long as we can run with it. It is vitally important that we are active participants in the current debate, taking our part as advocates for music education and embedding music firmly in the forefront of any discussion.

Readers will know that advocacy is a strong and constant theme for this magazine, as we strongly believe that ongoing advocacy is essential to assist in improving the level of access to a quality music education for Australian students. The magazine is but one part of the advocacy activity happening around Australia every day. Not only do we support and advocate for music education, but we also aim to inspire and inform our readers with the range of articles and columns we bring to each issue. The Editorial Panel is particularly interested to receive reader feedback on the effectiveness of the magazine, so this issue includes a survey that we encourage you to complete. Your views will help us to maintain an editorial style and direction that meets your needs. And, there is a great reward for your efforts in the form of the survey prize. See pages 19–20 for details.

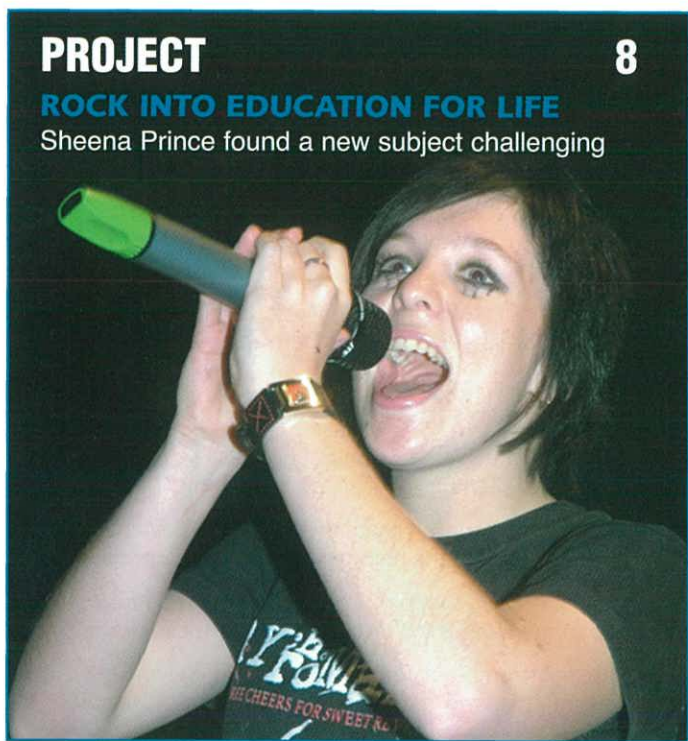
This issue carries the theme of inspiration: we are inspired by Sheena Prince's story of personal and musical development; by Vanessa Ransley's career, with her guide dog Molly; by the use of technology to deliver music to remote locations; by the possibilities of applying for grants; and by the ideas, new materials, favourite resources and suggestions found in our regular columns. Margaret England's quote on page 49 sums up the inspiration inherent in music teaching '... What other profession enables you to wake up any morning with the possibility of igniting a spark that will burn for a lifetime?'

We wish you all the best for a successful teaching year.

Ann Blore

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NET NEWS

It does you good to get out

Thanks to the Web we can now do a virtual flit to almost anywhere—without leaving our screens. Want a rev-up? Here, ANDREW SWAINSTON dips into a substantial UK site that's full of practical ideas.

'Teachers' TV' is an English combined television channel and broadband website catering for 'everyone who works in education'; it is set up and funded by the Department for Education and Skills.

As not even the signal for 'The Bill' gets here on direct broadcast from Britland, let's not fuss that Australian access to the program can be online only. Music teachers will find the best place to start is at the Video Library, Music page (see E-contacts below).

Here you'll find a series of programs to watch, either as streaming video or, once you've registered, after downloading and saving on your computer.

Programs are about 15 minutes in duration and usually are linked to a series of other online resources, such as relevant websites, lesson plans and so on. The programs take you inside classrooms and schools across England to see, in the words of Teachers' TV, 'how good teachers are bringing the curriculum to life and improving schools'.

Top 10? Try Top 50!

One of the most interesting programs available online is 'Top 10 on the Web—Secondary Music'. Here, 'students and teachers from Coopers Technology College in Kent select their top sites for teaching secondary music'. The program goes on to examine each site in turn. In the suggested resources section there is a summary of the top 50 music education websites, with Web addresses. This is available to download. Any secondary teacher, anywhere, would find this a very valuable resource.

Transformative drumming

Another program, called 'Drumming Up Success', takes us into a high school in Newcastle. The program synopsis tells us that 'Steve Dawson ... transformed his music department and ... improved behaviour and achievement throughout his school by introducing African drumming'.

We see that the drumming exercises boost pupils' self-esteem, while band membership encourages students to respect others, resulting in fewer behavioural problems.

'Drumming is an excellent way to get students involved in a music program: pupils don't need much ability to begin making "music" on a drum.'

Resources

Under Resources are six useful links to music sites related to drumming. There are other inspirational programs—not necessarily music, but interesting from a whole-of-school and behavioural perspective.

But I think the best music education programs on Teachers' TV are in the primary section, particularly the series of three on singing and two on composing. It is well worth having a look at these, whether you are a primary or a secondary teacher.

The videos cater for both primary and secondary, with some overlap. New programs are regularly added, so it's worth return visits from time to time. Some programs available at the time of writing include:

KS3/4 Music: Working with Music Technology 1: Combining classical music traditions with modern technology.

KS3/4 Music: Working with Music Technology 2: Using music to break down barriers between pupils and teachers.

KS1/2 Music: Singing for Teachers: An INSET Workshop—Developing singing skills and confidence.

Top 10 on the Web—Secondary Music: A quick-fire run down of the ten best websites for teaching.

Vocation, Vocation, Vocation—Merseybeat Mentoring: Pop stars mentor the next generation of Liverpoolian talent.

Inspirations—Drumming Up Success: How a music department was transformed through African drumming.

The real strength of Teachers' TV is that it gives us a candid look into the work and thinking of other music teachers. It really is about sharing good ideas and good practice. Of course the site content is based on the English curriculum, but Australian teachers will find many stimulating ideas. It pays to get out, even if only on the Web: and this site gives good rewards.

Andrew Swainston is a Lecturer in the Artistic and Creative Education Department of the Faculty of Education at the University of Melbourne. His teaching career includes a significant time teaching in the UK.

E-CONTACTS

Teachers' TV: www.teachers.tv/video/browser/995

For the programs above and many others, go to Video Library, Music page, and use the links.

- Windows users need Windows Media Player, available free on www.microsoft.com/downloads
- Mac users need Windows Media Player 9 for Mac OS X, available free via:

www.tinyurl.com.au/x.php?3iv/ Apple Quicktime can be used as the preferred player when coupled with Flip4Mac WMV Player. For a trial download: www.flip4mac.com

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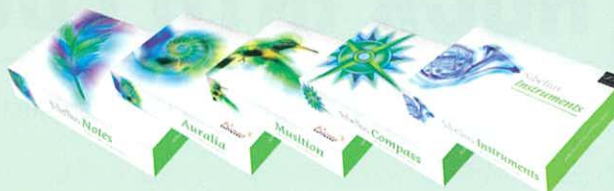
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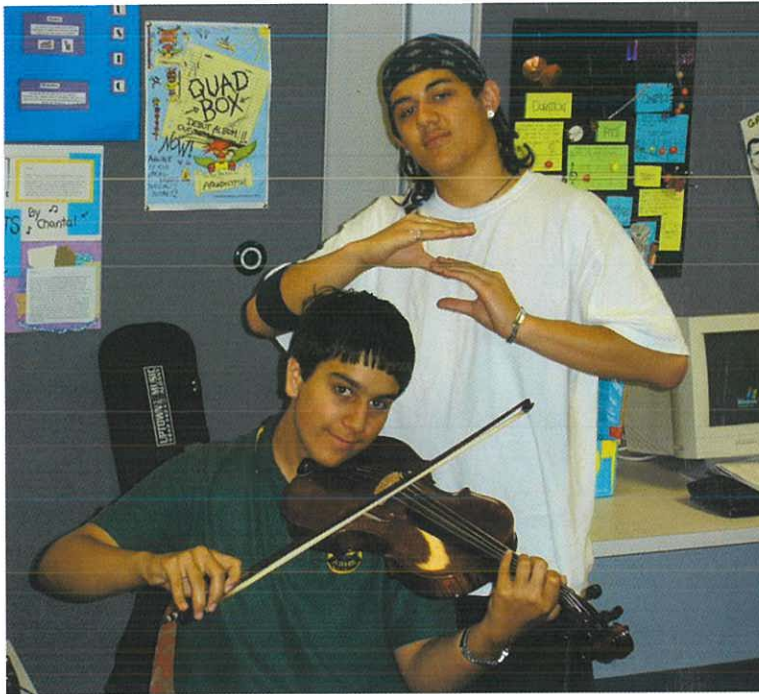
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ROCK INTO EDUCATION FOR LIFE

This school's new contemporary music subject provided classically trained SHEENA PRINCE with a challenge.

Soon after I retired as principal teacher of a small alternative multi-age-group primary school, the principal of the local secondary school asked me to take on the Year 8–10 general music class to support the visiting instrumental teachers, and the Year 11 and 12 subject, *Music in Society*. As my background included running a local church choir and being strongly involved in the Girl Guides Association, my response was: 'Somehow those 15 to 17 year-olds will guess that I am not heavily into rock music!' I agreed to 'cover' the class until they found a more appropriately qualified teacher, but as I was drawn into the program I set off on a new journey—and learned a lot about myself.

Music in Society was designed partly as an alternative to the more formal tertiary entrance examination music course, and partly to meet the needs of non-academic students who had to stay at school unless they had found an apprenticeship, other training or employment. It is also chosen now by a growing number of students as a de-stress contrast to their content-driven exam subjects. It is wholly assessed on a set of eight demonstrated outcomes that are largely life skills.

In our first lesson I discovered that nearly all the students had 'attitude'; they were interested only in rock music; only a few had any depth of musical skill; the little equipment that was available was in disarray; and yes, they quickly guessed that I didn't know much! They had a wide range of technical competencies that they wanted to use in a musical context about which I was very ignorant.

This, then, was the CHALLENGE!

The starting point

To get going I drew on basic principles learned at Orff-Schulwerk courses some years before:

- Lead the students from the known to the unknown;
- Engage them in practical activities before worrying about theoretical activities;
- Develop multi-level tasks that cater for all skill levels; and
- Use the resources at hand.

Initially I responded to students' needs as best I could. One boy declared on the first day that he needed an 'A' in order to get into the TAFE course of his choice because he wanted a career in sound engineering. He taught me a lot about amplifiers and electric guitars and helped me to get the equipment into better order.

Help was on the way

Realising very quickly that I needed to upskill myself musically to understand the technology of contemporary music, I attended almost every relevant professional development opportunity available. A local rock musician taught me to play bass guitar. My new mentor, Steve, was great at explaining terminology and jargon. I asked lots of questions. I had no shame for my lack of knowledge.

Talking with local guys in the industry started to build what has become a vital network with local music stores; other members of the music industry in our community; people who would sponsor and support student activity through prizes, acknowledgement and encouragement awards at end of year; and people who would lend, repair and advise on equipment.

To acquire resources I formulated a five-year plan for the school administration, who needed to be convinced of the educational merit of the course, and how it helped the school meet system expectations. I worked hard to learn how a busy high school operates and who to lobby for money!

Among other things, I wrote:

'We study music not only to train musicians but also because it has significant relevance to other areas of our students' learning. ... Through music, students develop their cooperative learning skills and socialisation behaviour patterns; it provides creative opportunities and helps them to understand their cultural identity; it is knowledge that has lifelong value and there is a high enjoyment factor. It can be a valuable link to students who are at educational risk ...'

Administration people were keen to support what was happening but we couldn't just sit around waiting for them to fund us—the wheels of all government school bureaucracies turn slowly! Knowing that budgets are pretty meagre, we applied for grants to buy equipment and it was amazing how one thing lead to another.

For example, under the heading of 'Occupational Health and Safety' we applied for a BP grant to buy a sound level monitor, to deal with some of the complaints about the 'noise' coming out of the music department!



Our most valuable resources are the staff members, many of whom have amazing skills. The physics master turned out to be a superb classical guitarist who makes instruments for a hobby. His measure of my success is the number of students playing guitars in public at lunchtimes and recess! One of the manual arts teachers is a closet flautist and plays beautiful blues. Our school chaplain has been a whiz in helping with equipment traumas, accompanying people on piano and encouraging. He has strongly supported the opportunities given to students who are in strife elsewhere, to engage in the music program and shine.

The instrumental music teachers are the specialists who give the classical students their skills. They are a great team who do a fantastic job. Like instrumental teachers in so many places they move around from school to school. I made a poster for the main staff room, the entrance hall and the theatre area to acknowledge their fine work. It helps them to feel valued, which is important.

The students and I got on with the job. Sometimes we borrowed gear, sometimes we hired it. We had a concert to raise some money to buy things we needed often. Local musicians were generous with their advice and time in

helping us make appropriate choices.

Setting our measures of success

As my sense of commitment grew and strengthened I needed to set goals. How would I know if I was succeeding? These are not easily quantifiable measures but they are highly visible:

- That the students enjoy their music making;
- That students want to play more, know more, create more;
- That students become increasingly proud to be musicians in our school; and
- That the community in which we live shows its appreciation of our school's musicians by regularly inviting them to perform in a variety of contexts.

One very important element seeped in from my Girl Guides background—the importance of everyone enjoying what we were doing, and it being fun. I decided that we were trying to help these young people make the transition from music student to musician, while I was modelling lifelong learning, and the reality that we all need to be continual students.

Getting the students to perform

Not knowing much became an asset, because it empowered the students and made the weaker ones feel less inadequate. I had to be brave and show them how I was progressing on my bass guitar! It was important to rapidly develop a classroom atmosphere of trust and mutual respect.

This was actually quite tough, because many students were there because they were marginalised; they were marginalised because they had 'attitude'; and they had 'attitude' because they were not used to being treated with respect.

They were not particularly tolerant of each other. Inclusivity or acceptance of differences was foreign to their behaviour. At first there were only about fifteen students, most of whom were not used to succeeding at anything and did not want to shine.

The girls didn't want to play in front of the boys so we set up different performance opportunities by negotiation. The girls organised an intimate evening performance with candles in bottles and served a nice supper. They invited a few friends and had a couple of guest artists to pad out the program. It was gentle, it was calm, it was private and they felt safe, but they also felt important and valued.

The boys took a quite different approach. One band that wanted to be cool was keen to do a lunchtime gig in the school Performing Arts Theatre, so had a stake in getting the gear fixed and functioning. The local music shop kindly found a professional to do the sound.

The students felt they were taken seriously and were very appreciative; it was good business for the music store to build the link with the school music program. I learned from them what was wrong with our gear, what to do to get it fixed, and what supplementary gear needed to be planned for.

THE NUTSHELL

Some suggestions for colleagues embarking on a different music program in their school:

Pursue professional learning

Take every opportunity you can to upskill. Don't be embarrassed to learn from your students.

Respond to students' needs

You don't have to be an expert at everything—just open doors. Encourage, listen, admire and advise.

Set goals and targets

Network and learn from others who are succeeding.

Dare to dream

Model openness to learning new ideas. We are living and teaching in the twenty-first century and it has never been more true that you can't possibly know everything. A few people are experts, even fewer are authorities—I am neither, but I have a great deal to offer the students who are entrusted to me. Being a music lover is the quality that I most want to share.

Most important of all is—to have fun!

Responses and results

Negotiating with the students about how to meet the expectations of the course often leads to amazingly creative solutions. They like their sense of ownership over what they are doing. One of the tasks in Music in Society is to develop an innovative project; this is a great starting point for students to see purpose and meaning in their learning and schoolwork. Gradually they have developed a fantastic range of innovative projects and activities:

- Recording CDs;
- Organising concerts and fundraisers for charity;
- Learning about another culture;
- Renovating instruments or building new ones;
- Experimenting with new styles of performance; and
- Developing teaching programs of their own!

Students now sing, compose and perform at a variety of venues both within the school and in public. Sometimes they even get paid! With several classical musicians now carrying on into upper school, the contemporary musicians are being exposed to a range of previously unfamiliar instruments and tone colours.

They call it 'cross-over music' when, say, the hip-hop guys who had created their own backing track on computer also incorporated saxophone, viola, piano and vocals.

At the end of each term we have performance nights in a two-part series—'plugged' and 'unplugged'. Some students like to play on both nights: a couple of lads will be in a heavy metal band on the plugged night, then on the other night will sing beautiful ballads with acoustic guitar and fancy solos; or a 'cellist will play along with a rock group using a microphone or transducer on one night, then perform a beautiful baroque solo the next.

Relevance, performance, flexibility, negotiation and trust have been key factors to the students' success.

Very early I observed that contemporary musicians are passionate about what they do. They learn new skills and get better at playing, or research and learn about their music, because they want to. They learn new music by listening, deconstructing and

then re-creating the music they hear. Sometimes they use tabs to give themselves some clues but mostly it's by feeling and hearing. There is a lot of peer teaching, and when people get stuck I find experts within the community who help out.

Mixing it with others

As well as being sensitive to the students' own interests and needs, a key factor has been to give to their music-making context and meaning, relevance and purpose.

With the generous support of the West Australian Music Industry (WAMI), we arrange interaction with professional musicians through 'incursions' to the school. They also organise competitions for songwriters and performers, which give meaning and purpose to what the students are doing. By meeting professionals, students gain inspiration from those who have succeeded in the field. They are able to contemplate the possibilities of careers in music.

Through a special grant from Country Arts WA and corporate sponsorship, we hosted a composer-in-residence for six months. Teresa Hughes worked with the Year 9 music and drama classes; from the students' ideas she devised a short musical tailored to their capabilities. She subsequently became our voice teacher and choir director.

Experiences with musicians from other countries and cultures help to focus students' ears on elements common to all music so that whatever they listen to, they are equipped to listen intelligently. This activity has been supported by our school's Access Asia program.

Discoveries

- I grew up in an era when the passing of exams and the delivery of a perfect performance at an eisteddfod were what mattered. Because our course is about life skills as well as music, I discovered that the process of learning is just as important as the end product. It was a new concept for me that planning, organisation, problem-solving, critical thinking and cooperation were valued.
- For one task, each student chose a piece of music and presented it to the class with a mini-lecture that gave an analysis using the elements of musical language—pitch, duration, structure and form, dynamics, tempo, timbre and texture. My demonstration lecture was based on The Beatles' song 'A Hard Day's Night'. The students thought it was kinda cool that I

was a 'sixties' kid and presumed that I was a flower child. More credibility!

- I asked why contemporary rock composers write such amazing lyrics (if you read them you will see that there is some very beautiful poetry) and then present them in such a way that we can't understand a word? They asked: why do opera composers and performers do the same?
- Providing evidence of the ownership of their work and how they developed it is an important aspect of the assessment of the students' participation in this subject. To assist students in both lower and upper school to recognise learning opportunities and to take ownership of their time management, I developed the use of the reflective process journal as a useful tool for developing targets, analysing problems and reflecting on their achievements.

How are we going?

We now have forty students enrolled in *Music in Society*. About a quarter are classical instrumental students now choosing to continue with their music studies. They are choosing to do research projects in classical, romantic, baroque and 20th century art music. They are voluntarily taking on formal music theory studies; three are aiming to study music at a tertiary level.

Of the other thirty about ten are keen to make a career in the music industry and plan to go onto further studies in sound engineering, business management and performance. The rest will be the audience of the future and the hobby musicians forming our local bands and orchestras.

We have started to include contemporary music in lower school. In recent years 'Popular Band' has been an optional subject for Year 10. Steve, my bass guitar instructor, took up that challenge and the program has now been extended down to include Year 9; both classes are fully subscribed. Pop Band is a performance-focused subject. Students need to have some skills to enter the class. Students can now access the rock music equipment to rehearse during lunchtimes, achieving something productive.

As the students improved we sought more and more performance opportunities—community concerts, competitions, lunchtimes and school functions, such as art exhibitions. One of the Year 10 rock bands was contracted for some performances in Fremantle and made it into a newspaper—adding a significant 'coolness' factor to being a musician at Albany SHS.

The regular performance nights now include both lower and upper school students, contemporary and classical. We play a concert for senior citizens each year during their special week; we present a Christmas concert; we play for primary schools; we contribute to community celebrations and memorial services; we play for school assemblies and ceremonies as well as for charity fundraisers and events; we play both for assessments and for fun!

In 2006 not only do we have a school choir but we have singers, male and female of every style and genre: rock, roots, emo, blues, metal, pop, country, hip-hop...

This range of activities gave many opportunities for articles in school newsletters, magazine and in the local media. All of these things added credibility to what we were doing and gave the students increased kudos amongst their peers.

The contribution of the music department towards providing positive activities for some of the marginalised students is acknowledged and

E-RESOURCES

ROCK

Apart from their teaching usefulness, these may also help with other teaching staff and parents.

Reason to Rock: Rock Music as Art

Form. A Web book by Herb Bowie:
www.reasontorock.com/index.html

Musica Piero Scaruffi's multi-language site covers the history of rock (and most other genres): www.scaruffi.com/music.html

The literature our students listen to:

www.njcu.edu/cill/vol2/moi.html

Studying poetry in a high school setting, using rock lyrics:
<http://entrypoints.com/RockLyrics/RockLyrics.html>

GUITAR

Everything you need to know, from buying first instruments to playing Clapton tabs.
<http://guitar.about.com>

Chords: www.chordfind.com

DRUM

Free lessons, tabs, database with over 500 links: <http://www.drumdatabase.com>

AUSTRALIAN

Australian Music Centre fosters Australian composition: <http://www.amcoz.com.au/w>

'Long Way to the Top' ABC TV program on Australian rock music 1950s–2000:
www.abc.net.au/longway

AMWS Fundamental, resource-rich portal site:
<http://amws.com.au>

JAZZ

History: Ken Burns 'JAZZ' (PBS) :
www.pbs.org/jazz

CLASSICAL AND GENERAL

Fan*pop! Interactive guides and links:
www.fanpop.com/spots/classical-music

Western Music A short history: http://w3.rz-berlin.mpg.de/cmp/musical_history.html

Top Musical Useful portal site with many links: www.top-musical.com

Musica Piero Scaruffi's multi-language site covers the history of most genres:
www.scaruffi.com/music.html

the educational consequences of better student behaviour management is valued by the broader school community.

Have we succeeded?

- The number of students who choose music as an 'option' in Years 9 and 10 has more than doubled;
- The number of students who aim to continue with the study of music at higher levels both in classical and contemporary music has multiplied;
- The increased standard of musicianship that classical students are achieving and the pride with which they now showcase their craft is a delight;
- The respect given to the classical students and their performances by the rest of the school has increased;
- There is ever-increasing respect, interest and support from the local music industry and from their state body;
- The number of students making careers in the music industry is growing;
- The number of former students still playing as a hobby in local ensembles is rising; and
- There are increased requests from the community for performers at functions and events.

Reflecting

The students can see a point in planning and organisation, process and problem-solving, working with others—and even reflective writing and critical response, when it is in the context of something about which they are passionate—in this case various forms, genres and styles of rock music.

I came to realise that the task is only partly about educating musicians. It is in fact, largely about the place of music in engaging students in the whole process of education for life.

MinA

Sheena Prince

Sheena Prince manages the music program at Albany Senior High School on the south coast of Western Australia. Her work in creatively meeting her students' musical needs was recognised through a 2005 Premier's Teaching Award and a 2006 Westfield Scholarship. Sheena has completed stage one of a mastership program run by the Gordon Institute for Music learning at Michigan State University. This article is based on her presentation to the 2006 conference of the International Society for Music Education, Kuala Lumpur.

E-CONTACT

The writer, Sheena Prince: sprince@albanyis.com.au

SCHOLARSHIPS AWARDED

Two music students have just been awarded a scholarship for their music study in 2007. The trustees of the Margaret Schofield Memorial Scholarship and representatives of the Victorian Curriculum and Assessment Authority (VCAA) and the Department of Education nominated the recipients for the 2007 awards.

Anna Orzech and Stephanie Mueller were both delighted to hear that they had been awarded a \$3,000 scholarship.

Anna is a cellist who attended University High School and will continue her music performance studies in 2007 at the Victorian College of the Arts.

Stephanie, who plays trumpet and recently graduated from Leongatha Secondary College, has accepted a place at the University of Melbourne where she will study for a Bachelor of Music.

Margaret Schofield was one of Australia's leading pianists during her distinguished career, performing as a soloist, accompanist and actively teaching the piano for almost 60 years. In 1988 she was awarded the Order of Australia Medal for her services to music and the community. She passed away in 2004 leaving several generous music scholarships, including this one for a promising young student from a government school.

Anna and Stephanie will be presented with certificates at a ceremony to be held at the VCAA on Friday 2 March. Readers who would like to attend this event should contact the VCAA at vcaa@edumail.vic.gov.au

ESCAPED

In our last issue, the article on the partnership project between pre-service teachers and secondary students, *'Escape' Dissolves Barriers* suffered its own form of escape. Acknowledgement of the involvement of the schools and their teachers was inadvertently omitted due to editorial oversight. We thank the following people for their assistance and involvement in this article: Charmaine Matthews—Cavendish Road HS; Brett Gordon—Kenmore HS; Angeliq Moss—Kelvin Grove SC; Anne Roylance—Indooroopilly; Dave Stuart—Woodridge SHS; together with Anne Roylance and Fiona Cullen, photographers.

POWER AND PASSION

Greg Phillips interviewed PETER GARRETT, Shadow Minister for Climate Change, Environment, Heritage and The Arts, about the importance of music education.

GP: The recent Stevens report indicated that only 23% of Australian kids in State schools have access to music. Why do you think that is?

PG: I don't think it's deliberate, I just think that it has happened by default over the years. Other parts of the curricula have tended to crowd out music. The public education system in particular hasn't been as substantially funded as it has needed to be. There seems to be a bit of a cultural [view] that says that if you want to go and learn a musical instrument you can go and have some lessons or maybe you can learn it in the home, or parents might know a way. It's less of a sense that it is something that ought to happen by right at school, if you have that desire. I think though it's certainly changing. It's very clear that both from the Stevens¹ report and from Seares² and others, that there's a huge reservoir of families and the public that want to see music education taken to a higher standard and available to people regardless of where they live.

GP: The National Review of School Music Education, implemented by ministers Nelson and Kemp, found that music in schools was in a very sorry state, with many schools having no music program at all. What was your musical experience like at school?

PG: I went to a public school and a private school and there was music in both of them, for which I am very thankful. My experience was that I did have the opportunity to have learned to sing in choirs, and to listen to the school orchestra revving its way through a bit of Beethoven. I think all of that rubbed off on me a bit in my later life as a musician.

I am particularly concerned that the State and Federal governments work cooperatively to develop a really substantial response to the recommendations of Seares in the National Review report, because she certainly did recognise a number of shortcomings around the country in music education. And I think, it's also important for those of us who value music to speak up about this issue.

GP: What advice would you give to your state colleagues about the importance of music in the school curriculum?



Peter Garrett speaking at the President's Breakfast at AMAC 2006.

PG: Well one should be very wary about giving gratuitous advice in politics, but I'd certainly be encouraging them to look at the kind of investments that are needed in the education system for music provisions, knowing that the benefits of a music education are much wider than just simply an immersion in, and a greater understanding of music itself. It goes with numeracy and literacy and clearly [assists] the well-being of the student. So, there are very strong reasons for having a much more substantial music education framework for young people. The other thing is that if you look at a country like Sweden, you'll see that they have a much more highly developed music education [system] and they have a much more successful music industry. So one is certainly the consequence of the other.

GP: Speaking of other countries, in many countries around the world, music is much more a part of their culture where families and friends will sing and play music together. Do you think we are lacking in that way?

PG: We are still a bit fragmented in our approach to music. Certainly there's a bush folk tradition in the country, which is pretty healthy, but you wouldn't say it's in the mainstream. Listening to the Wallabies or other sporting teams work their way through 'Advance Australia Fair' makes you realise that we're not a singing country, unlike others—but we could be. It's not that we have to stand by our passports and sing, but I think that we're missing out on something by not simply having a richer cultural life, which includes music. The reasons why we haven't got that I suspect are pretty complex. I'm not sure I fully understand what they are. What I do know is that the people who are given the opportunity to sing and to listen to and enjoy music, generally end up the better for it.

GP: Do you think enough is being done to assist aboriginal communities to experience music making?

PG: Well you can always do more. It's very important, particularly in remote rural communities and I think in most aboriginal communities to give kids the opportunity to play music. It's like playing footy, you know. The two things do go



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J. Derek Jones



together. Often music is one of the most important things kids can do to really develop themselves, and it’s immensely popular. I think some of the music being made around the country has been quite phenomenal and there are a number of programs out there. They differ from state to state but certainly I think there is more music in aboriginal communities than people think, but there can always be more too.

GP: Your recently released discussion document, as part of your own policy development process, has sparked a lot of interest. What can you tell us about it?

PG: It’s been very strongly received by the arts and culture sector generally which is a good sign I think. It’s really saying that there’s a role for government to better support the arts sector in all of its diversity ... that it is not only about government ... it’s about actually encouraging and providing frameworks for people to really lift and build the creativity of the country. Also it identifies the extraordinary growth in what is sometimes called the creative industries, and says that Australia is well placed to harness the creativity of its young people in particular. And added to that, the technological innovations of the worldwide Web, and games design and animation and so on ... You have an industry with significant potential but that has actually fallen behind. The Howard Government doesn’t seem to have had its eye on that ball particularly, and we have fallen behind and need to have some good positive politics about that. It also addresses the questions of education and some of the difficulties that artists face in terms of long-term employment. **MⁱⁿA**

Peter Garrett

Peter Garrett, AM, MP, is Shadow Minister for Climate Change, Environment, Heritage and The Arts. A former member of the Australian band *Midnight Oil*, he was vocalist, co-lyricist and dynamic front-man of the band for 26 groundbreaking years. Among 16 albums, songs like *Beds are Burning* and *Power and the Passion* have become standards.

Notes

- 1 *National Report on Trends in School Music Education Provision in Australia:* at www.mca.org.au/StevensReport.htm/
- 2 Professor Margaret Seares, Chair, Steering Committee, National Review of School Music Education: *Augmenting the Diminished.* Report of the National Review of School Music Education. Search website: www.dest.gov.au



SPOTLIGHT ON A GLOBAL ISSUE

CAROLYNN LINDEMAN believes that advocacy for music education has both personal and global relevance.

Those of us who care deeply about music must be strong advocates to ensure that all children—no matter where in the world they live—have access to a quality music education. Sadly, many children are denied that access and never have the opportunity to experience the joy of studying and making music. This simply is not acceptable. All music advocates must work together to shed light on this global issue, focus attention on what needs to be done, and encourage concerned citizens of the world to take action.

Why music education advocacy?

Advocacy requires action from each and every one of us to emphasise the importance and benefits of music—especially in times when music is often short-changed in the school curriculum, marginalised as a ‘fluff’ subject, and almost always given lowest priority when budget problems surface.

For more than fifty years, the International Society for Music Education (ISME), an

In case we ever doubt that music is an essential part of education, the words of children from Argentina to Australia remind us about what music means to them.'

'I like playing music with other children because we all depend on each other, no matter how simple or difficult the part we have to play can be.' Age 12, Argentina.

'Music is important because it lets kids' brains flow into new experiences and learn in new ways.' Age 9, USA.

'Music makes me aware of who I am. Singing and dancing is a part of my life, so to be able to sing and dance at school makes my life complete.' Age 17, Namibia.

organisation serving music educators worldwide, has argued that music is an essential part of the education of all people and has worked to nurture, advocate and promote music education in every corner of the globe. In July 2004, ISME stepped up its advocacy efforts with the establishment of an official Advocacy Standing Committee, the first in its history. This committee is charged with identifying and creating advocacy opportunities in international forums throughout the world in order to emphasise the importance of including music in the education and life of every person. At the recent ISME World Conference in Kuala Lumpur, Malaysia, an Advocacy Symposium featured speakers from around the world including the editor of *Music in Action*, Ann Blore, who also serves on the ISME Advocacy Standing Committee.

Even though ISME's advocacy efforts are moving forward with a website of advocacy resources² and numerous

articles in publications throughout the world, music education advocacy is not something that should be reserved for an international music education organisation. All music educators need to be advocates for music education.

Why study music?

A strong music advocate expresses clearly why the study of music is so essential for young people. Here are but a few of the compelling reasons that can be cited:

- Music is an academic subject with its own special body of knowledge, skills, and unique ways of knowing and thinking.
- Musical intelligence is one of several different human intelligences that need to be developed and nurtured.
- Music offers unique opportunities for creativity and self-expression.
- Music connects us to our history, traditions, and heritage.
- Music study enables us to experience all that is human as it inspires, turns on our senses and emotions, opens our minds, and reaches into our inner selves.
- Music study enables us to develop skills needed by the 21st century workforce, such as abstract thinking, problem-solving, self-discipline, and teamwork.
- Music can be integrated and connected with other subjects in the school curriculum.
- Music study enhances self-esteem, builds self-confidence and self-discipline, and encourages respect for others.
- Music enhances the quality of life. To participate fully in one's culture, a child should develop the musical knowledge and skills that are inherent in a quality music education.

Music is often short-changed in the school curriculum

For more reasons, read twenty-six statements by international arts educators² and the 2001 report 'The Power of Music'³ for information on a project commissioned by the Performing Right Society in the UK.

Five strategies for music education advocacy

Music education advocacy requires organisation and vigilance. Here are five strategies that may help to launch and sustain an advocacy effort. While music education advocacy is imperative worldwide, there is not one single approach that

'Studying music is important because it gives you a good attitude. It gives you a high goal and makes you determined to work hard.' *Age 11, Canada.*

'To make music means to me to be emotionally involved and to say something about your life.' *Age 13, Germany.*

'When I hear lovely music, I feel that I can fly.' *Age 6, Hong Kong.*

'I don't learn about music. I want to, but we don't have it at my school.' *Age 10, Botswana.*

'Music has changed my life! Before I was introduced to performing in a music group I had nothing, now I have something to live for.' *Age 16, South Africa.*

'Music has definitely helped me understand myself better.' *Age 15, Australia.*

will work in all countries. Each advocacy program needs to be customised to meet the needs of the individual situation. What is important, however, is to take action and to recognise that *sustained actions are essential for sustained results.*

1. Organise and build support groups

- of concerned parents, community and business leaders, and members of the greater music community (retailers, amateur and professional musicians, public and private music teachers, et al).
- In the United States, Canada, and the United Kingdom, coalitions have been organised to coordinate advocacy efforts.^{4, 5, 6}
 - In Africa, MAT (Music Action Team) cells were organised to collaboratively network with educators.⁷
 - In Australia, Music in Action magazine was launched to communicate with music educators and provide advocacy support.⁸

2. Work with decision makers, government officials, and others

to let them know what is going on in the school program and music community. Invite them to musical events—even have them introduce a music group or say a few words about the importance of music.

For example, in the opening keynote address at the 2006 ISME World Conference in Kuala Lumpur, Malaysia, the Minister of Culture, Arts and Heritage, YB Datuk Seri Utama Dr. Rais Yatim, made a strong statement in support of music education that included the following:

'Any nation that wants a well-developed human capital cannot, in my view, escape the need to have a comprehensive music education syllabus.'

3. Speak out about the importance of music at every opportunity. Repetition is an important compositional device, and it is important in communicating with others. Use some of the above reasons for arguing the case!

4. Strive for excellence in school music programs. Music programs that are comprehensive, balanced, sequential and reach all students send the best advocacy message of all.

5. Use the Web (see Notes) to collect valuable information to help in advocacy efforts. Try the ideas, research, tools, and tips to advance an advocacy campaign.

The time is right!

The time is definitely right for an international campaign for music education advocacy, given the focus on what is becoming known as the 'creative and innovative' economy. News reports indicate that many countries are recognising that creativity is an important skill for competing in a global marketplace of ideas and innovation, and are now moving towards ways to stimulate creative thinking in their education systems.

For example, China hopes to transform its education system by focusing more on communication skills, critical thinking, problem solving and creativity.⁹ Singapore's Minister of Education is on record as wanting to go beyond the focus on exams and grades and do more to stimulate creativity and innovation.¹⁰ In recognising the importance of creativity in the UK's future, a recent review recommends what the government can do to nurture creativity in young people.¹¹ These are encouraging signs that investments in music and arts education are forthcoming as countries focus more on preparing students for the 'Creative Age'.

One such investment has already arrived in California, USA. A budget of US\$605 million in support of music and arts education passed on June 2006, making it the largest investment in music and arts education in the nation's history.¹² This comes after decades of downsizing and/or eliminating school music programs in California schools.

Yes, the time is right for an international advocacy effort in support of music education. I often think of the Winston Churchill quote when it comes to taking action: 'There are those who make things happen, there are those who watch things happen, and there are those who wonder "what happened?"' Let's be in the category of those who make things happen! Let's shine the spotlight on this global issue, focus our attention on what needs to be done, and take action. Our young people must have the opportunity to study and make music. It's up to us to make that happen.

MⁱⁿA

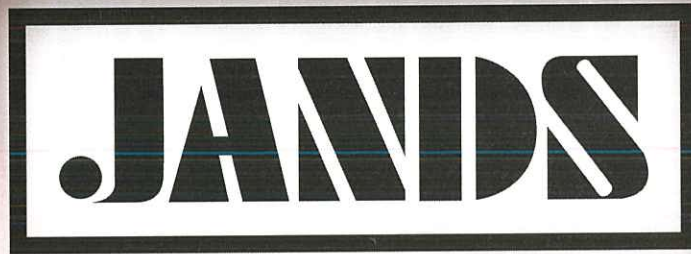
Portions of this article first appeared in the UK music education magazine *Zone*, Autumn 2006.

Carolynn Lindeman

Carolynn A. Lindeman is Professor Emerita, San Francisco State University, Chair of the ISME Advocacy Standing Committee and Past President of the national association, Music Educators' National Conference (MENC).

Notes

1. 'Children's voices: quotes from children about music and its importance.' *International Journal of Music Education*, Vol. 23(2) 179–81 (2005). London: SAGE Publications. Reprinted by permission.
2. International Society for Music Education (ISME); advocacy link. Prominent arts educators' perspectives on the value of music and why it should be included in formal education: www.isme.org/article/archive/26
3. 'The Power of Music' report describes research relating to the impact of music on our emotions and behavior and how music influences our everyday lives: www.thepowerofmusic.co.uk
4. The US Music Education Coalition offers practical information for advocating for school programs, effective tips for taking action, research supporting the importance of a music education, and a downloadable brochure on advocacy: www.supportmusic.com
5. The Coalition for Music Education in Canada runs a comprehensive website for advocacy with many valuable Web links: www.weallneedmusic.ca
6. The Music Manifesto. The UK's prime advocacy group; up-to-date information on activities and projects: www.musicmanifesto.co.uk
7. C. Klopper, 'World sounds through universal fellowship: linking African sounds through collaborative networking', *International Journal of Music Education*, Vol. 23, No. 2 (August 2005).
8. *Music in Action*. Entering its fifth year, this magazine's Web archives include a number of music advocacy articles: www.musicinaction.org.au
9. Rikia Saddy, 'Canada's great leap backward in education', *The Tyee*, 30 August, 2005: <http://thetyee.ca/Views/2005/08/30/EducationLeap>
10. Robert Collier, 'China's juggernaut has region on edge: Singapore nervously tries to reshape its business profile', *San Francisco Chronicle*, August 7, 2005.
11. 'Government welcomes report on creativity in schools', *Public Technology.net*, 20 July 2006: www.publictechnology.net/modules.php?op=modload&name=News&file=article&sid=5488
12. Music for All Foundation: American non-profit organisation committed to heightening the public's appreciation of the value of music and arts education and to creating a positive environment for the arts through societal change. The California budget story is at <http://music-for-all.org/calproposal.html>



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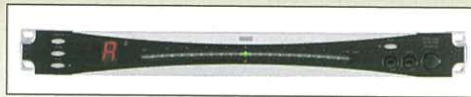


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HOW TO DO IT

Music in Action content is arranged under topic headings, which are listed below. Most issues have one article under each topic, sometimes more. We'd like to know your views about the *topics* rather than any specific article you have read.

1. Let us have your preferences

Looking at only the topic choices below, please indicate your responses by circling a single number for each *topic*, where: **1** = 'Generally not very useful' to **5** = 'Generally extremely useful'—and there's room for additional comment if you wish.

MAJOR ARTICLES

Advocacy	1	2	3	4	5
Technology	1	2	3	4	5
Nitty Gritty	1	2	3	4	5
Project	1	2	3	4	5
Profile	1	2	3	4	5

RESOURCES

Net News	1	2	3	4	5
Know the Score	1	2	3	4	5
Top Ten	1	2	3	4	5
Time Out	1	2	3	4	5
Reviews	1	2	3	4	5
PD Information & Diary	1	2	3	4	5
Product information & reviews	1	2	3	4	5
Advertisements	1	2	3	4	5

2. We'd appreciate your views on the following:

- Name the one or two topic sections of *Music in Action* you like best, and in a few key words, indicate why:

.....

- * —and the least?

.....

• Is there a topic that you would like to see included in *Music in Action*? Please tell us about it:

.....

• Is the *Music in Action* website useful to you? (www.musicinaction.com.au) Y N

—and what other material would you like to see on the website?

.....

• Do you share your copy of *Music in Action* with other colleagues? Y N

If yes, about how many others read your copy? (circle)

1 2 3 4 5

3. Any further comments, please

.....

.....

.....

4. So that we can better know our subscribers, please indicate the following.

• Your teaching environment? (circle your response)

Primary Secondary Tertiary Studio Other:

Music specialist Instrumental Classroom Other:

Catholic Independent State

• In which state/territory? ACT NSW NT QLD SA TAS VIC WA

• How long have you have been teaching? (years) 0–5 6–10 11–20 21–25 26 and over

• What is your special area of interest?

• In your present position, do you have the following resources available?

• computers/software/digital technology materials Y N

• wide range of instruments, sufficient for teaching purposes Y N

• sufficient music for performance purposes Y N

• suitable music performance and teaching room/s? Y N

• playback equipment – recorders etc Y N

The *Music in Action* team thanks you for providing this feedback.

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TEMPT WITH APPETISING STARTERS

Just like a good meal, a music class can benefit from a small surprise at the start. LYNETTE FAHIE offers ways to spice up lessons with some aural appetisers.

As a starting exercise for your lower secondary classes, try spending five minutes at the start of each lesson on an aural appetiser. Regular, short servings of aural work are much more beneficial (and enjoyable) than a single big helping once a month. Here's a menu of activities to try!

Aural analysis

At the start of each year, I begin at the beginning by having the students find and maintain the beat in a piece of music. For this, choose something really obvious, like an excerpt of dance music, and ask the students to clap, tap, walk, hop or march to the beat. They could play percussion instruments if you can handle the noise.

Move on to listening to less obvious pieces of music and work on identifying time signatures. Next session, add in tonality, using 'happy' for major and 'sad' for minor. Then add timbre, starting with identifying instrumental families and then individual instruments.

Before starting a listening session, you could write on the board the elements you want to identify, or give the students a small slip to complete (Fig. 1). Give them the excerpt's title and composer after the analysis is complete. After signing their work, students can keep their slips in a workbook or file; or a spike at the front of the room is a great way for students to see the work being done.

Later in the year, add dynamics and teach the students to recognise the three As (adagio, andante and allegro). Ask them to walk around the room to work out whether the music is slow, at an easy walking pace, or moderately fast.

In Year 10, start to make analysis more complicated. Many of the elements you'll want to cover tie in with literature topics, so introduce them gradually and in an order that suits you. The next analysis slip might look like Fig. 2.

**Year 9 Music
AURAL ANALYSIS**

Metre:

Tonality:

Instruments:

.....

.....

Title:

Composer:

Signature:

FIG 1. Year 9 aural analysis slip

Intervals

Ask your students to number one to ten down a page. A series of intervals is then played in succession on some instrument. Students need to identify each interval by quality and number. Play the whole series and check the answers at the end. Try to link each interval to a song eg. a perfect fourth sounds like the beginning of *Amazing Grace* and a perfect fifth like the main theme from *Star Wars*. Introduce the intervals gradually in groups, ie. the perfect intervals first, then the majors, then the minors. Don't forget to try some descending intervals too, as confidence grows.

Cadence recognition

Students don't have to be able to write cadences in order to aurally identify them. Play the tonic chord, then a perfect cadence—making sure that the bass note of chord V descends to chord I. Your students need to listen for the two bass notes and sing down the scale to identify the cadence. Then add more cadences. You could give some tips on how to recognise them. Eventually, you will be able to try cadences where the bass note ascends.

**Year 9 Music
AURAL ANALYSIS**

Metre:

Tonality:

Instruments in score order:

.....

.....

Name the ensemble:

Dynamics:

Texture:

Era:

Possible composer:

Genre:

Form:

Title:

Composer:

Signature:

FIG 2. Year 10 aural analysis slip

Chord Progressions

Once your students are confident with cadences, add in chord progressions. Play the tonic followed by a short series of chords in root position eg, I IV V I or I IV V vi or I vi IV V. (On piano, play the root as an octave in the left hand and any inversion of the chord in the right hand—that way students can listen for the bass to help them track the movement of the chords). Tell them to hold the tonic in their heads and to write I whenever that chord appears. Chord V will probably appear just before I and vi is a minor-sounding chord. It will take time but as students get better at this, you can introduce chords ii, iii and V7 and eventually, inversions of the chords.

Modulation

Try to find chamber music recordings where the melody modulates. Students should be able to aurally identify a modulation to the relative major or minor key. You will need to spend some time working on the recognition of modulations to the dominant and subdominant keys.

Rhythm clocks

My students love these! Draw a circle on the board and number 1 to 9 around the outside. (Fig. 3). On the inside draw a rhythmic group for each number. Establish the beat (simple time) and then clap each group four times before moving on to the next group (so this becomes a long reading exercise). Then pick four groups and clap them while the students write down the combination of numbers. Gradually make this activity harder by making the combinations longer; then try a compound time clock.



FIG 3. Rhythm clock example

Rhythmic dictation

Rhythm clocks are a great way to introduce rhythmic dictation.

Even absolute beginners can successfully complete a rhythmic dictation exercise. The students write a time signature, followed by some space and then a bar line. Add in the required number of bars and finish with a double bar line. Set the tempo by counting or tapping your foot, then clap a simple rhythm—use a variety of subdivisions and rests as appropriate to the abilities of your class and repeat as necessary. Increase the difficulty by increasing the length of the examples and by using more complicated subdivisions. Dictation of drumbeats is a fun thing to try if you want something different. I find that students love coming up to the board to write their answers.

Melodic dictation

You will need to do some preparatory work designing a worksheet before doing an exercise like this with the class. When first starting melodic dictation, write the rhythm above the staff and insert the starting and finishing pitches as well as some pitches in the melody. Play the example a number of times, so students have sufficient opportunity to ‘hear’ the exercise. Gradually increase the complexity by increasing the length and pitches used and removing the rhythm guide. You could also try dictations of bass lines from rock and popular songs.

Transcription

Choose a song that everyone knows and ask the students to write down the pitch and rhythm of the song. Give them the key and the starting note—but they have to do the rest. Some of my favourites are *Amazing Grace*, *Advance Australia Fair* and *Waltzing Matilda*, but I also use hymns and nursery rhymes. Transcription exercises usually help students understand the purpose and value of interval recognition, dictation and chord progressions.

These short exercises can be stimulating aural appetisers!

MⁱⁿA

Lynette Fahie

Director of Music and Head of the Arts Learning Area at Bunbury Cathedral Grammar School in country Western Australia, Lynette Fahie has taught secondary music for 13 years. She loves planning concerts and tours for her students, and describes herself as ‘a pedantic organiser’. Lynette believes the best thing about being a music teacher is seeing the enjoyment students get from playing and listening to music.

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MONEY, IT'S A GAS

Grab that cash with both hands*

Want to successfully apply for grant funds for your program? MARIA CARKAGIS tells us how, from woe to go.

There is no magic formula for success in grants applications. It is more a case of matching the projects for which you are seeking support, to the *right* funding program or sponsor.

Stop, look and listen. It is easiest to start with a project and then find the support. It is less desirable to learn of a funding source and then try to build a project around the guidelines—they seldom fit well with your primary focus and the projects that you are working to achieve.

Funding is rarely approved retrospectively and is withdrawn if you have begun the project before approval. This is generally accepted to have occurred when you have ordered goods, engaged consultants or begun construction. It is fine however to do research to identify ways to meet needs, to obtain quotes and to have preliminary discussions on methods to achieve a goal.

Get into a number of fundamental habits.

Know what you want. At least annually, brainstorm with your board or colleagues to identify your wish list—all the projects you would like to accomplish over time.

Do not limit yourself to current needs: include the ‘*if I could have anything...*’ wishes along with the more operational daily needs. Don’t limit yourself to looking for funding that identifies music as a criterion. Think outside the square to include performance, transport, administration, leadership, team development etc. More on this later.

Assemble the background stuff. All funding bodies need basic information on your organisation or program. Prepare this information now, so that it is easily slotted into a variety of applications. Such information generally includes:

- Name of the organisation
- Contact person
- Incorporation status (have spare copies of your Certificate of Incorporation)
- ABN number and GST status
- Purpose of your organisation and a history (keep it brief)
- List of office bearers or management personnel
- Background on your community. This should include information such as socioeconomic profile, isolation factors, special needs and the role of your organisation in the community.

You can find this information in a number of sources. The Basic Community Profile on the ABS website¹ is a good place to start. Your council may keep local statistics that can help you—or if you are *really* lucky, they might have a grants officer who can assist. Peak body organisations in each state will also have useful information.

The trick is to source information early and update it annually. Use information-gathering exercises to build relationships. There’s a great quote, ‘fund raising is friend raising’.

The more contact you have with people who can support you, the more successful you will be.

Mirror mirror on the wall, where is the money big and small? Identify where to find funding information and check it regularly. As with all research, one clue in your area will lead to another. There are a number of resources that direct you to funding sources, including:

- Government websites such as the Australian Government’s GrantsLINK.²
- Most states have a similar service; many are linked from the commonwealth site. Find the agency that offers funding for your primary focus. For music programs often this will be the department responsible for the arts in your State. Get a copy of their grants guide. Talk with their officers.
- There are commercial and community-based grants databases. Our Community³ operates probably the most comprehensive and is reasonably costed, with monthly updates and alerts.

Need a prop? Use the supports that are offered. Read carefully the grant materials. Check guidelines to:

- Confirm that your organisation is eligible to apply;
- Make notes on how your project fits the grant criteria; and
- Assess the information you must provide.

Then:

Contact! Make contact with the Program Officers for the grant you are interested in. This person is the one most likely to be undertaking the first evaluation of your application.

Take every chance to ‘talk up’ your organisation and the projects you are developing.

Remember that this person and the funding body they represent are not members of your organisation—so assume they know nothing about it. They receive a large number of applications to each funding round. Most are capital city based, with little background knowledge of regional centres or issues.

To best help you, these people need to understand your projects to help them to gain an appreciation if not a shared enthusiasm for your goals. Talk to them passionately. Use them as a sounding board for projects and to help determine which is the most appropriate grant program to submit applications for specific projects. Ask their advice.

* Money Pink Floyd © 1973

The relationship you build with this person can impact on your success. It is much easier for someone who understands a project to support an application through a series of processes.

And once you have made this contact, make sure that you:

- Record their details in your contact lists;
- Maintain the relationship by emailing quick dot point updates through the life of the project; this allows them to maintain knowledge without tying up their time with your phone calls.
- Meet all reporting deadlines promptly. Where there are delays, keep the program office informed.
- Provide a comprehensive final report complete with photographs and copies of other outputs such as DVDs or consultancy reports.
- Make sure that you acknowledge the support they show you. *We all love to be thanked for our work.*

Ready, set, go! Now you are almost ready to begin the process of writing a funding application.

Make a copy of the application form and prepare a draft. Pay special attention to word limits—remember many grants are received and assessors must read every one! These days, online application forms will often not let you enter more than the maximum word or letter limits.

It can be useful to draft your response in a word processing document. It is better to start with more words—get your thoughts down on paper first. Then re-read and re-phrase to minimise words. Using active speech will help achieve this. Turn the word count feature on in your spell checker and use this to monitor progress.

To be successful you must:

- Fully address each of the criteria. Use simple English. Don't use jargon or abbreviations—their meanings change with every different organisation!
- Start with the basic information you have prepared. This sets the picture in which your project operates.
- Provide detail on the project for which you seek funding. This generally needs to include a brief history on how you identified the need, what the need is and how the need will be addressed. You will need to have obtained quotes or estimates. Demonstrate how the project will meet the identified need and what benefit will be achieved; that is—what, who, why and how.

Lean on a friend. Always have another person—preferably one not involved in the project—read your application and the grant guidelines. Does it make sense? Have you addressed all criteria? Have you 'sold' the project?

Once you are happy that you have met the guidelines, addressed all the criteria, answered all questions and attached all supporting documentation, it is time to submit your application.

Before you post any application, make a *full* copy, including all the supporting documents, for your records.

Carefully check addresses, names and titles, and make sure you are allowing time for postal delivery. Express Post can be useful.

Once you send your application, send an email to the Program Officer letting them know. This gives a record of advice and an easy point of contact if the application fails to meet its intended destination. It is also another contact with this person and if there is a 'thank you' and a prompt about the project mentioned, it will help remind them of earlier conversations.

Finally, back to my earlier point about looking outside the box: Effective organisations try to meet their needs in a holistic manner. An orchestra performs better when comfortable with the others in their specialised team. Team-building exercises help to develop such confidence. Leadership programs can help section leaders to better communicate with their members—as well as benefiting them outside this environment. And new uniforms can do as much as new instruments or scores for the esteem of a group.

If you can develop habits around looking for all opportunities, and if you build relationships with grant program officers, then there should never be an occasion where you cannot approach with the attitude—'We have a wonderful idea to... What program can I use to help us?'

MⁱⁿA

Maria Carkagis

Maria has been the Grants Officer for Maryborough City Council (Qld) for four years. With other officers, Maria develops projects, prepares applications, and assists with project management, reporting and acquittals. She has worked in community development with Education Queensland, in regional and economic development with the Qld State Government, and in Tourism in NSW. She is passionate about building social capital and has worked with community organisations in organisational growth, strategic direction, and project identification and implementation. Maria is a member of management committees for local and regional community groups. She can also play the double bass.

Notes

1. **Australian Bureau of Statistics:** www.abs.gov.au
2. **GrantsLINK** Available community grants: www.grantslink.gov.au
3. **Our Community** See their 'Easy Grants Newsletter' link: www.ourcommunity.com.au/funding/funding_main.jsp

Leading Communities—Raising Resources: Resources and links, and details of seminars to provide participants with the knowledge and resources to develop their own strategies to improve their access to funding. The Australian Government Quality Teacher Program, The Australian Principals Associations Professional Development Council (APAPDC), working with Dr Rhonda Galbally's organisation Our Community: www.raisingresources.edu.au/cache112/RR_Home_Page.html

Philanthropy Australia offers a range of services to support those seeking grants from philanthropic sources, including publications, workshops and a resource centre: www.philanthropy.org.au/services/grantseeker.htm

MUSIC EDUCATION NOW GO

VIDEOCONFERENCING has long been a useful tool for conducting business across distances, but its potential in education has only more recently been tapped. Music education—particularly in remote locations—makes special demands, but good technology is now available, especially for the Internet. In these two articles HELEN LANCASTER and DAVID SANTAMARIA delve into the question of distance music education for instrumentalists and classrooms.

Music from another room By Helen Lancaster

The pioneering spirit thrives among music teachers in regional Australia. Examples abound of teachers achieving big results in small places. This includes teaching by videoconference between remote locations.

Australia is leader in distance education, with a network of videoconference facilities scattered across the country associated with schools, TAFE, universities and business. Although videoconferencing is used for music instruction in the USA and Canada, only a few teachers in Australia appreciate the potential already available to them. Stories exist of exhilaration, excitement, frustration and exasperation, but where teaching by videoconference has been given the opportunity to work, enthusiasm is infectious.

Videoconferencing is not new: it has been used for years in live television crossovers and by business and government, but at high cost. Early attempts to use the medium for music instruction suffered from slow response rates and poor audio/visual qualities but now, videoconference links via Internet Protocol (IP) can be fast, efficient, cheap and accessible. Using it for teaching gives students access to specialist teachers where they do not exist locally, cutting travelling time. Still, like all computer-based technology, videoconferencing comes with benefits, complications, and the inevitable firewalls.

Regional reach

The Riverina Conservatorium of Music (RCM) is located in Wagga Wagga, 475km south-west of Sydney. It leads the way in the use of videoconference technology, inspired by Mark Walton's pioneering efforts to establish instrumental teaching by videoconference between teachers at Sydney Conservatorium and students in regional NSW. Walton's work has ignited activity among regional conservatoriums



now developing their own outreach programs. The RCM has employed Walton's concept in two tiers. One links advanced students with teachers at Sydney Conservatorium. They were first to experience piano lessons by videoconference technology, and some continue to receive lessons from Jeanell Carrigan in Sydney. The other connects staff from the RCM with students in smaller remote centres, extending the access over a broader base.

RCM first turned its attention to Hay, a town which then had no specialist instrumental teachers. First attempts used an ISDN link, and eventually broadband facilities became available at the school, bringing a dramatic reduction in costs. According to Hamish Tait, Director of RCM, during the latter half of 2005 they were delivering up to six hours of lessons each week by videoconference: clarinet, flute, guitar, and group guitar classes. With the prospect of building the program further, they approached 2006 with optimism. Enter the lethal mix of technology and bureaucracy. Over the summer vacation, the Internet bridge giving the Conservatorium access to the school's system inexplicably collapsed. In the six months it took to have the problem addressed, the client base lost interest. Tait estimates it will take at least that time again to rebuild the program. He's probably right. The reputation of videoconferencing suffered as much from the uncertainty and frustrations about delays as with the actual medium itself.

Local parent Peter Harries noted that interest in the band reduced considerably once the teaching stopped. Admitting

THE DISTANCE - BY VIDEO

that it was good to have access to a music teacher, he nonetheless observed that without high-speed broadband, freeze-frames and short lessons reduced the effectiveness of the experience. 'If the technology fails, the lesson fails', he complained, but his greater criticisms were of delays in service provision, and the fact that Hay still has no access to an instrumental teacher other than in guitar. Referring to the alternative of teachers travelling to the students, Hamish Tait remarked that 'technology can fail, but so can a car'.

A change in approach

Nonetheless, it isn't all plain sailing: there are the firewalls—of the mind, and of the technology. Effective videoconference tuition is as much reliant on teacher attitude as it is on high-speed connections at both ends. Videoconferencing requires a different pedagogical approach to account for the lack of physical interaction, reduced visibility and minimal time. It would seem that teachers who ignore this adjustment leave the medium open to criticism.

Where teachers adjust their approach, students are highly motivated. Coordinator of the Outreach Program at RCM, Norm Hansford, says that the novelty doesn't seem to wear off, and students enjoy signing off with 'see you on TV next week'. Jenny Binovec, of Coonabarabran, says of her experience with videoconferencing that 'It's really great that we have the resource available to regional areas where visits by brass teachers ... are not frequent, and it cuts out the travelling time of seven hours from Sydney! It is a great opportunity for my students to experience expert advice from various people. Also my younger students (primary) are captivated by the whole process—the technology, the screen, volume and zoom control'.

The RCM is now working with the Deniliquin Music Centre, which has recently adopted videoconferencing. RCM plans to provide tuition in instruments unavailable at Deniliquin, helping to build critical mass so that Deniliquin will eventually be in a position to employ staff in each area. On a second level, the

Conservatorium will offer advanced tuition to students whose teachers will also benefit from professional development.

The RCM may be leading the way, but it's not entirely alone: other examples include the regional conservatorium at Orange which had a successful program using a 384kb ISDN connection sponsored by Telstra, until Telstra regional management changed and the sponsorship was withdrawn. At that speed, the cost of an ISDN link was prohibitive for students, and so the Conservatorium is now planning a broadband connection to replace the ISDN link. At the other end of NSW, Armidale Conservatorium has access to the University of New England's high-speed broadband network to deliver instrumental lessons to smaller centres. If negotiations underway are successful, Griffith may soon have access to music lessons by videoconference facilitated by the local police station, and the Department of Education and Training will begin a trial at Gundagai next term.

Unlocking possibilities

Having heard of videoconferencing from papers I delivered earlier this year, private music teachers in London and Perth are already establishing their own videoconferencing networks as supplements to benefit their students in different ways. One teacher is excited that younger students are doing more lesson preparation because they are motivated by the technology!

No advocate of videoconferencing would insist that it should replace the face-to-face experience: suggestions range from monthly to once each term, to supplement regular lessons by videoconference. The principal motivation remains the fact that there is a large population with minimal or no access to music teachers. In the absence of provision of specialist teachers, videoconferencing provides a workable alternative to improving access, diminishing problems of isolation, and shrinking the city-country divide.

Videoconferencing unlocks possibilities. It lends itself to diversity in music training, giving the next generation of musicians the

What is required?

- At its most basic level, videoconferencing requires a computer, a camera, at least one video monitor, and a link to a telecommunication network in each location.
- Quality audio speakers enhance sound quality, and additional cameras at the student's location improve options for the teacher.
- A second monitor at the teacher's location can show the local picture in full size instead of as an inset on the main image.
- At a more advanced level, all components may be combined into highly-developed single modules which can be made to order.
- A fast broadband connection is cheap and delivers accurate representation of both picture and audio, as an Internet link using an IP address.
- The phone alternative is an Integrated Services Digital Network (ISDN) connection. This is slower and costed according to the required speed. With the ideal connection speed being 512kbps, a 128kbps connection (c.\$33 per hour) is expensive and less effective than high-speed broadband. Nonetheless, some still defend it as better than nothing at all.

Playing from here to there

Violinist **Pinchas Zukerman** often resorts to videoconference technology in order to maintain contact with his students at Manhattan School of Music, while meeting performance commitments elsewhere. He also participates in distance masterclasses with other institutions, including McGill University in Canada. Zukerman is very positive about the medium: 'I can see a student's fingering up close, analyse the problem and then send them fingerings and bowings with live graphics. This provides the student with ... follow-up. It's not just a one-time thing because the lesson can be reviewed when it's over, and in several weeks I can come back and see if and how his playing has improved.' Zukerman's support of the medium, together with projects at Oklahoma University and the New World Symphony in Florida 'have shown that videoconferencing can be used successfully to teach [instrumental] music, conduct masterclasses and produce collaborative performances'.

Ultra-Videoconferencing McGill University claimed a world first with a cross-continental jazz performance in October 2002. Performers from McGill and Stanford University in California played together using the Ultra-Videoconferencing system that has been developed at McGill. Described as a 'low-latency IP transport system for audio, video, and most recently, vibrosensory data', the system has been used in live concert streaming since 1999, and also in remote mixing, collaborative performance, distance master classes, and remote video interpreting of sign language.

Information on McGill Ultra-Videoconferencing:

<http://ultravideo.mcgill.edu/overview/>

Free software download (Linux only):

<http://ultravideo.mcgill.edu/cgi-bin/script.pl>

In The Chair In August 2006 Australia's National Orchestras Forum brought professional and community/school musicians together through the use of the award-winning Australian software, In The Chair. Developed by the Adelaide Symphony Orchestra and Australian-based Internet software developers Digital Monkey, In The Chair can allow musicians in one location to see and hear remotely-located musicians with whom they are playing, and provides immediate feedback on their own instrumental skills. It is believed to be the only software that enables the student to follow a conductor as well as a musical score. Perhaps more importantly, In The Chair also functions interactively with custom recorded music and is offered as a teaching/learning tool.

Information on In The Chair, including trial download:

www.inthechair.com

Report on In the Chair: 'Join the band by broadband', Music in Action, Vol. 2 No. 4, Autumn 2005

option of preparing for a different kind of professional future. In a moment of speculation one might imagine a promising student in regional Australia connecting with a maestro (of any genre) elsewhere in the world, or with students in another centre. Private teachers can make this happen by utilising one of the available facilities, or by setting up their own. Pioneers like those at Riverina Conservatorium are demonstrating that videoconferencing is a feasible option for students in remote locations. According to Norm Hansford, 'the fantastic thing is the opportunity to get out to regional areas—that otherwise wouldn't happen'. He insists that there are 'really talented kids out there' who deserve equal opportunities when it comes to developing their musical skills. 'They are our future', he reminds us. **M_{in}A**

Helen Lancaster

Helen Lancaster is founding director/professor of the Central Queensland Conservatorium of Music, Mackay, Qld. and The International Academy of Music, Bangkok. Formerly International Examiner for the Hong Kong Academy for Performing Arts, and Senior Advisor to the Thai National Centre for the Gifted, she is currently Visiting Professor to Mahidol University (Music) and Chulalongkorn University (Cultural Management), both in Thailand. Her PhD examines challenges confronting contemporary music institutions and their leadership. Her current research interest is in computer-mediated delivery of instrumental music experiences.

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Hamish Tait at Riverina Conservatorium:

<htait@rivconmusic.org.au>

Delivering the promise By David Santamaria

When curriculum is offered 500km from the school, providing access for students is not so hard—when you know how.

Most teachers are familiar with the concept of distance education, and accept that it promises new opportunities for previously isolated students. Our experience shows that it can work well.

With funding provided by the Catholic Education Commission of Victoria, St Joseph's College, Mildura, began identifying curriculum programs that were being successfully delivered by other schools in the Catholic system.

Our school, Damascus College, Ballarat, became a distance education provider in music when some VET students at St Joseph's College sought access to some Ballarat curriculum. With only nine months' experience, we have managed to comfortably include two Mildura students into the Ballarat classroom. How is this happening?

Setting up

IP videoconferencing¹ capability was installed in each school via cable internet access and the installation of high-compression video cameras. The value in this technology is that, once installed, it is operated free of cost other than the cost of data download—which is minimal. There are no phone connection costs as with ISDN video conferencing. The camera is connected to a flat-screen monitor mounted on the back wall of the Ballarat classroom, and delivered to a flat-screen monitor in front of the students in Mildura.

As those working in music education know only too well, music is a practical subject. We have been creative and proactive in ensuring students in both locations can be actively engaged in the class. The Mildura school has allocated a teacher for a couple of periods per week to supervise and organise activities for the students. This has proven valuable as it gives students access to informed support within the school, and the professional collaboration between the two music teachers further strengthens the partnership. Furthermore, it ensures that the students can have access to expertise when it comes to such practical needs as changing drum skins and guitar strings; organising equipment for recording music online, and managing marketing and promotional activities to support student organisation of a music event. Additionally the Mildura students have traveled to



Ballarat and Melbourne to work in person with their 'classmates' for enrichment activities. They found this journey out of the online environment a good experience in getting to know each other better.

In class

A typical videolink lesson involves the usual class management activities of roll-marking, welcome, etc. The teaching component usually involves the presentation of a relevant topic. The Ballarat classroom is set up with most students facing each other, rather than the front. They are able to engage in discussions both across the room and with the students from Mildura, who can communicate

with their classmates face-to-face and participate in discussions in real time. With the high-speed connection there is little noticeable drop in audio or picture quality. The Mildura students can zoom in on any part of the classroom or whiteboard, or a student. The simplicity of the equipment has seen the Mildura students take ownership of the transmission and work as a team to problem-solve when issues arise or innovations are called for, such as video recording the session through the system.

We have had much fun in pushing the boundaries of technology!

Students working in groups at Ballarat are grouped one-on-one with the Mildura students. We take the audio from the screen monitor and all the students can engage in discussion as one discrete group. Students can also give a combined presentation to the class. Any work that has been completed by the Mildura students can be e-mailed/uploaded to the Ballarat network and shared with all students in the class through a data projector. One week we played the board game 'Rockstar' to reinforce the concepts of touring, the type of equipment needed for playing gigs, leading to the pitfalls of trying to obtain a recording contract. We played in teams and the students were paired across the two campuses. The Ballarat students moved the markers around the board and handled the money, but the dice throws were shared, as were the decisions and negotiations that needed to be undertaken. This was a most enjoyable afternoon.

During August the Motorola tour *Rock The Schools* came to play at Ballarat. We took a video feed from the tour's vision mix, connected it to the camera and sent the signal up to Mildura to display on their data projector to a remote audience. The Mildura students were also able to participate in the workshop presented by the production team later in the afternoon.

During our preparations for recording a demo CD, the class needed to decide on the song to be recorded. There were heated discussions about the various songs people wanted to play. The Mildura students were in there with the rest of the class! We finally settled on a song and started rehearsals the following week. Students at Mildura were also included as Ballarat can take an alternative audio feed through the camera as needed and receive the audio without feedback from the Mildura students. They listen to our audio feed through a headset, play their instruments and we receive their audio via the alternative source. At the time of writing this article, the results of the demo CD are still yet to be determined, but we have had much fun in pushing the boundaries of technology!

All student work is submitted digitally and sent via email or uploaded to our School Management System (SIMON). Students' work is assessed and managed using *My Class Record* which can provide a digital report of a student's assessments by the teacher, e-mailed back to them with all the comments and marks. Assessment time is greatly reduced, as the teachers record their comments only once and still maintain access to them as needed.

Access to this subject has significantly increased their chances of success for a career in the music industry.

The future

We're looking at expanding the provision of this program through 2007. Ballarat facilities are sufficient to cater for further activities: we can take feeds from up to three different sources. Individual students can access the program using a

**Setting up for distance education
Some thoughts from our experience**

- Consider carefully the equipment you will need for all the participants—not just hardware, but also ongoing costs, such as data download etc. Plan equipment to meet the full range of classroom activities required of your course, especially audio capability.
- Ensure there is teacher support on the ground. Distance learning does not mean removing staff altogether!
- Include some face-to-face activities for all participants if possible, to enhance and extend the online environment.
- Plan classroom layouts for optimal online lesson performance. Consider sight lines, discussion group possibilities and performance situations.



standard webcam and some specialised software. All written curriculum materials are provided on CD and students link in to the program each Tuesday afternoon for Year 2 students of the Certificate and each Thursday afternoon for Year 1 students. Class times are from 1.30–5.00pm, giving sufficient range for student access. Additionally, students are required to spend a day per term at Ballarat for enrichment programs. The Mildura students are enthusiastic in acknowledging that access to this subject has significantly increased their chances of success for a career in the music industry. **M in A**

Notes

1. IP = Internet Protocol. The Web camera/associated software is Polycom VSX6000.
2. *My Class Record* is a teaching management system that automates the recording and assessment process: www.dmssystem.com.au

E-CONTACT

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David Santamaria

Musician and teacher David Santamaria has had 30 years experience of traditional classroom education of students, from Grade 2 to Year 12. In addition to general classroom teaching, music and IT at Damascus College, Ballarat (Vic), he is now delivering Certificate 3 in Music Technical Production across the Internet. David has performed in amateur opera and toured as sound engineer for JJJ 2003 favourite band 'Epicure', and is the driving force behind DamRock, Ballarat's premier band event, now in its tenth year. David holds a Bachelor of Education and a Graduate Certificate in Music Technology.

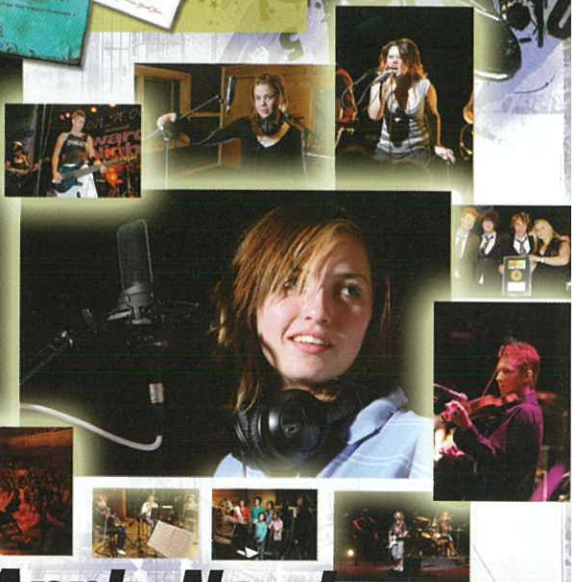
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WORKING FOR FUN?

As a young person VANESSA RANSLEY wanted to be a music teacher because she both loved music, and thought it would be fun. Now, she has a wider view.

Music always was a big part of my life, and I always wanted to teach. It was logical that I become a music teacher.

As a toddler I used to sing constantly—and, I was told, very badly. My parents thought I was tone deaf! At about age five I started to learn the violin, and later I sang. Thankfully my pitch had improved by then. When I started high school I began to learn the guitar. To this day I am still extremely grateful to Mr Mannering who showed me my first four chords—D, Em, A7 and G. I was then able to accompany myself singing and had the means to learn songs independently.

After university I literally fell into a music teacher position at Risdon Vale Primary School (Tas.) and soon was teaching four days a week over two schools in the greater Hobart area. Five years later, at Risdon and Princes Street, I'm still loving it.

I wanted to be a music teacher because I both loved the subject and thought it would be fun. I still hold that view, but it has expanded since then. I teach music because of the value it holds for students.

It is such an efficient way of learning. Not only do children use both sides of their brain simultaneously, but they also develop social skills, such as resilience, perseverance, self-discipline and working as part of a team. While in the music

room, children also develop skills in thinking, (both reflective and inquiry). Then there are aspects such as LOTE, SOSE, health, literacy and numeracy, that often are incorporated into lessons. Most importantly, music gives children a chance to be *creative*.

No matter what a child's academic level, each is able to achieve something in music. This can range from the high flyers who can do whatever is asked of them, to someone just being able to play the triangle on the beat.

I teach music because of the value it holds for students.

This may sound like a cliché, but I just love what I do. There's nothing more exciting than seeing a child light up when learning a new song, or nailing that 'tricky bit'; nor like hearing children at lunchtime playing a game or singing something you've taught them in class; or the choir or an ensemble performing to the best of their ability in assembly.

Don't get me wrong, though: there are days when I come home and actively seek out a brick wall to bang my head against. Everyone has those days. There will always be times when you've laboured over an activity that you think will

work brilliantly, only to have that it crash and burn. There will always be wet and windy days when the kids are climbing the walls.

Teaching in two schools can have its problems. I deal with at least 550 students and two school staffs. Sometimes there can be issues regarding communication—for example, when a teacher took a class that included many choir members on excursion—the week before the choir was to perform in an eisteddfod. Or changes in timetables that you discover only when Grade 1 turns up instead of Grades 5 and 6! However it is better not to moan and groan too much. It helps to always keep both principals, and both sets of class teachers, informed about what's happening. I make sure that music events are put on the school calendar well in advance: it results in fewer disruptions, as people can see what one is working towards.

I teach all grades (K to 6). At both schools there are recorder and marimba groups and a choir. Risdon Vale has a guitar group as well, and the Princes Street choir is huge—about 50 members. I don't audition kids for choir. Any one who wants to sing gets the opportunity to be involved, but if they are unable to toe the line, they are asked to leave. I do expect children to commit to these groups for the whole year, usually allowing from the beginning of the school year 'till Easter as a 'try before you buy' interval.

My approach to teaching music is pretty simple. I believe that children are engaged in learning when it is fun and interesting and motivates them. At the same time the program can't rely on this, otherwise I'm nothing more than a glorified baby sitter. Music is a valuable subject area, and there are concepts that need to be taught. There are times when you do need to teach things that have the potential to be boring. My solution is to make it into a game. Nothing gets the brain working like a bit of competition or a chance at winning a prize.

No matter what curriculum is 'flavour of the month', I believe it is my job to educate children about the basic concepts of music, eg. pitch, tempo, beat, rhythm, metre, tempo, melody, harmony, tonality, dynamics, tone colour, texture, structure, style and content. I certainly don't sit the class down and say 'today we are going to learn about texture'. For example, we may be arranging a piece we've just learnt: the concept of texture comes up when we are deciding who is going to play at what points. 'Do we want a thick texture here, or do we want it to be thin?' That would lead into tone colour—'Do we want all the wooden instruments to play, or do we need the metals too?'

One of the greatest challenges of my work is keeping track of everyone. After all, there are over 500 names to learn, 500 musical developments to keep track of, plus knowing who is in what group and keeping class teachers up to date. I find the best way is by being organised: I keep all my class lists in a spreadsheet, cutting and pasting children's names into the various groups they belong to, and emailing them to the relevant teachers. This format lends itself very easily to adding end-of-year comments for each child. I find I'm always jotting down notes about individual children and

adding them to my spreadsheet.

As for learning names, I'm making progress. Having a seating plan really helps. I always begin lessons with children sitting in a circle in their 'music places', which usually are the order of the class list. This takes a few weeks of hard work at the beginning of the year, but by Easter they know what they are doing and who sits where.

I believe it is my job to educate children about the basic concepts of music

We always begin each lesson with the 'name game'. This involves me saying my name over two beats and the class echoing it over the next two beats, accompanied by some form of body percussion (eg. knees, knees, clap, clap). This process is repeated around the circle.

It can become quite entertaining as children find new ways of saying their own names, and the class tries to copy it. While this activity is only meant to take a couple of minutes, it can be a handy teaching tool. I have used it to demonstrate crescendo, diminuendo etc.

This method has also helped me in assessment. The simplest things, such as how they say their names, can give clues to their levels of confidence, concentration and even their sense of beat. As for keeping track of more specific details, I can't stress enough the importance of being organised.

I really enjoy what I do. I get to sing, dance and play all day, and I get paid for it! **MⁱⁿA**

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NATIONAL AWARDS FOR EXCELLENCE IN SCHOOL MUSIC EDUCATION

In response to the 2005 report of the National Review of School Music Education, a National Awards for Excellence in School Music Education Project is to be funded by the Australian Government under the Australian Government Quality Teacher Programme. The awards are to be administered by the Australian Society for Music Education (ASME).

The Awards aim to:

- Recognise individual teachers and school leaders who have made an outstanding contribution to the provision of music education in Australian schools;
- Provide opportunities for award recipients to further their professional learning related to music education; and
- Raise the status of music education in Australian schools.

In 2007, up to thirteen awards for excellence and leadership in school music education will be awarded to teachers and school leaders. The awards will recognise the recipients' exceptional contribution to enhancing the status and quality of music education in their schools.

Each recipient will receive a grant to the value of \$5,000 to further their professional learning related to music education.

Further information is available on the ASME web site at <http://www.asme.edu.au/>

Coming up in Music in Action 2007

The *Music in Action* editorial panel has been hard at work to shape a range of interesting articles and projects for 2007. Our special themed issue for 2007 will look at singing—the long and short of it!—from repertoire to practical help, to advocating for singing, to technology. If this is a topic that's dear to your heart and you want to have your say, please don't hold back. Drop a note or email to the editor and get involved. Do it now—we need to get this underway in March to make sure we're ready for publication in mid year.

And, our regular issues through 2007 will bring you a colourful range of articles and writers. Coming up we have Jim Edson talking about how music educators work with colleagues in other subject areas to integrate programs when technology is involved; Kay Hartwig on curriculum issues; Karen Carey to inspire us with a project you can use in your own school to actively involve parents in the classroom; Heather McLaughlin has a million ideas to get you going with instruments in the primary classroom; and ahead we have writers such as Robin Stevens, Christoph Maubach, Rachel Templeton, Bob Spencer with Mandy Stefanakis, Margaret English and many more. It will be a great year for *Music in Action*, and we have a few more things up our sleeves as well, so watch for surprises. Keep reading!

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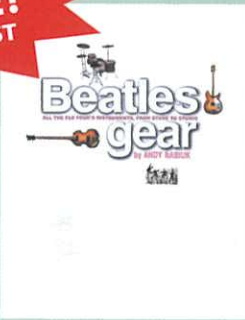
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GUITARS FOR SCHOOLS: THE DREAM GIFT

There's been a huge leap forward for the 'Guitars for Schools' program, the Music.Play for Life initiative that provides selected school students with their own guitars, writes MPFL's TINA BROAD.

Late last year, fifty Victorian high school students crammed into the Troy House of Music in suburban Footscray, between the walls of guitars, amps, keyboards and drums. For most it was a dream come true—they were to about to get their fingers on their very own guitars!

The Guitars for Schools program's modest beginning was a pilot scheme in 2005 that involved four students at outer suburban Melbourne schools. It was spurred by the fundraising efforts of Jeff Buckley fan, Amanda Armstrong, through the 'Fall in Light' concerts celebrating the late guitarist's musical legacy.

The 2006 program received a significant boost, with Troy House of Music adding its own donation to Armstrong's funds and providing 60 additional guitars.

Under the program, students complement their school-based lessons with music practice in their own time, at home, on their very own instrument. Until now, many of the students have only been able to play guitar during their weekly instrumental music lesson at school, or by an impromptu 'loan' of one over the lunch break.

Melton Secondary College teacher, Joan Jones, says her students can't wait to get their fingers on their own strings. 'I had so many excited children jumping up and down. The

students that I have recommended have shown a commitment to their music and to the program in the school. They come from homes where the opportunity to own their own instrument is only a dream!

In the hope of encouraging practice groups and creating peer support, the guitars have been distributed to schools in clusters of five, rather than to individual students over a larger number of schools. The 2006 Guitars for Schools program took in secondary colleges at Thomastown, Cheltenham, Keilor Downs, North Geelong, Kurnai, Portland, Melton, Grovedale and Preston.

More instruments will be distributed in early 2007 and there are plans to provide masterclasses to the students, delivered by high profile musicians.

Those who wish to offer support to Music.Play for Life's Guitars for Schools program or to obtain more information, please contact Tina Broad.

E-CONTACTS

Music.Play for Life

E: Tina Broad <tina.mpfl@mca.org.au>

M: 0439 022 257

W: www.musicplayforlife.org

'IGNITE' GOES FROM PILOT TO LIFT-OFF

This program enables students to participate in workshops with some of Sydney's brightest young professional musicians. TINA BROAD drops in at some special end-of-year concerts at two Sydney primary schools.



Music teacher Sally Jackson says her Year 5 students have thrived under IGNITE, the special music program provided by 'Music.Play for Life' at Merrylands Public School—one of ten Sydney primary schools selected for the program. Funded by the Freedman Foundation, IGNITE was piloted last year in a handful of schools, with powerful results. In its second full year, IGNITE now runs over five weeks—sometimes consecutively, sometimes fortnightly, depending on the teachers' classroom schedule—and culminates in a performance by musicians and students for the whole school. The repertoire always includes one or two songs written by the students in collaboration with the musicians.

Twenty-five excited Merrylands students, all decked out in coloured bandanas, strutted their new-found musical stuff in front of their peers and school teachers at the end of last term, performing, among other things, a world premiere of their inspirational new song 'Lovely World'.

'The children have been so excited to work with musicians of such high calibre,' said Ms Jackson. 'They've looked forward to every session as a highlight of the week. It's been terrific.'

At Bringelly Public School, bassist Zoe Hauptmann's group 'The Good Guys' were stomping, singing, dancing, playing and grooving with Leanne Sullivan's composite Year 4/5 class. 'Most of these kids really haven't had much musical experience,' said Ms Sullivan. 'Only one child in the class does anything with music outside school. So this program has been incredible. I've even been able to work it into our literacy work in class, because we even wrote a rap as part of the song. Their sense of rhythm has noticeably improved (and) they've seen what can be done when they practise and really work at something. It's been terrific.'

Children who have had very little exposure to music can get many benefits. Their confidence improves, they learn how to work together as a team, and they learn about harmony, rhythm and the joys of singing. For

many of them, IGNITE provides their first experience of performing to an audience. And most of them can't wait to do it again.

The program was developed in response to national research showing that, for most Aussie school children, access to an effective music education is declining. We're lobbying hard to get the Federal and State governments to work together to make sure there's more and better music education entrenched in the school system for children from the earliest years of schooling. In the meantime, programs such as IGNITE can play an important part in filling a gap, providing students with close-up access to excellent musicians and leading them in to the wonderful world of music making.

Participating musician Zoe Hauptmann says it's a thrill to see how children thrive with some special musical intervention. 'It's so inspiring to work with these kids, to see them grow in confidence over the weeks, to hear them talk about music and want to learn more about it. They see that making music is about team work, about everyone having a part to play in creating something special.'

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Electric Wind Instrument EW14000s by AKAI

Review by Frank Rugers of ABODA, NSW

Distributed by Electric Factory



The Akai Electric Wind Instrument EWI4000s simulates an acoustic woodwind instrument, using the same fingering as the saxophone, flute, oboe, recorder and clarinet upper register. It covers eight octaves by the use of a set of roller buttons on the back of the instrument, allowing a quick response from octave to octave. It is approximately the same length and weight as a clarinet; a neck strap is used when playing it. The fingering system is very simple and is exactly the same for each octave. The range of the instrument is from B flat two octaves below middle C to five octaves above middle C. The keys are touch-sensitive. The mouthpiece is sensitive to air pressure and mouth tension pressure.

It is a MIDI-type controller with an internal sound module and built-in effects. It allows performance of powerful expressions in the same way as an acoustic instrument, and also produces the character of an electronic instrument, with a wide range of sounds and variations of colors on those sounds. Given the internal sound module and effects, one can enjoy playing simply by connecting it to an amplifier or headphones. To obtain the best effects, it is worth experimenting. One of the benefits of this machine is the variation available on the mouthpiece. It can be adjusted to suit any player. Similarly the Breath Sense sensitivity can also be adjusted to accommodate the needs of each player, enabling the use of different types of vibrato. Dynamics also can be controlled.

The features of the EWI4000s are:

- The instrument is a controller that allows you to play in the same way as you would an acoustic woodwind instrument such as the saxophone, oboe, clarinet, flute, recorder etc.
- Special sensors that detect the intensity of the breath and the pressures applied to the mouth-piece make it possible to sensitively control the pitch, tone and volume, allowing the players' emotions to be articulated directly.
- The instrument includes touch plates that provide pitch bend or glide effect.
- Octave shift rollers enable shifting over an eight-octave range.
- Touch sensor keys allow performance at speed.
- Includes an analog-modelling synthesiser with two voltage control oscillators and two voltage control filters.
- Equipped with not only an internal sound module, but also with internal effects such as Reverb, Delay, and Chorus.
- Can be connected via an audio cable to an amplifier, without need for an external sound/FX module.
- Can be powered with batteries (4 AA batteries). If using a wireless system with it, no cable is required.
- The preset sounds, output and effect levels can be changed by individual players.
- Can trigger an external MIDI sound module by MIDI cable connection.
- Free sound editing software is available allowing editing of the internal preset sounds and the internal effects parameter.
- Includes a headphone output, ideal for practice avoiding disturbance of others.
- The EWI4000s website [<http://www.akaipro.com>] has 4 DVDs that provide examples of the various applications available for this instrument.

I teach both one-to-one and group instrumental music. Some of my students took the opportunity to play on the instrument and were immediately comfortable with its weight and handling. They did not find any problems with the fingering—in fact they were impressed with the sensitive touch and the responsiveness of the wheels on the back to change from one octave to another. One of my seventh-grade students found using it with earphones to be useful as he could practice without annoying others around him. He felt it would be very good for home use. This is excellent for those that live in situations of severe restrictions on sound making.

The instrument has many useful applications, from a practice instrument for the home, to the gig, where it is convenient to use because the sound module enables one to have freedom away from the microphone. It is appealing that numerous sounds are available without having to change instruments. Studio musicians would find this unit very useful because of the effects available in a recording situation. With the range of sample sounds that are available this unit still presents those anomalies that woodwind players experience, thus maintaining the sound integrity of woodwind instruments.

Groovy Music Software by Sibelius

Review by Helen Blogg

Distributed by Sibelius Australia Pty Ltd

Fun, creative, groovy and addictive. Groovy Music Shapes and Groovy Music Jungle, created by Sibelius, are two interactive programs suitable for students of Primary school age. Groovy Music is aimed at primary years 1–2 (Shapes) and 3–4 (Jungle). However I would definitely present Jungle to older children—even I found it to be very addictive, and I am no primary school student!

Both programs provide the opportunity for students to explore musical concepts and create their own music using a range of musical elements.

If working independently, students can choose the 'Explore' or 'Create' modes. The Explore mode allows the student to progress sequentially through a number of lessons. Their progression level is saved and when they return to the program they resume where they left off. This enables the teacher to keep track of the student's learning as well as providing a handy assessment tool. In this mode students are given clear and concise instructions and as the format is used for each section children can work through the topics independently.

In Groovy Shapes the graphics are stylised, whereas in Groovy Jungle the graphics are realistic pictures. All the sounds are of real instruments and animals, which is a great feature.

The Create mode allows students to compose their own songs using a variety of rhythms, melodies, bass lines, arpeggios and chords. Shapes can be dragged and dropped into the play space. The pitch of the shapes can be changed by simply dragging the shapes up or down the play space. Shapes can be positioned in different positions in the bar. Using the Instruments and Dynamics buttons, students can change the sound of the shape by the drag-and-drop method. Students are able to use bonus sound effects gained while working through the Explore mode in the same way.

Songs initially are limited to four bars but can be increased by the teacher. Students can rename songs, alter tempos and save them.

In Groovy Jungle, students create their music in a jungle setting, and bonuses received in the Create mode are in the form of animals and their sounds. Groovy Jungle has the added features of allowing students to view their songs' notation and to add text.

As a program to be used by the classroom or the non-musical music specialist, the Groovy Guides are excellent. They clearly spell out the use of the program. I especially liked the way the guide has included the lesson plans for each of the levels in the Explore mode. This would allow the teacher to use the programs as a whole-class teaching tool, with students able to interact via a large screen. Individual students could also be invited to operate the computer. Each lesson is given step-by-step instructions as well as preliminary activities and extension activities. I am sure that any music teacher would make excellent use of the features of both programs.

The programs also allow for students to work at their own pace, providing the school has a computer lab. There is a section in the



guide on how the program can be used in a networked classroom or lab.

I believe that students would enjoy working with these programs because:

- They would enjoy creating their own music;
- The sounds and graphics are fun;
- The instructions are clear and concise;
- Students are able to work at their own pace;
- They can work with a variety of characters in both modes; and
- They receive positive reinforcement and bonuses when they respond correctly.

Students may become a little frustrated with the instructions being repeated over and over and at not being able to skip them before selecting an instrument or sound in the Explore mode.

As a teacher, I really liked the way the guide is simply set out and extremely useful. It gives you a range of lesson plans, as well as pages that can be photocopied for flashcards and extension work away from the computer. The program contains realistic pictures and sounds. The instructions are clear and can be repeated if a student needs to hear the instruction again. The sequential development of the lessons is invaluable. Although the program has been written to be aligned with UK National Standards, I am sure that it would fit very easily with Australian curricula.

Overall, I have found the program to be user-friendly and fun and I will definitely be using it with my classes in 2007.

Helen Blogg is Visual and Performing Arts Teacher, Goonawarra Primary School, Victoria.

More Than A Musician. A Life of E Harold Davies, By Doreen Bridges

Review by Gillian Wills

Published by Australian Scholarly Publishing

Doreen Bridges and her subject, E Harold Davies, have each made enormous contributions to the cultural life of Australia as distinguished music educators. Both Bridges and Davies are relatively unsung heroes, despite their far-reaching influence; that there are parallels to be drawn between them may partially explain why this sympathetic biography rings so true.

Bridges—now in her 90th year—has methodically channeled her material into a chronological narrative, harvested from Davies' letters to his wife Ina, his lectures and articles. This is a story that covers not only Davies' life, but also the trials and tribulations of Australia in the first half of the twentieth century as its population grappled with the devastation of the First World War, the Depression and the desire for a post-colonial identity.

For 28 years, Davies was Director of the Elder Conservatorium of Music in Adelaide, but his contribution to music was not confined to this role. He initiated the Gawler Orpheus Society and the Adelaide Bach Society, recruited distinguished musicians to South Australia, and after many years of persistently petitioning for a state orchestra, saw the establishment of what is now the Adelaide Symphony Orchestra.

Another achievement was the instigation of the Australian Music Examinations Board. Campaigning long and hard to establish Australia's own musical examination body, he argued persuasively that English equivalent organisations were trawling for profit at the expense of competent local musicians. This particular wrangle required national awareness and so Davies lobbied like-minded staff at the University of Melbourne and others across the nation.

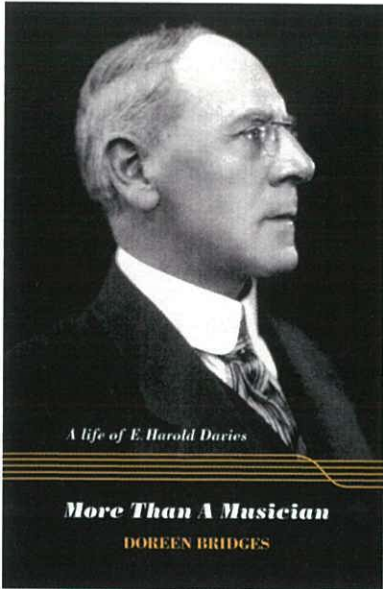
Davies' evident support for the motivational and benchmarking advantages of such assessments did not prevent him from voicing scathing public criticism about their weaknesses. Of the collections of pieces then published for candidates, he said 'grade books are like blinkers—they cut out everything but the narrow track'.

A communicator and broadcaster for a fledgling ABC, his programs explored philosophical, scientific and social issues, and he wrote for the print media. His many research interests

included the collection and classification of Indigenous song. Between 1926 and 1930 he made four expeditions to central Australia for the purpose of ethnomusicological research. Apparently he was the first person to write in a scholarly fashion about aboriginal ceremonial singing.

There was a lighter side: his car mechanic would be given instructions in rhyming couplets. While out walking, Davies, who adored carnations, carried a penknife to take cuttings. And it made him laugh to recall the convent-educated female cello candidates in Western Australia who were instructed by the nuns to play 'side-saddle' so that they presented as 'lady-like'.

Despite these foibles, E Harold Davies was a visionary and many of his ideas are enshrined in current state educational policies. In advocating strategies that encouraged self-reliance, curiosity and the capacity for self-development, he foreshadowed today's call for 'lifelong learning' and, railing against rote learning, he urged teachers to promote understanding and higher-order thinking. In spite of one awkward, ingratiating chapter in which Bridges refers to her subject as 'Doctor', she has painted a vivid picture of a perplexing, unusually altruistic character—someone so reliable that, when in July 1947 he was late for a 9 am conservatorium lecture, the students became concerned. Their fears were justified: he had died.



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INSTRUMENTAL IN MAKING CHANGE

What leads a percussionist and instrumental teacher of 15 years to become a primary school classroom teacher? IAIN ROBBIE told Gillian Wills of his conviction that this is where strong musical foundations are best laid.

No stranger to school classrooms, 32-year-old Iain Robbie has worked as an instrumental teacher for 15 years, and for Musica Viva's educational program as a member of *Tetrafade*, a popular funky percussion quartet that tours nationally. *Tetrafade* plays an eclectic mix of genres and draws music from all over the world including Cuba, Africa, the South Pacific and Japan. The group has performed at festivals in Australia and the UK and also have recording credits with the ABC.

This year, Robbie will be leaving *Tetrafade* to focus on his new role—as a primary school classroom music teacher at Presbyterian Ladies College, in Perth.

Other teachers have asked him repeatedly if he is sure about giving up *Tetrafade*, telling him that schools are stressful, and that people burn out after 10 years. He is unperturbed by this—during his four teaching practices, as part of a Bachelor of Music Education, he found every day exciting.

What advice would you give a graduate about to embark on their first teaching position?

To use their strengths and do what they are naturally good at. Not to try to be someone you are not or adopt the style of someone else. To use your main gift and be who you are. For example, if you are a pianist and arranger, utilise this focus in the classroom.

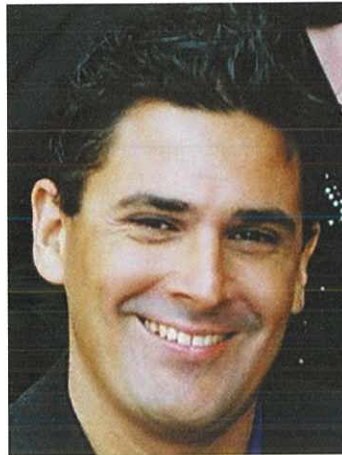
What has inspired you most during your Bachelor of Music Education course?

I would say Kodály, and (being a percussionist) Carl Orff, because [the music] translates so well onto classroom instruments, like xylophones.

I also have been very much influenced by Celia Christmass, who uses the Kodály method. Celia has been at the Perth Modern School for 10 years and the results of her teaching are amazing. I have seen choirs that can sight-read complex scores in minutes, and what's more they can do so to a far greater level than professional choirs. She asks the students to [hand] sign the notes, then hum and [hand] sign, then sing the notes as solfa, and then perform in four-part harmony. It is an extraordinary process to watch.

Why do you want to teach in a primary school?

I think that primary music teaching is an area that is in need of major development. I think if high schools have intakes of students who have benefited from a rich experience of music at the primary level then that secondary school's music program is likely to be very successful. It is at primary level that musical skills can best be taught and a love of music



instilled. Too many children have poor musical training at a young age and are taught by teachers who have had minimal training and few resources to work with. I believe that if you foster primary music it should all change from there.

As an instrumental teacher, did you sense any schism between classroom and instrumental teachers?

It depends very much on the school. If classroom teachers are aware of how the instrumental teachers can support their work in concerts and classrooms and take the time to find out what instrumental teachers do, then there isn't a problem and the professional relationship can be rewarding.

What is your philosophical approach to teaching?

I set out to mould my lessons and activities to the context of the school and ... use the broadest range of musics, from reggae to Mozart, in order to teach musical concepts and skills.

What materials have been particularly successful with the schools where *Tetrafade* performed?

A piece called *Rain Dance* which has a 'doof doof' pop-cum-house music beat. Musica Viva holds a professional development day every year for all the educational ensembles. In one, Richard Gill deconstructed *Rain Dance* and showed us how to reconstruct the piece in such a way that children would understand how all the musical elements, such as ostinato, are combined to produce the shape and form of this music. It was inspiring.

What approach does *Tetrafade* use in schools?

An interactive one. We get the children to take part and ask them up to the front, and play an enormous variety of music, from junk percussion to world musics. We don't talk down to children and we make the music as accessible as we can.

Do you use improvisation and composition in the classroom?

I used composition when *Tetrafade* had a major residency at Methodist Ladies College working with Years 1–7, where we helped the teachers develop a program for their end-of-year concert. We got the children making their own compositions which was enjoyable. Years 3 and 4 made a Latin extravaganza and Year 6 created a vocal composition called OZ. **M_{in}A**



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* Conditions apply - see catalogue for details

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ADELAIDE

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SYDNEY

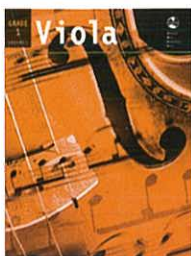
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90-112 Queen Street Mall - (07) 3229 2155
153 Leichhardt St, Spring Hill - (07) 3831 0283

NEW RELEASES

FROM ALL MUSIC PUBLISHING & DISTRIBUTION (formerly Allans Publishing)



AMEB Viola Grade Books and Technical Workbook

For the first time, AMEB is releasing grade books for Viola in support of the growing number of viola teachers and students in Australia. Available from February 2007, the grade books, First to Fourth grades, are complemented by a Technical Workbook.

My First Piano Adventure, by Randall and Nancy Faber

This adorable new piano method takes a fresh, creative and expert approach to communicating the fundamentals to the young beginner (ages 5-6). Lots of familiar rhymes and tunes are used to establish solid technique and musicality. Teacher accompaniments are offered throughout while the CD may be used to support the fun and inspiring songs and activities. Besides writing exercises, each Writing Book has ear-training, improvisation, games and sight-reading activities. These books capture the child's playful spirit with fun-filled songs, rhythm games and technique activities, which assist in developing beginning keyboard skills.



Gold Star Performance Book, by Randall and Nancy Faber

The Piano Adventures Gold Star Performance books are adventurous collections for pianists featuring changing moods, keys, and hand positions. This series offers performance pieces with a challenge. This collection may also be used as a graduation book to improve

artistic, technical, and rhythmic skills before advancing to the next level.

All About Music Book 1, by Carol Matz with Victoria McArthur

An exciting, innovative book designed to enrich your teaching. The basic musical elements of rhythm, melody, and harmony are explained in straightforward language and illustrated with musical examples. Each of these basic concepts is explored through educational activities, creative games and optional listening examples. Provides imaginative materials that can be used effectively in private or group lessons, as well as a variety of other settings.

The FJH Studio Organizer, by Paul Peterson-Heil & Carolyn Inabinet

The Organizer is a wonderful tool for any music teacher. With sections allocated for students' phone numbers, tuition, expenses and mileage, and a 3-year calendar among other features, this is a necessity for the busy music teacher.

The FJH Classic Music Dictionary, by Edwin McLean

A concise yet comprehensive reference guide for musicians which features handy reference charts, including an index of musical symbols, tempo indications, and a table of common words; the most complete, up-to-date dictionary reference for electronic music; a thorough guide to orchestral instruments; over 200 musical examples and illustrations; a listing of over 350 composers from the 14th century to the present; and more than 1,500 foreign terms with pronunciations.



Sight-Sing Well, by Jonathan Rathbone

At last, a book which makes the mysterious business of sight-singing accessible to all. If you've ever tried to learn to sight-sing before and failed, then this course is for you. The Teachers Manual contains all teaching information and exercises, the Pupil's Book contains all the songs from the teacher's manual together with material for the student to work on between lessons and the Exercise Book is specifically designed for the students to use, containing just the exercises and songs from the teacher's manual.

Jazz Educator's Handbook Book, by Jeff Jarvis & Doug Beach

The most comprehensive, how-to handbook for jazz educators ever published, featuring easy-to-understand text, loads of notated examples, photos, and unique illustrations. This 271-page compendium with two CD recordings provides inexperienced and seasoned teachers alike with tons of practical information.

The Complete Arranger Book & CD, by Sammy Nestico

Accompanied by a 79-track, professionally recorded CD, this book covers thoroughly the subjects of writing for each family of instruments plus key concepts about orchestration, multi-tracking and synthesis, writing for symphonic band, and much more.

FROM ALFRED PUBLISHING



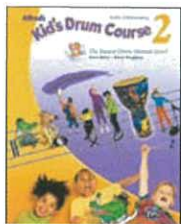
Strawberry Shortcake Easy Recorder Songbook

Six favourite Strawberry Shortcake songs, arranged for easy recorder. Features big, easy-to-read notes, an introduction to playing the recorder, and clear, simple instructions for reading music. Each song is on the CD twice: first as full performance, then as an accompaniment track without vocals for singing along. The 24-page book includes a simple introduction to reading music and separate pages with just lyrics. The chords in the music can be played on piano or guitar for play-along fun with family and friends. Recommended for ages 3 and up.

Strawberry Shortcake: The Sweet Dreams Movie

Arr. Dan Coates

Strawberry Shortcake makes her big-screen debut in the hit movie *Sweet Dreams*. The catchy and upbeat songs embrace friendship, hard work and the belief that dreams can come true. For Easy Piano



Alfred's Kid's Drum Course 2, by Dave Black and Steve Houghton

A fun method that teaches how to play rhythms and songs on a variety of drums and sound sources, including many simple, inexpensive objects found around the home. With accompanying CD, each lesson is explained in plain language that's

easy to understand. Plus, you get to learn from three irresistible drum expert—a clever, classical dog, one cool cat and a friendly alligator. Parents can guide their children through the course, even if they have no musical background themselves. And, play along with the CD makes performance sound like a real band.

Play at First Sight, by Lalo Davila Book & CD

The ultimate musicians' guide to better sight reading. A unique and comprehensive approach, it will strengthen ability to recognise rhythms quickly and perform them confidently. Play-along CD reinforces the learning.

Hands On (A Rockin' Rhythmic Romp), by Jim Solomon

A collection of 30 pieces with hand percussion instruments for grades 3 to middle school. From pure conga to timbre studies to polymetric rhythms, this book will develop class and individual skills. With individual lessons, engaging songs and enriching content, the book can be customised to suit all classrooms.

Essentials of Music Theory, by Karen Farnum Surmani, Morton Manus & Andrew Surmani

Designed for students of any age who want a better understanding of the language of music. An all-in-one theory course, this provides the essentials through concise lessons in reading, writing and listening. Software is also available to track progress and test learning. 30 activities in all, grouped into six units. Teacher's activity kit, Book 3

FROM ENCORE MUSIC DISTRIBUTORS

Neil A Kjos Music Company



Recorder Excellence, by Bruce Pearson and Wendy Barden

This book for group or individual instruction comes complete with an Enhanced CD, containing play-a-long accompaniments and assessment software. There is also a DVD with lessons, tutorials, demonstrations, virtual flashcards and more. It is intended for classroom instruction as well as private recorder lessons.

Universal

Team Play: A Guide to Making Chamber Music Together

This book is available for C, Bb, Eb, F and C Bass Clef Instruments with a play-a-long CD with Rhythm and Brass. It can be used alone or with almost any combination of instruments. It is a step-by-step guide on how to make music together.



Introducing Saxophone Duets, Trios and Quartets, by James Rae

Introduces beginners to the pleasures of ensemble playing. The easy pieces introduce the various aspects of music making with others where all parts are of equal difficulty. The books are especially suited to group teaching.

The Catscratchbook Book, by Aleksey Igudesman

A collection of easy violin duets. There are 10 original pieces with poems about cats and explanations of the pieces. The CD contains a play-along for the 1st and 2nd part.

Schott



Funk & Soul Power: Play with the Band

This practical guide is a book and CD with exercises on how to play funk and soul, including themes and exercises on which to work. There are also solo transcriptions for inspiration. Funk and Soul Power is available for Alto and Tenor Saxophone, Trumpet and Trombone.

La Donna e Mobile & The Wild Rover

Edited by Barrie Carson Turner

Two more collections of string quartet music. The Wild Rover contains 8 Irish melodies arranged for string quartet and La Donna e Mobile contains 9 Italian operatic arias arranged for string quartet.

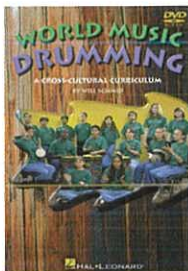
FROM HAL LEONARD

Hal Leonard Recorded Choral Library 2006

Join the hundreds of busy choral directors who have made their lives easier by choosing this comprehensive choral resource! Includes over 100 choral publications released in 2006-2007, complete recordings on CD, and an easy-order guide—all in a protective box for easy access and storage.

Choral Survival Kit For New Teachers

Whether you're just starting out or have been teaching for years, this new resource kit is designed to make music selection easier than ever. Over 40 tried and true, proven titles for a variety of grade levels are included along with reference recordings. Also included is a 'survival guide' with teaching tips for the suggested titles and a complete Hal Leonard choral catalogue.



World Music Drumming

Aimed primarily at grades 6-8 with extensions into the lower primary grades and the high school, you and your students will learn drumming techniques, sing lots of great songs with accompaniment and movement, connect African and Latin American cultural traditions to the music performed, and discover how music can be the perfect

vehicle for teaching team building, respect, focusing, listening, problem solving, and other important life skills. The Teacher's Edition provides complete lesson plans and a step-by-step teaching process. The handy reproducible Cross-Cultural Student Enrichment Book offers a variety of information and fun for your students. The helpful DVD goes right into the classroom to show how to teach the lessons, using middle school students to demonstrate the parts.

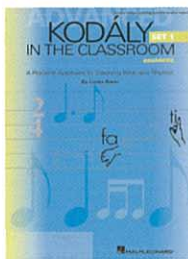
Available: Teacher's Edition, DVD, Reproducible Cross-Cultural Student Enrichment Book, Classroom Kit (includes all of the above components). Grades 3-8.

Hot Peas And Barley-O Book and CD

Arr: Susan Brumfield

A collection of thirty-one children's songs and games from Scotland. Beautifully illustrated with rare photos from the past, along with the fresh faces of children of today, this book is filled with traditional children's music, including rhymes for skipping rope, counting out, and ball-bouncing, singing games and songs just for fun. The enclosed CD contains authentic field recordings collected in the 1940s, '50s and '60s, and new recordings. Also includes historical references for each song, pedagogical indices and suggestions for developing a literacy-based curriculum. Ideally suited for teaching musical skills, this collection provides a vocabulary of music and play from which children can draw today.

Available: Book/CD Pak. For Grades 1-6.

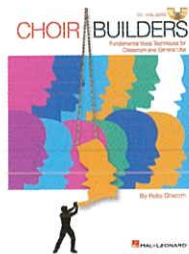


Kodály In The Classroom—Advanced Set 1, by Linda Rann

A Practical Approach to Teaching Pitch and Rhythm

This popular music classroom series now offers an advanced collection of songs and teacher lessons sequentially organised to teach the basics of pitch and rhythm through singing and games for upper elementary and middle school students.

The song material consists of 20 folk and well-known children's songs. Teacher lessons are easy to follow and do not require previous training in Kodály methodology. Pitch and rhythm concepts expand to include all tones of the scale, syncopation, dotted rhythms, and combinations of eighth & sixteenth notes. The collection includes lesson plans, reproducible singer sheets and activities. Available: Teacher Edition Performance/Accompaniment CD, and Classroom Kit (Teacher and P/A CD). For Grades 4-8.



Choir Builders, by Rollo Dilworth Book and CD

Have fun with your choral warm-ups! With this collection of fifty-four inventive and educational songs and exercises, your choir will beg for more. Start out with the unison pieces and "build" to the more challenging exercises for 2-part, 3-part or 4-part treble or mixed voices. Use the demonstration CD

for quick learning or sing along with the recording to have hands-free, portable warm-ups at your fingertips every day.

Assessment In The Music Classroom, by Cristy Cary Miller: Practical Tips and Activities for Measuring Student Progress

Take the stress out of assessment with this musical playground of activities and singing games your students will love! Primary music specialist, Cristy Cary Miller shares a wealth of material in this easy-to-use resource to help identify and define students' musical skills and progress while having a barrel of fun! Designed for students in grades K-5, this creative collection of 18 seasonal songs and activities will provide hours of fun throughout the school year while assessing students on rhythm reading, steady beat, matching pitch, solfege, vocal tone colours and much more!

Evoking Sound: The Choral Conductor's Aural Tutor Book and CD

Move beyond the notes and rhythms to a new level of aural awareness for your choir! In this tutor James Jordan leads directors on a quest for aural mastery of vocal technique error detection through a program of guided listening using recorded examples from both a high school and a college choir. The included pre-tests and post-tests encourage forward progress by testing the conductor's ability to hear and label problems, including too little head tone, off-the-breath singing, jowly placement, sluggish vowel movement, and more. The Core Vocal Exercises on the two CDs demonstrate good ensemble sound by showing both correct and incorrect examples.

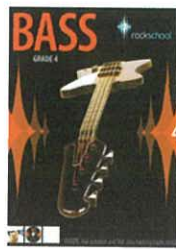
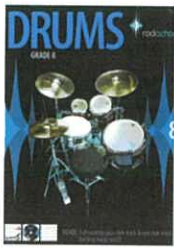
Tootles, by Cak Marshall

Even beginning students can learn to play fun, engaging recorder trios! Tootles will provide just the challenge young students need. Written in the keys of C, G, and D major and A minor, with limited ranges, these pieces encourage students to cooperate, listen to parts other than the melody, practice, and play as a group.

The Brass Player's Cookbook: Creative Recipes for a Successful Performance, by Kenneth Amis

A stimulating collection of concepts about becoming a successful performer, by 57 of today's most outstanding brass professionals. Contains to-the-point, thought-provoking ideas proven successful by master teacher-performers. Problem-solving tips, philosophical concepts and technique-building skills, all in one easy-to-read collection.

FROM MUSIC SALES



Rockschool : Guitar, Drums and Bass

New issues of the graded series, with accompanying backing tracks.

FROM INTELLIWARE

From PG Music

Band in a Box 2007

Band in a Box has just arrived and is packed with an incredible array of new features.

Imagine being able to import your favourite mp3 song into Band in a Box and have it create a chord chart. The amazing 'Chords from MP3' feature (Audio Chord Wizard) automatically figures out the chords from any MP3, WAV or WMA audio file, and displays them in Band-in-a-Box. Just load in any MP3 file and you'll instantly see the chords. And there are a great range of new 'audio' drum lines. The results are dramatically better than MIDI. They sound like a real drummer, because they are recordings of a real drummer. These are just a couple of the new 50 features bundled into this educational software program.

From Sony Software

DVD Architect™ Studio.

With DVD Architect Studio software your students can quickly and easily create professional-looking DVDs and stunning widescreen productions on your classroom computers. Simply drag and drop to start building your next blockbuster. Select from 27 beautifully designed DVD backgrounds with coordinated menu buttons. You can also import your own images and graphics to create your own custom themes.

Use the explorer window to select the movies, photos, and music you want to include.

To start building your DVD, simply drag your photos or video clips into the project window. Use the same drag-and-drop motion to place buttons, text, backgrounds, and more to create a professional-looking DVD in minutes. It's the complete DVD experience, fast and easy!

For a complete listing of all the new features in Band in a Box 2007 and Sony's DVD Architect Studio, go to the Intelliware website at www.intelliware.com.au

KOOL SKOOLS bookings now open

In 2006 Kool Skools recorded projects from 75 schools across Victoria and NSW. 2007 shaping up as a busy year. Schools planning to be involved in recording and multi media projects need to book in their recording dates as soon as possible to make sure they obtain the times that best suit their program. At the time of going to press dates are available from April to August. Bookings can be made through www.koolskools.com.au

Involvement in the program also includes the annual awards night, where young creative artists, singers and songwriters are launched. Among major award winners in 2006 were Geelong Grammar, one of only three schools that have been involved for ten years, and nominated each year for Koolest Skool award. Geelong Grammar made a clean sweep of the jazz categories, including Best Jazz Band. Congratulations!

To Play and To Fight— Tocar y Luchar

The amazing story of the Venezuelan State Music Program has recently been made into a documentary, *Tocar y Luchar*, screened in late 2006 at the Canberra International Film Festival. Many people regard this as the most successful music education program in the world. Of the program, Sir Simon Rattle said, 'there is no more important work being done in music than what is being done in Venezuela'.

This program has been running for 31 years and involves state funding to enable around 250,000 students currently to play in orchestras around the country. Reaching into socially challenging drug—and—gun driven barrios, the 200 youth orchestras and 136 teaching centres have made a difference. The aim of the program is, through orchestral performance, to instill in children a love of classical music. Its particular goal is to reach disadvantaged children, who otherwise would not have access to this music.

The results have been spectacular. The admiration of conductors from the USA and Europe and the success of Venezuelan students at the international level are but two outcomes. More importantly, the model has been replicated in a dozen other Latin American countries, while at home the positive social benefits of involvement in this program are myriad.

To view a trailer of the film go to: www.tocaryluchar.com/ This site also offers a DVD of the film for purchase. Inspirational.

KNOW THE SCORE

Got a tricky question? Know the Score is here to help. Our panel replies to another query from behind the chalk line.

“I’m a new music teacher who’s having problems managing student behaviour. My junior students talk constantly, disrupt others, and very rarely stay on-task. They’re incredibly rowdy! I’ve had more success with my senior classes but I’m still struggling to coordinate group activities without starting an even bigger riot. What can I do to avoid going grey at an early age? How can I incorporate group work in my lessons and still prevent World War Three?”

Unfortunately there is no perfect answer to solve the discipline problems of Rowdy Rachel and Disruptive Daniel, and no perfect approach to end your management misgivings. Despite this, there are some valuable approaches and ideas you should trial with your classes. Start by including some of the following ideas in your management plan.

- Outline your expectations at the start of each lesson. Ensure you include your expectations of student behaviour, involvement, and anticipated lesson outcomes, as well as your expectations of student participation and achievement during group activities. Review these expectations at the end of the lesson and praise student achievements. This process is particularly helpful at the beginning of the year but should also be used during the introduction of new activities.
- React quickly to behaviour that is disruptive to the learning of others—but also learn what behaviour can be ignored. Remember that each time you discipline a student you are interrupting the class flow. Things like light chatter or note passing can be stopped without interrupting this flow, by using the proximity effect and non-verbal ‘desists’. Consider the phrase ‘less is more’ and learn how to use body language. This way you can quit that course that shows you *How to Yell Louder Than Year 9*. When approaching disruptive behaviour, remember not to confront the student, and to match the consequence with the level of misbehaviour.
- Be spontaneous, not predictable! This may be a point of debate among many teachers, as routine can often assist in managing behaviour. Try to establish a basic classroom routine *without becoming predictable* and try different things to get the attention of the class. This can be as simple as marking the roll at the end of the class instead of at the start, or making changes to ‘everyday’ listening or performance activities. Students also love to see what you can do musically. *Play* the guitar when talking about chords in a listening example, *demonstrate* the rock beat, and *sing* the vocal melody! You will certainly catch their attention and this leads me to my next point.
- Keep your presentation interesting. We can all remember the teacher we had as students who engaged our learning through an exciting and enthusiastic presentation. Nothing has changed, and students are more likely to become involved in class activities when we stimulate their interest. As music teachers we have the ability to engage students immediately and so easily, simply by using an interesting musical example. Are you teaching rhythm or repetition? Take an example from techno music! Teaching sound sources?—get a stomp DVD! Start to think outside the square and you will be rewarded.
- Talk with your colleagues. These are only a handful of ideas and there are many more things you can try. The teachers you work with are there to help and support you and will be more than happy to share their ideas with you. Ask how they maintain student behaviour and a working classroom environment. If you are having trouble with a particular year group, ensure you speak with their year advisor.
- Once you are happy with student behaviour you can tackle group work head-on. Ensure that you explain the task thoroughly before you break the class into groups. It is very important that the students understand the activity and that the task is not too hard. Monitor group work closely and ensure you are available to help groups when needed. Once students become unsettled, or encounter significant difficulty, they will begin to misbehave.
- Experiment with teacher-formed and student-formed groups. Students will choose friendship groups, but you can design groups to assess how well particular students work together. Chance-formed groups make the activity fun; use a lucky dip with coloured or numbered pieces of paper to select the groups.
- Do NOT plan a group activity for last period on a Friday—and if you want an even more disastrous response from your junior students, after lunch is always a good time!

- Evaluate as you go. As you incorporate these ideas and experiment with the different approaches, ensure you evaluate their success after each lesson. A simple 'this worked', or 'Oh my gosh, if I never use that approach again it will be too soon' can really help design a management plan that works with your students. Each class is different, so be flexible and think on your toes!

If all else fails, we know a very good hairdresser, and can organise a really lovely colour with some good foils to cover those greys! Good luck! **MⁱⁿA**

Know the Score thanks our contributors for their input: Cristie Neill, a graduate of Sydney Conservatorium of Music who loves teaching, conducts wind ensembles and stage bands and plays in jazz ensembles. Dr Pauline Beston, of the MiA Editorial Panel.

ASK US

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

TOP TEACHING RESOURCES

This selection of favourite examination repertoire for piano and keyboard is from Tony Vance, Music Coordinator at Yankalilla Area School, Instrumental teacher at Rapid Bay School and Piano teacher at Tatchilla Lutheran College, all in South Australia.

These composers and works appeal to students working towards examinations. All works are found in the syllabuses of examination bodies. Because students enjoy these works there is strong motivation to be involved in ongoing performing. Grade levels are listed for each, eg. (6).

1. Mozart, WA. Piano Sonata in C No. 9 KV330, Andante cantabile (5); Piano Sonata in A No. 11 KV 331, Rondo 'alla Turca'.
2. Beethoven, L van. Bagatelle in A minor *Für Elise* (5); Sonata No. 14 Op. 27 No. 2, 'Moonlight' (7).
3. Chopin, F. Prelude Op. 28 No. 4 (5); Prelude Op. 28 No. 20 (6).
4. Varney, GF. From *Kool Jazzy Tunes*, Pieces for Grades one to three. From *Kool Piano*: Dragon Train (4), Noosa Waters (5), Glider in the Sky (6); from *Kool Shades of Blue*: Klues for Blues (4), Mean Machine (6), Shades of Blue (8).
5. Eustace, B. From *Fusion*: Prelude (5), Sunshade Boogie (6), Cosmoses (6); from *Ragazzi*: Greensleeves (6), Sabre

Dance (7), House of the Rising Sun (8); from *Spiritus*: X Theme, Bali Spirit (7), Spirit of the Flame, Toccata in Funk (8).

6. Bailey, K. From *Jazzin' Around Series 1–5*. Series 3: Scoobie Du Wup, Raggy Blues (1), Swing Mode (2). Series 2: Little Song (2). Series 1: Melinda's Mini March (3), Disco Kid (4). Series 5: Little Ripper Rag (5), Faster Blaster (7).
7. Pachelbel, J. Canon in D major (6).
8. Kabalevsky, D. Sonatina No. 12 (3).
9. Paderewski, IJ. Minuet in G (3).
10. Debussy, C. *Clair de Lune* (8).

E-CONTACT

Tony Vance: <tvance@bigpond.com>

'I guess the best thing about teaching, and especially music teaching, is that you can make a difference. What other profession enables you to wake up any morning with the possibility of igniting a spark that will burn for a lifetime?'

Margaret England
NCRMATA newsletter



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

- **24 & 25 March**
VCE Music Teachers' Conference
Venue: Caulfield Grammar School
- **14, 21 & 28 May**
VELS courses
Info: W: www.amuse.vic.edu.au

KODALY (KMEIA)

VICTORIAN EVENTS

- **3 February and first Saturdays of month in school term**
Solfa Saturdays
Musicianship sessions for everyone!
Venue: Huntingdale
- **13 February–5 June**
Lower Secondary Level 1 Course
A professional development course for secondary teachers
Firbank Girls School, Brighton
- **15 February–7 June**
Lower Primary Level 1 Course and Middle Primary Level 2 course
A professional development course for primary school teachers
Scotch College
- **16 February**
Back To School Workshop (With VOSA)
Brush off the cobwebs and kick-start the new year. Be inspired by fresh and innovative ideas!
Surrey Hills Uniting Church
- **16 March**
Early Childhood Workshop #1
The first of a series of workshops providing resources and repertoire to use when working with children in preschool or the lower primary years.
St Columbas Church Hall Boroondara
- **17 March**
VELS And Kodaly Forum
More details coming soon
- **18 April**
Preschool Course
A professional development course for preschool teachers
Venue: Musicworks
Info: W: www.kodaly.org.au and www.vosa.org
T: 03 9535 7035
E: Glenys Gijsbers
<glenys@stockdaleacs.com.au>

NSW EVENTS

- **25 February**
Workshop With Chrisoph Maubach
Details soon
NSW / The Willow Park Community Centre, Beatrice Taylor Hall

- **10–14 April**
KMEIA NSW Teacher Training Courses
Barker College
W: www.kodaly.org.au/eventsnew

Macquarie Conservatorium of Music

- **1–3 March**
Early Childhood Music Education Conference
With guest Cynthia Crump Taggart, Michigan State University
(Although registration closed in November, it may be worthwhile checking this.)
Venue: Charles Sturt University, Dubbo campus
Info: Chris Harrison, 02 6884 6686

MTAQ

- **25 February**
Two part counterpoint & melody writing
MTAQ Auditorium, 1pm
Info: W: www.mtaq.org.au

MUSICA VIVA AUSTRALIA

- Professional development sessions**
- **19 February**
Taikoz PD, 4.30–7.00pm at Taikoz Studios, Ultimo
 - **20 February**
Pastance PD, 4.30–6.30pm at Cabramatta PS
 - **21 February**
Sounds Baroque PD, 4.30–6.30pm at Frenchs Forest PS
 - **26 February**
Sirocco PD, 4.30–6.30pm at Ascham Junior School
 - **27 February**
Ensemble Troika PD 4.30–6.30pm at St Bartholomew's Hall, Blacktown
 - **28 February**
Tigramuna PD, 4.30–6.30pm at Springwood PS
Info & Bookings: 1300 663 608

ORFF (ANCOS)

- **February to June 2007**
Lower Primary and Middle Primary Course
Scotch College, Melbourne
- **24 February**
Starting Orff
Marryatville High School, SA
W:www.osasa.cjb.net

- **22 & 23 March**
Living Music and Dance
Movement and Music for anyone who loves music!
Venue: Darebin Arts Centre, Vic

- **10–14 April**
Level 1 & 2 courses
Venue: Glen Waverley

- **17 April**
Preschool course
Professional Development for teachers
Venue: Musicworks
Info: W: www.vosa.org.au

SOUNDHOUSE

- SoundHouse at Chatswood High School, NSW
- **16 February 2007**
Creating Audio Cds & backing tracks
 - **19 & 20 February 2007**
Sibelius Level 1 & Advanced
SoundHouse at Debney Park, VIC
 - **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 Melbourne

- 2 March**
9.15am–12.30pm
Think Ahead! Improving Thinking Skills Through the Arts in Primary and Secondary Education
For primary and secondary teachers of drama, music & visual arts, covering the theory of cognitive acceleration.
Education Faculty, University of Melbourne
Cost: \$150
Info: www.edfac.unimelb.edu.au/cpep/ThinkAhead

ADVANCE NOTICES

- ASME NATIONAL CONFERENCE 2007**
- **6–10 July, 2007**
Venue: Perth
W: www.asme.edu.au
 - **2008 ANCOS National Conference**
 - **6–11 January 2008**
Venue: Toorak College Mt Eliza, Victoria

THE MUSIC MAKERS PROGRAM



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

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



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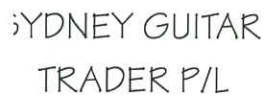
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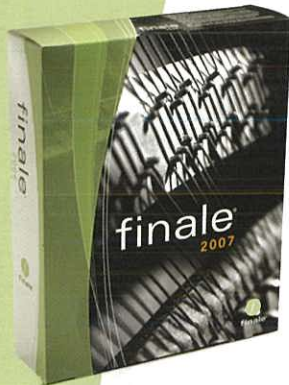
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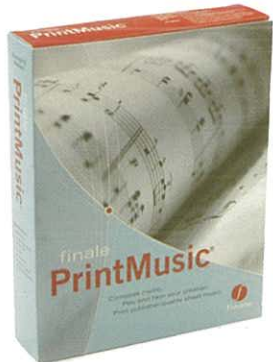
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