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Winter 2007 • Vol. 5, Issue 1

FOR AUSTRALIAN EDUCATORS

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# MUSIC in ACTION

Winter 2007 • Vol. 5, Issue 1

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## FROM THE EDITOR



In her article on page 22, Rachel Templeton says that the needs of the students are first and foremost in everything her school does. It's a statement that will resonate with all teachers, whatever their teaching situation. Throughout this issue we see the thread of 'engagement' with students—in technology, nitty gritty practical activities, a special project, or ten top

resources. We also see the notion of engagement beyond the classroom and into the community—through the use of marimbas, through the *Amp'd Up* project, through the experience of George Scicluna's career changes, and through Amelia Gallina's inspiration gained through researching the FLAME Awards submissions. We hope these articles and resources will provide ideas and inspiration for your work. In turn, readers have taken time out of busy schedules to provide the *Music in Action* Editorial team with feedback and ideas to help us shape future issues to meet your needs.

Meanwhile, the editorial team has been busy developing not only future issues, but also the next *Music in Action* Music Educators Day—our one-day event at the Australian Music Association Convention—where music educators are given special access to visit the trade show and be involved in professional development sessions with key speakers. Diary Monday 17 September at the Gold Coast Convention Centre—and watch our website and the next issue for details.

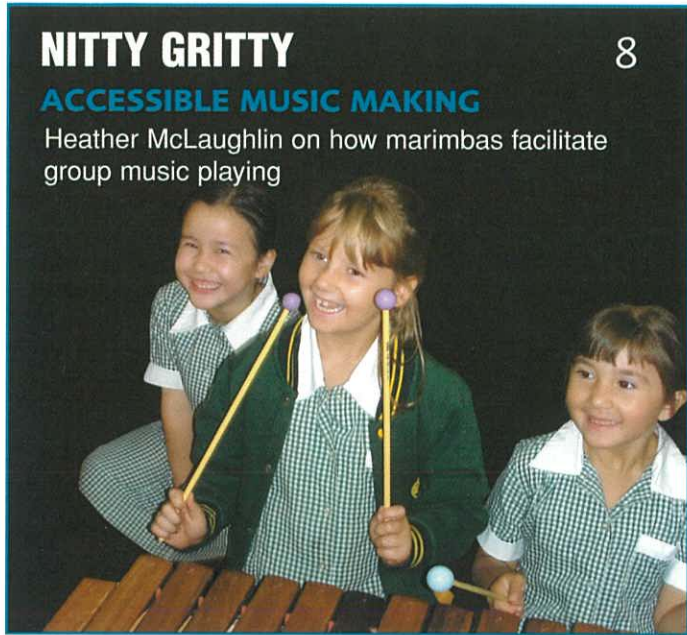
Our next issue will be specially themed, covering everything to do with singing. We have educators from all around the country giving us the low-down—from technology (yes, really), to choral, to resources, to advocacy, to practical teaching ideas. And, we have an Australian composer preparing a special *Music in Action* song for use in classrooms from upper primary to lower secondary, with plenty of ideas about how to use it in your school. Look for *Music in Action* Spring issue, in August.

We look forward to getting the singing issue to you, and meeting those of you who can attend Music Educators Day. There's a lot to look forward to!

Ann Blore

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## Update on the National Review of School Music Education

In August 2006, over 170 key stakeholders including music teachers, school principals, teacher educators, representatives of State and non-government education authorities, music organisations, and parent bodies from across Australia, met in Melbourne at the National Music Workshop (NMW) to consider the findings of the National Review of School Music Education (NRSME). The office of Minister Julie Bishop recently announced the release of the Report of the National Music Workshop. Minister Bishop said:

'The outcomes of this important workshop link directly to the Review's recommendations. These include lifting the status of music education, the development of a national music education resource, teacher training and professional development. In response to the report findings I am establishing a music advisory group, allocating funding to investigate the development of a music education portal and holding a national school music event.'

The Workshop report has been provided to State and Territory Ministers for action, as improving music education must be a collaborative national effort. In addition to sponsoring the Workshop, the Australian Government's initial response to the NRSME has included the 2007 National Awards for Excellence in School Music Education and \$500,000 for curriculum resource development. Funding has also been approved under the Investing in Our Schools Program for over 400 projects, which will provide music facilities and equipment in government and non-government schools.

The National Music Workshop report is available at: [www.tinyurl.com.au/x.php?6ub](http://www.tinyurl.com.au/x.php?6ub)

### INVESTING IN OUR SCHOOLS 2007 APPLICATION DATES

The Australian Government has announced the application closing dates for the 2007 Investing in Our Schools program (IIOS).

IIOS is a one-billion-dollar, four-year program for Australia's schools to use, among other things, for music products. The program has been a huge success—to the end of 2005, \$18 million had been spent on music, accounting for about 5% of the total money allocated.

In February this year the Prime Minister added a further \$181 million to the program, which allows further opportunity for music programs to be funded. Check the website for all details: [www.investinginourschools.dest.gov.au/](http://www.investinginourschools.dest.gov.au/)

#### IIOS application closing dates

Australian Capital Territory: 2 May

New South Wales: 2 May

Northern Territory: 30 May

Queensland: 23 May

South Australia: 13 June

Tasmania: 30 May

Victoria: 16 May

Western Australia: 2 May

## National Music Workshop Communiqué

For those interested in key aspects of the Workshop, the Communiqué outlines six major issues supported by all participants. They are:

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

In addition, the Report outlines eight Top Line Action Points and three Supplementary Action Points.

We understand that the Report will be considered at the April meeting of MCEETYA, to be held in Melbourne. We look forward to reports of outcomes from this meeting. Watch our website and coming issues for updates on the progress of the National Review.

# Sibelius Student Composer Awards

For Secondary & Tertiary Students in Australia

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- Winning works will be performed by Ensemble Offspring at the Awards Concert - Sydney Conservatorium of Music 28th July 2007

## A national competition open to all secondary and tertiary students

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### The Judges

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[www.katyabbott.com](http://www.katyabbott.com)



**Anne Boyd:**  
Honoured Australian composer and educator



**Claire Edwardes:**  
Internationally renowned percussionist and performer  
[www.claireedwardes.com](http://www.claireedwardes.com)



**John Foreman:**  
Musician (pianist), musical director and television personality  
[www.johnforeman.com.au](http://www.johnforeman.com.au)



**Paul Grabowsky:**  
Australian jazz pianist and composer for theatre and film  
[www.paulgrabowsky.com](http://www.paulgrabowsky.com)



**Damien Ricketson:**  
Composer and artistic director of Ensemble Offspring  
[www.curiousnoise.com](http://www.curiousnoise.com)



[www.ensembleoffspring.org.au](http://www.ensembleoffspring.org.au)

## The Challenge

Compose an original piece of music in any style scored for 1 flute, 1 clarinet, 1 violin, 1 cello, and 1 percussion. Duration of piece must be 3 to 5 minutes for secondary and 5 to 10 minutes for tertiary entrants. Experts will judge entries on musical merit irrespective of genre or style. Competition entries will be judged in two categories: secondary students (under 19 and enrolled at high school in 2007) and tertiary students (undergraduates 25 and under enrolled at university in 2007). Winners will be notified prior to Saturday July 28th 2007, the date of the Awards Concert at the Sydney Conservatorium.

## How to Enter

Entries must be submitted in Sibelius file format (.sib) and can be uploaded to our web site, [www.sibelius.com.au](http://www.sibelius.com.au) emailed or saved to CD and posted. Competition opens for entries March 12, 2007. Deadline for entries is June 30, 2007. For complete details on entry and competition prizes go to: [www.sibelius.com/competition/student\\_composer](http://www.sibelius.com/competition/student_composer)

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## ACCESSIBLE MUSIC MAKING

A marimba music program not only creates possibilities for individual, school and community music making, there's also a broad benefit through development in literacy, numeracy, and a range of all-round skills. Not to mention the impact of performances, writes HEATHER McLAUGHLIN.

**T**he obvious advantages of melodic percussion in teaching became apparent to Carl Orff when he was exploring instruments with which dancers could accompany themselves using improvisations. He was particularly interested in finding satisfying combinations and possibilities that could be used by students who did not have extensive music backgrounds. Apparently he had access to an Indonesian gamelan instrument (metal), and an African balafon, having bars made from a wooden crate.

### These instruments are immediately accessible and satisfying

Marimbas and xylophones are becoming increasingly widespread in classrooms around Australia and the world. Along with the commercial xylophones acquired over the 50 years since Carl Orff first promoted their use in education, many schools have also bought or built home-made marimbas. Musicians who can overcome their initial scorn at instruments without 'black notes' often are amazed at the possibilities they offer for high-level music-making.

The visual and spatial bar set-up of melodic percussion instruments connects clearly with their pitch, and the use of letter-names on the bars makes them clear and easy to use. For five-year-olds to 15-year-olds and beyond, these instruments are immediately accessible and satisfying. They make group music playing instantly available.

### Melodic percussion in the classroom

In the primary school, a music room with melodic percussion instruments often will have one or two home-made marimbas, several alto and soprano xylophones, an alto metallophone, and some glockenspiels. (The latter should be limited to one or two, even if more are available, for sanity of both students and teachers!) A collection such as this means that half a regular class can play at one time. With enough mallets (two per child), each xylophone can be played by two children, with three or four on each marimba. It is important to insist that both sticks are used, both for balance and to develop good playing technique. The other half of the class can either wait behind those on the melodic percussion, ready to change over every few minutes, or can sing, listen or play non-melodic percussion.



In the early years, playing can consist of copying and echoing actions and patterns, keeping a steady beat with a drone accompaniment (for example D and A), making sound effects, and playing simple repeated patterns, or *ostinati*. Some of the songs from Jon Madin's book *Marimba Music for Little Kids*, are ideal for familiarising children with the instruments.

For beginners, there are many simple but effective pieces, in particular using rhymes. For example, *99 O'Clock* by Jon Madin is a simple but clever piece that helps familiarise children with using the mallets, watching a leader, and playing specific notes a specific number of times—quite a challenge for five- to six-year-olds. General classroom teachers will be impressed with the literacy and numeracy skills the music teacher is developing in their students with this material!

### There is an enormous repertoire ... using melodic percussion instruments

For six- and seven-year-olds, the idea of playing the instruments in the gaps within the songs can be expanded to spelling activities: in *Pudding on the Hill* children realise that after the word 'cows' is sung, they need to play a C on their instrument. This song is structured so that players are proceeding in order down the clear octave scale set out in letters on the bars before them, so even those who are a little slower in their reactions have visual, spatial and aural clues as to what to play with the group. In addition to these activities which make the connection between sounds, letters and direction while playing melodic percussion instruments, the more traditional Orff concepts of using simple bass *bordun* and *ostinato* are suitable for young children. They can sing simple pentatonic songs while playing a drone accompaniment, or learn to overlay easier *ostinati*.

By around age seven, most children are able to play pieces that use *ostinato* patterns layered over each other to form quite complex and satisfying music. Another example from Jon Madin is *Hopscotch*. This piece has a D minor tonality, which contrasts with the major keys more commonly used in pieces for young children. A plodding bass offsets a short repeated melody. Grade 2 children find it addictive, as it seems to be just the right level of difficulty. Add some percussion *ostinati*, some of the more complex melodies suggested by the recording and written score, or some improvisation sections, and this piece can sound musically satisfying.

Many of these pieces for the younger age group can be easily used as performance pieces at concerts, where a full primary school class can be involved, playing tuned and non-melodic percussion and singing. Movement or dance can be added as well.

#### Middle primary and lower secondary

By the middle years of primary school there is an enormous repertoire that can be played using melodic percussion instruments, including the *Music for Children* books by Carl Orff and his colleague Gunild Keetman, and works by Jon Madin, Andy Rigby, Linsey Pollak, Walt Hampton, Gerard van der Geer and Brent Holl. (See Resources.)

Playing xylophones and marimbas in a group requires a solid sense of beat and rhythmic awareness. If children do not have a secure musical basis from earlier years of group music-making, along with experience of watching a leader and listening to other players, a

## Community music

In addition to their use in school music programs, marimbas also have become part of community music activity. At festivals there often will be a circle of large marimbas and some instant participation by people who may never have played a musical instrument before—and certainly not performed for a crowd within minutes of stepping up to an instrument.

In their centres of origin, these instruments are not intended for children or use in schools, but are an integral part of music and movement for adults. A village marimba band in Africa is often the most important cultural aspect of a wedding ceremony or market.

Community marimba-playing is also becoming recognised in Australia, along with singing, as a health-promoting activity which helps people to feel connected and gain emotional and aesthetic appreciation of music-making. Making instruments with their children also has often led to parents becoming more committed to (and involved in) the school music program. An instrument-making day brings parents, children and teachers together in supportive connection.

People of all ages and musical backgrounds can be involved, and someone who is very 'musical', such as an advanced clarinet player, can be standing beside another adult who has never touched an instrument (and may even have considered herself 'unmusical'), both happily playing the same part. Everyone works together to produce music, and the deep vibrations of many marimbas playing together produce a physical sensation that buzzes through the body. Benefits of marimba playing are social, psychological, spiritual, therapeutic and musical, and connection with other people in a group is intrinsic to the marimba experience. The large marimbas are designed to be played with others—three people are intended to play together on one instrument. The African concept of everyone playing, dancing and singing together carries through to Australian marimba workshops: these are usually positive social events.

## Why marimbas?

Marimbas are appealing in their physical size and 'low-tech' making and playing, and therefore a good contrast to so much of the electronic equipment surrounding children. Many children, on first seeing a marimba, say 'It's so BIG!' as their only comparison is with a soprano xylophone. Marimbas are accessible to all—and even when hit by a two-year-old reaching random notes above his head, the sound is not unpleasant.

Some teachers have extra bars made for accidentals so as to expand the key possibilities on marimbas—F#, Bb and G# being the most common. (Commercially purchased xylophones, metallophones and glockenspiels come with F#s and Bbs, but G# adds minor possibilities.) The home-made marimbas are large and robust—they survive being bundled in and out of vehicles, getting wet in the rain, being hit hard by over-enthusiastic players, falling over, being carted about, and being played in schoolyards and paddocks.

The marimba's tangible and substantial wooden bars are a pleasing contrast to so much high technology that surrounds children today. Many students enjoy the feel of large wooden beaters in their hands and the physical energy needed to wield the mallets, especially for the bass notes. They require gross motor skills rather than the specific finger movements required for keyboards. It can be quite a physical activity to play a marimba, especially the enormous contrabass instruments, which require real muscle power to wield giant beaters to hit bars like planks of wood. They are visually clear, with lettered bars that primary school children can quickly recognise. Instruments can be easily repaired, and re-tuning bars requires only a hammer and chisel.

While a hall full of perhaps twenty marimbas is impressive, it is not harsh in sound. Marimbas provide a strong spatial awareness of sound—the intervals between notes are visual as well as aural. This directly reinforces the difference in sound between notes: the smaller notes are higher in pitch than the big notes; a large interval is a large physical distance, a small one is close by.

Everyone can play, whatever their musical background. Marimba workshops tend to be very democratic in style—everyone can be welcomed, included and encouraged.

## Melodic percussion

Marimbas of any type work well with xylophones and also with percussion instruments having metal keys, such as metallophones and glockenspiels. All these instruments are known as melodic percussion, or sometimes tuned percussion, to differentiate them from the single-sound instruments known as non-melodic (or untuned) percussion. *(continued next page)*

piece that in itself is not difficult can quickly lapse into chaos. Therefore it is suggested that the earlier activities and pieces should be used to build up these skills. Keeping a steady beat, responding to the leader or group for changes in tempo or dynamics, and being sensitive to the balance of different parts, make playing melodic percussion instruments an ideal form of group music making. Of course these skills also make classroom music activities ideal preparation for playing in more formalised performance groups such as bands and orchestras.

Older students, or a more specialised marimba and percussion group within a school, can develop complex music making and performance skills on these instruments, often using the complex rhythmic structures of African music. Groups are usually taught patterns by ear, and become very adept at learning new parts quickly. The aural learning of parts can include multi-part pieces, and there can also be an opportunity to improvise. Again, non-melodic percussion parts can add to the satisfying complexity of this music.

For middle primary children and older students, Jon Madin has a growing repertoire of instrumental pieces and 'marimba songs', some of which build on the concept of playing the letters, the initial letters of words, or spelling out on the instrument the words that the teacher sings. One of the most popular in this genre is *The Cabbage Café* in which students play the notes for each phrase's final word—such as 'cabbage'—after the melody line that follows this pitch.

For this age group there are also pieces containing repeating ostinati for two or three different parts, and also contrasting sections. This makes performance more interesting, and can be a challenge for students. An example is *Grace and Favour*, suitable for eight- to fourteen-year-olds.

## Marimba-playing offers all-round skill development

For middle and upper primary school classes, pieces by Orff/Keetman are suitable—for example *Carol's Piece*. African-inspired music by Andy Rigby and Walt Hampton is also possible. A piece that provides instant success and recognition at this level is Jon Madin's version of Strauss' waltz *The Blue Danube*, using the same format of 'playing what the leader sings': in this case two Gs and two Es—G, G, E, E and so on.

The popular *Dance* by Carl Orff in Dorian mode, with his typical exciting percussion parts, and Gunild Keetman's well-known *Streetsong*, are both suitable for upper primary classes and have enough challenges in their rhythmic and chordal make-up to be enjoyed by lower secondary students.

Most of the resource books available come with CDs, which are a good way for teachers to familiarise themselves (and perhaps the children) with the pieces. They can be an excellent listening experience before, during or after



learning a piece. (What instrument do you hear that we don't use when we play this piece? How could we write down the structure of the piece the way it is played on the recording? Is the structure of the piece the same as when we play it?)

Marimba-playing offers all-round skill development—aural, physical, visual, analytical, emotional, mathematical, and social. Playing these instruments in a group probably covers all the 'multiple intelligences' of Howard Gardner. Parents and administrators who want less music and more spelling can have both!

In schools and beyond, marimbas and xylophones have much to offer. A surge of melodic percussion has been expanding in southern Australia over the last fifteen years and is likely to create waves for years to come. **M<sup>in</sup>A**

See 'Resources', p.14

### Heather McLaughlin

A music teacher and consultant living in Melbourne, Heather McLaughlin has worked with babies, preschool children, primary and secondary students, university students, teachers and community groups in Australia and many other countries. This has included family music (Parents for Music) and teaching in Japan for five years. Her other interests include violin and recorder playing, and she has long been a passionate advocate of the marimba music movement. Current work includes teaching classroom music in a state primary school.

(From previous page)

The most common instruments in schools are:

**Xylophone** (wooden note bars; bright-toned; classroom instruments usually have a box resonator).

- Soprano, alto and bass, sized accordingly. All played by sitting on the floor. The term also defines the class of wooden-bar instruments, which includes, for example, the marimba.

**Marimba** (wooden note bars; some models have resonator/s beneath to give a rich sound)

- Large, played standing by one to three people. The bass (or contrabass) version is enormous: the player/s must stand on a special stool.

**Metallophone** (metal note bars; generally a pure, bell-like sound).

- Soprano and alto, sized accordingly; played by sitting on the floor.

The term also defines the *class* of metal-bar instruments.

**Glockenspiel** (metal note bars; high-pitched sound).

- Soprano and alto, sized accordingly; played by sitting on the floor.

The most recent addition to the Orff classroom instruments is the home-made marimba, now a common feature of primary school music in Victoria and various parts of the world.



## PARENTS IN THE CLASSROOM

Why did Sydney's MLC School decide to invite parents into the music classroom—and what is the result? KAREN CAREY tells how it works.

**P**arents mostly can see, hear and enjoy the result of the work of school music departments, but may not necessarily understand what a music classroom is all about.

Two years ago at MLC School we decided to invite parents into the Kindergarten-to-Year 8 music classes, to demonstrate our class music program and provide an opportunity for them to observe—and participate in!—their offspring's music learning.

The object of the exercise was to show parents how music is integrated at MLC; to inform them about what we are doing and why; to demonstrate outcomes; and to involve parents. We felt that this would provide a basis for greater understanding of what we do, so that our culture of music learning achieved greater reach and depth among the wider MLC community.

While the public expression of the MLC School music program's strength may be found in performances—ranging from biennial concerts in the Sydney Opera House and annual concerts at the Sydney Town Hall, to music festivals and weekly 'Stars of the Future' concerts, to instrumental studio concerts, and a host of other performance events—of greatest importance is that we strive to produce an integrated

music program that develops skills, creativity and a lifelong understanding and appreciation of what music has to offer.

### Inviting parents into a working classroom

In 2005 we ran the parent-visit concept during the school day. There was a significant response, but many more parents expressed disappointment that work commitments kept them away. The next year we ran the same program at 6.30pm for each Year group for one hour—50-minute lessons plus 10-minute group changeover. Like the students, parents had to be on time!

To best accommodate parents in the music classes, we held lessons in the school hall. Parents were invited to actively participate, or could sit behind the class watching the activities. In the Kindergarten-to-Year 5 program we had students sitting in a circle, prom concert style. Participating parents joined this circle and were involved in activities, such as instrument work, in the same way as our students.

### Integrating learning

Year groups from K to 5 have three weekly music sessions: a choral session, an instrumental session and a further music classroom session called the creative classroom. The choral program is the foundation of music learning in the school

and this is integrated with instrumental learning. All mandatory classes, K to 8, learn to sing as a choir. The full school sings in all major music events, and the works range from staples of the classical choral repertoire to contemporary choral. In addition to class choirs there is a School Choir, which is not auditioned, and two auditioned choral ensembles: the Chamber Choir and the Middle School Choir.

Each Year group learns songs related to the concepts being taught in the overall music program plus choral singing skills—posture, vocal tone, breathing and vocal warm-ups. Sight-singing skills are fundamental to the development of a strong choral program.

In the classroom demonstrations, Trevor Adams, music specialist K–5, showed how students work with patterns for hand signs; the recognition of pitch patterns; rhythmic patterns; use of systems of French time names, and solfege. With Years 3, 4 and 5 we demonstrated how these skills are developed, with the consequent effect on the vocal standard.

We also ‘annotated’ our demonstration lessons by explaining to parents the importance of listening skills—outlining how we teach this and the need for reinforcement through performance experience.

Choral and instrumental programs work together, integrating listening and aural skills, feeding into performance outcomes. All our students in Years 1–5 learn instruments as part of the school program. After Year 5, instrumental learning becomes elective and students can learn through the private music program. Parents are invited to visit the private music program on two occasions each term.

Integrating instrumental and choral work begins in Kindergarten, introducing body percussion and drones. Some songs used in choir are also taught or linked to the instrumental program—for example, *Lightly Row* and Orff songs such as *If You Want to Go to Heaven*. This is the best way to help build understanding of the value of learning music and sense of poetry. Staff also teach rhythm skills for instrumental learning as part of classroom music in Kindergarten so that instrumental learning is not a new language when they start it in Year 1

Reflecting on the impact of the involvement of parents in the classroom, Trevor Adams, Head of Curriculum remarked: ‘These demonstrations are a much more effective way of reporting to parents than on paper. Rather than generic descriptors, which so often label kids’ creativity unfairly, direct experience and participation with their children’s musical endeavours and skill development is so much more powerful, and in line with current educational practice.’

**Creativity with parents**

Through improvisation at Kindergarten level, we begin the process of developing composition skills. Students start with ostinato patterns and pentatonic scales using classroom tuned percussion—xylophones and metallophones; and rhythmic percussion—triangles, tambourines, tambours, castanets, maracas and handbells. Students investigate tone, colour, texture, structure and layering, both vocally and instrumentally.

At the classroom demonstrations, parents become involved in the vocal and composition process—singing and playing classroom instruments, and at Middle school level, in

*Photos: Marjorie Hystek*



*From Accessible music making, page 11*

**Resources**

**BOOKS**

Jon Madin, *Marimba Music 1 & 2* and *Marimba Music for Little Kids* and *Marimba Songs*.

Andy Rigby, *Marimba: From Africa to Australia*

Gerard van der Geer, *Marimba Mania—Music for Middle School*

Walt Hampton, *Hot Marimba! Marimba Mojo!*

Brent Holl *Ensemble, Wood Songs, Blue Dude*

Carl Orff & Gunild Keetman, *Music for Children*

*The above titles usually are available from VOSA: [www.vosa.org](http://www.vosa.org)*

Also, look around for music by Linsey Pollak and Jacinta Foale

**WEBSITES**

**Jon Madin 'Marimba Music'**. Everything to do with marimbas: [www.marimbamusic.com.au](http://www.marimbamusic.com.au)

**National Council of Orff Schulwerk**—search 'marimba': [www.ancos.org.au](http://www.ancos.org.au)

**Resources, publications, events**—Victorian Orff Schulwerk: [www.vosa.org](http://www.vosa.org)

**New Zealand marimba resource**—[www.marimba.co.nz](http://www.marimba.co.nz)

**Specialist suppliers**, Optimum Percussion (Aust): [www.optimumpercussion.com.au](http://www.optimumpercussion.com.au)

**Specialist Orff music suppliers**, Beatin' Path Publications (USA): [www.beatinpathpublications.com](http://www.beatinpathpublications.com)

composing, using the range of software programs available to students. We showed them the outcomes of student compositions, describing how these were made and the teaching strategies used to arrive at a composition.

It became clear to the staff that parents didn't view composition as something just using pen and paper—they were aware that performance and listening are important—and acknowledged that the process was also FUN!

**What has been the outcome?**

What is so important about these sessions is that our parent body now has a greater understanding and appreciation of the role played by integrated music learning in their children's education. We hope that our MLC students will launch into adult life with developed skills and a deep love for the magic of serious music-making.

One parent responded like this: 'The music information evenings were a wonderful display of what can be achieved through learning music. To see so many children able to participate in an ensemble ... and to be able to use [their] musical skills and knowledge ... made these evenings an exciting demonstration to watch.

'Having the parents participate in some performance activities on the night showed me just what is required of any child to stand up and perform in front of an audience. It also gave me insight into just how important it is as an audience member to give any performer the attention that he or she deserves ...'

**MinA**

**Karen Carey**

Director of Music at MLC School, Sydney, Karen Carey has worked in music education for over 30 years. The Music Department has won a number of national and state awards from the AMC, APRA, the Fellowship of Australian Composers, ASME (NSW) and Orchestras Australia. The MLC music program was selected as a model of exemplary practice for the National Review of School Music Education.

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# WHY TEACH MUSIC?

AMELIA GALLINA was a pre-service music teacher when she received an unexpected insight into the meaning of her chosen career. Here she shares the inspiration it provided.

**H**aving just entered the profession responsible for introducing generations of students and their families to the joys of making music, I cannot help but feel a sense of anxious excitement.

Why teach music? We all know the value of music—we have all experienced its beauty and its incredible capacity to enrich our lives—but when we are called upon to defend music as a vital part of our students' education, we could all benefit from some encouragement and support.

In 2005 Music Play for Life, ABC Classic FM and the Australian Society for Music Education (ASME) inaugurated the FLAME awards. The search was on to find schools that truly inspire students through music, and present them as examples to motivate others. So when I was given the opportunity to survey the resulting 223 submissions—you can imagine my delight! Here was the chance to be exposed to that wealth of knowledge, ideas and experience considered by the participants to be at the heart of their successful programs. In reading these submissions, I came to realise that there are many reasons why music should be valued as an integral part of life and learning, all equally worthy of our time, passion and endeavour.

As a (then) pre-service teacher, I was encouraged by the voices of the students participating in the FLAME awards. Here are some to light our fires!

*Music's my life, music's my galaxy!! Virginia's music means everything to me. My friends love Virginia's music, my teachers love Virginia's music, my family loves Virginia's music, EVERYBODY LOVES VIRGINIA'S MUSIC!*  
(Student, Queensland).

To many readers, no doubt, this extract oozes raw excitement and speaks of a love for music we all hope to cultivate in our students. But what is it about music that can generate an excitement so contagious that it infects an entire school community? I could not help but be uplifted by the sheer enthusiasm radiating from so many student submissions written with an obvious heartfelt honesty about the value of music education:

*Music has helped us become confident learners by improving memory, thinking and organisation skills.*  
(Student, Western Australia).

*Music days are my favourite days at school. Last year I was so incredibly shy I couldn't even dance in front of my parents! This year I sang in front of year ones and went to the Eisteddfod.*  
(Student, Western Australia).

Music's potential to promote positive growth in students' academic lives is well documented in much music education literature (see Notes) and forms a solid foundation to the advocacy campaign. We are well aware of the extra-musical benefits music has to offer. However, as we witness daily in our students the growth of confidence, motivation, communication skills, team work, dedication and the heightened ability to acquire new concepts that research tells us comes from musical learning, sometimes, we can forget that our students see them too.

Many students have recognised the positive impact musical learning has on their personal and social development, in addition to the academic benefits attributed to music. For them the true value of music education need not reside in the winning of competitions or success in performance, but rather in the simple act of communal music making. For these students making music is a way to not only affirm existing friendships and strengthen the school community by building new ones, it is a way to be part of something truly special:

*It wasn't our successes in competitions that brought pleasure, but the sense of togetherness, the friendships that were built, the growth of personal confidence and school spirit, the mutual respect and admiration.* (Student, Queensland.)

*[Music] enables you to express yourself and be part of something bigger than just you.* (Student, Victoria.)

For other students, musical learning has opened up the realm of communicative possibilities—music has proven to be a medium capable of expressing their thoughts, ideas and emotions when words are no longer sufficient:

*Music is my life and my passion. When I compose it allows me [to] express my emotions, when listening it sets my mood and when playing I'm adrift into all kinds of atmospheres. Without music in my life, it would never be the same. I've never been a person who's good with words, for me a piece of music can express 1,000 emotions, and that's why I'm so passionate about it.*  
(Student, Victoria.)

*Evoking every emotion, music is our humanity. The universal language on our multicultural campus, it expresses that which cannot be communicated in any other way. Connectednesses with all aspects of our selves, others and the universe as the physical, mental, emotional and spiritual states cohere. It seems we have loved music forever, so hard is it to recall life without it.*  
(Student, Western Australia.)



Taking this link between music and emotion further, we hear from the students who saw the value of music being in its capacity to affect their mood:

*It makes me feel happy, fun, joyful, playful, musical, magnificent, excited, good, delighted, awesome, magical, fantastic, amazing, amazed, superb, fabulous, exciting, delightful, super, super dooper, super dooper looper!* (Student, Northern Territory.)

*Music and dance makes me feel happy even when I am sad. It stops me thinking about bad stuff and focus on the good things.* (Student, Western Australia.)

However, not all students spoke of the importance of music education being in what it could offer them. For many, the true value of participation in music lies in what they can give through their music:

*When we go on tour, I love playing for the little children, seeing the smiles on their faces when we play a song they know and when they can join in.* (Student, New South Wales.)

*To bring music to remote parts of New South Wales, to me, is a wonderful thing for students to do. Not only are we fostering these students' love for music, we also appreciate to a greater extent the amazing ability music has to bring joy to the masses.* (Student, New South Wales.)

[The students have seen] *in performance a way of connecting to a more powerful vision of themselves...they have spontaneously formed busking groups to raise money for issues they see as affecting them, like the Asian Tsunami and Kids Helpline. They see music-making as part of their life: a positive and active skill that they are in control of.* (Teacher, New South Wales.)

For these students the value of music education lies in its potential for outreach, in its capacity to be used as a tool through which to make a positive impact on the community around them. In this way, the skills we teach our students become the vehicle through which they can reach out to others. It is that kind of passion for music I hope to encourage in my students.

The students' words leave us in no doubt about the importance of what we do. It is clear that we are educating young musicians—but we are also educating young people in life, and so have an obligation to them to ensure that that education will continue.

As for advocacy—to truly understand the riches music has to offer, one needs to experience it, to live it, and to make music an important part of students' lives. Consequently, when we are faced with crowded school curriculums, with parents who want their children to discontinue music to focus on other academic studies, or just people who do not understand why we love what we do, the most powerful tool we have to call upon is not necessarily the plethora of research available, but rather the testimony of our students. It is our students who

know the importance of music education, and they know because, like those quoted here, they have experienced for themselves the joy of music and the positive impact it has on all facets of life. **MIA**

*Quotations from the FLAME 2005 submissions are reproduced by permission of Music.Play for Life.*

### Amelia Gallina

Amelia Gallina recently completed the Bachelor of Music and Bachelor of Teaching combined degree with honours at The University of Melbourne. This year she is enjoying the challenges of being a graduate teacher in country Victoria, working with Woodwind, VCE Music Styles and VCE Solo Performance students at Baimbridge College in Hamilton.

### Further reading

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A wonderful new online resource is now available for Australian music teachers. Developed by educators Dr Julie Ballantyne, Dr Scott Harrison, Associate Professor Margaret Barrett and Professor Nita Temmerman, the site has recently gone live. It provides a range of resources including:

- An interactive public forum with other teachers about strategies and issues relating to teaching music;
- News on the latest developments in music education Australia-wide;
- A research section where information on current research can be obtained;
- A section devoted to input and interaction with pre-service teachers.

Teachers may also want to be featured as a case study where they can share their context and a 'problem' they might have relating to music education at their school, and then pre-service teachers all around Australia will try and 'solve' their problem. Well worth a visit. Find it at: [www.musicteachersoz.org](http://www.musicteachersoz.org)

## Four winners of of the new subscription prize

The lucky winners of the book BEATLES GEAR are:

Gabrielle Anthony,  
Smithfield State High School, SMITHFIELD QLD.

Clarence Marshall,  
Catholic Regional College, St Albans VIC.

The Northern Territory Music School, NIGHTCLIFF NT.

Claire Cochrane, Sale VIC.

*Music in Action* thanks Hal Leonard Australia for generously providing this prize.

## Survey Questionnaire Winner

A big 'Thank you!' to all readers who took the time to complete and mail the survey questionnaire. Your responses will be of great help.

The lucky winner of the KORG DTR 1000BL TUNER is:

Belinda Young, of Alice Springs, NT.

*Music in Action* thanks Musiclink Australia for generously providing this prize.

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# REVELATIONS IN PRE-SERVICE

Visiting specialist CYNTHIA TAGGART talked with Tina Broad about eggshakers, little windows and the importance of early music education.

**A**s Professor of Music Education at Michigan State University, Dr Taggart's early childhood program runs from the on-campus community music school at MSU and comprises 25 classes a week, each with ten or twelve preschoolers, always with mum or dad in tow: 'We want the parents to witness age-appropriate music education'.

Taggart says the relationship between the university and the community music school presents the classic 'win/win' scenario and flows across the continuum of early childhood education, teacher training, research and employment. The community music school gets a base of highly educated teachers on hand, and a pool of graduates who may act as research assistants. The university's music education students get to work alongside outstanding teachers in the early childhood environment and graduates have a venue for research right on their doorstep.

While being surrounded by boisterous three-year-olds jumping, swaying and waving scarves and egg shakers may seem an unlikely setting for life-changing epiphanies, it often proves a revelation for her music education undergraduates, she says.

'When they work with us here it makes them throw away their old notions that teaching has to be about performance excellence. They come to see it's more about developing the innate musicianship of their students, whatever their age and level. Many people who'd planned to be high school band or choir instructors find themselves down on the floor, playing with very young children and they find that exposure to early childhood music education is literally life changing. For the first time, they see the importance of it.'

*How do you force a similar 'aha' moment when you're advocating for early music education, particularly in the US context, where high school bands and choirs get all the profile?*

'Performance product is something that school boards can understand, rather than the idea of unfolding learning. But I find the analogy about learning a language helps. Children learn a language best through language immersion. A child's potential to learn music is developmental in much the same way as language learning. By the age of nine that potential to learn music has stabilised.

*If a child's ability to learn music has stabilised by the age of nine, where does that leave the generalist teacher, trying to overcome a skills and confidence shortage?*

'I've taught courses for generalists and my approach is to teach them as though they were the children. There's singing, movement, percussion, chanting—all this provides excellent modelling for when they come to develop their own lesson plans. Entry level music courses used to have a lot of recorders and pianos, note names, lines and spaces. Those things shouldn't come first. No one can develop enough

piano skills in one or two semesters! For me there are two components (when teaching generalists). First, I want to take people through a process which arouses their own musicianship. Then I want them to use their musicianship, whatever that might be, to help the children.

'Two fundamentals form the foundation of what we do in early childhood music education: the voice and the body. Both have to be alive in the (early music) classroom. Everything is vocally- and movement-based and we use percussion and lots of props to pull the children back into each activity. I am providing a rich musical experience. I'm trying to get little windows into their musical development.'

*How do you know it's working? What do those 'little windows' look like in very young children?*

'It might be an infant who starts to bounce up and down in time to the beat, or an older child who finally engages after wandering aimlessly around the room, or complete attention during a moment's silence. It's like improvisatory theatre. I take the children's responses as my cue, in a kind of musical conversation.'

*Isn't that an inherent skill that a music teacher either has or doesn't have? Can that really be taught?*

'It does require sensitivity to the children. The teacher has to be past worrying about being down on the floor with the beanbags, scarves, rhythm sticks and eggshakers. It takes musical flexibility to work with musical moments, however they come.' **M in A**

## Cynthia Taggart

As Professor of Music Education and Area Chair of Music Education at Michigan State University's School of Music, Dr Cynthia Taggart specialises in early childhood music education as well as in methods and materials for elementary general music education. She recently conducted workshops in early childhood music teaching at the Macquarie Conservatorium in Dubbo, NSW.

## Tina Broad

The Campaign Director of Music.Play for Life, Tina Broad initiates programs as diverse as the FLAME awards, the IGNITE program, well-being and music projects, and Guitars for Schools. She also sings in a community group and plays the piano.

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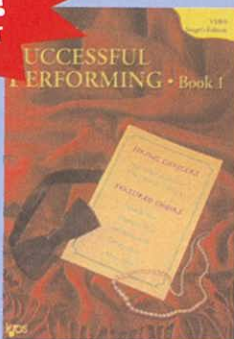


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# ENGAGING STUDENTS WITH COMMUNITY

RACHEL TEMPLETON and her colleagues found that by being part of music-making activities and performing both in school and outside, young people can continue to be meaningfully engaged in their education and community.

—With Kerry O'Connor and Greg Dodge.

**A**t Brisbane's Zillmere State School the needs of the students are first and foremost in everything we do. Active music making through the classroom music program is used as a tool to encourage and support young people to remain connected to school. A sense of achievement in music can transfer into all areas of their education. By being part of music-making activities and performing both within and outside of school, young people continue to be engaged in their education and community in ways that are meaningful to them.

The school's demographic profile is 31% Indigenous, 30% South Pacific Islander, 25% Anglo-Australian, and 14% other cultural groups. Zillmere is one of three areas in Brisbane identified by local, state and federal governments as needing a coordinated government approach to addressing socioeconomic issues. One such issue was the identification of an obvious gap in providing services to young people on evenings and weekends—a time in which young people are at risk of engaging in illegal or unsafe behaviour.

Brisbane City Council's Place Team North was formed to address these issues, implementing projects in partnership with key health service agencies and local schools—one being Zillmere State School. For its part, the school already had an ongoing commitment to incorporate community collaborative approaches, to improve health and educational outcomes for students.

Through a shared philosophy and dialogue between the school and council project team, a synergy developed that became the starting point for a music education project called *Amp'd Up*. The project set out to engage students in new ways. Using a strengths-based community development model with a focus on community safety, the project aimed to provide a safe and creative space for young people to get together and be involved in a creative music activity, scheduled to run at the times when they were at higher risk. *Amp'd Up* ran as ten weekly sessions enabling Zillmere school students, both past and present, to be engaged in contemporary music performance activities. Music coaches

and a youth development specialist worked with the students from 4 pm to 8 pm to develop music and social skills, culminating in a performance of original compositions at the Zillmere Multicultural Festival in May 2005.

**What were the results?**

The first program of *Amp'd Up* delivered a range of interesting results for the students, the teachers, the community and the partners.

The students ...

From this collaboration, students were able to make the music they were hearing in their everyday lives, and perform it for their peers and community at a local festival. Feedback shows that benefits included: building of cross-cultural awareness among young people; developing of social skills and positive relationships; building resilience and self identity; providing safety away from family conflict; role modelling positive activities, as alternatives to hanging out in public spaces at night; and enabling students to express themselves to each other and to the wider community.

The teachers ...

Music teachers found that the focus on contemporary music for the program provided a means for us to engage with our young people. We gained a new understanding about aspects of teacher-student-community relationships, finding that it is important not to end teacher-student working relationships once students leave primary school. By networking into the local community and working collaboratively, teachers can help create pathways for past and present students to meaningfully and actively participate in their community.

The community ...

Through the public performance the community was able to share in the results of hard work from their young people. The

public performance also provided wider community outcomes, such as building the value of schools as community resources; providing a positive image of young people; enabling young people to feel recognised and valued, and giving young people a platform to express themselves creatively and to be seen and listened to.

The partners ...

While each stakeholder shared the philosophy to support young people to be active citizens in their own community, a



number of outcomes were specific to the partner's contribution. For example, the Council benefited from participants becoming more aware of local youth spaces and opportunities within the community; the school benefited from a changed perception by participants of the school as a place in which young people can achieve; the music teacher benefited from working with talented young people and being a part of a program

relevant to the lives of participants while maintaining a positive teacher-student relationship; the youth and community development worker was able to build more rapport with young people and provide ongoing support beyond the program; music coaches were able to guide and facilitate young people to compose and express themselves through music at a public performance level; and the music store gained a new retail profile as a result of involvement in the project.

\* \* \*

*Amp'd Up* demonstrated that music education can move beyond the school gates. Today, local council and events coordinators continue to invite members of the *Amp'd Up* program to perform at local events, openings and functions, providing participants with a continuation of community involvement and music performance. **MIA**

**Partnerships at work**

What made this program unique is how workers from different fields, working with young people and their communities, collaborated in a partnership that delivered such diverse outcomes for the Zillmere community and the young people involved.

Initiating partners Zillmere State School and Brisbane City Council collaborated with three other partners to shape the program.

—The school provided the venue, the students and the music teacher, who acted as one of the four coaches.

—The Council provided the youth and community development worker.

—CreActives provided the coordinator and facilitator.

—Community radio Backbeat 4ZzZ provided DJ equipment and a hip hop coach.

—Music store Ellaways provided music equipment as an in-kind donation.

Continued over

### Planning a collaborative community arts project

When planning for programs with your community, emphasis must be placed on the 'we' factor. While an individual can initiate or conceive a program, once you commence collaboration you must lose the 'I' to allow working flow to occur. We have devised key points to consider when creating collaborative community arts programs for young people.

- Build your network—know your local services and make time to touch base throughout the year. You need to know the key players and keep an eye out for opportunities for collaboration.
- Plan to invest time in building a shared philosophy and a relationship between partners.
- Acknowledge diversity of skills.
- Consolidate and strengthen frameworks by ensuring project partners enter into dialogue about different practices.
- Document your partnership—develop project roles, responsibilities and tasks; be clear about where resources are coming from; outline shared and individual benefits; set out decision-making and grievance procedures. Agree upon how you will dissolve the project partnership at conclusion of the project.

It is sometimes worth documenting partners' shared meanings of professional terms such as: culture, young people, active participation, active citizenship, active music making, and curriculum.

- o Build a shared philosophy from the outset: it helps with smoother decision-making processes through understanding of the impacts of decisions.
- o Share skills, knowledge and resources. It not only strengthens your individual abilities to deliver quality programs, it lightens the load of each stakeholder.
- o Model and mentor positive community relationships. When young people know that many adults are involved, it shows that you are supporting and valuing their sense of self and culture.

o Be prepared to sell your proposed project and its outcomes to your colleagues. If the school community does not support your philosophy about issues such as student/community you will find yourself working in isolation on projects such as this, with the ensuing difficulties.

o Seek to understand the culture (social and ethnic) of the young people who present in your classroom and community everyday. Basil Bernstein wrote:

'If the culture of the teacher is to become part of the consciousness of the child, then the culture of the child must first be in the consciousness of the teacher.'\*

o Recognise the value of the venue. Context is very important. By hosting the Amp'd Up program at the school we gave past students a safe place to return to, allowing the music teacher and youth and community development worker to build on existing relationships with both past and present students. The venue being known to participants resulted in getting a large number of students into the project, and a 99% attendance rate, even through school holidays.

o And finally, remember that:

—Collaborations through the arts give all workers and participants a level field on which to work, as the arts is the common thread that most are able to access.

—By working together you are setting about positive social change by providing the experience for young people to be who they are and allowing them to express who they are in a public performance for everyone to witness.

#### Note

\* B Bernstein, cited in M McFadden & G Munns, Student engagement and the social relation of pedagogy, *British Journal of Sociology of Education*, Vol. 23, No. 3, 2002.

### Rachel Templeton

Rachel has been working in the Zillmere community since 1998 and is the classroom music teacher at Zillmere and Taigum State Schools. She is also involved in facilitating holiday workshops for young people at the Brisbane Powerhouse and continues to advocate the use of music as a tool to engage young people to their community. Rachel currently is studying for her PhD, researching the characteristics of music that support health promotion for young people and community partnerships in a cross-cultural community.

Heavily involved and contributing were:

**KERRY O'CONNOR** A youth and community worker who believes in the power of collaboration and sharing skills and knowledge.

**GREG DODGE** The initiator and co-founder of *CreActives*; an advocate and producer of community music and of active music-making programs and events.



# GET READY FOR MUSIC EDUCATORS DAY 2007



Music in Action is pleased to announce the second Music Educators Day at AMAC – our one day event at the Australian Music Association Convention, where music educators are given special access to visit the trade show and to be involved in professional development sessions with key speakers. In 2006, teachers were inspired by presentations from Paul Grabowsky, Bob Spencer, Mandy Stefanakis and Danny Rocks.

Here's what one teacher said about last year's Music Educators Day.

*'... incredibly empowering and engaging.' ... my colleague and I walked away empowered with new ideas to take back to our music department.'*

This year we're planning a great line-up of presentations – so catch the next issue of Music in Action for details of the program!

MED will be at the Gold Coast Convention Centre on Monday 17 September, 2007.

Put the 2007 date in your diary now!

## Adelaide classical guitar virtuoso sweeps international awards

Aleksandr Tsiboulski, 27, University of Adelaide PhD candidate and Fulbright Scholar in the Visual and Performing Arts at the University of Texas in Austin, is sweeping the board in the world of international guitar competitions. Only two months after winning the Tokyo International Guitar Competition, Aleksandr has taken first prize in the USA's inaugural Southwest Guitar Festival's International Competition held recently in San Antonio, Texas, making this his fourth top prize in a year which included winning the St Joseph International Guitar Competition and a finalist in the prestigious Guitar Foundation of America competition.



## Orff Schulwerk: Creative Movement and Music Education

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# CHANGING ZONES

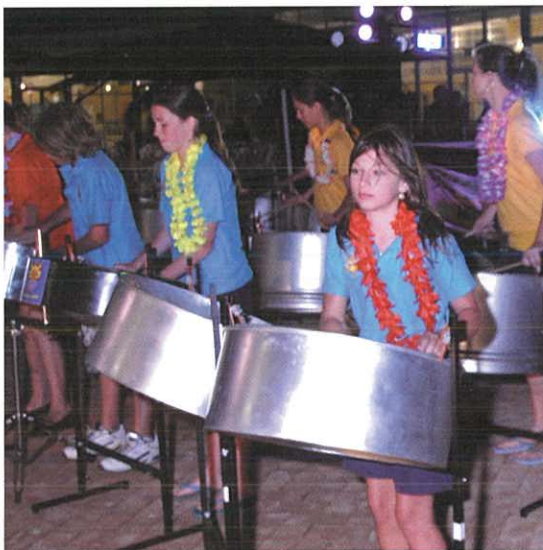
After a right-hand career turn, with encouraging mentors and hard work, GEORGE SCICLUNA found his passion.

Like many students, my first port of call after leaving school in the suburbs of Birmingham in the UK, was to a course of study that I later saw was not really for me. Having gained my GCSE (Year 12 equivalent), I started my adult life studying printing and design. However, like many of my peers I spent my spare time, and increasingly my study time, playing music! A group of friends formed a band, so of course I had to get involved. Although music was a passion, I didn't see it as a possible career. While the band played gigs and had fun out of hours, in work time I continued with printing and design for a couple of years. Increasingly the band became important. What is the point at which one follows the dream?

Then, as a group the band members decided it was time to get serious, so we took our first big step—to study music and drama. Clearly, the passion for music had won out over printing. The tables were turned and our focus was now on music as our key activity in life. Apart from the study, I found during the course a number of mentors who inspired and encouraged me. One teacher in particular took me aside and encouraged me to consider becoming a music teacher. This took me into teacher training and a Bachelor of Music Education—yet further away from printing and design.

Finishing teacher training, the next dilemma was where to teach. Answering an advert in the paper for a part-time job at Handsworth Senior Boys School seemed like a good place to start. I discovered that the school had been recently inspected by Ofsted (Office for Standards in Education) which had deemed the school to be 'in need of special measures'. Basically, the school was given a new head teacher and a set time frame in which to improve or be closed down. The school had 500 students made up of Black (Afro-Caribbean), Indian and Pakistani ethnicities, many of Muslim and Sikh beliefs.

I relished the challenge, realising that if I could succeed here, I could succeed anywhere. I also had experience in world music and had played in various reggae bands—ideal for engaging the students at the school. The resources were poor but I was able to gain a grant that enabled me to refurbish the music department. I changed the curriculum to focus on popular music, and created several ensembles, including a Bhangra band (Sikh pop music), a reggae band and a



percussion samba band. Students were soon engaged and I aimed for performances in assemblies and other opportunities.

The students were very difficult at first and I had to go home every evening and plan new strategies to engage students for each lesson. I had a simple motto: 'Go into school smiling—come out of school smiling. Every problem has a solution.'

As Handsworth was only a part-time job, I took another job for one afternoon a week in a primary school, doing the same thing. By the end of the first year I was beginning to find my feet

in music teaching—doing significant work changing curriculums, resources and attitudes so that kids would be able to get involved in music and enjoy it. I sensed that the work was starting to flow and I was adjusting well. I had found my career at last.

A year later my next change came in an invitation to help develop the music program at Holyhead School, a mixed multiracial school. The principal had heard about my work and had a wish to build a healthy music program. Again, we created ensembles based on student needs. Part of my strategy was to introduce teaching of Indian classical instruments such as sitar, tambura, tabla and harmonium. We also had one music staff member dedicated to teaching classical music, and built a small music studio with modern technology. This combination worked really well. The department doubled in size within nine months, and after two years we had a thriving music department with a great reputation. What next?

## New zones

Travel seemed like a great idea—to see the world and what it might offer. Always one for a challenge, I set off on the usual backpacking tour—including Australia. I don't have to tell you about how wonderful the country is. I did a bit of relief teaching in WA during the trip, then returned to the UK.

The next stage of my career was about to begin. I didn't know it at the time, but it was to be a major challenge, involving innovation and development of new programs in ways I had not previously envisaged. My new school was in Plymouth, in south-west England, with a different environment: 1,000 students, all white, but the socioeconomic background was similar to my early experiences. High unemployment,

teenage pregnancies and drugs were commonplace. This school was also on notice from Ofsted to improve performance, including the music program.

We changed music programs, created a soul band, Latin band, pop bands and classical ensembles. Then we were contacted by an anti-drugs agency that had decided that a good way to keep young people away from drugs was to give them the self-esteem gained from learning and playing music. Funding and resources became available for a more extensive music program than we had ever dreamed would be possible.

With four music teacher colleagues a plan was devised to deliver the outcomes envisaged by the agency, using an innovative music program. A 'Music Zone' was developed, comprising 21 schools—19 primaries and 2 secondaries. A key issue was the capability to provide teachers, the instruments and tuition to all students in an after-school program, at no cost to the students. It was also necessary to find a way to ensure that students could readily attend the special programs we set up in the holidays. For those programs we were able to fund transport to and from the school and even provide refreshments and lunch. To engage the students we set up bands in varying music styles from deejaying, to rock band and small orchestra.

I directed Saturday morning workshops for rock school and deejaying, and a two-week summer music program during the school holidays, where 90 students a day had two workshops with artists-in-residence from around the UK. At the end of each day, the students performed their newly-learned music.

Responding to the success of these programs, a local MP offered support, enabling us to get five musicians from the Yehudi Menuhin School to play a concert with students from the Music Zone. This was the start of a number of gigs for the students. It was clear that we had a thriving activity that had the support of the community. With local business sponsorship and partnerships in place, there was the possibility to develop in a range of ways. The Music Zone subsequently became a viable entity in the community, able to employ a Music Director who would drive the development. (See box.)

### Another turn

With these developments now well in place it was time for more adventure. Memories of Australia beckoned and by early 2000 I found myself living and teaching in Geraldton, now my permanent home. I have become immersed in the school and the local community, building involvement in music for students in a variety of ways. For example, the school band, Cyclone, accompanied the Swim Across Australia campaign (see *Music in Action*, Autumn 2005) and we now have many community youth gigs including the Geraldton Idol and Geraldton Australian Music Day. This year I am working as a contract teacher in a number of schools. In Geraldton I teach steel pan band and soul band and I am helping outlying schools that did not have music



programs to set up a music department—supporting teachers starting their programs and involving students in a wide range of music activities.

Throughout my teaching career the things that have become of prime importance are the connections between students and music, opening opportunities through music and developing students' creativity, self-esteem and confidence. Music teaching is truly a wonderful career. **MinA**

*Photo above courtesy of Plymouth Music Zone*

*Steel band photo courtesy of The Geraldton Guardian newspaper*

### Plymouth Music Zone

The Plymouth Music Zone is a music development agency in the UK, funded by Youth Music Action Zones, and part of Space for Sport and Arts. Its work falls into four main areas:

- high quality music education provision for young people to 18 years of age;
- instrumental tuition;
- training for adults; and
- partner organisation to other arts and education providers.

Thousands of children are regularly involved in music programs, and local schools are involved in curriculum music making sessions. It runs individual projects such as AudioWorks, Rock Therapy, Guitar Start, Creative Partnerships Projects, Orchestr8, special needs projects, arts festival projects, corporate team building through music, and more. For details visit:

**[www.plymouthmusiczone.org.uk](http://www.plymouthmusiczone.org.uk)**



# TAKE MUSIC CROSS-CURRICULUM

## Technology makes it happen!

JIM EDSON found new opportunities for cross-curriculum activity using technology to assist and enhance the outcomes.

**M**y music-teaching career was pretty typical, in that it began with a passion for playing music, and teaching was a way to share that passion and see students' eyes light up. When I began music teaching I had no real interest in the other arts curriculum areas—in fact the most contact one had with fellow high school arts teachers was a wave across the yard.

In the early 1990s I was part of a multi-arts program at a South Australian suburban high school. The intention was very positive, attempting to integrate various arts strands in new ways using a program theme based on an Aboriginal story. However there didn't seem to be enough coherence to bind the program together. Little wonder, as I had scant understanding of the visual arts, drama or media approaches to the theme—and the teachers in those arts disciplines were in the same state about the musical approaches I saw as being interesting!

Driven by my later teaching at Technology School of the Future (TSoF) I broadened my interests and horizons. One of the first teacher training courses I taught was in *Computers, Music and Lighting*—an area I had only dabbled

in—so I had to learn more, fast! Lighting had always been regarded as the realm of the drama teachers, however it was through the introduction of technology that my experience in music started to count.

Like many music teachers I was interested in MIDI as a new way to compose and arrange music. I was an early adopter of MIDI and therefore found the transition to MIDI-based lighting relatively straightforward. Today that interest continues, with the digital lighting control protocol called DMX. This is similar to MIDI, and today's software makes it very easy to integrate music, computers and lighting control. One example is a program called PCStage, written by Adelaide programmer Michael Warner. It integrates lighting, music and sound production and will happily work on a desktop or laptop computer. It is used world wide for theatre productions and is great for high school use.

Another approach to integration across the arts involved combining visual arts and music. Art teacher Vala Vinogradoff at TSoF and I discovered a great piece of software called Arkaos VJ, which takes still and video images and adds interactive manipulations based on loops and MIDI

performance. It is difficult to describe the impact—it opens up a whole new world of creativity that combines visual art and music. Audience senses are stimulated in new ways as new connections emerge between the visuals and the performance.

We successfully trialed the Arkaos software with Year 10 students, followed by a major project with the Adelaide Symphony Orchestra. This involved primary school students creating paintings of landscapes, while the orchestra worked on a program of music evocative of landscapes from composers from Sculthorpe to Beethoven, to create a concert called *Sonic Landscapes*. On stage we had the orchestra, together with a huge cyclorama on which we projected the students' images, which were manipulated using the Arkaos software. A performer 'played' the images to match the music of the orchestra. The concert was a great success and showed that multi-sensory, interactive performances could be realised with a combination of traditional and contemporary approaches.

On a smaller scale, two Year 11 students from Golden Grove high school used the Arkaos software in a performance for the visit of HRH Queen Elizabeth II to Adelaide in 2002. They used images of the work of Fred Hollows in his groundbreaking approach to Aboriginal health care. The music was composed and performed by one of the students on a digital piano with the animated images evoking the spirit of Hollows' work. This form of interactive multimedia requires a teacher open to possibilities outside of the conventional music curriculum. At Golden Grove high school the music teacher, Jane Roddy, has embraced a wide range of areas of interest including music, video and animation. Her students have certainly gained a much wider experience and enthusiastically embrace their new opportunities.

Wanting to give students with different learning styles an opportunity to be involved in interactive performances at their own level, from four years old and up, I devised my own performance devices, called MidiPads and KidiPads.

Students step on or touch interactive pads to play music, trigger sound effects, control a PowerPoint show, control lighting systems, and compete in interactive quizzes. Some of the most innovative work being done with this technology is in the kindergarten/early childhood area. Anne-Marie Reeks, the director of Monash (SA) kindergarten, has won three national awards for her research into interactivity, using the KidiPads system. The debate about the role of ICT in early childhood can only be furthered by such efforts.

If you are yet to wander out of your comfort zone I would really encourage you to think about collaboration beyond the music curriculum as a positive learning experience for you—and your students. **M in A**

### Jim Edson

Jim Edson has worked as a Project Officer at the SA Department of Education and Children's Services—Technology School of the Future (TSofF) for the past eleven years, where his main focus has been in the performing arts—music, dance, drama, media—as well as clay animation, video production and Web authoring. He trained as a primary teacher but later switched to high school music teaching.

## CONTACTS

**The writer, Jim Edson:**  
<edson.jim@saugov.sa.gov.au>

**Resources**  
**Arkaos VJ MIDI and VJ DMX:**  
[www.arkaos.net](http://www.arkaos.net)

**MidiPads/KidiPads:**  
<http://midipads.homestead.com>

**PCStage DMX Lighting Controllers:**  
<http://home.clara.net/lowernab/pcstage.html>

**Technology School of the Future:** [www.tsof.edu.au](http://www.tsof.edu.au)

Click on Teaching Resources and look for Music, Sound, Dance and Drama.

## Getting Started

Here are a few suggestions for getting started with a 'Music across the Curriculum' approach.

Why not download the Arkaos VJ software (see Resources) and try the free demo? This software will allow you to explore the possibilities for combining music with the visual arts areas of the curriculum. The computer will need a MIDI keyboard attached. You can either use the images supplied in the demo, or your own.

You could take some digital photos of your students performing some music. This personalising really has a great impact when students can see images of themselves being used to create what is essentially a 'video clip' with effects. Drag your images into the Arkaos software and then onto the virtual keyboard on the screen. When you play the MIDI keyboard you will trigger the images you have placed on the virtual keyboard. Now the fun begins as you can also drag an effect onto the virtual keyboard to completely warp or subtly change the image. The range of effects can be controlled by the way you play the MIDI keyboard, e.g. velocity, pitch bend etc.

Once you have the basic concepts you are ready to team up with your visual arts staff to use thematic digital images to create a video clip. The performance possibilities involving both visual and auditory media are endless.

Once you have begun this collaborative journey there are even more creative options as the Arkaos software can also work with video and flash animations, which are now commonly being created by secondary school students. If you are used to using music sequencing software you can record the MIDI keyboard parts, edit them and trigger the images in Arkaos from the sequencer. The Arkaos software not only works as a live performance tool, it can also be used to create video files for play back in other multimedia applications including PowerPoint.

# EYES (AND EARS) WIDE OPEN

CAROLYN CROSS coordinates an award-winning music program at Ulverstone High School, Tasmania. Gillian Wills found that she is determined to encourage her students to play with meaning and emotion.

**C**arolyn has been nominated for several awards during her career. She received a Learning Together Award in 2004 as recognition for her outstanding contributions both to the arts and to the concert band at Ulverstone High School. The year before she had been a finalist for the Tasmanian Quality Teaching Awards. In 2005 she was awarded a Hardie Fellowship to study at New York's Lincoln Centre. Not surprisingly, Carolyn is much in demand as a conductor and teacher.



## Tell me about your experience in America last year

The two-week course in aesthetic education at Juilliard was really fascinating and the approach so very different. To begin with there was no discussion of context. Everything started with the artwork or musical performance.

The course was attended by Puerto Rican, American and (nine!) Tasmanian teachers. The first performance we listened to was by Frank London's klezmer music ensemble. Afterwards we had to say what we had noticed in the music. Aesthetic education is all about deep noticing. During the workshops that followed the performance we slowly deconstructed klezmer music. In a similar way we went to the Guggenheim and sat on the floor for a very long time just looking at Picasso's *Le Moulin de la Galette*. The longer I looked at the picture the more it came alive. During the week we also studied Jackson Pollock and then had a fun session painting, utilising his unique techniques.

## Has this course changed your approach in any way?

It has made me appreciate art and all the more determined to open the eyes and ears of my students to encourage them to play with meaning and emotion.

## How did your involvement with music begin?

I began to play the clarinet in grade seven at Latrobe High School.\* Since then I have learnt to play the saxophone, most brass instruments, percussion, guitar and piano.

## Did you practice?

Oh yes! My friends used to say that I never did anything else except sit in a corner somewhere and play the clarinet. I wasn't that sociable: music was all I needed.

## The Ulverstone High School Concert Band has won many awards. What is the secret of its success?

I have the highest expectations of my students. I'm overly energetic and tough. I expect a similar energy and conviction

level back from them and won't settle for any less. I tell them that if they don't play with these qualities, then the music dribbles out the bottom of their instrument and apologises for its existence!

## What do you teach in the classroom?

My music program is all-encompassing. It is instrumental and classroom music rolled into one. All my students learn to play an instrument, whether it is the flute, clarinet, alto or tenor saxophone, brass, piano, guitar, bass guitar or drums. We compose, improvise, listen, write and, of course, encourage all students to learn to read music. During the twelve years that I have taught at Ulverstone High School, I have successfully lobbied and argued in

order to collect an ever-increasing number of instruments so that there are enough for all of my students to use. A more respectable set of instruments has been reserved for players in the school concert band. Over the years school principals have been very supportive.

## Do you also take extra-curricular music programs?

Concert Band is an extra-curricular program. We enter eisteddfods, prepare for community concerts and I am the musical director and producer for the school musicals. Last year we presented *Wolfstock*. Our previous productions have included *Jungle Fantasy*, *Henry* and *How the West was Warped*.

## The three curriculum models ... omit any form of mandate for the arts

### Who has inspired you?

My clarinet teacher Ailsa Cooper ... who unlocked my passion for music. There really hasn't been anyone else. I have a passion for music that drives me. In the past I have been lucky enough to work with Bruce Raymond, Max McCarron, Don Burrows, Graeme Lyall and James Morrison when I was the leader of the Tasmanian Festival Wind Symphony. Don, Graeme and James have all attended our summer music camps in the past.

### What was one of your achievements when you were the State Chair of ASME?

Being able to provide support to other music teachers. My biggest achievement was attracting Ruth Bonetti to Tasmania in order to run workshops. Her books about confident music performance inspired me to invite her to the state. I believe that a lack of confidence creates so many problems for students when they perform. Ruth is an inspirational speaker. She provided the students who attended her

See p.36



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# NEW RELEASES

## FROM HAL LEONARD

### MusicTime! Let's Begin, by Ros McMillan Book/CD



Designed as a workbook for teachers of Prep students or those in their first year of school, the material is full of musical concepts that link with Key Learning Areas such as Maths, Science, Studies of Society and Environment, and the other Arts strands of Drama, Dance and Visual Arts.

Consists of 20 Quick Activities; 10 Units with themes such as *Underwater Worlds*, *Here comes the Postman*, *We're off to the Moon!* And 10 Extension Ideas.

The book is particularly suited to teachers who would like to include music in their classes but do not necessarily have a music background. The activities are closely linked with Australian music curricula and includes learning outcomes listed separately for each Australian state.

### Classical Destinations Educational

A multimedia music kit on DVD and CD-Rom



A unique supplementary learning program for middle and junior high schools. An innovative six-part program, which gets students to use both their visual and aural senses and develops their potential for creative and research activity. Aimed primarily at middle and junior high schools, it can be used by students aged from 9 to 16. The wide range of activities and assignments can be used in

both full classes and small groups, and by students working on their own.

Each of the six multimedia kits in the Classical Destinations series provides enough material for at least 13 hours of learning activity. Broken down into a sequence of carefully structured units or work or 'Routes', the kits use video, audio, MIDI, interactive quizzes and specially devised 'sounding' musical scores to present a compelling and accessible introduction to key aspects of classical music. For a sample CD and DVD from Classical Destinations Educational, please email <foundation@halleonard.com>

### Getting to Preliminary – the New Mix

### Getting to Grade One – the New Mix

Book only and BK/CD versions



Piano students still love the classics piano pieces from the past, but they are also discovering their own new classics in the music written for film, for television, for music theatre and for MTV. The New Mix collection of arrangements and compositions explore contemporary and classical pieces that have become part of popular culture. These pieces are presented in a learning sequence where

students can confidently move through the book developing a new skill with each new piece. These books are perfect preparation for 'leisure' and 'modern' piano exams.

### Octotunes

12 pieces for flex string ensemble

Ideal for individual or group teaching this selection of short fun pieces for flexible ensemble can be played by solo violin, violin duo, three violins & cello or even string quartet all

### Time Out from p.30

workshops with seven easy steps to confident performance. I am constantly reminding my students to remember them. But that's not always easy!

### If you could change anything to do with music education what would that be?

I would wish for an equal opportunity for students across all years in all kinds of schools. Music needs to be taught in-depth and without interruption. Not a term of this and a term of that. Music teachers need to staunchly defend their discipline, wave their arms around, protest and say, 'No, this is not good enough!' Music teaching must have continuity in order to succeed. If we do not take on the music advocacy role as teachers—who will? We need to inform our principals and school communities of how to educate music students in the best possible manner.

### What makes you angry?

The proposed curriculum ... under review in Tasmania. The three curriculum models that have been proposed all omit

any form of mandate for the arts. This is quite frankly intolerable.

### How do you relax?

During the week I give 110% and at the weekend I often feel like a wrung-out dish rag! However I do find time to go horse riding and to admire my beautiful Dalmatians, Holly and Arthur, and my cats Hugo and Milo. This is the time when I actually get to see my wonderful husband!

### What is your ambition for the future?

I want to keep making sure that students have the opportunity to pursue a career in music—if that is indeed what they want to do. I want to make sure that all students can discover the joy that music can bring to them. **MinA**

\* Carolyn is also the first female conductor and musical director of the Latrobe Federal Band in its 135-year history.



with an optional keyboard accompaniment part. (Viola parts are available for free download). Octotunes provides early experience of ensemble playing without extensions shifts or changes of finger pattern from the basic open string scales.

**Pirates of the Caribbean**

*Instrumental Folios with CD*



Arranged especially for instrumentalists here are 16 pieces from the swashbuckling blockbusters, including: *The Black Pearl, Davy Jones, He's a Pirate, I've Got My Eye on You, Jack Sparrow* and more.

Available for Alto Sax, Cello, Clarinet, Flute, French Horn, Tenor Sax, Trombone, Trumpet, Viola, Violin.

**Contemporary Chorales for Band, by John Moss**

Is your band tired of playing traditional style chorales for warm-ups? John Moss' fresh approach is a unique set of five chorales with contemporary harmonies, interesting inner parts and moving lines to teach balance and ensemble technique. These are sounds that your students hear on TV and movie scores – an innovative way to start a band rehearsal!

**FROM MUSIC SALES**

The award winning *A New Tune A Day* series continues with the release of Book 2. Available now: Flute, Clarinet & Alto Sax Book 2 and CD with all other instruments to follow throughout 2007.

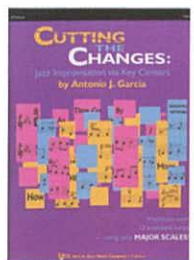
**Blitz for Beginners, by Samantha Coates**

Blitz note reading with *Blitz for Beginners* is the new thorough and entertaining introduction to music theory from best selling BlitzBook author Samantha Coates. Visit <<http://www.blitzbooks.com.au/>> for further information on all new editions of theory & musicianship grades.

**FROM ENCORE MUSIC DISTRIBUTORS**

*Neil Kjos Music Company*

**Cutting the Changes, by Antonio J Garcia.**



This book and CD is a concept of improvising over standard tunes using major scales. A play-along CD is included with rhythm section accompaniment and the CD-Rom is packed with theory instruction, listening examples and printable accompaniment parts. Available for C Treble Clef, C Bass Clef, Bb, Eb and F Edition.

*Mayhew*

**Flute Aerobics Scales and Flute Aerobics Duets, by Chris Potter**



The Scales give advanced flautists a fun and refreshing way to continue improving on their technical skills. Flute Duets offer scales in a more traditional form combining other lines of patterns, all of which can be played together with the simple scale sequence, providing pieces out of scale practice for duets up to larger ensemble groups.

**Jammin' The Blues, by Mark Buckingham**

A series of books for different instruments, which will help musicians of any ability to improvise and will give teachers the confidence to include creative music making in their lessons. The five books in the series covers C, Bb, Eb, Guitar and Bass. Each guide is simply laid-out and the main emphasis of the course is on using the accompanying CD.

*Universal*

**Jazz Scale Studies for Saxophone and Flute, by James Rae**



These two books of scale studies are written to develop familiarity with the main types of scales and arpeggios found in jazz. Each section of the book describes a particular type of scale and includes two studies based on it.

**Stringplay Around the World, by David Brooker**

These flexible arrangements sound effective when played by any combination from a duo to a full string orchestra. There are parts for each piece, which can be tackled by near beginners, and well as more demanding parts too. The pieces in this book come from countries including Austria, China, Russia and America.

**The Best of Mike Cornick Book/CD**



An exploration of a selection of popular jazz styles for solo piano, piano duet, and in one instance, for three players at one piano. There are previously published titles as well as new versions and piano duet arrangements of some pieces. The CD contains demonstration of every piece and some have play-along facilities.

Local Publishers: *Jazzem Music*

**Junior Trax, by Margaret Brandman**

Contains simple two-part arrangements of traditional and original tunes with single line duet parts. The material in this book is designed as performance repertoire for the transition period between the Junior Primer and Contemporary Piano Method Level 1A.

*Cool Jazz Publishing*

**The Cool Jazz Series for Flute, by Eric Lather**

The Cool Jazz series contains 5 original pieces with a CD of backing tracks including performances of the pieces and accompaniments. This series is available for flute, alto saxophone and trumpet.

**Dee Jay Publishing**

David Urquhart-Jones has published ensemble works for various combinations of instruments including flute, clarinet, piano and bass (electric and acoustic). Titles include *Chili with a Dash of Swing*, *Three and Easy*, *A Fairy Tale*, *Hip Hip Baroque*, *Reel Time*, *Berceuse*, *Trio in C*, *Fugality* and *Celtic Suite*. All are listed in the new VCE syllabus.

**FROM ALL MUSIC PUBLISHING AND DISTRIBUTION**



**Fingering & Scale Charts, by Eric Nelson**

Mel Bay's new fingering and scale charts are an indispensable reference guide for musicians as well as educators. The fingering diagrams are clear and easily understandable, with clear photographs of the keys. The scales can be used together with those of other instruments in the series.

Each chart includes:

- Fingering diagrams for the most common fingerings for all the notes in the standard range
- A separate chart of the most common and useful alternate fingerings
- All twelve major and relative minor scales and arpeggios
- Cross-references to alternate fingerings used in specific scales and arpeggios

For Bassoon, Clarinet, Oboe and Saxophone

**A Child's Guide to Note Reading for Treble Clef Instruments, by Katharina Apostolidis**

A colouring and activity book to help children learn the names of treble clef notes with fun and lively pictures. Included are small learning steps and various creative works, puzzles and games. The book begins with the notes of the C major scale. Every note is connected to an animal or a symbol which starts with the same letter (i.e. "G" for giraffe). This book is suitable for instrumental classes in single lessons as well as in groups.

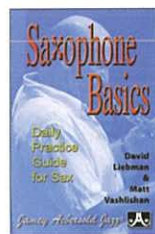
**Essential Guitar Chords, by Julian Hayman**

Packed with 100 chords, each accompanied by a live-action photograph, colourful diagram, and detailed instructions explaining exact finger placement on the strings and frets. This guide makes it simple to learn – or improve upon a repertoire of guitar chords.

**The Simple Flip-Over Chord Finder**

An ingenious new practical way to learn guitar chords. The Simple Flip-Over Chord Finder stands up by itself, enabling

you to refer to it easily and flip over the pages single-handedly. It covers 380 basic and advanced chords, with 1st and 2nd position shown on separate pages alongside each other.



**Saxophone Basics Daily Practice Guide, by Dave Liebman & Matt Vashlishan**

This mini reference manual is a concise all-in-one primer for today's saxophonist and covers everything from how to hold the horn when putting it together to daily practice routines such as long tones, articulations, expressive devices, and overtones. It also includes some important insight into reeds, mouthpieces and other essential equipment.

**Teacher On Tap Flute Book 3, by Richard Percival & Peter Dorich BK/CD**

This book provides an enjoyable, structured and thorough learning system, catering to a wide range of tastes and musical styles. It provides technical information and a detailed examination of those challenges specific to the flute. Teacher on Tap is very effective for students studying alone, in band programs, or with a teacher. Not only is it fun, it makes the process of learning enjoyable.

**FROM ALFRED PUBLISHING**

**Alfred Kid's Drum Course Books 1 & 2**

A fun method that teaches you to play rhythms and songs on a variety of drums and sound sources, including many simple, inexpensive objects found around the home. An accompanying CD lets you hear how the music should sound and each lesson is explained in plain language. Plus, students get to learn from three irresistible drum experts—a clever, classical dog, one cool cat, and a friendly alligator. They keep attention focused by pointing out what's important on each page and help make music fun! Parents can be effective guides to help students through this course, even if they've never had any musical training. The accompaniments on the CD also have a play-along facility.

**Alfred Kid's Guitar Course Complete**

This complete edition combines Levels 1 and 2 with the activity pages of the Notespeller, and includes accompanying CDs so you always know how the music should sound. The enclosed CDs have great-sounding play-along accompaniments and they're enhanced so there's extra content to allow students to watch the music on-screen as it plays, speed it up, or slow it down.

**Essentials of Music Theory**

*Self study book*

This practical, easy-to-use self-study course is perfect for pianists, guitarists, instrumentalists, vocalists, songwriters, arrangers and composers, and includes ear training CDs to help develop a musical ear. This all-in-one theory course covers the essentials of music through 75 concise lessons, and includes music reading and writing skills exercises, listening skills exercises with ear training CDs.

### Essentials of Music Theory

#### Software

This all-in-one series includes concise lessons with short exercises, ear-training activities and reviews. Available in three separate volumes or as a complete set, the software includes narration, animated examples and clickable elements for aural reinforcement. Also includes randomized exercises, ear training and review answers. A glossary of all terms and symbols with definitions, pronunciations, and visual and aural examples is also included. The Educator version allows the recording of up to 200 student records plus a custom test generator. Also available is a Student version.

### Classroom Music for Little Mozarts

This adaptation of Music for Little Mozarts piano curriculum is designed to provide classroom music instruction for 4-, 5- and 6-year-olds in the preschool or kindergarten setting. It is a comprehensive approach that develops singing, movement, and listening skills simultaneously with an introduction to musical styles and concepts. Ten detailed lesson plans are included along with reproducible activity pages. Perfect for teachers with limited preparation time, the CD includes all of the songs, stories and activities.

### Accent on Achievement

A revolutionary, best-selling band method that will excite and stimulate students through full-color pages and the most complete collection of classics and world music in any band method. Also included are rhythm and rest exercises, chorales, scale exercises, and 11 full band arrangements in the first two books. Book 3 includes progressive technical, rhythmic studies and chorales in all 12 major and minor keys. Also included are lip slur exercises for increasing brass instrument range and flexibility.

### Orchestra Expressions

Provides music educators at all levels with easy-to-use, exciting tools to meet daily classroom challenges and bring new vibrancy and depth to teaching music. The lessons are based on the US National Standards for the Arts in Music. The program is music literacy-based and satisfies reading and writing mandates in orchestra class.

#### Includes:

- 'Four-fingers-down' start for every instrument
- Separate but simultaneous development of both hands
- Bass begins in III position developing early shifting
- Orchestra arrangements by Sandra Dackow
- Final full orchestra concert piece

### FROM ROLAND



### FP-4 Digital Piano

Portable and stylish, the New FP-4 fits in small spaces including classrooms and recording studios. Featuring the

same authentic piano sound and stylish body as the flagship FP-7, the FP-4 is a more affordable and streamlined version. It sounds and feels like a real piano, and offers modern features that add musical versatility and enjoyment. Ideal for accompanying choirs, ensembles and stage bands.

### VG-99 Guitar

#### Synthesizer

Roland proudly announces the VG-99. With three powerful new processors at its core, plus expressive performance controls such as Ribbon Controller and D BEAM, this remarkable instrument raises the bar in guitar-modeling and performance technology.



### HP-207/203/201 Digital Piano

The new HP207/HP203/HP201 Series digital pianos bring new piano sound and a refined realistic touch to a beautiful cabinet design. Every model boasts a 88-key multi-sampled piano sound, along with the new PHA II keyboard with a dramatically wider dynamic range. Continuous damper pedal for richer expressiveness provides an acoustic feel in a digital piano.

### FROM BOSS

5 new pedals have been released offering an even greater array of powerful 'live' performance features. The following 2 pedals are from the Legend Series



### FBM-1 Fender '59 Bassman

Thanks to BOSS' technology and tone know-how, the new FBM-1 brings the natural, fat, rich, bright tone of the Fender Bassman to a BOSS pedal. In conjunction with Fender, the new BOSS FBM-1 recreate the legendary tone of 1959 Fender Bassman. Features include the same controls on the original Bassman: Presence, Treble, Mid, and Bass EQ controls.

### FDR-1 Fender Deluxe Reverb Amp

The second in the new Legend Series is the FDR-1, based on the Fender 1965-era Deluxe Reverb — a coveted tube amp known for its natural touch-responsive and distinctive snappy overdriven sound. In conjunction with Fender, BOSS designed this stompbox to recreate the legendary tone of the 1965 Fender Deluxe Reverb amp. Features include the same controls on the original Deluxe Reverb; Level, Gain, Treble, Bass, Vibrato, and Reverb.

### ML-2 Metal Core

With its extreme gain, the ML-2 is the most potent and heavy distortion pedal ever created by BOSS. It easily delivers massive distortion and gain with heavy lows for playing Nu

Metal, Grind Core, Industrial, Hard Core, or any genre that requires crushing sound. The ML-2's ferocious and biting tone will complement and cut through any blast beats your rhythm section can create.



**FZ-5 Fuzz**

The FZ-5 is a modern pedal built for the modern guitarist, but the sounds you can get from the FZ-5 are pure retro. Looking back at the glorious rock sounds of the '60s and '70s, the FZ-5 recreates its vintage fuzz through BOSS state-of-the-art COSM® technology. Recall the fuzz-filled flavors of classic pedals such as the Maestro FZ-1A, Fuzz Face, and Octavia pedals, and kick 'em into overdrive with the FZ-5's Boost knob.

**DN-2 Dyna Drive**

The DN-2 is an exciting new type of overdrive pedal that reacts to the intensity of your performance. This unique BOSS pedal comes equipped with the acclaimed Dyna Amp technology recently introduced in Roland's popular CUBE-60 amp, letting you create unique tone transitions based on picking dynamics. It's possible to get a transparent clean output sound by playing softly, or a powerful heavy overdrive sound by picking aggressively.

**FROM EDIROL**



**R-09 WAV/MP3 Recorder**

The recently added R-09 now comes in two new stylish colours. The red & white finishes make the R-09 not only a practical solution for your portable recording but are now a stylish accessory as well. The red and white R-09's are available now.

**Edirol Monitors now available in black**

The very popular MA-15D Digital Stereo Micro Monitors and the MA-7A Stereo Micro Monitors are now both available in black. The MA Series Stereo Reference Speakers are the ideal solution for musicians and computer users who must have the best audio quality possible in a very confined space. These speakers are perfect for desktop use, where space is of the utmost consideration.

**RHA-30 Open Headphones**

Roland's new open-air-type headphones are made for musicians who don't want total isolation from surrounding sounds. They are particularly well suited for musicians who require high-quality headphone monitoring while retaining the ability to hear other instruments and monitors onstage during a live performance. For maximum comfort during extended sessions, the RH-A30's ear pads have been newly designed.

**M-10DX 10 Channel Digital Mixer**

Based on the same high-resolution processing engine as the flagship M-16DX, the M-10DX provides full 24-bit/96 kHz processing for the ultimate in transparent digital mixing. Mixing is made simple, with dedicated channel controls for 3-Band EQ, Pan, Aux, Select, and Level.



**FROM INTELLIWARE**

The Intellware website has a fantastic educator resource and includes downloadable brochures, audio/video demos and product reviews. There is also a comprehensive education section with useful information and articles relevant to educators and their curriculum requirements.

Visit Intellware Australia at [www.intellware.com.au](http://www.intellware.com.au)

*From PG Music*

**Band in a Box 2007**

Band in a Box is receiving rave reviews about the great new features.

Imagine being able to import your favourite MP3 song into Band in a Box and have it create a chord chart. And there is a great range of new 'audio' drum lines. The results are dramatically better than MIDI. Using the Reharmonist feature you can just enter a melody line into Band in a Box and the reharmonist will figure out a chord progression. It will also allow you to create a new chord progression or enhance an existing one.

*From Cakewalk*

**Sonar Home Studio Software**

Two new versions of the popular Sonar Home Studio are now available from your local music shop. They are Sonar Home Studio 6 and Sonar Home Studio 6XL.

Home Studio 6 gives you everything you need to turn your PC into a complete music production studio. Record live instruments and vocals and mix them with studio-quality audio effects. Edit audio, MIDI, and music notation. Build backing tracks or entire songs with hundreds of included instrument sounds and tempo-syncing loops.

Home Studio XL version adds exceptional value and more power with a selection of over one gigabyte of instrument sounds, Boost 11 Peak Limiter, Dimension LE, Session Drummer 2 drum instrument, and more.

Choose from a selection of video demos of Sonar at [www.youtube.com/view\\_play\\_list](http://www.youtube.com/view_play_list)

**Cakewalk loops**

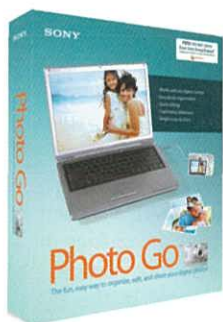
New loops are always being added to the comprehensive list already available at [www.intelliware.com.au](http://www.intelliware.com.au)

Keep checking in regularly to be up to date with what's new.

**Ultimate Stands**

Ultimate Support Stands are regarded as the solution to all your school's stand needs. From keyboard stands right through to mic stands and guitar stands, Ultimate have the answer. Go to [www.intelliware.com.au](http://www.intelliware.com.au) and click on the 'stands' link. For those watchers of American Idol on Fox, you will have seen the Ultimate Support One-Hand Microphone Stand. And no matter who captures America's heart next, count on seeing the Ultimate Support One-Hand Microphone Stand front and center with the next American Idol!

*From Sony*



**Photo Go**

Your time is just as precious as the photos you take. Photo Go software helps you stay organized with a simple, easy-to-navigate interface and essential editing tools that make photo management fun and headache-free. Easily import, organize, and fix pictures to keep pix looking their best. Helpful, interactive tutorials walk you through the program step by step.

**Digital Video & Audio Production Book (for Vegas users)**

This task-based book covers the basics of Vegas in a straightforward, hands-on manner that enables an instructor to spend less time teaching the tools and more time teaching the concepts behind video editing. The book also contains a DVD of content that relates directly to the step-by-step tasks, so the reader can follow each step using the same media used in Sony's examples. To download a PDF brochure, go to the following link.

[www.intelliware.com.au/PDF/Sony/DigitalVideoAndAudioProductionBook.pdf](http://www.intelliware.com.au/PDF/Sony/DigitalVideoAndAudioProductionBook.pdf)

**Sony Academic Website**

[www.sonymediasoftware.com/education/default.asp](http://www.sonymediasoftware.com/education/default.asp)

A valuable resource for educators is the 'Curriculum' page. Here you will find a tremendous array of ideas, classroom studies and general educational advice on the range of Sony Products. If you are in the Education business, this is one site you should visit.

**Acid Loops**

New loops are always being added to the comprehensive list already available at [www.intelliware.com.au](http://www.intelliware.com.au) Keep checking in regularly to be up to date with what's new.

**EVENTS**

**Nancy Telfer tour 2007**

sponsored by Neil A Kjos Music Company & Encore Music Distributors



Thursday 21 June: Sydney

Saturday 23 June: Adelaide

Sunday 24 June and Monday 25 June: Melbourne Sounds Great Conference

Wednesday 27 June: Perth

Friday 29 June: Launceston

Saturday 30 June: Hobart

Monday 2 July and Tuesday 3 July: Hobart Eisteddfod

Saturday 7 July to Wednesday 11 July: Queensland Education Dept Conference, Maryborough

**Bruce Pearson tour 2007**

Saturday 7 July- Wednesday 11 July: Queensland Education Dept Conference, Maryborough



Friday 13 July: Rockhampton Band Day

Monday 16 July & Tuesday 17 July: Launceston

Wednesday 18 July & Thursday 19 July: Melbourne

For information contact Encore Music Distributors

T: 03 9415 6677

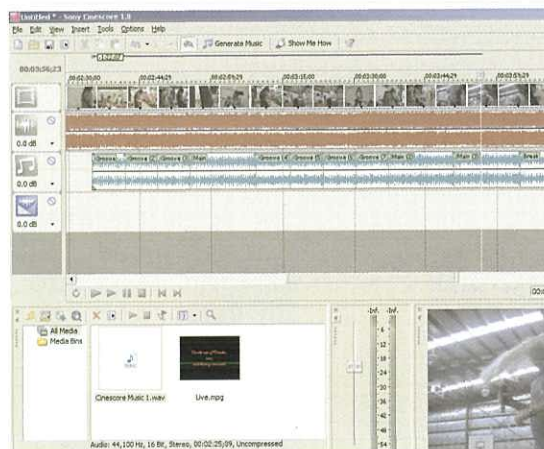
E: <[sales@encoremusic.com.au](mailto:sales@encoremusic.com.au)>

## Cinescore Soundtrack software by Sony Review by Alistair Rayner

Distributed by Intellware Australia

The constraints of copyright on music have always been a headache for students, particularly senior students who want to publicly display or exhibit their work. So much great music has not previously been available for student use, due to prohibitive cost and the drama involved in trying to get the music released. Then along comes Cinescore.

This software changes the situation by providing students with access to a huge range of royalty-free music soundtracks that they can tailor to their own productions. Once the student's production is made and rendered it can be easily imported into Cinescore. For students who are familiar with Sony software (eg Vegas/Acid/Sound Forge) or most other video or music editing software, the Cinescore interface is a friendly one. There are no surprises; students will feel at home importing media, manipulating the timeline and finding commands. Moving clips around on the timeline is as simple as click-and-drag. The timeline contains three audio tracks to provide enough options for most production work. Users can also insert and edit their own audio tracks, giving total flexibility. If stuck for space and wanting to add more sound, you can always render the completed sound track and import it back into the project.



The most powerful and innovative aspect of Cinescore now comes into play with the Generated Music feature. To begin with there is a load of music covering a vast range of genres, keeping the fussiest of students happy, from 'Relaxed Mood' to 'Live Funk', from Afro-Cuban to 'A Live Jam'. Sony makes it clear that new themes will be available for purchase, so the pool will just grow and grow. And it's all royalty-free.

This is only the beginning, though. Once you have selected the piece of music, place it onto the music timeline for previewing your score. Next, you can alter the track in a number of different ways, playing around with mood, tempo and intensity. You can cut, splice, fade, cross-fade and, by inserting an audio envelope, pan or alter the volume with ease. The user becomes a virtual composer, customising intros and endings, while altering the mood in such a way that it's as if the sound was written for the sequence.

Another key feature is that it is all non-destructive editing, so the students can push things to new limits with all sorts of experimentation, knowing that the original is always safe and intact. If you are running Vegas 7 it gets even better because you can use Cinescore as a plug-in. Just select Cinescore as your sound editor by going into Options, selecting Audio and browse to the Cinescore icon.

Once you have done this you can right-click on the timeline to select Audio Editor, organise the sound, then move back into Vegas for final tinkering and render. If you are not running Vegas, Cinescore has some basic editing tools that enable you to make small changes and preview, rather than going back to your original editing program.

Apart from using the program for its intended purpose of adding soundtracks to the user's production, there is more fun to be had. For teachers of media, one of the exciting aspects is to introduce students to the impact of sound on a video or film production. This leads into the understanding of diagetic and non-diagetic sound, and how an audience is affected by non-diagetic sound juxtaposed with vision.

Cinescore enables the teacher to supply students with a chosen piece of footage (be it moving or a series of stills) and change the way an audience responds to the footage by inserting various different sound tracks. The footage could be created by the teacher for this purpose, or a professionally-produced scene from a well-known movie that the students either would be familiar with, or have never seen before. It could become a combination of all of these to extend the students by building on the complexity of the exercise. The task could even be to use the one musical sound track and tweak it in a variety of ways to add emphasis and direct the audience to respond to certain vision in a certain way. Cinescore opens up a variety of approaches to this task and students will have a ball becoming the musical director while discovering and understanding the importance of music as a sub-narrative.

Another key feature of Cinescore is the series of tutorials. They assume no knowledge of timelines, media pools or editing. They are short, simple and very easy to follow. They would bring any teacher who wanted to use the program up to speed in no time, while providing students with a great self-paced learning option. A couple of lessons (one for fast learners) and the students would be away. From there it really is a matter of pushing the program around with a little teacher direction.

Cinescore is an inexpensive way to solve a number of issues, while providing new and interesting teaching options limited only by new ideas and imagination. **MIA**

*Alistair Rayner is based at Red Cliffs Secondary College, and has taught Media Studies for 23 years, specialising in video production, animation and photography. He also lectured in photography for nine years at La Trobe University, Mildura.*

**Cinescore:** [www.sonymediasoftware.com/](http://www.sonymediasoftware.com/) Follow links > Software > Cinescore

## AMEB Violin Series 8

Edited by L Fin, J Quaine & J Wallwork Review by Tanya McKenna

Published by AMPD

Violin students and teachers should be delighted with the new AMEB Violin Series 8. The series consists of eight volumes: Preliminary to Fourth Grade edited by Loreta Fin, Fifth and Sixth Grades by John Quaine, and Seventh Grade by Joanne Wallwork. This new series provides violin teachers and students with refreshingly new pieces from a wide variety of composers, with contrasting styles of music and appealing rhythmic qualities. The highlights are some invigorating pieces and arrangements by Loreta Fin and Keith Sharp.

As my teaching focuses on the early levels, this review will concentrate on this area. Preliminary Grade provides students with a broader selection than previous series, with each list containing four pieces. Unfortunately the most appealing pieces are all in one section—List C. These include Stephen Chin's enchanting *Lullaby* enhanced by its piano accompaniment, *The Steam Boat*, *Matilda Learns to Waltz* and *Willow Water*, a pretty, lilting piece by Sheila Nelson.

It is pleasing to see the inclusion of traditional Australian songs. *Matilda Learns to Waltz*, a highlight of Preliminary Grade, is a very catchy and unique arrangement by Loreta Fin of *Waltzing Matilda* in 3/4 time—'so you can waltz to it!' Keith Sharp's arrangement of *Click go the Shears* (First Grade) and Edward Huws Jones' arrangement of *The Steam Boat* (Preliminary Grade) provide students with the opportunity to swing music while developing their interpretation and performance of this style from an early stage. The style continues with *Mudcrab Boogie* and *The Entertainer*.

The studies in the earlier grades are more musically interesting and appealing for students, such as *Village Bagpipes* (Second Grade), a rousing study by Mary Cohen. First Grade List A includes some fun pieces with playful names such as *Hot Chocolate Treat (in the Café on the Corner...)*, *Jumpin' Jelly Beans*, and *The Bee*; however it isn't just the names which are appealing, but the energy and simple repetition of these pieces which will attract students. First Grade List C also provides an excellent selection of pieces. Alec Rowley's *Grotesque* is a great piece with a strong beat and catchy tune, and the modern *South Brisbane Tango* by Fin is another great rhythmic piece, enhanced by the metronomic bass-like piano accompaniment. This series also includes more left-hand pizzicato, which challenges students and may assist in the development of improved coordination and technical skill.

Series 8 encompasses many well-known classical pieces, such as Handel's beautiful *Lascia ch'io pianga*, Bach's enchanting *Sheep may graze safely* (sic), Offenbach's lilting *Barcarolle*, Seitz's *Allegro Moderato*, Purcell's famous *Rondeau* and the rousing *Second Act Tune* by Clark.

Second Grade highlights include the haunting and mysterious *Ghost Ship*, *Village Bagpipes* and *Spanish Serenade*, as well as some lovely classical works previously mentioned. Third Grade

includes the interesting syncopated *Study* by Sitt, however again the most engaging pieces are all in List C. These include Sharp's fun and catchy *Fiddle Fever*, the delightful *Carnival of Venice*, and *Danza Hellenica*, a rhythmic and energetic piece by Fin which teaches students to alternate between 6/8 and 3/4 time signatures.

Fourth Grade List C also contains the more interesting pieces. Carl Bohm's *Spanischer Tanz* (List B) is very expressive, Sharp's *A Noble Entrance* and Reinecke's *Evening Prayer* are moving, beautiful slow pieces, while *Dance Characteristique* by Rebikov is a lively, entertaining piece and *Mudcrab Boogie* by Sharp is a great fun piece.

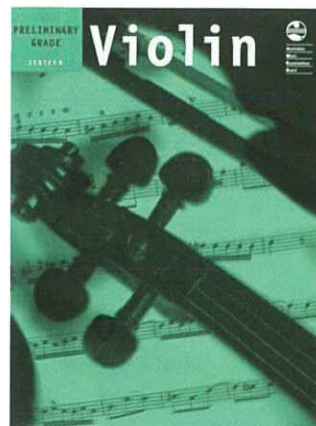
Each grade book contains performance notes that are helpful to teachers for identifying areas of particular concern and providing teaching strategies to help students develop musical and technical skills.

The series includes handbooks and CD recordings for each level. These provide motivational examples of syllabus works performed by professional musicians. An advantage of the series 8 CDs is that several pieces are recorded at a slower tempo, an observation noted by the editor. This means that students can benefit from practising at an earlier stage with the piano accompaniment, thereby enhancing their ensemble playing. The slower tempo enables students to have a greater degree of confidence in attaining their goals. Students can then increase the tempo of their pieces in preparation for their examination. A useful future development would be the facility to modify the tempo of recordings.

In October 2006 one of the editors, Loreta Fin, gave an overview of Series 8 Preliminary to Grade 4, introduced the new recordings and handbooks, and provided teachers with some helpful worksheets for technical work. The presentation was valuable and most informative. Any opportunity to attend such a presentation is highly recommended.

This series will assist in maintaining students' interest in learning violin and help develop their styles of playing and expanding repertoire, while also challenging and extending their technique. Teachers will also appreciate the diversity of styles and musical content within Series 8, complementing and building upon the range of the previous series. **M in A**

Tanya McKenna is a Melbourne-based instrumental music teacher and registered music therapist.



# SCOTS MAKE CLASSROOM MUSIC A 'DODDLE'

ANDREW SWAINSTON enters the land that gave us Robbie Burns, Sir Kenneth McKellar, The Sensational Alex Harvey Band, and the Ceilidh, to find something else that's really special...

The Scottish education system has been around since the seventeenth century and has long been regarded as one of the best in the world. Looking over the Scottish online curriculum support guide for classroom music 5–14 it's easy to see why. (See E-contacts).

The site opens with an eminently sensible statement:

*'It cannot be emphasised enough that pupils gain musical knowledge, understanding and skill by actively taking part in musical experiences. Having learned in this way, pupils are free to take control as the performer, the inventor, the listener, and are prepared for a lifetime of musical experience and enjoyment.'*

Beautifully put! So that's what it's all about!

The bulk of the site is dedicated to setting out an extensive—and I mean extensive—modular program of lesson plans ('musical experiences'), which are among the best I've seen. What's more these programs are so clearly and logically set



out it makes using them easy—or a 'doddle', as the Scots are fond of saying.

Consisting of 42 modules covering all strands of the Scottish 5–14 music curriculum (prep to year 8/9), each module presents pieces of music along with scores, parts, words and images, worksheets, assessment materials and so on. A goldmine of material!

Click on Music 5–14 Online / Grid to see the main index to the modules page, shown here.

Each module is set out in the same way and comprises seven sections (including an index page) each of which link up to other pages providing further support material. All the material is downloadable and the music is made available on both audio and MIDI files. (The index page to the module entitled 'Ghana Beat' is shown here as an example.)

## Music 5–14/Grid view

Pre-A	A	B	C	D	E/F	E/F
Dennis the Drum	Clap and Stamp	Swingin' Seasons I	The Sea	Magic Flute	Flak	Ghana Beat
Xanthe Xylophone	Marching	Swingin' Seasons II	River Journey	Hansel and Gretel	Aract	Bali Beat
Trina Triangle	I Can Play Instruments	Shake, Rattle & Rustle	Conservation	Silver Darlings	Rainbows	Rio Beat
Tara Tambourine	Minibeasts	Take A Seed	Angus' Orchestra	Coilsfield House	Beyond the Farthest Star	Fastejar!
The Wooden Gang	Weather	The Big Freeze	Space Travellers	Ruidhle	Deep Blue	World Beat
The Beautiful Band	School	Through the Seasons	The Planets	Caledonian Medley	We Can Try	Songs of the Sky



## Ghana Beat Overview

<p><b>1: Investigating: exploring sound</b></p> <ul style="list-style-type: none"> <li>Exploring complex rhythmic patterns used in West African drumming</li> <li>Developing these patterns into a small ensemble piece</li> </ul>
<p><b>2: Using the voice</b></p> <ul style="list-style-type: none"> <li>See <i>Using instruments</i> below</li> </ul>
<p><b>3: Using instruments</b></p> <ul style="list-style-type: none"> <li>Pupils will learn to perform a piece based on techniques found in Ghanaian Drumming, including <i>Using the voice</i>. Instrumental parts are provided</li> <li>Pupils also have the opportunity to play pieces created by themselves in the <i>Investigating: exploring sound/Creating and designing</i> activities</li> </ul>
<p><b>4: Creating and designing</b></p> <ul style="list-style-type: none"> <li>See <i>Investigating: exploring sound</i> above</li> </ul>
<p><b>5: Communicating and presenting</b></p> <ul style="list-style-type: none"> <li>Performing the music in this module</li> </ul>
<p><b>6: Observing, listening...</b></p> <ul style="list-style-type: none"> <li>Discussing and listening to the inventions</li> <li>Listening to and discussing techniques involved in Ghanaian drumming</li> <li>Aural discrimination; recognising 2 beats in a bar and 3 beats in the bar</li> </ul>

I also particularly like the module on Scottish reels, which includes a lovely vocal rendition of 'Mrs Macleod of Raasay'—follow the links: Themes / Scottish Music / Rhuidle / Using the Voice.

One of the great features of this material is that it can easily be adapted to suit a range of teaching approaches and classroom contexts. As stated in the introduction 'the programs of study' on this site are offered as 'general guidance to teachers on which to base the teaching and learning of music in the school. They give pointers to possible approaches and options in making up a plan of musical activities to suit their particular pupils, their own abilities, the social environment and the school's resources.' Now *there* are some refreshing ideas!

I recommend looking at the 'sharing practice' page—follow the links to 5–14 Home / Sharing Practice. Here are some examples of what you will find:

### Recycling for music and art

Pupils at Roybridge Primary School re-used rubbish to make their own instruments, toys and artworks, and created a musical about recycling.



### Young communicators make a pop video

For a citizenship project P5–P6 pupils made an award-winning pop video about their school and local community, with the theme 'How to communicate with young people'.

### Composing music about minibeasts

Minibeasts inspire these P3–P4 pupils to compose and record their own music. The pupils then arrange the tracks on the computer to create a final composition.

### African culture inspires clean water projects

African dance, music and art inspired pupils at Lunnasting Primary School to explore the importance of clean water and to develop new local and international links.

### Secondary pupils' music partnership with BBC Radio Scotland

The Auchmuty Cluster is a group of primary and secondary schools in Fife which are all developing their own radio stations. Pupils will write, record and publish their own work on the internet.

### An enterprising music and art project

Castlefield Primary School is embracing all the principles of A Curriculum for Excellence with projects based around enterprise, music, creativity, and getting the local community involved.

I give this site a five star rating. **M in A**

## E-CONTACTS

Learning and Teaching Scotland (LT Scotland):  
[www.ltscotland.org.uk/5to14/curricularareas/music.asp](http://www.ltscotland.org.uk/5to14/curricularareas/music.asp)

## THIRTY YEARS ON

From small beginnings with six members in 1977, the Victorian Orff Schulwerk Association this year celebrates its thirtieth birthday. Now well known in Victoria as a key provider of professional development for classroom music teachers, generalist and other teachers and those working with young children, VOSA also has nourished the widespread movement for making and playing large home-made marimbas, and the use of tuned percussion instruments in schools and community music making.

From the inspiration of Keith Smith and Richard Gill in the early 1970s, Orff associations were established in several states. In Victoria, membership steadily grew from those early days and much inspiration was gained from those such as , who came direct from the Orff Institute in Salzburg to Melbourne. This provided a direct link with the ideas of Carl Orff, as did the experience of local teachers who traveled to Austria to study at the Institute during the 1970s and 80s.

By 1989 around 100 workshop sessions per year were being offered by VOSA in education and community music. In 1995 the major international conference, ORFF 100, attracted delegates and performing groups from around the world to celebrate the centenary of the birth of Carl Orff. The annual Early Childhood Conference of Performing Arts, ECCPA, has become a major national and international event, with around 200 participants each year.

Today the resource list offered through the VOSA website has grown to be a major source of music education resources and enables VOSA to continue to provide support to teachers throughout Victoria and beyond. Find it at: [www.vosa.org](http://www.vosa.org)

## STUDENT COMPOSER AWARDS ANNOUNCED

Secondary and tertiary students are invited to submit an original composition for a rare opportunity to compete nationally with other student composers across Australia. Sibelius Australia are running the competition in association with Ensemble Offspring and a distinguished panel of judges including Katy Abbott, Paul Grabowsky and Anne Boyd. Finalists and winners will receive significant prize packages comprising cash, software from Sibelius and state-of-the-art recording hardware and software from M-Audio & Digidesign.

The winner of each category will have their composition performed in concert by Ensemble Offspring, one of Australia's most innovative and progressive music ensembles. The winners and runners-up also will be invited to observe the awards concert rehearsal and to have their piece workshopped and prepared for the performance to be held at the Sydney Conservatorium of Music on 28 July 2007. And all entrants, successful or not, will receive feedback on their entries from the expert panel.

Entries close June 30, 2007. Full details can be found on the website: [www.tinyurl.com/au/x.php?6ud](http://www.tinyurl.com/au/x.php?6ud)

## CALLING ALL QUEENSLAND CONSERVATORIUM ALUMNI

During 2007, Queensland Conservatorium Griffith University (QCGU) is celebrating its first 50 years. Past students and staff are encouraged to get involved in the festivities.

After a successful February reunion weekend, the celebrations continue with a program of events built around the theme of Building Musical Futures.

Conservatorium director, Professor Peter Roennfeldt, said the Conservatorium would engage with its extensive community in a number of exciting ways.

'Engaging with alumni and the broad community of supporters both within southeast Queensland, across Australia and internationally will be the major focus for 2007. The 50th anniversary celebrations will be themed around islands, waterways, discoveries, and searching for better places (utopias), leading to a natural emphasis on Australia, Asia, the Pacific, and the future.'

A number of keynote events will highlight current students' creative work in the context of distinguished visiting artists and alumni across the full gamut of musical styles and genres.

For more information please contact the Conservatorium on email: [con50th@griffith.edu.au](mailto:con50th@griffith.edu.au) or visit: [www.griffith.edu.au/music](http://www.griffith.edu.au/music)

## Our own advocacy kit

The Australian Music Education Advocacy kit, provided online by Music.Play for Life, has recently been evaluated by music education honours students Celia Anderson and Grace Nicastro, of Melbourne University. The results are of interest to teachers, so we plan to bring you some outcomes of this study in a future issue of MiA.

# KNOW THE SCORE

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

## How can I introduce music technology into my curriculum within a very limited budget?

Your school already should have access to computers and the Internet, since these are your starting points. If not, then you have a job to do—to establish the funds through grants, parent associations or whatever budgets you can find, so that you can get these in place.

I'll assume that you know what activities can be achieved using technology in the music curriculum—sound editing, recording, composing, writing, creating sound loops, etc. With computers and the Internet, there are many software packages you can obtain at little or no cost, which can be used in the music classroom. These are called freeware or shareware. Other software can be expensive, but if you have established a good budget, might also be possible!

Have a look at the following free or shareware possibilities:

### Audio

**Audacity** This is an excellent sound editor program, available for Mac OS X, Microsoft Windows, GNU/Linux, and other operating systems.

### MIDI and audio

**Anvil Studio** A free Windows XP/2000/ME/98/95 program designed for people who want to record music with MIDI and audio equipment, compose music for MIDI and audio equipment, sequence music with MIDI equipment, or play with music using a computer and sound card.

### Music notation

**NotePad 2007** A free version of well-known music notation software Finale, available for both Mac OS X and Microsoft Windows. All files created with NotePad 2007 are compatible with Finale.

### Loop

**ACID XPress 5.0** A free, 10-track introductory version of ACID software by Sony for Windows. To make the music creation process especially easy, ACID XPress software has built-in Show Me How step-by-step tutorials using interactive wizards and guides.

**Garage Band** Similar to ACID, included free on most new Apple Macs. Also has tutorials and guides to get you going.

## What computers and music software do you use in your school?

I work in a Special Interest Music Centre in the western suburbs of Adelaide, South Australia. We have our own specialist computer room with 20 Dell GX280s with Sound Blaster Live! Sound cards installed and MIDI (Musical Instrument Digital Interface) keyboards for each computer.

Our three commonly-used software packages for the music curriculum are:

**Sibelius 4** Complete software for writing, playing, printing and publishing music notation. Available for both Mac and Windows.

**SONAR Home Studio 6** Turns a PC into a music production studio. Record live instruments and vocals; mix with effects; edit audio, MIDI, and music notation. Build backing tracks or entire songs. Includes instrument sounds and tempo-synching loops.

**Acid Music Studio** For original song creation, live recording, mixing and effects processing. Burns CDs, uploads to the Web, or exports to MP3 players. Built-in tutorials.

We also use Musition, Auralia, Music Ace 1 & 2, Sibelius Instruments, Band in a Box, and many others.

## What is the most common problem when installing music software on a school network?

Most network managers (especially on Windows platform) like to have the C: drive locked to stop students from hacking the computer system; unfortunately most music software needs to write to the C: drive. This issue alone can cause some software to not run at all, and others to crash or not function fully.

## How do I get a stronger signal when recording from a microphone plugged into my Windows computer?

The weak signal usually is caused by an incorrect setting in the Windows Mixer. To open the Windows Mixer, either double-click on the audio icon in the bottom task bar, or click on Start > All Programs > Accessories > Entertainment > Volume Control. Click on the Option menu then on Properties. Select the Recording radio button and click OK. Make sure Microphone has been selected (green tick underneath) and the Volume Fader is toward the top. If more signal is required, click the Advanced button under Microphone Fader and select Microphone Boost.

*Know the Score thanks our expert contributor for this issue:*

**Terry Bickley** Music Coordinator/Sound Studio Manager at Woodville HS Special Interest Music Centre, in Adelaide.

For Resources, see page 49

# TOP TEACHING RESOURCES

Choosing songs that need to be arranged for concert band, classical guitar or other ensembles requires consideration of a number of important factors. ROHAN SMITH gives us 10 points to take into account

**D**rumroll please ... The Number One Important Factor to consider when choosing music to arrange for your school ensembles is ...

## 1. Copyright

It's the big 'don't argue'. If you cannot secure the permission to arrange for your group and to organise the appropriate licences then you cannot arrange the work. It's a shame to start the process of creating a new arrangement with an administrative duty, but it does save sleepless nights later. APRA (Australasian Performing Right Association) is a great place to start and very helpful in organising all the legal 'boxes' you need to tick. It's easier to start by forking out a \$150 arranging fee for a piece of music you really want to arrange, than \$250,000 for infringing copyright! In many cases APRA can put you in touch with the composer or songwriter—which has boundless advantages (see # 6).

## 2. Educative properties

Ask yourself: What will my students 'get' out of playing this piece of music? Is there a tricky rhythm or time signature? Maybe double sharps will appear in some minor keys (usually contemporary songs are in A, D or E major or A, D or E minor due to guitar tunings)—might this be a good way for students who play wind instruments to master playing in these keys? Is there an opportunity for a solo for that top trumpet student, or the need for a weaker section to 'play out' on something they will enjoy? These are all paramount questions when choosing music to arrange.

## 3. Student interest

Usually not so concerned with what they'll learn out of playing one of my arrangements, my students would naturally put this first on their list. If it's a song that they will have heard on the radio or at a gig, they will usually crawl over broken glass to play it in band or guitar ensemble. However, as with a lot of 'traditional' band or ensemble music, student interest will ultimately grow if the arrangement is successful and it sounds good. I never give up on an arrangement if the students 'bag' it at the first rehearsal, just as I wouldn't give up in its first rehearsal if I'd paid \$250 to buy an American overture.



## 4. Audience interest

I am constantly buoyed and thankful for the tolerance and support of parents/grandparents of my music students who put up with a constant barrage of new 'non-traditional' music in our musicals and concerts. In every 'set list' there has to be at least one tune for the parents and that's where the music of well-known bands and artists comes in handy. It is more expensive to purchase arranging rights for this music but it can add a 'cherry' to the top of an otherwise student friendly/educative program.

## 5. Suitability for dramatic context

I first began arranging the music of Western Australian artists for band in 2004 when we had our first original script, which culminated in a staged football game between our local AFL teams (West Coast Eagles and Fremantle Dockers). At that time it was easy to choose songs that fitted the dramatic context of our play—for example a song called *Fisherman's Daughter* by The Waifs was perfect for the Cinderella-like character from the port city of Fremantle portrayed in our script. In choosing songs to arrange, I have to make sure that the lyrics, atmosphere or 'groove' of the song suit the subject matter of the play, or the scene in which it will be included. This is not always easy to do; I have made some loose associations to text when a magnificent song has presented itself with little relevance to the play!

## 6. Artistic Partnership

In Western Australia, our music industry body (WAM) employs a full time education officer—such is their desire to connect the industry to schools, both secondary and primary. This attitude has allowed teachers in schools to access numerous resources, including musicians. (A free lunchtime concert by rock group, End of Fashion, was a major highlight for students in my school in 2003—just before they hit the big time.) In my line of work, musicians are more than happy to provide an endless supply of music to be arranged for the band/guitar ensemble. They recognise the benefit of having 50 students in a school ensemble perform their music, as it usually provides them with 50 more teenage fans!

Students connect with these musicians through portals such as MySpace, and when they travel to festivals like Bridgetown, Nannup or Fairbridge and say that they're from

Melville SHS they usually walk away with free stuff as a result of their involvement in playing in our musicals. Local band members make up a large proportion of our audience during the play and they usually stick around afterwards for a chat with the students—this is a huge buzz when the musicians are from a band like Karnivool, Halogen or Gyroscope—and can make overnight idols out of other bands who had been relatively unknown in our school until their involvement. This partnership between our school musicians and artists in local bands, while not involving any genuine money changing hands, results in a mutually beneficial future as the teenagers of today are the sustenance for the live music venue industry of tomorrow.

### 7. Orchestration possibilities

Not every song lends itself to orchestration for band. A large majority of contemporary music is guitar, bass, drums and vocals. I am generally looking for something more, and that doesn't necessarily mean more instruments. Some contemporary songs contain textures, countermelodies or even suggested countermelodies, even though their instrumentation may be sparse. It is also fun to take music with 'dry' texture and go 'Phil Spector' on it to broaden the feel. Arranging in the context of what I do is more about creativity and variation than *carte blanche* theft.

### 8. Level of musicianship required

We all know the limits of our school performing ensembles and as teachers we all push these limits annually in the hope of improving the standard. There comes a time, though, when the intricacy of a rhythm, or the extremity of the range of a melody, prevents the group from playing that particular song. At times like these I am prepared to concede, rather than discourage my younger musicians with something that they may not be able to do.

### 9. Availability of recordings

Each year WAM puts out a compilation of Western Australian songs to coincide with their annual festival (Kiss My WAMi). This compilation is an 80-song goldmine of suitable material for my students, being usually a mixture of well-known radio-tested songs, and brand new bands on the rise. I acknowledge though that inclusion on this compilation can be difficult to attain and as with every artistic cross-section the question remains—what was left out? To counter this I am now able to send my students out into the musical

world with the brief 'find me some songs'. Students attend festivals with their parents, they go to local council-sponsored all-ages concerts and, whether we like it or not, they share music through the Internet with people from all over the world. Four years ago I used to select all the music for the play. Nowadays I select about fifty percent of it, with the rest coming as suggestions from my music students.

### 10. Teacher enjoyment and challenge

At the end of the day I'm the one who's going to spend hour upon hour arranging and developing the chart, so I have to like the song in the first place. Anyone who's ever done arranging for a band or ensemble knows the joy of vindication when it 'works' when played by students! Those hours spent crafting become justified and you feel like you would do it all over again for the same result. Arranging music is also late night PD for me. Each year I find a song that humbles me musically or presents me with such a challenge that it must be finished and conquered. I can remember and apply most of my uni harmony rules, but each year I teach myself a new arranging 'trick,' such as a new timbre for an instrument or a new groove, just by tackling these humbling songs. **MWA**

#### Rohan Smith

Rohan Smith is Acting Head of Learning Area—The Arts, at Melville Senior High School, WA, an inner-city government school catering for around 850 students. It has approximately 100 music students across Years 8–12. Each year the school mounts a musical production performed by the 50-piece concert band/guitar ensemble, complete with original script and songs chosen from the works of Western Australian contemporary musicians.

## E-CONTACT

#### The writer, Rohan Smith:

<rohan.smith@det.wa.edu.au>

**APRA:** [www.apra.com.au](http://www.apra.com.au)

#### Resources (from *Know the Score* article on page 47)

These are software product websites. To purchase software, you may prefer to visit your favorite music or educational software dealer or their websites.

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

**Anvil Studio:** [www.anvilstudio.com](http://www.anvilstudio.com)

**Notepad 2007:** [www.finalemusic.com/notepad](http://www.finalemusic.com/notepad)

**Acid ExPress, Acid Music Studio:** [www.acidplanet.com](http://www.acidplanet.com)  
[Click on 'Tools']

**Garage Band:** [www.apple.com/ilife/garageband](http://www.apple.com/ilife/garageband)

#### Sibelius 4, Sibelius Instruments, Musition:

[www.sibelius.com.au](http://www.sibelius.com.au)

#### SONAR Home Studio 6, Band in a Box:

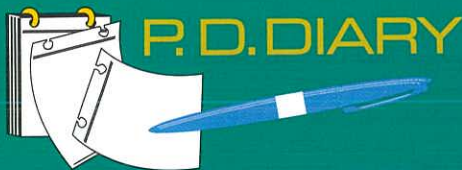
[www.intelliware.com.au/OnlineShop.aspx](http://www.intelliware.com.au/OnlineShop.aspx)

#### Auralia (Windows), Auralia 2.1 (Mac):

[www.rising.com.au/auralia](http://www.rising.com.au/auralia)

#### Harmonic Vision Music Ace 1 & 2:

[www.harmonicvision.com](http://www.harmonicvision.com)



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**

- **4 May**  
**Including music in your day**  
Great ideas for primary classroom teachers with Heather McLaughlin
- **23–25 June**  
**Sounds Great**  
The Statewide Music Teachers' Conference
- **14, 21 & 28 May**  
**VELS courses**  
Info: W: www.amuse.vic.edu.au

**KODALY (KMEIA)**

VICTORIA

- **11-12 May**  
**Autumn Music Seminar**  
Strategies for classroom and instrumental teachers – primary and secondary  
St John's Southgate, Melbourne
- **1st Saturday of month in School Term**  
**Solfa Saturdays**
- **25 May**  
**Early Childhood Workshop**  
Resources and repertoire to use when working with children 3-5 years.  
Venue: Musicworks, Elsternwick
- **From 24 July**  
**Secondary Teacher Training sessions**  
Venue: Firbank  
Info for Victoria: W: www.kodaly.org.au  
T: 9535 7035

AUSTRALIAN CAPITAL TERRITORY

- **10 May–5 July**  
**Teacher Training Course - Infants**  
10-week teacher training course for generalist or specialist music teachers.  
Venue: Jerrabomberra Primary School
- **19 May, 2007**  
**Music For The Middle Years**  
Repertoire and strategies for upper primary and lower secondary students.  
Details: TBC
- **29 June**  
**Committee Workshop 2**  
A Musical Treasure Trove  
Details: TBC

NEW SOUTH WALES

- **27 May**  
**Music For Fun! Music For Learning!**  
Primary Music  
Venue: The Willow Park Community Centre, Beatrice Taylor Hall

• **22 July**  
**ABC Sing**

Learning through doing—with specific use of the ABC Sing book 2006.  
Venue: The Willow Park Community Centre, Beatrice Taylor Hall

QUEENSLAND

- **2 June**  
**QKCF Choral Showcase**  
For Primary, Secondary and Community Choirs  
Venue: San Damiano Centre, Mt Alvernia College Kedron

**MTAQ**

- **29 July**  
**Am I Too Loud?**  
Working with accompanists – for singers  
MTAQ Auditorium, 2 pm  
Info: W: www.mtaq.org.au

**Orff (VOSA) Victoria**

- **16–17 June**  
**Early Childhood Conference of Performing Arts (ECCPA)**  
Educating for a Better World  
Venue: Genazzano in Kew
- **25 May**  
**Marimba Workshop (Middle Years)**  
Venue: Fitzroy
- **1–5 July**  
**The Joy of Jammin'**  
Venue: Brunswick East
- **20–22 July**  
**Marimba Camp**  
Venue: Healesville  
VOSA Info: W: www.vosa.org T: 9535 7020

**Orff (QOSA) Queensland**

- **9 June**  
**Marimba Groove Workshop**  
Steve Pead & Gizelle Lovasz (Jambezi)  
Info: Bidy Seymour: E: theseymours@optusnet.com.au
- **2–6 July**  
**Levels 1 & 2**  
Teachers: Carolyn Royal, Rosemary Clark  
Info: Bidy Seymour: E: theseymours@optusnet.com.au

**Orff (OSASA) South Australia**

- **26 May**  
**OSASA State Conference**  
Venue: Marryatville High School  
Details: TBC

**Orff (WAOSA) Western Australia**

- **18 May 18**  
**Network Meeting – Meetmoove–Greetngroove**  
Venue: All Saints College, Bull Creek  
E: akerkov@bigpond.net.au
- **27 July**  
**Folk Dancing – Andre Van Der Plas**  
Details: TBC  
E: sferrara@bigpond.net.au

**SOUNDHOUSE**

- SoundHouse at Chatswood High School, NSW**
- **14 May**  
**Contemporary Resources for Primary Music Teachers**
- **15 May**  
**Contemporary Resources for Secondary Music Teachers**
- **24 July**  
**Creating audio CDs and backing tracks**
- SoundHouse at Debney Park, VIC**
- **10 May & 18 July**  
**Sibelius 4 – Level 1**  
Info: W: www.soundhouse.com.au

**CONFERENCES**

- ASME National Conference 2007**
- **6–10 July, 2007**  
Venue: Perth  
W: www.asme.edu.au
- Maryborough Music Conference 2007**
- **7–11 July**  
Brolga Theatre, Maryborough, QLD  
With ten international guests and a host of activities  
Info: www.widebayresourcecentre.com.au
- 8th Australian Pedagogy Conference**
- **2–6 July**  
Includes Jean-Paul Sevilla, Geoffrey Lancaster, Larry Sitsky  
At ANU School of Music Keyboard Institute  
Info: W: http://appca.anu.edu.au

# THE MUSIC MAKERS PROGRAM



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



For more information regarding Music Makers visit [www.musicmakers.org.au](http://www.musicmakers.org.au)



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INTELLWARE AUSTRALIA



JADE AUSTRALIA



JANDS



JACARANDA MUSIC



KAWAI PIANOS



LAMBERTI BROS



LSW



MAGIC FLUTES INTERNATIONAL



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MUSICLINK AUSTRALIA

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NATIONAL MUSIC

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NET

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WERTHEIM PIANOS



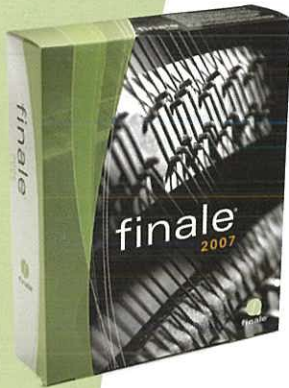
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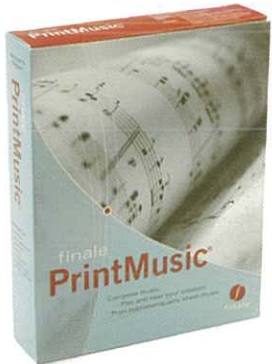
#### OVERALL



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