

MUSIC in ACTION

Summer 2007 • Vol. 5, Issue 3

FOR AUSTRALIAN EDUCATORS

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CJ DENNIS to music



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A CURRICULUM CONUNDRUM

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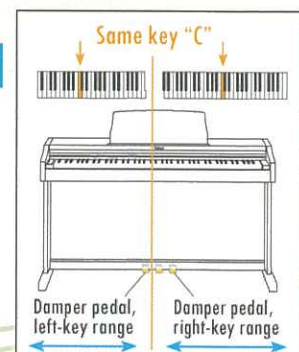
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EDITOR

Ann Blore

Email: ann.blore@australianmusic.asn.au
 Tel: 03 5473 4022. M: 0412 343 343
 PO Box 207, Castlemaine, Vic. 3450

EDITORIAL PANEL

Dr Pauline Beston
 Greg Mason
 Harley Mead

SUB-EDITOR

Tony Geeves

DESIGN, LAYOUT & PRODUCTION MANAGEMENT

Mediaville
 Email: mediaville@netspace.net.au

NATIONAL ADVERTISING SALES

Greg Phillips, Mediaville
 Email: mediaville@netspace.net.au
 Tel/Fax: 03 9712 0989

SALES AND SUBSCRIPTION ENQUIRIES

Subscriptions@musicinaction.org.au
 Tel: 03 9527 6658
 Fax: 03 9507 2316
 Website: www.musicinaction.org.au

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 ABN 58 026 169 284,
 MBE148, 45 Glenferrie Road,
 Malvern, Victoria, 3144.

Email: info@australianmusic.asn.au
 Website: www.australianmusic.asn.au
 Tel: 03 9527 6658. Fax: 03 9507 2316

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FROM THE EDITOR



The end of the year is on us again, with the usual round of additional work for music educators as they tackle end of year concerts and assessments on top of the usual teaching load. It's been a very positive year for Australian music educators in many ways. As we go to press the announcements of this year's FLAME award winners tells us about the

strong commitment in many schools for a quality music education program; and the first ever Count Us In event in August saw over 800 schools and 250,000 students singing for music. James Morrison inspired those who were able to attend *Music in Action's* Music Educators Day, with words of wisdom about the importance of music in our schools. So, the signs of support are good.

However, the need for vigilance is ever present. Just announced in the mainstream press is the plan from the Australian Primary Principals Association to establish by charter four core subjects for the future primary curriculum. And, yes, you guessed it! Maths, English literacy, science and social education get the guernsey as 'guaranteed' subjects for prep to Year 6, at the expense of other subjects. The association represents more than 7000 government, independent and catholic schools and intends to present this charter to state and federal governments for approval.

What a contrast for music between this negative territory of the Principals Association proposal and the joy and positiveness of the schools entered in the FLAME awards! Clearly our work in advocating for music in schools must continue unabated. It is therefore timely to have in this issue a profile of an international figure in advocacy for music education, Dr Tim Lautzenheiser and an extremely pertinent Australian angle on advocacy from our own Dr Dick Letts. Both these articles inspire and provide some useful views to inform our own advocacy strategies. Looking at inspiration, our Project article highlights an example of a community music organisation that involved fourteen local schools in a composition project which provided not only professional development for teachers, but an amazingly inspiring experience for their students.

At the coalface, this issue provides three different angles on practical teaching ideas. From Kay Hartwig we are reminded about the health of teachers' voices—vitaly important for music educators. Cristie Neill gives us useful insights on curriculum integration in the music classroom, and Janelle Colville has some tips for first year teachers. Rounding out this issue, Margaret Barrett poses some points for consideration on curriculum development.

Ann Blore

CONTENTS

SUMMER 2007 · VOL. 5, ISSUE 3

BESSIE MET A BUNYIP . . . 24

Down along the track

The verses of CJ Dennis still thrill. We hear how 400 kids came to sing them.



FEATURE 8

Oliver's story:

A curriculum conundrum

Margaret Barrett on differences in perception

ADVOCACY 28

How does music count?

Economic arguments for music are also important, says Richard Letts

Positives of music making 34

Advocate Tim Lautzenheiser speaks with Gillian Wills

In the end, it's the music 36

MiA talks with educator Denis Alexander

PROJECT 24

Bessie met a Bunyip ...

NITTY GRITTY 8

Feature: Oliver's story

Our teacher's voice 14

Now hear this, says Kay Hartwig

Integrating learning experiences 16

Cristie Neill tells us how

PROFILE 20

Don't hold back

Janelle Colville found that beginning teaching can be exciting!

Regular Features

MUSIC.PLAY FOR LIFE
One day. One song. More music 6

NEWS
Award for music education publication 13
\$1 million funding for Musica Viva 13
Competition win leads to a personal decision 38

NET NEWS
Andrew Swainston visits YouTube 23

NEW PRODUCTS
Tools and resources 40

REVIEWS 31 & 33

COME TO A CLASSICAL DESTINATION
This remarkable book, DVD and CDs could be yours ... 37

TOP TEACHING RESOURCES 45

PD DIARY 46

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Herald Sun



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ABC News Student chorus calls for more attention to music teaching

aap

Voices tune in for song of life



Courier Mail Students voice need for a musical future



The Advocate (TAS) Coastal students part of one voice...



The Canberra Times
Choir of 200,000 resonant
Claire Low



From Darwin to Dubbo, from Bathurst to Bendigo and all places in between, they sang for music education.

At 11am on 30 August all round Australia, almost 900 schools and more than 250,000 students sang and played—in schools, halls, shopping centres, community venues and town squares.

Music.Count Us In, the national project to promote the value of music education, was an outstanding success, providing a national profile for music education. Not only did the project involve the biggest simultaneous music education event ever held in Australia, it also resulted in the widest, most significant profiling of music education in the media. City and regional media carried the story, including the background of the National Review of School Music Education and the broad benefits of music education.

To have these positive messages out in the public across Australia is an enormous achievement for music education! As educators, it is important for us to know that parents, principals, school councillors and community members are reading about music's role in developing reasoning and problem-solving skills, memory, social and team skills, and personal confidence. Embedding this information in the community helps create more advocates for music education—a valuable outcome of the project.

From Gardenvale, Victoria, Larissa Cairns, music teacher at Star of the Sea College wrote:

'I just thought I'd let you know that we had about 300 students and staff from Star of the Sea College and St James' Primary School singing the song at lunchtime on August 30. Everyone had a wonderful time and even the principal sang along. Amazing!! It certainly achieved the goals as I saw them—participation, enjoyment and raising awareness.

'We had singers from our choir (Stacella), our concert orchestra, additional instrumentalists, extra singers, some Japanese drummers, a harpist, 180 primary school singers, with lots of percussion instruments being hit or shaken at the appropriate times (and sometimes at inappropriate times as well!!!)

'Thanks for the campaign. I hope it becomes an annual event.'

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OLIVER'S STORY: A CURRICULUM CONUNDRUM

The ways in which children understand schooling differ from those of teachers. MARGARET BARRETT looks at the implications for curriculum development.

Over the last decade, music educators in Australia have been preoccupied with the question of *curriculum-as-plan*¹. From the curriculum framework laid out in the first nationally developed documents², to the current discussions arising from the National Review of School Music Education³, we have been concerned with arriving at a 'plan', a means by which we might map a pathway for all, to and through music understanding and engagement. In part this concern has arisen from the profession's need to participate in wider curricular conversations that emphasise 'global' approaches to curricula, expressed variously as 'New Basics' or 'Essential Learnings'.⁴ To balance this focus on 'experiencing the musical' I suggest we need to consider the possibilities of 'musicking experience'⁵—of a *music curriculum-as-lived* that focuses on the student and society and emphasises the 'doing, being, making, creating, and living qualities of music learning experiences'.

In this short article⁶ I begin to explore the notion of music curriculum-as-lived and to consider the implications for music education when *music curriculum-as-lived* and *music curriculum-as-plan* are placed in dialogue. I suggest that where *music curriculum-as-lived* is part of the conversation, we need to acknowledge the role of children—as key contributors, as curriculum-makers—who provide us with important insights as we map the music curriculum landscapes.

Oliver's story: A curriculum 'conundrum'

Oliver, a participant in a research project that aimed to investigate the nature of children's musical thinking as composers and notators⁷, worked with me on seven occasions over a two-year period, five times in the first year and twice (June and November) in the second year. During our early sessions together Oliver would sing known and invented songs, compose and improvise with the instruments stored in the class music box (a diverse and carefully-maintained collection of tuned and single-tone percussion instruments) and, upon request, to 'find ways of putting these down on paper'.⁸ In our last session together late in the second year of the project, Oliver devoted much of the session to working with the instruments. He did so with evident enjoyment and an inquiring disposition. Over a forty-minute period Oliver played every instrument in the box, recording some of his music in notation, whilst leaving other efforts to the ephemera of memory. As it became clear to me that Oliver was finishing the session I commented:

'I think you have played everything. Tell you what, Oliver, have you got any songs that you could sing me?'

'No' was his blunt reply.

Remembering that Oliver had been a prolific song-maker in his previous sessions with me I asked carefully 'Don't you have any songs at the moment?' and 'Are you doing any singing in music?' I knew from conversations with the school's specialist music teacher that Oliver's class had a weekly music session featuring singing, and that the class was building an extensive repertoire of songs.

'Yes' was the response.

'What songs do you do there?' I asked, recalling from sessions with some of Oliver's classmates that lengthy accumulative songs such as *Magdalena Hagdalena* seemed to be particular favourites with the girls.

'I can remember them' Oliver said hesitantly, and then elaborated 'but they are really tricky to remember'.

'They are tricky to remember, are they?'

'You need actions', continued Oliver.

Always trying to make connections I asked 'So do the actions help you remember them?'

'No. You need heaps and heaps of people.'

'Right', I paused. 'So you can't sing them by yourself?'

'No.'

'What songs do you sing by yourself?'

Oliver shrugged his shoulders in response and I couldn't help note the way in which his customary sunny nature had darkened during this exchange.

'Do you make any of your own up any longer?' I probed, thinking back to the extensive and musically rich repertoire of songs he had generated every time we had worked together in the first year of the project.

'No.'

'Do you sing at home?'

'No.'

I felt some regret that this final session for the year had ended on a seemingly negative note. It is an exchange that has troubled me ever since.

* * *

I have titled Oliver's story 'A curriculum conundrum' as it presented me with some puzzles. Why was singing no longer a part of Oliver's musical engagement? What had happened

in Oliver's experience that he no longer saw singing as a viable form of independent musical engagement? How did Oliver understand singing? In contemplating these questions I reflected on Oliver's last two years of music engagement in the milieu of his school, and classrooms.

By the time of our final meeting Oliver had nearly completed his first year of formal schooling in the prep-one class to which he had been assigned. In the previous year, in kindergarten, music had been part of the fabric of the classroom. The kindergarten teacher sang every day with the class. Singing was an activity that marked the routines and structures of the day as the teacher and children used song to accompany the daily transitions and activities: packing up for recess, moving from small-group activities with various adults to a large-group session on the mat, or, singing greetings and farewells. My weekly arrivals in that kindergarten classroom were part of the on-going musical routines where the children had access to and were encouraged in singing and instrumental play. Importantly, a child singing alone while working away at a task was part of the busy hubbub of that room, an accepted means of expression, one in which all children engaged. I would not have characterised the classroom as overtly 'musical', but music activity and engagement was there in some form every day.

In the second year of the project, the child participants were subject to a process of enculturation whereby the formal structures of schooling replaced those seemingly more informal structures of the kindergarten. Singing was no longer a daily practice, and the instrument box lived in the store-room, only to surface when I retrieved it to work with children. I still came to the classroom intent on working with any child who wanted to, but in that year, a child could go to 'play with Margaret' only if all other work was completed, or when the mandated literacy and numeracy hours were over. I learnt to avoid these times for my school visits. For this class, music had become an isolated activity, something that happened when the 'real' work was complete, rather than an integral component of the daily workings of the class. Children's own music-making was not a feature of this classroom's practice, and the cheerful hubbub of children singing and humming as they worked away at tasks was noticeably absent. While the class did have a music lesson once a week with the school's specialist music teacher, this took place in another room, with another teacher, in the absence of the children's classroom teacher. With no ongoing support it's perhaps little wonder that Oliver found songs 'tricky to remember', and was coming to a view that singing was no longer an individual activity; rather, it was something for which you needed 'heaps and heaps of people'.

Living with and through 'curriculum conundrums'

Oliver was in the process of making a music curriculum, one that arose from his 'lived' experience in that milieu, and which excluded singing as an individual, independent activity. Oliver's story is for me a salutary reminder that we ought to consider how children might understand and construct the curriculum frameworks and experiences we provide. Were Oliver's music teacher's work in the allocated weekly session supported by and linked to on-going experiences in the classroom, how might her *curriculum-as-*

Some theory and some conflicts

Curriculum-making is driven by key questions such as: What is essential knowledge in a domain? How can this be learned? Who is teaching? Who is taught? And, what is experienced? Joseph Schwab's¹² re-conceptualisation of curriculum as consisting of four 'commonplaces'—subject matter, learners, milieu, and teachers—was a signal moment in the development of curriculum theory; a moment that still resonates more than thirty years later.

Schwab provoked educators to think beyond a view of curriculum as a body of knowledge (Schwab's Question 1) to be imparted to learners (Question 4) by teachers (Question 3) through the deployment of 'scientifically-proven' methods and techniques (Question 2), to consider curriculum-making as social—that is, as a process that involves teachers, children, and the 'milieu' in which they work. In so doing Schwab broadened the focus of curriculum-making to consider what is experienced (Question 5) by the participants in this process (teachers and children) and how this is shaped by the contexts and settings in which teachers and children live and work.

Milieu, in Schwab's use, refers to consideration of the places in which curriculum is constructed and enacted; that is, in classrooms and schools, and in the communities they serve. It is perhaps not surprising that, where curriculum policy is centrally mandated, 'milieu'—the local shaping forces of curriculum—is rendered a secondary role in the construction and enacting of curriculum. As an example of such a phenomenon, Anri Herbst¹³ writes of the difficulties of 'decolonising' music curriculum in modern Africa, characterising this process as one that requires recognition and promotion of indigenous knowledge systems in curriculum-making, to counter-balance an 'overbearing Western-oriented musical arts curriculum'.

Recognition of curriculum-making as a localised social practice has underlined the work of Jean Clandinin and Michael Connelly¹⁴ in their research in school communities. These authors identify teachers as 'curriculum-makers' who work in 'professional knowledge landscapes' where teachers' personal knowledge is shaped by the interplay between their experiences in and through classrooms, and their experiences with and of the profession. For Clandinin, the multiple landscapes in which teachers and children work are potential sites for conflict as the 'lived' curriculum bumps up against the mandated curriculum.¹⁵

Children carry a perspective of schools and schooling that differs profoundly from that of teachers and curriculum writers. I am interested particularly in the ways in which children understand this 'lived' curriculum, and how their perspectives might inform our work as curriculum-makers. I don't suggest that this perspective is necessarily oppositional to that of teachers and curriculum writers; rather I suggest that it is grounded in the curriculum-as-lived, a curriculum that may inform the ways in which we construct the curriculum-as-plan.

plan be experienced by Oliver as a curriculum-as-lived, a curriculum that built upon ‘doing, being, making, creating, and living qualities of music learning experiences’?

In other related research work, findings contribute further to these questions. With colleague Heather Smigel, a drama educator, I have been concerned with how children perceive and understand arts curricula in Australian schools and youth arts settings. In a 2002–04 national (Australian) study⁹ we investigated children’s perspectives of the meaning and value of the arts in their lives¹⁰ and the nature and extent of their participation. These later findings are most pertinent to this discussion.

We interviewed 135 children aged between five and 18 years in 27 youth arts organisations across the nation, covering the arts forms of circus, dance, drama, media, music, and the visual arts. The data from the music sites (four in total) has revealed five key factors that drive children’s participation in music youth arts settings. Specifically, children attribute their participation in these settings to:

- a love of performance;
- a shared unity of purpose;
- a desire for challenge and professionalism;
- the quality of relationships developed and sustained in these settings; and
- the opportunities for individual growth and well-being that arise in these settings.

For these children, fulfilling music learning experiences are those that take cognisance of the individual as well as the plan, and hold the elements of the *curriculum-as-plan* and *curriculum-as-lived* as a dialectic point in a continuing conversation.

As a profession we need to heed the voices of all curriculum-makers, including curriculum writers, teachers, children, and the members of the communities in which they live. Such work is inevitably complex, striving as it does to balance the needs of individuals, of school communities and schooling systems, with those of the domain; and, with the simultaneous need for both preservation and innovation.¹¹

M_{in}**A**

Notes

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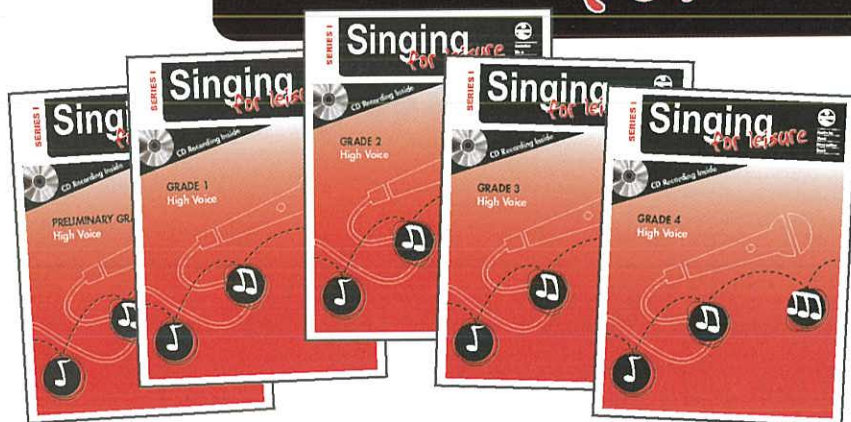


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Musica Viva In Schools recently announced news of \$1 million funding granted by the Australian Government to extend its music education program at a subsidised rate to regional schools throughout Australia from 2008 to 2010.

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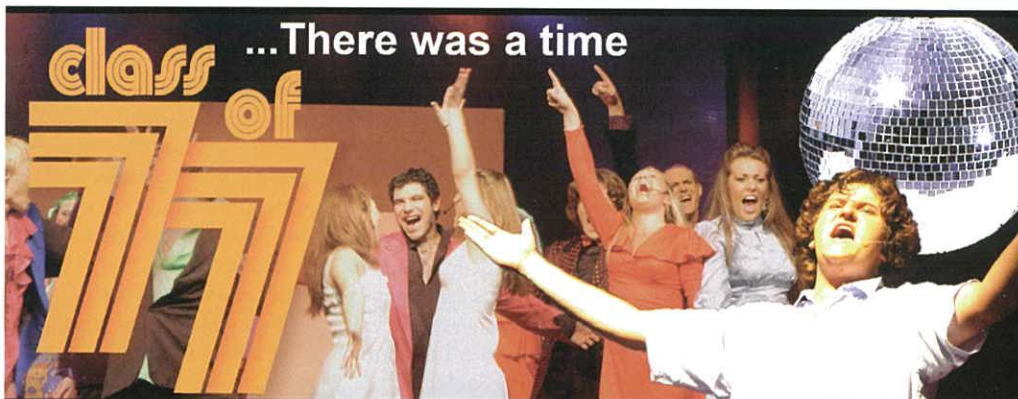
- the delivery of 350 music education packages to at least 260 regional schools nationally;
- the delivery of professional development courses centred around voice, percussion and improvisation to generalist and specialist music teachers in regional schools; and
- the development of two new courses.

The aims of the project are to: advance the recommendations of the National Review of School Music Education by increasing access by regional schools to music education and associated teacher professional development; improve student learning outcomes in music; and improve teachers' skills and knowledge related to music education.

Funding for the project is under the Department's Quality Outcomes Program, which provides funding for strategic projects that support the Australian Government's key objective of improved student learning outcomes in schools and its national leadership role in school education.

AWARD FOR MUSIC EDUCATION PUBLICATION

The new publication by Dr Ros McMillan, *MusicTime! Let's Begin!* was awarded the Best Print Resource in the recent Awards for Excellence 2007, presented by the Australian Music Association. Of the award, Ros said: 'It is astonishing that a book for 3–6 year olds should win this award, particularly as this group has arguably the lowest profile of any age group in Australia! I am tremendously grateful to the AMA for all that it does for music education in Australia, indeed, all music educators owe a great deal to the AMA for its work, particularly in advocacy. This includes its contacts with politicians, publications such as *Music in Action* and its support of the whole music industry.'



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OUR TEACHER'S VOICE

Now hear this—teachers have been identified as the group most at risk of developing occupational voice disorders. As professional voice users, they place demands on their most critical resource of effective communication that can even affect their careers. KAY HARTWIG and IRENE BARTLETT look at long-term and day-to-day voice care.

Would you be surprised to know that teachers of music are eight times more likely to seek voice treatment than other professional voice users? This sobering information is found among reports¹ suggesting that singing requires greater endurance than speaking—perhaps not so surprising, when we consider that singing accesses a more extensive vocal range and finer vocal control.

This information has particular relevance for music specialist teachers, who employ both singing and speech voices in their pedagogical practice, and are required to talk extensively throughout the day—often over background noise. Yet, we could find little published research dedicated to investigating vocal health issues for music specialist teachers, and an internet search of Australian universities revealed no stand-alone courses dedicated to vocal health management, nor support programs for both practising and pre-service music teachers. We are attempting to address this situation. Following is a summary of the research we have undertaken so far, and suggestions for voice care among music teachers.

We conducted a pilot study² with 14 early career music teachers (graduated within five years), in order to identify the prevalence and impact of voice problems on their professional functioning. Participants were surveyed via a self-report questionnaire. We found a high incidence of voice problems reported as severe enough to prevent them from doing all they wanted with their voice. In some cases, frustration with their impaired communication abilities had resulted in reduced teaching contact time and even work absences. Some reported career moves from music specialisation to general classroom teaching as a direct consequence of these problems. Analysis of the data indicated that this sub-group had very heavy speaking and singing voice loads and that it was common for them to experience vocal fatigue and vocal dysfunction to varying degrees.

In 2005 we conducted a case study³ with three primary music specialist teachers. Each reported voice problems that affected both their teaching and their personal lives. One teacher had to withdraw from singing in a professional choir, another had to take extended leave from her position, and the other was forced to leave the music teaching profession. None of these teachers had experienced voice problems prior to the commencement of music teaching.

In another study⁴, the authors sought to gather information on music teachers' perceptions around five issues: prevalence of voice problems, the impact of any such problems on their ability to perform in a professional context, specific voice

symptoms and management strategies, their voice training backgrounds, teaching history and demographic information. Ninety-eight percent of the sample (N=100) reported some experience of voice problems since commencing full-time teaching. From a list of symptoms participants identified hoarseness, lost voice, dry throat, sore throat, laryngitis and tired voice as the most commonly occurring. While fifty-one participants reported that it took a week or more for their voices to return to normal, twelve stated that their voices had not returned to normal.

The impact of voice problems might be lessened if teachers were trained to better manage their vocal health in relation to their teaching environments. It is clear from reported research^{5,6} in Northern Ireland and Finland, that such professional knowledge is important. Further research^{1,7} takes this one step further and identifies music teachers as the group requiring special attention.

From the research it is clear that there are strategies and techniques that can be used to both prevent and repair damage to the voice. Music teachers are urged to seek out this help and advice from qualified professionals who are well informed in dealing with the *music teacher's voice*. Of course, prevention is better than cure and it is far better to seek early assistance rather than wait until catastrophic damage is done. Unfortunately, as research reveals⁸, teachers appear reluctant to seek treatment for voice problems from health professionals. This reluctance to seek professional help suggests that teachers view voice problems as an occupational hazard and may not be aware of help available to reduce or eliminate these problems.

The next stage of our research has been a project with final year pre-service music teachers. A developmental program of intervention, focusing on vocal health and voice management techniques and strategies, was delivered to music teacher trainees before they completed a schools-based practicum. Early results suggest that the sample group were able to protect and care for their voices in an informed way, thus avoiding serious problems whilst on their practicum. Currently, we are developing a program of vocal health and voice management that will be implemented at Griffith University for all pre-service music teachers. Our aim for the future is to make this program available at Griffith University as an in-service program for all teachers, regardless of specialty.

So what does all this mean for practising music teachers? The message here is that music teachers must care for their

primary tool of the trade—their most valuable instrument—their voice.

Following are top tips for ensuring good vocal health:

- 1) Maintain adequate hydration. Drink between 1.5 and two litres of water per day. This does not include tea/coffee or soft drink.
- 2) Teachers in a very dry environment may benefit from the use of a humidifier or vaporiser.
- 3) Before prolonged speaking, warm up the voice.
- 4) Avoid behaviours that abuse the voice:
 - Don't shout or yell. Develop non-language attention signals.
 - Don't whisper. It may make your voice worse.
 - Limit talking against a lot of background noise.
 - Limit talking when you have a bad cold or laryngitis.
- 5) Rest your voice whenever possible, e.g. between classes.
- 6) Avoid behaviours that may exacerbate acid reflux (heartburn/indigestion). Spicy foods, and certain behaviours such as eating late in the evening, may exacerbate acid reflux and will result in poor vocal performance.
- 7) Know the potential side effects of any medications. Many commonly prescribed medications can have significant adverse effects on the voice.
- 8) Consider obtaining specialist speaking and voice training—many teachers haven't been taught healthy ways of speaking.
- 9) Don't procrastinate about finding medical help for voice problems. You may start the school year with a well-rested voice, but as the year progresses, periodic problems with vocal fatigue, pain or illness may occur.
- 10) Don't smoke. Don't smoke! Don't smoke!! **M in A**

Notes

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3. I Bartlett & K Hartwig, 'Hello hoarseness my old friend—A case study of three primary music specialists', *Proceedings of the XVth National Conference, Australian Society of Music Education*, D Forrest (ed.), 2005.
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7. R S Hackworth, 'The effect of vocal hygiene and behaviour modification instruction on the self-reported vocal health habits of public school music teachers', *International Journal of Music Education*, Vol. 25, No. 1, April 2007.
8. A Russell, J Oates & K Greenwood, 'A survey of self-reported voice problems by school teachers in South Australia', paper presented to the 26th Annual Symposium: Care of the Professional Voice, Philadelphia, Pennsylvania, 2–7 June, 1997.

The writers

Dr Kay Hartwig has taught music from preschool to tertiary. Now the coordinator of music at Mt Gravatt Campus (Education Faculty) of Griffith University, she lectures in music and music education to primary and secondary music specialists, and primary preservice generalist teachers. Kay is convenor of the Master of Teaching and Graduate Diploma of Education programs for international students at Griffith University, and secretary of the Australian Association for Research in Music Education. Her research interests include the teaching and learning of music through compulsory and post-compulsory years of education; choral development and learning; the music curriculum; and sustainable vocal health for music teachers.

Irene Bartlett is a leading specialist trainer for singers of contemporary commercial music. She conducts master classes in style and sustainable vocal health both nationally and internationally. Irene lectures in jazz/contemporary voice at the Queensland Conservatorium, Griffith University. Her research interests include her PhD work, investigating issues of health and performance that affect the viability of professional contemporary gig singers, and sustainable vocal health programs for pre-service and in-service classroom teachers.



INTEGRATING LEARNING EXPERIENCES

We know the benefits of integrating the three learning experiences in music, so it's not a matter of *why*, but *how*. CRISTIE NEILL gives some pointers and activities to try when implementing this approach.

Music teachers have been hearing for years about the benefits of integrating learning experiences in music. The results of such experiences can be outstanding.

The fluid link between performance activities, compositions, and listening examples within a single lesson engages student learning and promotes a student's development of their own knowledge. It also helps students develop an understanding of music as a creative *and* performing art form. 'Teachers should provide a program that balances work in each of the learning experiences. Learning in music occurs best when these experiences are integrated with each other.' (NSW BOS Music 7–10 Syllabus, 2003, p.18)

'It can be challenging to set up at times, but it's [such] fun to teach and my students' results are outstanding.' I frequently hear such feedback from music teachers using this approach with their students. Activities in listening, performance, and composition within a single music lesson can also:

- Allow students to test their knowledge in a variety of settings
- Allow the teacher to cater for many different learning styles within a single lesson
- Promote student-centred learning
- Create a fun and energetic learning environment
- Work well with the attention span of adolescents (and some teachers too!)
- Help students link these learning experiences and come to understand that music, in school and beyond, is a combination of these experiences.

The approach certainly requires both students and teachers to become accustomed to new processes; however the task isn't nearly as daunting or tricky as it may seem. Here are some suggestions that might help you get into it.

Link the learning experiences

Firstly, and most importantly, the learning experiences *must be linked*. It is essential that there is some common feature between the listening, performance, and composition tasks you set. Perhaps a feature of structure, time signatures, chord sequences, or even extended instrumental techniques: some aspect of each experience must link for the integration to be worthwhile. Choose a common feature, or extract a musical feature from a recording and develop a lesson around it.

Try using this sequence of performance, listening, and composition to warm-up your class.

1. Clap a 4-beat rhythm to the class. Do it again. Now ask the students to repeat the same rhythm back to you. The students have just used their listening and performance skills. Clap a few different rhythms and get the class to repeat a few trickier rhythms.

Choose a common feature

2. Some students will want to watch your hands to help them get the rhythm correct. To challenge these students, stand at the back of the room and ask the class to face the front. Clap easy rhythms to begin with, and then add some different body percussion into the mix. You'll be surprised how many students will immediately recognise the change in sound between a clap and a stomp and just continue to clap the rhythm.
3. Give students 2–3 minutes and ask them to create their own 4-beat rhythm and practice performing it. Some students may wish to create more than one or use different body percussion. Watch how the class works and then select some students to lead the class with their rhythm. Ask some to lead from the front and others from the back of the room.
4. Finish this activity by congratulating your students on using their listening, performance and creative skills to learn about 4/4 time signatures. Now you can begin to explore any topic you wish with a similar approach.

Understanding is the key

It's all about aiming for *understanding*. The three learning experiences in music should be used to create a deeper understanding of music and its concepts, so stick with an idea and explore it. Not all activities have to be 20 minutes long (we don't all have 70 minute lessons at school!) so start small. Start by having a single outcome of the lesson, say 'developing student's listening skills', and use the other learning areas of composition and performance to heighten your student's understanding. Ask students to create a melody with a certain feature, perform a song with this same feature, and then see if they can then identify this *same feature* from a wide variety of listening examples. Because they have had experience playing and creating this same feature then identifying it should be substantially easier.

Next time, try this

If you ask the class to identify the polyrhythms used in a listening example without a detailed description or example, I guarantee it will take the whole lesson to achieve. Instead,

try focusing on composition to teach a difficult concept.

When both teachers and students understand that composition isn't always about the final product but the process of getting there, composition becomes much more accessible.

1. Start the lesson by introducing a simple creative task for your students with a few specific guidelines to follow, e.g. *Compose your own two-bar rhythm in 3/4, notate your rhythm, and add pitch*. Give each student their own instrument to work on and give them plenty of time to complete this task.
2. Now, have your students form groups of four. Ask each group to rehearse a performance of all four rhythms together. BINGO! Polyrhythms! But wait, you know that you are aiming to hear an overlapping of different rhythms but the class doesn't know this yet. Let the groups discover this during composition and performance.
3. The class should now come together and each group will perform for the class. Ask each group to repeat their performances and give the other students something specific to listen for, e.g. *Tell me the difference between the rhythms of Tim and Jeff as they perform them*, or perhaps *Listen closely and tell me how many different layers of sound can you hear?* There may not be clear polyrhythms in each performance; in this case you can use, say, the Group Three performance as a contrast to that of Group Two, which *did* make use of polyrhythms; e.g. *Tell me the differences you can hear between these two different compositions*. These group compositions have now become a listening example.
4. By using your skills in questioning, you should never have to tell the class exactly what polyrhythms are. Instead, help students extract information from their class mates' performances and lead them through the thinking process that helps them develop their own definition from the learning experiences during the lesson.
5. You may even wish to use an additional listening example as a way of clarifying what students have learnt, e.g. *Tell me what you can about the different layers of sound in this excerpt. Can you hear polyrhythms? If so, when?*

The . . . learning experiences in music should be used to create a deeper understanding of music and its concepts

Well done! You've just combined composition, performance, and listening into the one learning experience! This is a great example of how a potentially dull, 15-minute teacher-centred instruction can be transformed into a larger, whole class, student-centred learning experience combining listening, performance, and composition. The class will stay focused, on task, and the level of knowledge retention from this experience will be high.

The value of a little mystery

The skill is in your questioning techniques and making students accountable for their learning. A teacher should be available to help students through each process of creating, performing, and listening, but should avoid directly telling a student the answer. Instead, help the student to think about the problem and solve it themselves. This mystery and emphasis on discovery learning is a strong feature of integrating the learning experiences in music.

* * * *

When using this teaching and learning method, start by think conceptually. Instead of teaching, say, the topic 'Jazz' and having students listening to, performing, and composing jazz, consider working on a few of the fundamentals such as improvisation or swing. Additionally it is important to realise that the process involved in teaching an integrated lesson is quite varied, depending on the focus. Experiment with the sequence of these learning experiences. If you choose to begin your lesson with listening you *must* make sure that students understand that any following composition or performance activity does not have to be as complicated or professional as the recording.

1. Listen to any jazz recording with a head/solo/head structure. You will find Australian jazz musicians Ben Jones, Adrian Cunningham, Kevin Hunt, or Janet Seidel to be good resources. Ask students to listen closely for the repetition of the first/main melody. Ask them to draw a diagram or outline the overall structure of the song on a second or third listening.
2. Using the C Blues scale for their composition is a good idea, so get students performing this scale on their chosen instrument, ascending and descending in the swing pattern. This way, improvising and creating their own music won't seem so scary.
3. Now, don't tell them to 'compose like that Morrison guy you heard last lesson'. Instead construct a composition task where the students' final product will have similar aspects in their composition to the listening example, e.g. *Create a fun melody using the C Blues scale. Experiment with your melody until you are happy with it.* This will come together to form a solo section.
4. Have a melody ready for the whole class to play. You could create your own melody or try and tie in a listening example by using its melody; April in Paris is a jazz standard with a simple melody, and Ben Jones does a gorgeous version. Lead the rehearsal of this melody and make sure the whole of the class can play it together. If you have a drummer or a bassist direct them and create a rhythm section.
5. Start introducing some jazz terms by telling the class: *We'll play twice through the head together, and then break off into our individual rehearsed improvisations.* Many students may be confused by your use of lingo but others may be able to explain it to the rest of the class. Perform.
6. Play the listening example one last time and clarify the information learnt about the structure of a jazz piece. You can also use this time to draw out any additional information about the style, e.g. *What can you tell me about the role of the drums and bass guitar in the recording?*

As you experiment with this teaching and learning approach you will find that the integration of learning experiences can drastically improve students' listening abilities and confidence. Students will be able to hear aspects of their own compositions in the piece and will be able to confidently identify these features.

Spread the benefit

Finally, integration is for everyone. Don't restrict your use of this approach to a certain year group. Senior students will benefit from this experience as much as your Year 7 group. The approach can be used with all learning styles, all abilities, and to teach the trickiest concepts or topics. Now it's up to you. Remember: start small, try everything, and ultimately that integration of performance, composition, and listening can achieve many different things. Good luck!

MⁱⁿA

Cristie Neill

Cristie Neill is a music teacher at Cranebrook HS in Western Sydney. She is a graduate of The Sydney Conservatorium of Music and plays clarinet and saxophone in many different ensembles.

MUSIC EDUCATORS DAY 2007. STANDING ROOM ONLY

A full house at our Music Educators Day on 17 September saw nearly 200 educators hear an amazing range of presenters. Teachers from QLD, VIC and NSW attended to hear James Morrison, 8 Feet There, Ros McMillan, David Bell, SoundHouse presenters and others talk on an amazing range of topics. Space prevents a full report but one response gives an idea about the day.

'James Morrison left me feeling empowered about my role as a music teacher and the importance it plays in shaping music for our children. He made me feel that I am in a small way doing something valuable for our community through music, that in itself gives me a great sense of pride and only confirms my commitment and passion for what I do.' Simon Towers, VIC



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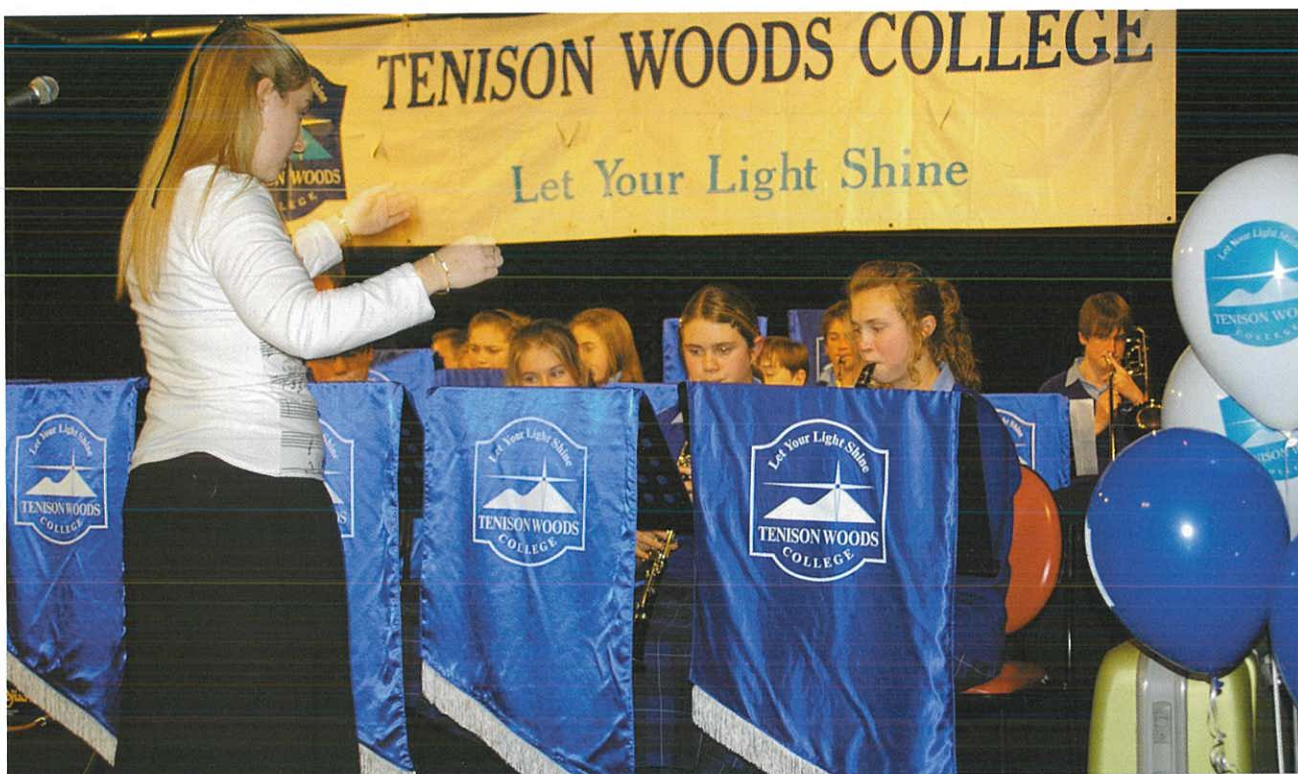
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DON'T HOLD BACK

While the beginning of a teaching career can be a daunting time, JANELLE COLVILLE found it also could be an exciting and satisfying experience.

Teaching for the first time can be a very challenging experience. It can be a time of anxiety and uncertainty, especially for those moving from a city to the country, but it also offers the possibility of great rewards.

Starting out

I graduated in December 2006 from Adelaide University with a Bachelor of Music Education degree. During my final practicum teaching I began to apply for jobs, and understandably was attracted towards a permanent full-time senior music position at a prestigious Catholic school in Mount Gambier. Although I thought there was no possibility of being awarded the position, given my lack of experience, I decided to apply anyway. At least it would be good as application practice!

Shortly after, I received a phone call offering an interview. As the school is located approximately 500km from Adelaide, applicants were flown to Mount Gambier for the interview. This was challenging, as we were all booked on the same flights, and therefore were to spend the day together. I quickly realised that I seemed to be the youngest and least experienced applicant for the job—a daunting prospect. Nonetheless, in the interview I remained positive, honest and enthusiastic about the position.

Imagine my sense of appreciation and excitement when soon after, I received a phone call offering me the position. The opportunity was, in a sense, a reminder about aiming high to achieve goals.

The first six months

When I began at the school, the music program was quite minimal and lacked a sound curriculum in the middle and senior schools, where there were no ensembles or choirs. I certainly wanted to change that! I was determined to build the music program to the max. However, the school had become very supportive of music, which made my role and ideas much easier to implement.

Three major initiatives got me under way: establishing a range of music ensembles; running a Year 7–12 musical; and a music camp for the ensembles. The ensembles were a concert band, stage band, senior jazz ensemble, chapel band and senior choir. All ensembles but one were entered into the Mount Gambier Eisteddfod, receiving three firsts and one third prize—a good result for a first time round.

At the end of July we finished the school's first Year 7–12 musical, which required me to act as music director, as well as wearing many other 'hats' during the production. I also

formed a band to accompany the musical—half the members being students, and the rest instrumental teachers. In order to develop the skills of our new ensembles we ran our first-ever music camp at Portland, Victoria. Students had three days of intensive music rehearsals, music games and activities which concluded with a concert and workshop at a local primary school.

Realising the need for support in implementing other ideas, such as concerts and the purchase of instruments and resources, I decided to form a 'Friends of Music' committee—a group of about twelve committed parents who meet each month. They provide great support to the music program and myself, particularly in fundraising and organising events.

I don't even know what a business proposal is!

One major event to which this committee contributed greatly was a Jazz Auction Night. In this cabaret-style evening, soloists and ensembles from the school performed together with many local guest artists and expert musicians from interstate, including Graeme Lyall, Dave Newdick and Kerin Bailey. The purpose was to raise money for a grand piano—by auctioning the keys on the piano! The evening raised \$30,000—and the new grand piano looks and sounds fantastic in our music room.

Specialist music program

Mount Gambier is very well known for the annual *Generations in Jazz Festival*, which brings musicians and school bands from all over Australia. [See article 'A weekend like no other!' *Music in Action*, Vol. 3, No. 3, Summer 2005.] The existence of this festival is a great inspiration for building a specialist music program at our school. When I was asked by the principal to be one of the key persons involved in writing the business proposal, I readily agreed—then walked away pondering to myself, 'I don't even know what a business proposal is!' The work involved, although quite long, tiring and somewhat painful, turned out to be a wonderful learning experience, not to mention very exciting.

The new program, set to commence in 2008, includes compulsory music, bands and choirs from Reception Year to Year 9, including a specialist brass and woodwind program in the middle school years, and a specialist music class stream from Year 8 onwards in which students can excel in music. A major component of the plan is the inclusion of Graeme Lyall, who will move to Mount Gambier to assist in building both the school music program and music within the community. A judge and performer at the *Generations in Jazz Festival*, Graeme is a composer and arranger who has taught at the Sydney Conservatorium of Music, the Victorian College of the Arts and the Western Australia Academy of Performing Arts. To have secured the support of such an eminent musician is a real feather in our cap, and a wonderful stimulus to our new music program.

Tips on beginning teaching

- Don't under-estimate your ability as a new teacher.
- Get involved.
- Strive to do your best, whatever your position.
- Be well planned and organised—preparation is the key.
- Be prepared to work long hours.
- Do lots of preparation before school starts.
- Read documentation carefully.
- Go to conferences.
- Ask for help, clarify.
- Keep in contact with other music teachers. Exchange resources and assist each other.
- Get the most out of practical teaching. Go to a wide variety of classes, ensembles and gather resources.
- Never stop building resources and file them.
- Visit your intended school at least once prior to the commencement of your position. Find out what resources they already have. Be comfortable and familiar with the school.
- Document everything even if it's just a quick note in your diary. For example, what you changed or did in a class, a misbehaving student or a phone call from a parent.
- Perform for your students. Believe it or not, you will gain more respect as a teacher if they can hear your ability as a musician.
- Get to know your students and be interested in their lives. Building good relationships is very important.
- The saying is 'Don't smile until Easter'. Be strict on your classes early and show them their boundaries. It is easier relaxing the boundaries later on but not as easy to wind them back in.
- Keep up with your own hobbies. This doesn't include school work!
- Look after yourself—eat well, sleep and rest.
- Love what you do! That's what music is about!

Helpful resources

Bernice Allan and Ian Dorricott, *Exploring Film Music*, McGraw-Hill Australia.

——*In Tune With Music*, McGraw-Hill, Australia.

——*Music, a Creative Approach: a Two-Year Music Course for Upper Secondary Students*, (manuals and sound cassette), D R B Investments, Red Hill, Qld.

Roy Bennett, *History of Music, Form and Design, General Musicianship etc.*, in the 'Cambridge Assignments in Music' series, Cambridge University Press.

D Blake, *Survival Kit for the Beginning Secondary Music Teacher*, ASME, SA.

S Brittain and K Woolford, *Basic Arranging for Popular Music*, Wattle Park Teachers Centre, Wattle Park, SA.

Regina Byrne, (various), *Don't Fret Publications*, Brooklyn Park, SA.

P Dunbar-Hall and G Hodge, *A Guide to Music Around the World*, Science Press, Marrickville.

Gaynor Grant, *Music Explained*, McGraw-Hill, Australia.

Dulcie Holland, *Harmony Step by Step*, EMI Publishing, Australia.

Roger Kamien, *Music: an Appreciation (humanities/social sciences/languages series)*, McGraw-Hill, Australia.

Geoff Lowe, *Jazz and Rock Resource*, (manual & CDs), McGraw-Hill, Australia.

Music Tech Teacher quizzes:
<http://www.musictechteacher.com/musicquizzes.htm>

Sammy Nestico, *The Complete Arranger*, Fenwood Music, USA.

Norton Scores series, W W Norton, New York.

William C Reid, *Appreciating Musicals*, J W Walch Publisher (Walch Publishing), Portland, ME.

San Francisco Symphony for Kids:
<http://www.sfskids.org/templates/home.asp?pageid=1>



Although the past six months have been extremely busy, it is very exciting to see the development at the school and the opportunities available for the students. It has been wonderful to see the students nurture and extend their musical knowledge, skills and ability. As a new music teacher, I found it to be a rewarding time—of not holding back, of developing my own skills and knowledge, and discovering what is possible when working with a supportive team. **MinA**

E-CONTACTS

The writer, Janelle Colville: <janelle.colville@gmail.com>
Tenison Woods College:
<http://web.tenison.adl.catholic.edu.au/>

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MUSIC EDUCATION AND YOUTUBE?

Before the development of wireless and the gramophone, music and the visual aspects of performance were pretty much inseparable. As music has a corporeal basis, learning music, including appreciation and analysis, can be as much about watching as listening. ANDREW SWAINSTON thinks that, if you don't yet know what YouTube has to offer, you could be working too hard!

Just listen to your students. That's how I first heard about YouTube a year or so ago. It has since gradually dawned on me that there is a lot more to this video sharing website than first meets the eye; a whole world of difference in fact.

YouTube—Broadcast Yourself, can be seen as a kind of world-wide 'folk art' forum, as well as a vast reservoir of musical styles and cultures. Properly used, it can be a powerful tool to help engage, enthuse and educate students.

Inevitably, quality is variable; amid the plain and the 'best forgotten' can be found works of considerable skill, dedication, creativity, imagination and good humour. What's more the quality material is not too hard to find. With the search engine you can audition a wide repertoire in a short time. The challenge for teachers is to find ways to incorporate this material into curriculum programs in coherent and meaningful ways.

From ethno-musicology (for example there are over 4,200 of videos on djembe drumming), to guitar lessons, singing lessons, percussion workshops, brass bands, orchestras, short documentaries on history of music, to choir performances, folk songs of Robbie Burns, musical comedy from the concert hall, to amateur musicians performing in kitchens and lounge rooms ... you'll truly get the picture.

And a quick search will reveal that many schools world-wide are now uploading footage of their choirs, orchestras, concert bands and annual concerts.

Samples I asked music teachers and professional musicians for some of their favourite YouTube videos. I particularly wanted some 'off the beaten track' gems, rarities; really good stuff they might not have set out looking for but stumbled upon fortuitously. Here's a smattering of what they/we came up with.

Music for an apartment and six drummers: ('found instruments are cool', 'from salsa to trance on vacuum cleaners, bathroom paraphernalia and assorted kitchen ware'). <http://www.youtube.com/watch?v=gcPjf-qEPWk>

PHOTOGRAPHIC SYMPHONY NO.1

1st movement (Swanscapes: Liquid gold)

http://www.youtube.com/watch?v=boGhHZ7Z_kQ and

2nd movement (Swanscapes: Cityways)

<http://www.youtube.com/watch?v=VinZMs1OYPO>

Two of a number of contemporary music soundscapes. Images and music of Perth, Australia by Kathryn Dewan and John Heyworth. Don't miss them!

ANIMUSIC Amazing computer generated music animations.

Starship groove:

<http://www.youtube.com/watch?v=vNC6PiLfiAg>

Pipe dream:

<http://www.youtube.com/watch?v=KAvPRbh0jmE&mode>

IGUDES MAN & JOO Best described as the Monty Python of the Concert Hall.

Mozart Bond (Violinist plays Mozart while accompanying pianist lapses into Bond theme...)

http://www.youtube.com/watch?v=vvlCu1_noTc&mode

Riverdance violinist ('and the officious sweeper-upper')

http://www.youtube.com/watch?v=QKZITB_r8t0&mode

Rachmaninov had big hands ('innovative solutions to insurmountable problems')

<http://www.youtube.com/watch?v=ifKKlhYF53w&mod>

I will survive Don't miss this gypsy/baroque version.

http://www.youtube.com/watch?v=Xui7x_KF7bY&mode

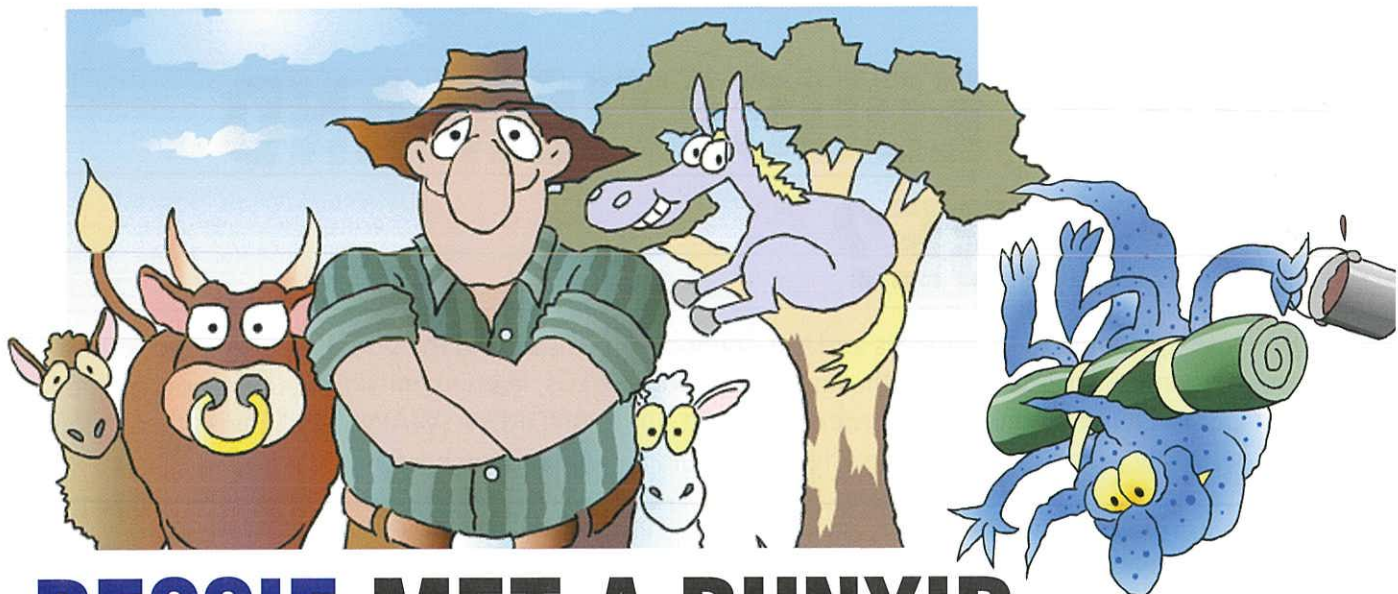
YOUTUBE DIRECTOR'S CHOICE

Robbie Burns 'A man's a man for a' that' performed by an 'ordinary' Scotsman, Lionel McClelland, in his own 'kitchen'. It's good!

<http://www.youtube.com/watch?v=Gjr5boTgis4>

A simple way to access these files is to type the title of the chosen video into the YouTube search engine and press ENTER

continued on page 30



BESSIE MET A BUNYIP . . .

Down along the track, the verse of CJ Dennis still thrills kids

Through an Australia Council initiative enabling composers to engage and connect with communities, the words of an iconic local writer were given new life. ANN BLORE tells how 400 children came to sing the music of Calvin Bowman.

The semi-rural hills and vales of the Dandenong Ranges, just east of Melbourne, have long been home to a particularly vibrant artistic community. Over many decades the area has attracted noted artists and writers, including Tom Roberts, Jeanie Gunn, Arthur Streeton, Vance and Nettie Palmer, Lin Onus, Fred Williams, CJ Dennis, and many others who are household names. In such a hive of creative endeavour, the local Dandenong Ranges Music Council (DRMC) was bound to tap into a creative seam of music talent and activity.

Early in 2005 the DRMC was invited by the Music Board of the Australia Council to present a submission for a pilot project for a composer to engage and connect with the communities of the Dandenong Ranges—one of three organisations¹ in Australia to be chosen to host composers to create new Australian music for them. The outcome was ‘Composers Connecting Community’.

The composer selected for the project was Dr Calvin Bowman—a fortunate choice, as not only are his academic and professional performance experience exceptional, but because he lives in one of the Ranges communities. His willingness to work with local composers and with school and community ensembles was of exceptional value. The project

evolved into an ambitious plan that produced four new works, including the setting to music of seven poems by CJ Dennis, for first performance by local school children.

Making the connections

The essence of this project was connection. To bring together music educators, resident composers, music students at schools, adult performers, community music organisers and supporters may seem the obvious range of connections, but this project went far beyond.

NEIGHBOURS—NEARLY! Calvin was delighted to discover that CJ Dennis used to stay with the Roberts family at Kallista, and had spent much of his life there and at Toolangi, further east. Already, the project was connecting part of The Hills’ arts-rich past, through CJ Dennis, with the present, in the form of composer Calvin Bowman. Both Dennis and Bowman lived within a kilometre—albeit some 85 years apart!

TIME LINK The project connected the past and present with the future—the words of CJ Dennis were given new life as songs, performed by some 400 school children from around the hills.

CJ Dennis

So who was CJ Dennis? An Australian poet and journalist, he lived from 1876 until 1938 and was responsible for the creation of some memorable characters in verse narratives, written in a unique colloquial style. *The Songs of a Sentimental Bloke* and *The Moods of Ginger Mick* are probably the most famous of his books, together with *A Book for Kids* (which he also illustrated). Here Dennis introduced such favourite verses as ‘The Triantiwontigongolope’, ‘The Ant Explorer’, ‘The Circus’, ‘The Band’, ‘Our Cow’, ‘Bessie and the Bunyip’ and ‘The Swagman’, which have entertained countless kids since first published in 1921.

LIVING TISSUE The students enjoyed first-hand connection with a living composer—a unique experience for some who thought composers had to be, by definition, dead! To find that Calvin was a young person, very like any other, was a learning for them. They discovered that such people are prepared to attend rehearsals at 7.30am and that they can get lost trying to find a new rehearsal venue! They also discovered that such people enjoy connecting with students at pyjama parties, drinking cordial with students and talking with parents who came from very different walks of life.

CREATIVE SUCCESS The students and Calvin shared a creative connection: learning the songs he had written and developing performance skills in preparation for the concert. The project required each school group to work with 13 other school groups, the accompanist, and Calvin as conductor, to make the final performance successful.

EDUCATION CONNECTION The project provided very specific PD opportunities for local music teachers, often on a one-to-one basis with Calvin. Teachers needed support and skills to conduct choirs and accompany the songs during the learning phase. Sometimes Calvin even sang alongside choir members, to help with initial preparation.

Schools in the network also took the additional opportunities provided by the project to extend the CJ Dennis songs to wider projects. At Mt Evelyn the school wrote an Essential Learnings unit of work around the project and constructed a CJ Dennis writing room.

An unexpected discovery for Calvin was the number of issues relevant to music education in the local schools. (See sidebox.)

STAYING COMPOSED For Calvin, the opportunities for connection were immensely varied. Meeting the young students—nearly 400 of them, who were to be the performers of the songs using the verse of CJ Dennis—required connecting the technical capabilities and interests of the students with the brief set out for the compositions. It was necessary to take into account the melodic and rhythmic limitations of the performers, while conveying Australian, humour, a touch of pathos and good old-fashioned fun. And, it had to have appeal for all ages!

COMMUNITY CONVERSATIONS A major component of the project was a public performance event in June, billed as 'A Conversation with Composer Calvin Bowman'. Here three local composers presented their works for performance and discussion in a workshop environment, framed by performances of Calvin's four compositions written as part of the DRMC project. Beforehand, Calvin had worked with them on preparing their pieces for the performance. Of the experience, Calvin says: 'The conversations we had for the benefit of the audience revealed three different composers with different approaches to their art. All of them had compositions worthy of performance and indeed I felt that they would show up some so-called 'professional' composers if given the chance!'

The Bowman works performed were the CJ Dennis songs, under the title 'The Music of Your Voice', sung by a combined schools choir;

Dandenong Ranges Music Council

The DRMC aims to create ongoing opportunities for people to learn, listen to, perform and participate in music in the area, in partnership with resident and visiting educators and performers. Its activities include: support for music educators through the Hills Music Teachers Network; the Happy Wanderers, specialising in music in nursing homes and hostels; Singularity, an auditioned vocal ensemble for adults; weekly music sessions for the disabled; the Ranges Young Strings group; Dandenong Ranges Orchestra; Ranges Community Music School, host of Hillsongs², and many other activities.





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the 'Suite for String Orchestra', performed by the Ranges Young Strings ensemble; six songs to poems by 17th-century poet Robert Herrick, sung by the a capella group Singularity; and 'Prelude for an Occasion', played by the Upwey High School Symphonic Band.

PERFORMANCE! 'The Music of Your Voice' cycle was given a second major airing a month later, sung by fourteen primary schools choirs at the ninth Hillsongs² Festival. This event was a major project of the DRMC for 2006. It brought together music teachers and 400 students from 14 local schools, and two school bands.

Beyond the in-project performances and the involvement of students, local composers, parents and other supporters, the compositions for this project have had further performance lives, including a reading of the *Suite for String Orchestra* at a recent AUSTA conference, and a performance by Ensemble Gombert of the Six Herrick Songs composed for Singularity. It is planned that the National Children's Choir will record the seven CJ Dennis songs, and the music is to be published, with illustrations by Allan Stoman, whose delightful work for many years graced the ABC 'Sing!' books.

Dandenong Ranges Music Council's Community Music Coordinator Bev McAlister says of the project, 'The Composer Connecting Community Project far exceeded our expectations for

developing an interest in the composition and performance of new Australian music for school and community ensembles. Parents, children, teachers, adult performers and audiences became music critics overnight.

Amazing community connections and musical partnerships emerged as Calvin Bowman engaged in musical conversations with principals, teachers and community music makers about education resources and the value of music education.

The project was enriched with professional development for teachers and community music directors, because it is so important that these professionals are acknowledged and appreciated for their contributions.

The Composer Connecting Community Project succeeded in providing opportunities for learning to practise, rehearse, perform, discuss and record new work, as well as making a living connection for children and their families to engage with Australia's cultural history through the poetry of CJ Dennis and the music of Calvin Bowman.' **M in A**

1. Others were The Australian Youth Orchestra and The Orchestra Networks of Australia.
2. Not associated with the Australian Public Company, Hillsong Church Ltd.

Illustrations by kind permission Allan Stoman

Fly on the wall

Composer Calvin Bowman felt that he found himself in a privileged position, working with and observing music teachers in their day-to-day circumstances. He found that they bring immense dedication and enthusiasm to their work, but that some have little or no music training and limited or no music literacy. In many circumstances students have the opportunity to study music only through the perseverance and enthusiasm of individual teachers. Further, conditions for teaching music ranged from ad hoc rehearsal venues to a shed, complete with visiting mice! 'What a terrible indictment on our society ...', he said.

'Looking through the record of my activities ... I am reminded of wonderful times with wonderful people. Our communities harbour many unsung heroes who give entire lives to creating worthwhile musical experiences. However, if there is one lesson I've learned through [the project], it is that music education needs much more support in every school.'

'Teachers need support in terms of ongoing skills development, and the appalling lack of even the most basic facilities needs to be redressed. Until Australia wakes up and realises that the health of our society as a whole is dependent on a vibrant arts culture, we will continue to stumble along the well-worn paths of mediocrity and hopelessness.'

E-CONTACTS

Dr Calvin Bowman: <calvin.bowman@aya.yale.edu>
 Dandenong Ranges Music Council: <http://www.drmc.org.au>
 Australia Council Grants Finder:
<http://www.ozco.gov.au/grantFinder.aspx>

HOW DOES MUSIC COUNT?

Mainly, we teach music because we love music. We love the personal experience of making music and listening to it and we want our children to have that too, despite the issues of funding and 'crowded curriculum'. RICHARD LETTS believes that educators and musicians need to be aware of the economic arguments for music. It's a powerful story.

We know that only a minority of school music students will make a career as musicians or elsewhere in the music sector, but this is not the main reason for teaching music in schools. It's because there is a special and life-enriching experience that comes only from making music, and we believe that every child is entitled to that experience.

Government people and bureaucrats in general will nod agreement, but most seem to do little to provide money to pay the teachers to teach the music. There's always a reason:

- Not enough money around (but there is enough for other subjects).
- Crowded curriculum (music is crowded out by other subjects; music doesn't get to do the crowding).
- Kids must first have the basic skills to read and write and do maths and know science, so they can earn a living and contribute to the economy.

So—we do research to show that music education improves children's performance in those other important subjects, PLUS improves socialisation, self-esteem, self-discipline and so on. This has had a fair bit of media coverage and probably by now large proportions of the population—and of politicians—accept some proposition along those lines.

But some believe that we make that argument at our own peril. Going back to the opening paragraphs of this article, they say that we should argue for music education on its intrinsic merits, not because it is good for something else.

Successful advocacy must deal with the world view of the people we are trying to persuade. We have to speak to them in their language, and use arguments that make sense to them.

Because a good school music education has been offered to so few children in the past, there is a very good chance that many of our grown-up decision makers simply have not had that experience and do not know the benefits it can bring. But they have all had the experience of earning a living. They all live in this country where the market is king. Most serve, above all else, the economy.

When (or if) they think about music, it probably does not occur to them that the music sector is a substantial contributor to the economy and is as big as a number of other sectors that they would say are very important.

So can we make an argument for music based on the economics? Well, yes we can.

The economic argument for music education

The arguments can be along these lines:

- The music economy is larger than you think.
- It has potential to be even larger, and research shows that this will be aided by broad provision of an effective music education.
- Music exports also can be increased if music education were better.
- The music education that benefits the economy is not just for the career-bound, but for audiences, for reasons to be explained.

We can find a lot of information about the music economy on the MCA Music in Australia Knowledge Base, a free online resource (see below). It is a very important resource for music teachers, as is the rest of the website.

Dollar value of the music sector

On the Knowledge Base, economist Hans Hoegh-Guldberg has assembled a lot of information on the Australian music sector (see box). Using the measure of ('Gross Value Added' or GVA), Hoegh-Guldberg conservatively estimates that the music sector is worth A\$6.8 billion. To put that into context, see the figures in the table for comparative GVAs for music against some other sectors.

Interesting? Four times bigger than gas, nearly three times bigger than forestry AND fishing, and half of electricity.

Says Hoegh-Guldberg: 'All these [other] industries are considered sufficiently important in terms of domestic supply and role in international trade to warrant a separate place in the nation's official accounts... The music sector... too has an important role in meeting domestic demand and increasingly in earning foreign currency—let alone its role as a cultural

| WHERE DOES MUSIC FIT IN THE ECONOMY? | |
|--------------------------------------|-------------|
| Sector | A\$ billion |
| Cultural and recreational services | 14.3 |
| Electricity | 13.9 |
| Printing, publishing, recorded media | 11.3 |
| Wood and paper products | 7.1 |
| Music | 6.8 |
| Water, sewerage, draining | 6.3 |
| Non-metallic mineral products | 5.3 |
| Textiles, footwear, clothing | 2.7 |
| Forestry and Fishing | 2.5 |
| Gas | 1.4 |

activity feeding Australia's future social and economic potential.'

Employment in the music sector

Another statistic that interests government is the number of people employed in a sector.

- The 2001 Australian census showed that the number of musicians, related workers, and private music teachers naming this as their main occupation was 17,400.

However we know that many people effectively employed in or closely supporting the music sector, including school music teachers, people in music radio, music instrument manufacturing and sales, are not included in the category of 'related workers' cited above, but will be counted in other sectors. There is no organisation that puts this information together, but the total obviously is much larger than 17,400.

- A later (2004) survey found that 230,800 persons were involved as live performers of music categorised as 'work'. 'Work' is defined as 'any participation, paid or unpaid, in any of the selected culture and leisure activities included in the survey, excluding involvement only as a hobby'. Some 64,300 received some payment in the survey year, although most received very little.
- 73,400 teachers teach music or performing arts.
- In opera and music theatre, (strangely, not counted as music), 66,000 people were in performance and 48,000 more were in non-performing roles.
- Another 69,100 people were involved in music other than as live performers—for instance, in arranging, composing, sound engineering, recording or publishing, and support roles for other performers.
- There were 5,300 for whom no detail was given.
- Then there are those involved in festival organising (252,200, but we don't know the number in *music* festivals), publishing (162,200, but we don't know the number in *music* publishing).

PUT ALL THAT TOGETHER and it appears that somewhere above 500,000 are involved in music defined as work, whether paid or unpaid. That's much greater than the 17,400 cited above. All this information is available in much more detail in the Knowledge Base.

A major industry, with growth potential

We can see that the music sector is already a creator of wealth at a level comparable with other important industries; that it is also a substantial employer; and that it has high growth potential—if given the right attention.

We should recognise that music is an important element of the currently fashionable 'creative industries'—those that depend on knowledge and creativity, and also are strong

participants in the digital economy. *The creative industries sector is growing more rapidly than any other in the economy.* Music is expected to participate in that.

The music industry itself wants to grow and has approached the Federal Government to undertake an Industry Action Agenda—a top-to-toe analysis of strengths and weaknesses, followed by recommendations that can assist development. This is a first for the Australian industry. And as you know, there are the recommendations for action arising from the National Review of School Music Education. With persistent advocacy from all concerned, beneficial outcomes should result.

Would more and better music education grow the music economy?

An interesting example is provided by the Swedish music industry, which has been extremely successful in exports. This success has been much broader than ABBA! Swedish music exports in 2001 were *seven times larger than Australia's*, per capita.

The Swedes performed a study to see why they were so successful. They found four reasons:

1. The importance of music education

Sweden has a much more thorough music education than does Australia, beginning with one hour per week music class throughout primary school; municipal music schools that teach all interested children an instrument; plus things like composition and recording techniques at little cost, study associations that facilitate music studies (and even provide rehearsal studios)—and so to higher music education. The Swedes see their edge over other countries as lying especially in the municipal music schools and to some extent in the study associations. Australia has very few equivalent schools, but some school systems do offer subsidised instrumental instruction. We need much more.

2. A critical mass of business

Sweden has many music businesses—some market leaders, and many internationally active. I have not made a comparison with Australia but suspect we are doing pretty well.

3. Networks and cooperation

There is strong cooperation between businesses in the Swedish music sector and this has lowered transaction costs, allowing more efficient and focused operation of the businesses. This possibly has not been a feature of the Australian scene although it is improving.

4. A knowledgeable market

Because of the high level of music education, Swedish listeners demand high quality music. Music education works first to produce musically competent people of a high average level, from among whom performers are drawn; and second, to motivate performers and those in the supporting activities to make the best possible productions. A musically educated audience is as important as musically educated performers.

If Australia can continue development of its music businesses, their cooperation with each other and their international orientation—and above all, if we can bring major improvements to its music education—there is a strong likelihood of very significant growth in the music industry and music exports. And governments *love* exports.

The big question lies in our governments' understanding of the contribution of music, not only in cultural and personal terms, but in economic terms; and their willingness to put more money into music education. At least, that issue is seriously on the table for the first time in decades.

The situation right now presents the best opportunity in years for positive decisions in support of music education. We must grasp the nettle. Each of us needs to take the courage to argue music's case. We can do that based on our knowledge of music's intrinsic benefits, its benefits to other learning, self-confidence, socialisation and discipline, and the fact that it is indeed a solid contributor to the national economy. So—tell the people who make the decisions in your world! **M in A**

Dr Richard Letts

Richard Letts is Executive Director of The Music Council of Australia, President of the International Music Council, and Editor of the magazine *Music Forum*.

E-CONTACTS

The writer, Richard Letts:

<mca@mca.org.au>

MCA Music in Australia

Knowledge Base:

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

See top of left column.

GVA definition:

<http://www.tinyurl.com.au/x.php?9v8>

Then, also click on Gross Domestic Product.

Continued from page 23

ARCHITECTURE IN HELSINKI is one of Australia's most interesting and creative young bands. In this clip they workshop a large group of French village locals to play, sing and dance along with their original song 'Heart it races'. Look out and listen for the African thumb piano playing the lead riff.

<http://www.youtube.com/watch?v=bNlpTbVMOn>

GIANT STEPS As the intro says, this is what John Coltrane's landmark tune and solo look like when they come to life on paper. Something for the cats!

<http://www.youtube.com/watch?v=2kotK9FNEYU>

DJEMBE DRUMMING

Basic rhythms & drum tones: djembe lesson for beginners

(check out the 'related' videos found on this page)

<http://www.youtube.com/watch?v=fa7CIOvWr0Y>

Chicago djembe project

<http://www.youtube.com/watch?v=9mwG7nVj0Uo>

Mali : dance, chants and djembe drums: 'Danza'

<http://www.youtube.com/watch?v=F3VAkeWvKBE>

BALINESE GAMELAN AND KECAK

Gamelan: Cenik Wayah, CW Ubud Bali, PKB

<http://www.youtube.com/watch?v=orUftdTIDow>

Legong Kuntul—Gamelan Dharma Swara

<http://www.youtube.com/watch?v=QbQEY-l1eo0&mode>

Kecak dance in Bali

<http://www.youtube.com/watch?v=0HL5P6wLQPU&mode>

THE CHIEFTAINS AND ZIGGY MARLEY

Redemption song is an example of a rare and unforgettable musical collaboration. <http://www.youtube.com/watch?v=MnJglq48C9k>

EGYPTIAN REGGAE Jonathan Richman's guitar classic and the incredible dancing camel ('truly unforgettable')

<http://www.youtube.com/watch?v=gg7WG6tCbrw>

What's this YouTube, anyway?

If the kids haven't yet told you, get some background from the Wikipedia entry:

<http://en.wikipedia.org/wiki/YouTube>

Music Room A developmental classroom music program by Fairbairn, Leehey and O'Mara

Published and distributed by Bushfire Press. Review by Trevor Adams

Here is a wonderful music resource for the primary music classroom. For very busy non-specialist teachers, who might struggle with music as a discipline, it could very well be considered a godsend, because of the appalling state of pre-service music education in Australia.

Teachers who use this series may be confident of finding material and activities that will engage their students, opening the way to learn about the musical elements. This review deals with books 1 to 3, which cover approximately to the end of Year 2—depending, of course, upon the music environment of the school. The series eventually will contain seven books, which one may assume will cover kindergarten, prep, reception, pre-primary or transition etc., to Year 6.

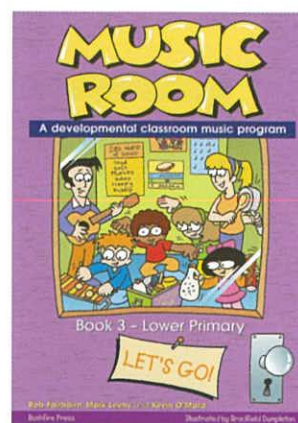
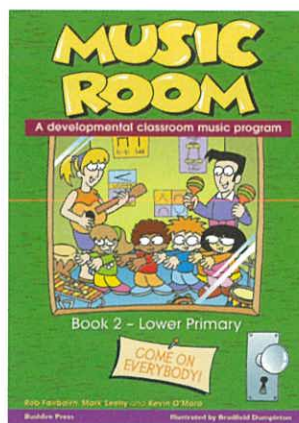
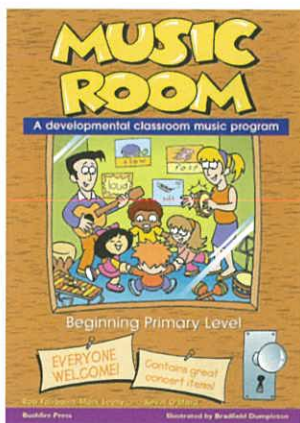
The books are very user-friendly with each lesson indicating its subject, the concepts or musical elements covered, its objective, the activities for the children, useful vocabulary, and the resources needed and where to locate them.

Resources

This package is resourced very well with books, CDs (includes audio files for playback and movies for both Mac and Windows) and CD-ROMs, with files suitable for data projection. The audio CDs contain tracks of the listening and performance repertoire. The movies are demonstrations of techniques on how to play the instruments used and demonstrations of class activities and creative ideas. Examples of these are: how to alternate hands when playing the xylophone; how to hold and bounce the beater properly; ideas and patterns to use in body percussion; and class performances and dances. Syllabus resources for programming of this material for all the different states in Australia are available on the Bushfire Press website. Some selected lessons have the documentation rewritten to conform to different state requirements.

Repertoire

The repertoire used is of traditional songs arranged and/or adapted by the authors, and compositions by the authors. Australian composer Paul Jamieson also is represented, with one piece. The listening material uses male, female and children's voices; percussion instruments, recorder, violin, guitar (electric and acoustic), piano, piano accordion, keyboard, saxophone, didgeridoo and a string quartet and orchestra. All songs are a single melodic line with accompaniment. Many echo songs are used, both vocal and instrumental. Notation consists of the melody, lyrics and chord names for improvised accompaniment. Most pieces are in a major key, while occasional pieces utilise the pentatonic and hexatonic scales. Many are written in F major, D major and C major, which may be useful for tuned percussion work. However, class arrangements are not provided.



Language used

Letter names (A, B, C, D) are used for the melodic material. Sharps and flats are not used in the first three books. Kodály time names are used for the rhythmic material, with slight modification.

Listening and performing

Short pieces for listening and performing (singing, playing and moving) activities are abundant in the books mainly within folk and soft rock styles. Six pieces represent music from other cultures—African, Danish, New Guinean, Polynesian, American Spiritual and Jewish. There are two short Australian Aboriginal pieces. Western art music is represented only with the opening excerpt from Haydn's Symphony No 94 ('Surprise') in G major.

Creating and composing

Creating and composing are categorised differently in *Music Room*. Creating activities for the children consists of sound effects to accompany stories and rhymes; body percussion graphic scores; creating a verse; and movement improvisation from an aural stimulus. Composing activities include pitch maps using up to three notes, non-melodic percussion improvisation, and soundscapes. There would be scope for the teacher to use melodic improvisation, particularly with the pentatonic songs, to extend composition opportunities for the students.

Normal copyright restrictions apply, but the charts in the back of the book are exempted for classroom purposes.

Although it could be argued that the style of music represented in *Music Room* is very limited, the teacher could easily expand the repertoire with supplementary resources to provide more musical diversity. The greatest strength of this series would definitely be the immaculately resourced and systematic organisation of lesson material, especially the focus on the musical elements. **M in A**

Trevor Adams is Head of Music Curriculum, MLC School, Burwood VIC.

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Computers in Music Education by Andrew R. Brown

Published by Routledge. Review by Gillian Wills

For the last twenty-five years at least, music educators have been debating the role of technology, its importance and relevance to their work. Now in the 21st century, the arguments in favour of the computer as a musical partner in the primary and secondary and tertiary classrooms have been well and truly won.

The trouble is that teachers are such busy people, many are not as computer savvy as they would like to be and the plethora of software available is so bewildering it is often easier to shrug and make excuses than sift endlessly through catalogues, listen to enthusiastic student advice or experts who deluge the non-specialist with torrents of baffling jargon. The result is more confusion.

Computers in Music Education has been written by someone who not only understands the realities of being a music teacher but also all the complexities of the impact of computers on how we learn about music. For good measure the author, Andrew Brown, also has a full understanding of computers' functions and how they can be exploited for educational or musical purposes. Brown is a senior lecturer in computer music at the Queensland University of Technology and a performer and composer of electronic music. He has also been a high school teacher.

As a digital media specialist, Brown clearly communicates the many ways in which computers can interface with music teaching strategies. He writes with clarity in this meticulously detailed book and his conviction—that computers must be embraced in order to add depth to music-making in general—beams through every page.

Brown explains that 'the computer can play the role of musicianship amplifier by being considered broadly as a tool, medium and instrument'. Teachers may already be using the computer as an administrative tool for storing data, collation of marks and grades, the facilitation of speedy report writing and, probably, the music publishing programs such as Sibelius and Finale. Furthermore, those wishing to empower students by allowing them to develop skills at their own pace, may have already implemented the use of aural training software, such as Auralia, that provides drill and practice exercises.

Of keener interest will be information about MIDI sequencers that 'provide the ability to layer parts and hear them back with a variety of acoustic or synthetic sounds'. This facility is appealing; it is particularly relevant to high school students, who can be creative and relatively autonomous when engaging in sound-mixing activities that can encompass their favourite genres of music.

The development of backing tracks for instrumental or ensemble practice is another attractive possibility for classroom music making and instrumental teaching, and the segments revealing the computer as a creative medium and how it can be explored as a musical instrument are invaluable. Surely, manipulating the computer as an instrument, instead of the rather mono-dimensional chewed-up recorder or chipped xylophone with missing bars, offers a richer and more rewarding multiplicity of sounds for students hungry for real world scenarios.

As Brown says, 'the metaphor of the computer as a musical instrument is the most powerful in assisting the music educator to decide how best to use the computer'. He tells us that when a

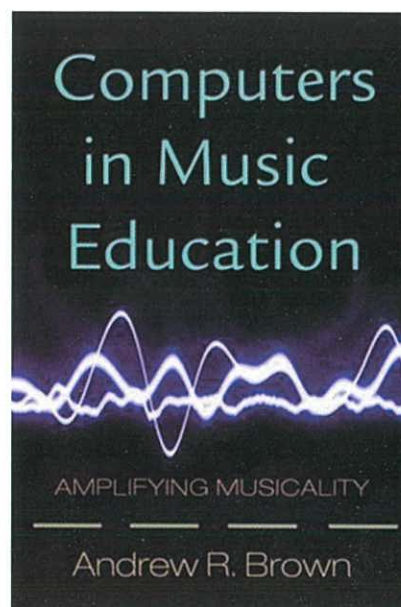
musical instrument is required in practical classroom activity for performing or compositional projects, the computer should be considered as a viable option.

'When viewed as a tool, the computer is seen as a device to be controlled. When understood as a medium it becomes a vehicle for exploring musical possibilities and, when approached as an instrument, it can be a conduit for musical expression'.

A modest list of activities that teachers can use in lessons would have elevated this already impressive, comprehensive, well-structured work to a still higher plane. Nevertheless, this is an excellent text for university students engaged in music education courses, and for musicians, teachers, parents or those studying performance or composition.

The author's persuasive arguments in favor of computers will be invaluable when educators lobby to purchase them. With a useful glossary, questions for reflection, teaching tips, suggested tasks, a summary paragraph in each chapter that reviews issues covered, a useful bibliography and extensive referral to websites, this text is already expansive and ambitious. An enlightening book that, with its lucid, belt-and-braces, no-nonsense explanations and supportive tone, should become a seminal reference, deserving to be held on library shelves everywhere. **M in A**

Gillian Wills is a regular contributor to Music in Action.



POSITIVES OF MUSIC MAKING

Music education advocate TIM LAUTZENHEISER says it's important to communicate the benefits of music making, in this interview with Gillian Wills.

Tim Lautzenheiser is on the road 250 days a year. For thirty years he has travelled back and forth across America, and internationally to Canada, Asia and Australia. The purpose of all this roaming is to run professional development sessions for teachers, give student leadership workshops, speak at conferences and direct school students in music rehearsal rooms. In the last six weeks alone, Lautzenheiser has visited Texas, Tennessee, Atlanta, South Carolina and Oklahoma.

It was hard to track him down for a telephone interview, with the confusing array of time zones involved, not to mention a non-stop schedule on his part. When I did finally speak with him, his enthusiasm and energy seemed boundless. Listening to him rattle off his visionary ideas for an hour, I needed no convincing that Lautzenheiser is a formidable advocate for music education and by all reports, he made an outstanding contribution to the July 2007 Maryborough Music Conference—a biennial Queensland event for music teachers.

Mike Tyler, the Maryborough Conference's Music Director, and Education Queensland's Senior Education Officer for the Arts, said it was hard to be complimentary enough about Lautzenheiser and that he was probably the most motivational speaker the conference has ever had. 'The first session that related to his popular book *The Joy of Inspired Teaching*, was exceptional. The power was in Lautzenheiser's superb delivery, the acute relevance of content and his mantra of "never give up" says Tyler.

Lautzenheiser is a formidable advocate for music education

Margaret Overs, Head of Music, Mansfield State High School in Brisbane, agreed that Tim's sessions were encouraging. 'I had seen him at the Chicago Mid-West Conference of Band and Orchestra Directors and read several of his books, but to be sitting among my own colleagues and observe their positive reactions to him made even more of an impact. Teachers get worn out and discouraged, and to hear such an amazing man tell us that what we do is of the highest significance is reassuring and revitalising. What he says



strikes a chord with everybody. The legacy he has left me is that not only am I doing the right thing, [but] I should continue to do so as well. A great affirmation for me, and everyone else'.

Lautzenheiser tends to rank the advantages of music making in two ways. The first is to rate the positives for musicians about the intrinsic value of music in itself. In this category Lautzenheiser's frequently reiterated catch phrase is 'music for the sake of music'. The second set of advantages should be geared towards the non-specialist. The latter are important because they can be holding purse strings, organising timetables, purchasing equipment, be involved in

designing spaces for learning or writing promotional materials.

Colleagues in the staffroom who have vested interests in maintaining that science, maths or english are the essential, important areas of learning, often believe that music is a luxury item—the icing on a cake that would taste just as good without it. These teachers also need to be lobbied about music's value. Like universally acclaimed educators such as Kodály, Orff, Swanwick, Paynter, Elliott and others, Lautzenheiser is concerned that traditional music educators have transmitted the acutely unfortunate message that music is only for those students that are especially talented or else sufficiently instrumentally trained. He says that music 'breaks down societal barriers from race to economic strata and reaches the students who are struggling with their other academic studies'.

The general qualities that Lautzenheiser believes are cultivated through musical engagement are motivation, social skills, time management, problem solving, working as a team, confidence building and situational awareness. Furthermore, as emotional and creativity aspects become increasingly valued and accepted as forms of human intelligence, so will music's power and educational credibility be bolstered.

There are many ways to engage with music, for example: composing or improvising in classroom music lessons, engagement with Kodály choral traditions, playing in a rock band, learning to play an instrument, or playing with an orchestra. For Lautzenheiser, the optimal pathway is through involvement in a band. He says that students who immerse

themselves in this ensemble activity have many advantages over others who don't.

What are these advantages?

'Band students are destined to become the leaders of tomorrow because they have a productive involvement with their schools, and as a consequence tend to be recruited by employers. It is believed music learning activates various areas of the brain, and, synchronises the mind for learning at a fast pace, while stretching the memory to a higher level of retention. Music enhances cognitive learning and facilitates growth in many areas of human development,' he says.

Teachers can be an amazingly positive influence

For the section leaders of bands, he runs student leadership workshops. Schools send along those who are their top ensemble leaders. 'I involve the participants in a series of practical exercises such as how to approach people in a non-threatening manner, resolve clashes of temperament through mediation, and how to get the best out of fellow musicians in rehearsal. These workshops don't require passive attention, and they require a level of cooperation rather than a spirit of competition. I usually find that, after the ice is broken, the sessions move swiftly along. There's nowhere to hide. Active participation is crucial and those dragging their feet are swept along', says Lautzenheiser.

Asked whether his vision for band training in schools was elitist, Lautzenheiser stressed that music is for everyone. Parents usually buy instruments for their children, but for those that cannot afford to, most schools have an instrument library that will include instruments such as the tuba, the trumpet or xylophone—instruments that parents are unlikely to buy.

When I asked Lautzenheiser what he is most proud of in such a distinguished career he replied, 'Words don't mean much. I do know that I am happy in supporting students and teachers. It is a gift, an honor and an enormous privilege to have the opportunity to inspire kids and teachers. Teachers make a real difference in society. It's a noble profession. I try to do my part by triggering the creative part of their minds'.

Like many highly committed people, there is no boundary between work and fun for Lautzenheiser as his professional activities give him so much pleasure. 'Spending several weeks working with young people, eager to learn and grow, is an absolute delight. If it is ever a choice between fishing and working with a band I choose the latter anytime'.

We had been speaking for a long time and Lautzenheiser needed to get ready for his next teaching session. Summarising the messages he brought to Australia, he said, 'Teachers can be an amazingly positive influence, especially when teacher and student create the art form together. Developing trust is crucial, so that students are willing to be led though some of the tough rigors of musical training. It's great to communicate convincingly about the positives of music making, and to select—and get the best out of—a

variety of pedagogical approaches to facilitate engagement.

'I had a wonderful time in Maryborough. The delegates couldn't have been nicer. I had so many affable conversations and was struck by the strong sense of purpose from those who were there'.

Apparently the debate continues to rage via cyberspace. Lautzenheiser is in regular contact with several Queensland teachers. And getting Lautzenheiser to come back for the 2009 Maryborough forum is on top of everyone's agenda.

Mⁱⁿ**A**

Dr Tim Lautzenheiser

Tim Lautzenheiser is a graduate of Ball State University and the University of Alabama and was awarded an Honorary Doctorate degree from VanderCook College of Music. His career has attracted a plethora of accolades and awards, including the distinguished Sudler Order of Merit from the John Philip Sousa Foundation, and the first annual Mr. Holland's Opus Award, for commitment and dedication to the development of youth in music. In 2000, he accepted a position as National Spokesperson for MENC's Making a Difference with Music project. He writes on music education advocacy, leadership, teaching and band.

Selected works by Tim Lautzenheiser

All published by GIA Publications, Chicago.

The art of successful teaching: A blend of content & context, 1992.

With Cristie Miller: *Creative communication (Classroom resource)*, n.d.

Joy of inspired teaching, 1993

Everyday wisdom for inspired teaching, 2006

Music advocacy and student leadership: Key components of every successful music program, 2005

Student Leadership Workshops:
<http://www.attitudeconcepts.com>

In addition

Children's Music Workshop: Articles and resources on this rich website will help parents, music educators and administrators make the argument for music in our schools. Includes a Top Ten list for parents:
<http://www.childrensmusicworkshop.com/advocacy/index.html>

GILLIAN WILLS is a regular contributor to Music in Action.

IN THE END, IT'S THE MUSIC

During a recent visit to Australia, Professor DENNIS ALEXANDER talked with Ann Blore about the challenges and rewards of writing educational publications for students.

You are an experienced teacher who also composes educational music for students at all levels, and specifically for young students. What are the issues you consider when composing for this group?

The process of composition for young students is challenging. It is probably fair to say that it is one of the more difficult, especially when the composition is for a teaching purpose. Young students don't have the technical facility of more advanced students, so that is an immediate constraint, as is their lack of musical maturity. But on the other hand, young students respond to and need music that inspires, engages, colours their imagination and holds their interest, while not moving beyond their technical capabilities. Children respond well to imagery, colour, storylines etc and enjoy imaginative and creative music.

The composer needs not only to appeal to the child and be aware of their technical limitations, but also to consider their age group. For example, for elementary level students a composer can provide interest by adding a teacher's duet part, which not only broadens the possibilities for engagement, but also provides early performance experience and introduces active listening and reading habits. In addition, the duet part gives the teacher a perfect opportunity for modeling keyboard choreography. Throughout the composition for very young children, the composer must be absolutely consistent about technical levels. There is little room for digression at this stage, as an awkward technical passage or difficult leap in even one measure could spoil the entire piece for a student.

You are now involved in preparing a publication of pieces for very young students. What does this involve?

My current work involves collaborating with four wonderful and talented writers—E L Lancaster, Gayle Kowalchyk, Victoria McArthur and Martha Mier—a daunting task, but also incredibly creative, as we each bring different skills to the publication. The collaboration has meant that consideration of the music has been taken from all angles—two of the five are composers and three are pedagogy specialists. Not only have we shared among the author group, but we have sought input from a group of teachers in the field. For example, teachers reminded us that they like to teach pieces that sound harder than they really are; and fit the student's hand well. Seems obvious, but it is often overlooked. The upshot has been a new approach to a number of aspects—a different way of teaching rhythm, providing information for parents, supporting materials and so on. Most important though is the music. This is the glue that holds all elements together, here and in all compositions. It's no secret that if students like the music they are playing, they will tend to practice more; and of course when this happens, the progress is more pronounced.

Your current work focuses on young children starting out in music study. What do you say to parents about music study for young children?

Many parents see the importance of early study in music, and they are also well aware of the intrinsic qualities of music, so it's not always necessary to remind them of these things. I do tell parents about the positive benefits of piano study: better coordination, cognitive functioning, organisational skills, self-esteem and confidence, to name some. These benefits need to be explained to parents, especially their contribution to a better start in school for young students.

In our teaching method we are including a special book which, in addition to weekly lesson assignment pages and a creative 'musical adventure' story, contains information specifically for parents—not so much the musical aspects, but the practical things such as how to help students, practice, goals of piano study, how parents can be involved, etc.

One key message I always stress when talking to teachers and parents is, that in the end, it is the music that is important. The ability to reach out through music—to yourself at home or in public, to express feelings—this is a wonderful gift. I am so often reminded of a quote found in my local paper some years ago. There was this picture of a 17-year-old man standing next to a grand piano, but the captions above said 'Football Star Off to Harvard'. Of course, I was curious to read this article. The young man was active in glee club, an outstanding student, and also had played the piano for a number of years. The interviewer said to him: 'You do so many things very well—why is it that you take the time to play the piano?' His response was: 'I play because it soothes my mind and sets free my flow of thought. I play because it eases my heart and softens my soul—because the simple structure of music gives me foundation in an unpredictable world.' (*William Johnson, age 17, in the Los Angeles Times, March 2002.*)

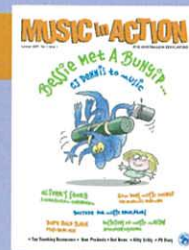
It's exciting to be part of a profession that not only teaches a performance skill, but also puts students in touch with their own emotions and gives them tools that influence their outlook on life itself! **M in A**

Dennis Alexander

Professor Alexander taught piano and piano pedagogy for 24 years at the University of Montana. Since retiring in 1996, he teaches privately in California, while serving on the faculties of Cal State Fullerton and Cal State Northridge. Dennis Alexander is one of North America's most popular composers of educational piano music for students at all levels.

Are you waiting for the CHOP?

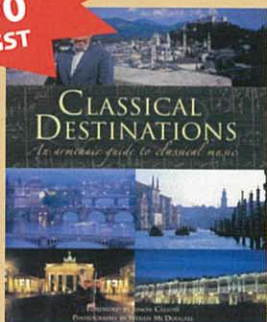
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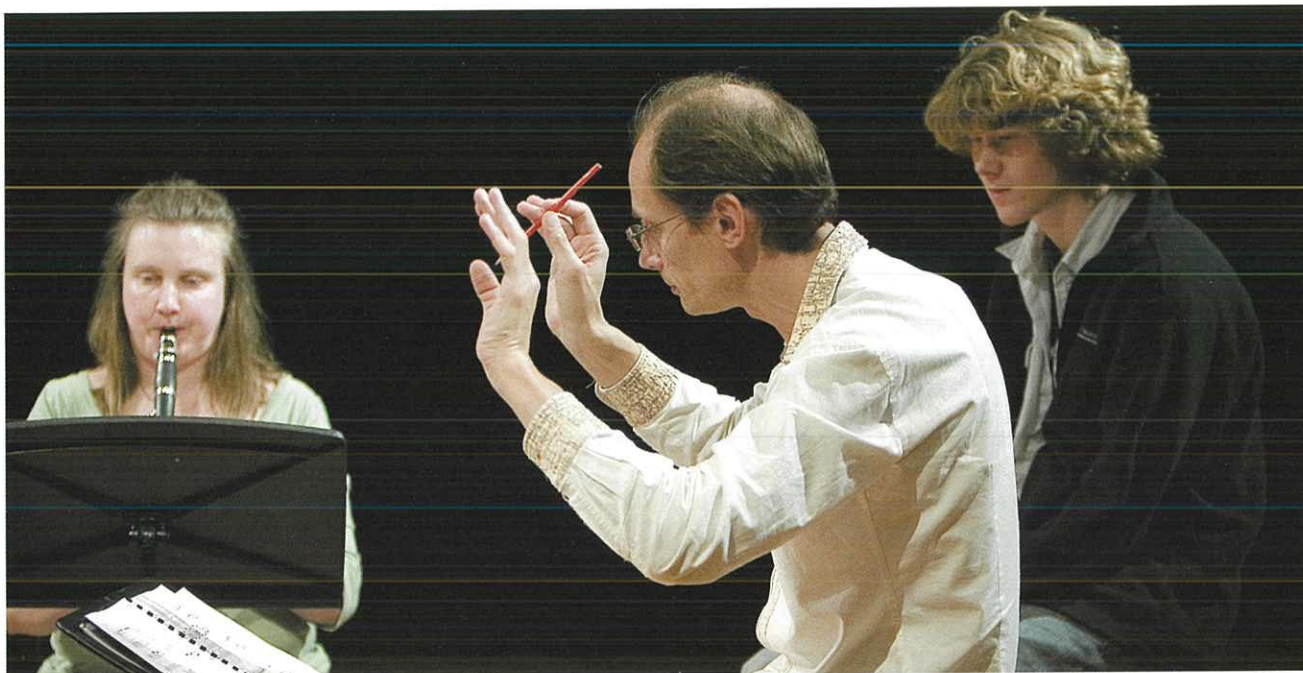
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COMPETITION WIN LEADS TO DECISION

Winning a major national competition in composition is just part of the life of OWEN SALOME. This music-loving student shared with Ann Blore his thoughts on music, and reactions to the experience.

The challenge was to compose a work in any style, scored for flute, clarinet, violin, cello and percussion; lasting between 3 and 5 minutes, to be judged by top name musicians Katy Abbott, Anne Boyd, Claire Edwardes, John Foreman, Paul Grabowsky and Damien Ricketson. The prize? Cash, software and state-of-the-art recording equipment and a performance of the winning work by Ensemble Offspring, conducted by Roland Peelman at Sydney Conservatorium.

Four students, from Victoria, New South Wales and South Australia took out the prizes in the recent Sibelius Student Composer Awards for secondary and tertiary students. Owen Salome from Wodonga Secondary College in country Victoria won the secondary section, with Bhuripat Jittivuthikam of Scotch College taking out runner-up award. Huw Belling from Sydney won the tertiary student section, with runner-up Chris Larkin from South Australia.

Owen Salome is in Year 12 where, apart from debating, maths and chemistry, his life is music, music, music . . . A flautist, currently with two teachers—one for technique and the other for tonal quality—Owen is a member of the school choirs, concert band and school swing band (playing saxophone), and a woodwind trio. Outside school his performance life includes a Gypsy-Irish duo, *Wildfire*, with his dad on guitar and Celtic bouzouki, and as a member of the Murray Conservatorium flute quartet. Everyone in Owen's family is musical. His mum plays violin, his sister, piano, and his brother drums. Owen also dabbles in piano,

saxophone and classical guitar, for fun. He says his family is extremely 'music practice tolerant.'

We asked Owen to tell us about music in his life and at school. He wrote: 'music is very important to me. If there were no music, well, I wouldn't know how to feel, and hope that I don't have to find out. Music is a linking factor between the lives of many people. If you can understand the music of a culture, you have a window through which you can understand the culture. Different music styles from around the world are a great interest of mine.

'As a music listener I am very eclectic. At the moment I am listening to a lot of music from the Balkans, the Middle East and Africa. Turkish and Arabic music use some incredibly complex rhythms and go beyond the western chromatic scale. . . . The very traditional music is invariably in an awkward time signature that makes learning the music a challenge. More modern tunes all seem to have been "straightened out", so that the audience can dance along without getting out of time. The most recent tune I learnt was a Bulgarian ruchenista—a fast dance in 7/8 time that has a characteristic short-short-long rhythm. . . . At school, music is very important to me: it makes school fun and balances maths and chemistry.'

Owen only started composing about two years ago. What about the competition?

ABOVE: Owen Salome (R) observes a rehearsal of his winning work. Pic by Christopher Hayles.

'Composition began one morning when everyone in the house was asleep and I got up and wrote a little flute reel—*Ruben's Reel*. Having some access to music notation software accelerated my interest in composing. At first I was most interested in taking great orchestral works and badly re-arranging them for various combinations of instruments so that I could play them with my school friends, but eventually I started writing little bits and pieces . . . Having a composition subject [in Year 12] and a teacher to give me critical feedback and tell when I'm being ridiculous has been a good experience.

'What appealed to me about the competition was the opportunity to have my music performed by the ensemble. The second best thing was the opportunity for a professional composer to critique my piece. I spent a couple of days [early on] writing little bits and piece for the specified instruments, came up with some vague ideas, but lost interest as I was having trouble with the instrumentation. I was trying to make the instruments fit musical ideas that didn't suit . . . I came up with the simplistic melody used originally for violin and only at the beginning. My music teacher, Janet Turewicz, told me to use the melody more throughout the piece. I think she said "it's a pretty melody, don't just throw it away". It became a link between the sections of the piece, giving a degree of unity. Once I had a melody, the combination of instruments was not a hurdle to overcome but the palette of colours to use.

'The biggest challenge was knowing when to finish [the piece]. Changing the piece from a collection of sections tacked together into a whole was a big challenge. I had to

cut pieces I was very attached to in order not to get mired down in unnecessary notes. The closer I got toward the deadline, the more concerned I was over little things . . . finally I just pressed the button and sent the piece, otherwise I was going to pick it to bits trying to make it better.

'After finding out that I was a finalist in the competition, everything happened very quickly and I spent most of the week stuck somewhere between ecstatic and stupefied. We drove up to Sydney on the morning of the concert and I quite literally stepped out of the car and ran into the conservatorium for the afternoon rehearsal. . . . Hearing my piece for the first time was incredible. The skill with which they interpreted my piece brought it to life. I was involved in the interpretive changes made by the ensemble. There were a few sections that needed a bit of editing; I know now that no piece is completely finished until it has been played and can be heard.

'The actual concert was magical and also a bit tense. . . . At the very end of the concert all the finalists were called to stand in front of the audience while they announced the winner. When my name was announced I didn't know how to feel. It was a bit overwhelming that they thought my piece was so good. . . . The biggest impact of the whole experience was that I have decided to definitely do music at tertiary level: it's what I'm good at and it makes me happy.' **M in A**



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NEW RELEASES

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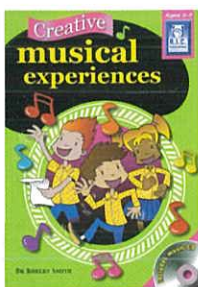


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FROM R.I.C PUBLICATIONS



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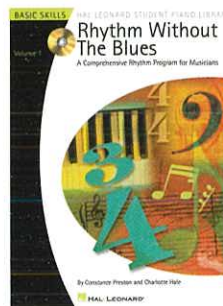
FROM HAL LEONARD



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Rhythm Without The Blues, VOL 1, by Charlotte Hale & Constance Preston *Book/CD*

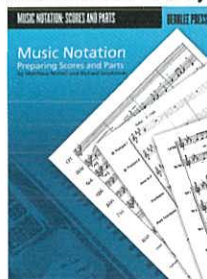
This step-by-step method offers demonstrations, listening, performance opportunities, and rhythmic dictations to help students on any instrument reinforce and hone rhythmic skills. The accompanying CD features over 90 exercises, recorded by real instruments, to aid in

these goals and make the learning process enjoyable.

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FROM ENCORE MUSIC DISTRIBUTORS

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Here is a super new collection of songs for children including nursery rhymes, folk tunes, spirituals, show tunes and traditional melodies. They are all in child-friendly keys; the accompaniments are easy to play.

Tunes You Know, by Chris Tambling

These well-known pieces have been imaginatively arranged for different instruments of beginner standard. Available for Flute, Recorder, Clarinet, Violin, Cello and Guitar with Piano accompaniment.

Neat Beat, by Heather Hammond

A series of pieces for young flautists. They are carefully graded to work well as repertoire pieces alongside any flute tutor. There's a great backing track CD included. Neat Beat is available as a book of four note pieces, seven note pieces and nine note pieces.

UNIVERSAL

Easy Blue Clarinet Duets and Easy Blue Saxophone Duets, by James Rae

Fifteen original pieces written in various blues styles in duet form. Both parts are of equal importance and difficulty and are designed to prompt correct stylistic interpretation.

Play it Cool, by James Rae

Contains ten easy pieces for viola with piano or CD accompaniment. The pieces are for the beginner in a variety of styles including swing, funk, reggae, blues and Latin. The accompaniments either piano or CD of orchestrated backings are strong and supportive taking the player straight into the right stylistic environment. Also available for other instruments including clarinet, flute, saxophone and trumpet.

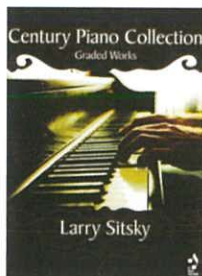
FROM AMPD

AMEB Singing For Leisure Grade Books

Singing For Leisure Preliminary Grade to Grade 4 (High Voice)

Singing For Leisure Preliminary Grade to Grade 4 (Low Voice)

These books are due for release late November 2007.

**Century Piano Collection, by Larry Sitsky**

This collection summarises the great variety of approaches and compositional techniques that marked the 20th Century. Drawing inspiration from Bartok's *Mikrokosmos*, it contains a series of progressively more difficult piano works, ending with compositions suitable for the concert hall. While

Mikrokosmos adheres to essentially one type of folksong, this collection uses folk music from a range of cultures for which Sitsky feels a personal affinity. In essence, it is a tribute to what Australia is now: a multicultural country. All the pieces have an educational focus and even the simplest settings have some kind of twist, be it technical or musical. Above all, each piece will stimulate the student's imagination, proving that piano playing can be fun as well as educational.

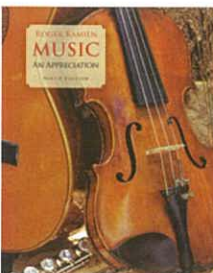
Creative Drumming Made Simple, by Dan Slater

Book & CD

Unlike other basic drumming texts, this title guides the student through the creative process after presenting new technical material—giving students an opportunity to inspire themselves and build musicality. There are many pages dedicated to creating your own rhythms, grooves, fills, solos and entire song—complete with 22 audio tracks on the accompanying CD.

Music Room, by Rob Fairbairn, Mark Leehy & Kevin O'Mara

From the authors of *Cool Cats Cross Arts Adventures*, *The Great Southern Songbook* and *the Bushfire musicals*, a fun, easy-to-use program for class teacher & music specialist. The books are set out in actual lesson plans—4 terms with 8 lessons per term and an end-of-year performance piece based on the year's work. The full colour Teacher Book contains activities, songs, lyrics, music, illustrations, reproducible charts, proformas, evaluation & tracking.

**Music An Appreciation 9th Edition, by Roger Kamien**

This new edition builds on a strong legacy with exciting new features and an ever-expanding ancillary package that provides an even richer experience for students and teachers. Highlights of this edition include: Listening Room Software, Performance Perspective Boxes, an expanded Online

Learning Centre, a new section on Music in Film and much more!

Listen To The Music 5th Edition, by Ian Dorricott

Long-term users of Listen To The Music will notice many changes in this 5th edition. Not only has the presentation been enhanced, content reorganised and new listening examples added, but the works studied in unit 3 have been updated and a new unit 4 has been written. The aim has been to produce a flexible text which offers a useful course of music study to students, many of whom will never study the subject again.

Piano Scales Made Easy, by Gail Smith

Scales are easy and fun when you play them in many different ways including canon, triplet, split, contrary direction and various other ways you may not have tried before. Five finger scales are presented in an unusual format classified by how many black notes are in them. Then the ten easiest scales using the same fingerings are presented. Eventually, all the scales are presented in four octaves in all keys. This is a great way to learn and remember scales.



The Ignatius Wong Collection Of Nostalgic Chinese Songs, by Ignatius Wong Book & CD

This music book for piano with English and Chinese lyrics and an English CD contains 21 Chinese songs. In the 1930s, some Chinese composers in the vibrant city of Shanghai began to write popular songs in Mandarin. Many of these beautiful songs have stood the test

of time and are being heard again today throughout China. Daryl Jamieson, an outstanding Canadian composer, has produced English translations for these songs. He makes appropriate adjustments from the Chinese text wherever necessary.

Musidoku: The Musical Sudoku, by Antony Kearns

Musidoku is a musical variation on the hugely popular Sudoku number-place puzzle. So, if you're a musician who loves Sudoku, then Musidoku will definitely be your forte. The fascinating number puzzle from Japan which has taken the world by storm now has a musical version, using the same pattern of rows and columns, but with musical symbols instead of numbers. Follow these Musidoku puzzles just as you'd learn a musical instrument.

String Time Joggers: 14 Pieces For Flexible Ensemble

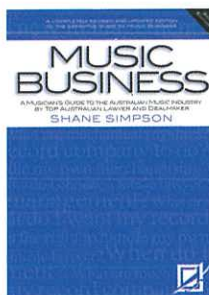
Flexible scoring for violin, viola, cello, and double bass with piano or CD accompaniment, from two parts to massed string ensemble! Pieces may also be played as solos for violin, viola, or cello, with piano or CD backing. Corresponds to the level of *Fiddle Time Joggers*, *Viola Time Joggers*, and *Cello Time Joggers*.

Christopher Norton Connections For Piano Repertoire & Activity books

A collection of pieces in popular styles that is ideal for students and teachers looking for a sound pedagogical supplement or alternative to the study of classical piano literature. The entire series presents a kaleidoscope of contrasting styles, keys, and tempos. The stunning variety of jazz and popular styles including rock, blues, Latin, swing,

country, funk, and reggae will inspire students to spend more time practicing. Each piece bears the unmistakable musical voice of Christopher Norton with its fresh, sophisticated, and clever compositional spirit.

FROM MUSIC SALES



A Musician's Guide to the Australian Music Industry by Shane Simpson

Completely revised & updated 3rd edition. The perfect text for Music Industry courses in Australia covering the range of legal issues confronting musicians today. Also available: Music Business supplements—Events & Management, Marketing PR & Image, Copyright / Royalties & Publishing.

New Tune A Day Performance Pieces Book/CD

The celebrated and award-winning series continues with a selection of pieces in a wide range of styles and varieties, chosen to give you a superb repertoire of music at an early stage. From well-known classical melodies and showstoppers of the stage, to jazz hits, folk songs and film themes—the diversity of these accessible arrangements will provide vital early experience in all manner of performance styles. The music includes chordal accompaniments for Piano, Keyboard or Guitar, making this volume the perfect companion to *A New Tune A Day Book 1*. And a professionally produced audio CD, packed with stunning recorded accompaniments and demonstrations, will allow you to develop your confidence and skills at home, as well as offering spectacular backing tracks for your showcase performances.

Now available for Flute, Clarinet, Alto Sax, Tenor Sax, Trumpet, Trombone, Violin, Viola, Cello, Piano, Acoustic Guitar, Electric Guitar, & Bass Guitar.

FROM ALFRED PUBLISHING

American Idol®

Sing along with your favourite American Idol® hits! Each songbook provides the lyrics, music notation, and chords to 8 great hits, along with lyrics-only pages. The contents of each book were taken from songs performed on the shows. Each of the 5 books comes with a pull-out colour centerfold of exclusive behind-the-scenes photos. There is also a pull-out lyric booklet so the singer can sing along with the CD or the pianist. There are two versions of every song on the karaoke CD: a full-performance track with an amazing sound-alike recording, and a professional instrumental accompaniment track so you can sing along. Changer lets you easily change the key and tempo to individualize the playback for your voice and style.

Selections from Harry Potter for Recorder

Titles: *Hedwig's Theme*; *Hogwarts Forever*; *Nimbus 2000*; *Harry's Wondrous World*; *Fawkes the Phoenix*; *Double Trouble*; *Hogwarts' March*.

Harry Potter Order of the Phoenix

Includes *Fireworks; Professor Umbridge; Dumbledore's Army; The Room of Requirements; The Ministry of Magic; Flight of the Order of the Phoenix; Loved Ones & Leaving.*

Classroom Music for Little Mozarts, Book 2

This adaptation of the 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 to musical learning that develops singing, movement, and listening skills simultaneously with an introduction to musical styles and concepts. Perfect for teachers with little or no musical training, it includes all of the songs, stories, and lesson plans necessary to teach music to children in the early childhood classroom. Assessment materials and correlations to the National Standards for Music Education (USA) are also included.

Classroom Music for Little Mozarts, Curriculum Book 2, By Christine H. Barden, Donna Brink Fox, Karen Farnum Surmani, Gayle Kowalchyk, and E. L. Lancaster

Includes 10 detailed, well-sequenced, and quickly paced lesson plans along with reproducible activity pages for the children which is perfect for teachers with limited preparation time. The CD includes all of the songs, stories and activities.

Also available: *Curriculum Book 1; Classroom Music for Little Mozarts Deluxe Kit Book 1; Classroom Music for Little Mozarts The Big Music Book 2; Classroom Music for Little Mozarts The Big Music Book 1*

60 Music Quizzes for Theory & Reading, by Jay Althouse
One-page reproducible tests to evaluate student musical skills.

FROM ROLAND



The S-1608 and S-0816 Digital Snake

Ideal for bands, school halls and auditoriums, corporate A/V events, seminars, Houses of Worship and broadcasters that need the best possible sound quality from their audio without the high frequency losses and bulk of analog snakes. Unlike analog multicore snake cables, the RSS Digital Snake systems are equipped with high quality and remote-controllable mic pre-amps. By having high quality mic pre-amps on stage, the sound is amplified and converted at the closest point to the sound source, providing the best possible quality audio.

HPi-7S/HPi-6S Interactive Digital Pianos

The new HPi-7S and HPi-6S offer not only the genuine sound and natural touch of an authentic acoustic grand piano, but also the amazingly interactive and fun DigiScore® music education system. Built into the music rest at an ideal height for easy viewing, the large DigiScore® LCD colour display shows songs, MIDI files and recorded music. Just touch a button and the music starts playing on the screen, which displays the score in an easy-to-follow format—complete with a metronomic bouncing ball onscreen, which bounces across the notes as they are played. The music comes alive right before your eyes. If you stumble in the middle of a piece, simply step on the Replay Pedal to "rewind" to a previous measure—your hands never need to leave the keyboard!

FP-7 Digital Piano



The Perfect Balance of Modern Design. Portable and stylish, the New FP-7 fits in small spaces including classrooms and recording studios. The FP-7 is an affordable and streamlined version of the Roland Digital Piano range. It sounds and feels like a real piano, and offers modern features that add musical versatility and enjoyment. Equipped with great sounds and intelligent features that can make you sound like a solo concert pianist or an entire ensemble, the FP is ideal for accompanying choirs, ensembles and stage bands. The intricate details of a real piano have been captured, including hammer and damper noise, and string and key-off resonance. There's also a full complement of other instruments onboard, allowing you to sound like a complete orchestra.

RG-3M Digital Grand

The Elegant, Space-Saving Digital Grand. For the most authentic grand-piano sound and feel, the RG-3M is equipped with Roland's finest 88-key multi-sampled piano sound under the control of the new PHA II "Ivory Feel" keyboard with Escapement. This amazing new keyboard technology reproduces the real feel of ivory for the natural keys and ebony for the sharps. And whenever you'd like the RG-3M to play itself, simply activate its built-in Moving Keys feature. Perfect for the school stage, the RG-3M is beautiful, easy to position in the room, and attractively priced.



RH-D20 and RH-D30 Monitor Headphones

High-Performance, High-Impact Headphones. these headphones are built with the performer in mind, from DJs to drummers and any other musician who requires durable headphones with high-impact, full-range sound.

RH-IE3 In-Ear Headphones

Flagship In-Ear Headphones. Designed and fine-tuned for monitoring Roland's digital musical instruments, the new RH-IE3 in-ear headphones can reproduce cutting-edge, digital-instrument sounds with clarity and precision across a wide dynamic range. Ideal for delivering perfect playback from any portable digital player.

SONIC CELL Expandable Synth Module with Audio Interface Superior Desktop Synthesis for the PC Generation SonicCell puts the power and legendary sound quality of a Roland hardware synthesizer on your desktop. A remarkable new waveform set has been created for SonicCell, including a world-class collection of acoustic instruments, drums, and percussion that are expertly programmed to provide the ultimate in expression and realism. The internal sound bank can even be expanded and customized via its two internal SRX expansion bays. More than a mere sound module, it is equipped with a built-in USB audio interface. Simply connect directly to your computer's USB port, to record and create music with no additional hardware required.

In addition to its high-quality synthesis and audio-interface functions, SonicCell can be used as a virtual backing band. SonicCell can play back WAV, AIFF, and MP3 files. It even plays Standard MIDI Files!

FROM EDIROL

M-16DX 16 Channel Digital Mixer

Don't let its small footprint deceive you—the M-16DX is a new generation mixer comprising two modules: the Mix Controller for your desktop, and the I/O Module, which can be mounted in a rack. Together, these two components provide a wide assortment of connection and processing features.

Also available, M-10DX 10 Channel Digital Mixer.

FROM INTELLIWARE

Intelliware is now the proud distributor of the FINALE range of software including Finale 2008, Allegro, Print Music, Song Writer and Notepad. The addition of the Finale product from US based manufacturer MakeMusic, compliments the already extensive range of education focussed products from SONY (Acid, Vegas, Sound Forge, Super Duper Music Looper), CAKEWALK (Sonar Home Studio), PG MUSIC (Band-in-a-Box) HOSA (cables and accessories), ULTIMATE SUPPORT instrument stands, Manhasset stands and Body Glove cases.

The Intelliware 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 Intelliware Australia at www.intelliware.com.au

Finale 2008

Finale is the world's best-selling music notation software, preferred by professional musicians, composers, engravers, and educators. Finale offers rich sounds provided by the makers of the Garritan Personal Orchestra. Use the new 'audio track' feature to give arrangements authenticity and life with a real vocal or instrumental track. Record or import a mono or stereo audio file to enhance playback. Easily merge multiple scores automatically using the ScoreMerger function. This allows you to consolidate multiple movements into a single document—even if they don't contain the same number of staves, or have different instrumentation (a Finale exclusive).

Check out all the fantastic features of the Finale family of products at www.finalemusic.com.au/

Finale Notepad

Imagine.....FREE music notation software for your school. Install it onto every computer in your school. It features the easy 'set-up' wizard, lyrics, guitar tab, smart music sounds and is fully compatible with Finale 2008. Finale NotePad 2008 is your invitation to the world of music notation software! Find out how fun and easy it is to transform your musical ideas into beautifully printed music by downloading NotePad 2008 today!

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.

<http://www.sonymediasoftware.com/education/curriculum.asp>

Sonar 7

Take a fresh look at your evolving music creation and production needs, and consider SONAR 7 Producer Edition, the technology leading digital audio workstation. SONAR offers a remarkable experience that excels at every step of your production—from its inspiring, open and customizable environment, to intuitive music creation and editing tools, to polished mixing, editing and delivery—with the recognized best audio quality in the industry.

Your school scenario may be a lab of Home Studio for years 7–12 and possibly 1 or 2 copies of Sonar Producer 7 for year 11–12 music students to give them the opportunity to use advanced cutting edge software for their recording and performance requirements.

TOP TEACHING RESOURCES

Here are ten suggestions for primary school classes, focusing on singing. They come from RUTH FRIEND, who teaches P–7 music at Caulfield Grammar School in Melbourne, and is co-author of the Take Note music resources.

1. AT EVERY OPPORTUNITY, TEACHER SINGS INSTEAD OF TALKING

The children then become very comfortable in a singing environment.

Sing all instructions as songs, for example:

Find a place in the circle,

Find a place in the circle,

Find a place in the circle and everyone sit down.

Change the words to fit the situation: 'Find your book in the circle...' etc. etc.

2. USE A HELLO SONG TO BEGIN EACH LESSON.

I use the same song from Year 1 to 4.

Year 1: add 2-beat body percussion.

Year 2: add 4-beat body percussion.

Year 3 and up: add 4-beat body percussion, which becomes a clapped rhythmic ostinato.

Then use the ostinato for the ensuing repertoire in the lesson.

3. PREP: HELLO SONG WITH INDIVIDUAL SINGING EVERY LESSON!!!

Hello to you and what is your name,

Hello to you and what is your name,

Hello to you and what is your name,

We're very glad to know you.

Solo: My name is _____ .

Class: How do you do?

Solo: My name is _____ .

Class: How do you do?

Solo: My name is _____ .

Class: How do you do?

We're very glad to know you.

By 2nd semester, give stickers for children who are matching the teacher's voice.

Discuss importance of: posture and listening carefully.

4. INCLUDE INDIVIDUAL SINGING IN SOME FORM IN EVERY LESSON!

It may be as little as asking a student to sing the ready note played by the teacher on the chime bar.

5. CHASING GAMES

Always a fabulous way to have children singing without even realising it.

Lucy Locket: Prep (no solfa made conscious).

Mr Sun—s l: Year 1.

Chicken on a Fence Post—tikatika: Year 2/3.

6. BEAT-PASSING GAMES

d m s l—Apple Tree.

d r m f s l—Way Way Oh ... Pass the bone around.

7. MOVEMENT IN CIRCLE WITH BEAT IN FEET

d m s—beat—2 metre

Left right—circle movement practising 2 metre: accenting the left foot on first beat of each bar.

Extension: Concentric circles in canon.

Sing in solfa.

m s l

Mill Song—Change direction after the 8-beat phrase.

8. TWO PARTS

d m s l

Icka Backa game. When each student goes out they form a group in the middle of the circle, performing a rhythmic ostinato.

This can also be extended to a melodic ostinato.

Ref: Mark O'Leary's 2-part singing games.

9. INDIVIDUAL SINGING GAMES

d r m s

Who's That (tapping at my window).

Money and the Key.

10. HOUSE SINGING COMPETITION

For all students from Years 1 to 6!

What a fabulous way to create committed singers and also get classroom staff actively involved in music. **M_{in}A**



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

ANCOS

• **6–11 January 2008**
National Conference:
A Mosaic of Music in Melbourne
 Toorak College, Mt Eliza
 Details: www.vosa.org
 T: 9535 7020

Australian Band and Orchestra Directors' Association

• **13–19 January, 2008**
Summer Conducting School
 Ivanhoe Grammar School
 Intensive conducting workshop for all levels, group and individual tuition.
 Details: www.aboda-vic.org.au

ISME

• **20–25 July 2008**
World Conference
 Bologna, Italy
 Info: www.isme.org

Kodály (KMEIA)

National
 • **28 Sept–1 October 2008**
Kodály National Conference:
Bloom with Music
 Radford College, Bruce, ACT
 Details: www.kodaly.org.au
 T: 9535 7035

Victoria

• **16 February 2008**
More Games Galore
 Venue: Kingston Arts Centre, Moorabbin
 Details: www.kodaly.org.au
 T: 9535 7035

• **23 February 2008**
(Beginning: 7 Saturdays)
Primary & Secondary Teacher Training Courses
 Scotch College Hawthorn
 Details: www.kodaly.org.au
 T: 9535 7035

• **16–17 May 2008**
Autumn Music Seminar
 Strategies for classroom and instrumental teachers—primary and secondary
 St John's Southgate, Melbourne
 Details: www.kodaly.org.au
 T: 9535 7035

Orff

New South Wales

• **25 November 2007**
Technology in the music classroom—an Orff approach
 Presenter: James Humberstone
 Details: www.orffnsw.org.au/courses

Victoria (VOSA)

• **31 March–5 April 2008**
Level 1 & 2 courses
 Glen Waverley
 Details: www.vosa.org
 T: 9535 7020

• **18–19 April 2008**
Living Music and Dance Conference
 Preston
 Details: www.vosa.org
 T: 9535 7020

• **23–24 August 2008**
Early Childhood Conference of Performing Arts (ECCPA): Educating for a Better World
 Genazzano College, Kew
 Details: www.vosa.org
 T: 9535 7020

• **6–10 July 2008**
The Joy of Jammin' (Stage 1)

• **28 Sept–2 Oct 2008**
The Joy of Jammin' (Stage 2)
 Elsternwick
 Details: www.vosa.org
 T: 9535 7020

Western Australia

• **9 November 2007**
Meet and Move, Greet and Groove
 Info: Silvana Ferrara
 E: sferrara@bigpond.net.au
 T: 08 9443 2203

SOUNDHOUSE

• **7 December 2007**
 9.30am–3.30pm
Advanced Sibelius
 SoundHouse at Chatswood
 Info: www.soundhouse.com.au

The winner of the Spring issue Subscribers' Prize is

Karen Bigwood

Vasse Primary School, Western Australia

Karen has won a fantastic Zoom H2 Digital Recorder valued at \$445.

Prize generously donated by Dynamic Music (www.dynamicmusic.com.au)

For this issue's subscriber incentive, turn back to page 37

THE MUSIC MAKERS PROGRAM



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

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



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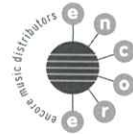
BEHRINGER AUSTRALIA



CENTRAL MUSICAL INSTRUMENTS

DYNAMIC MUSIC

DYNAMIC MUSIC



ENCORE MUSIC

epoch MUSICAL INSTRUMENTS

EPOCH MUSICAL INSTRUMENTS



HAL LEONARD AUSTRALIA



INNOVATIVE MUSIC



INTELLIWARE AUSTRALIA



JADE AUSTRALIA



JANDS



JACARANDA MUSIC

KAWAI PIANOS
The choice of those who know

KAWAI PIANOS



LAMBERTI BROS



LSW



MUSIC JUNCTION IMPORTS



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MUSICAL MERCHANDISERS

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MUSIC SALES



NATIONAL MUSIC

NATIONAL MUSIC



NEXT ENTERTAINMENT TECHNOLOGY



PRO MUSIC



RODE MICROPHONES



ROLAND CORPORATION AUSTRALIA



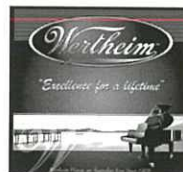
SHRIRO



SIBELIUS



THE RESOURCE CORPORATION



WERTHEIM PIANOS

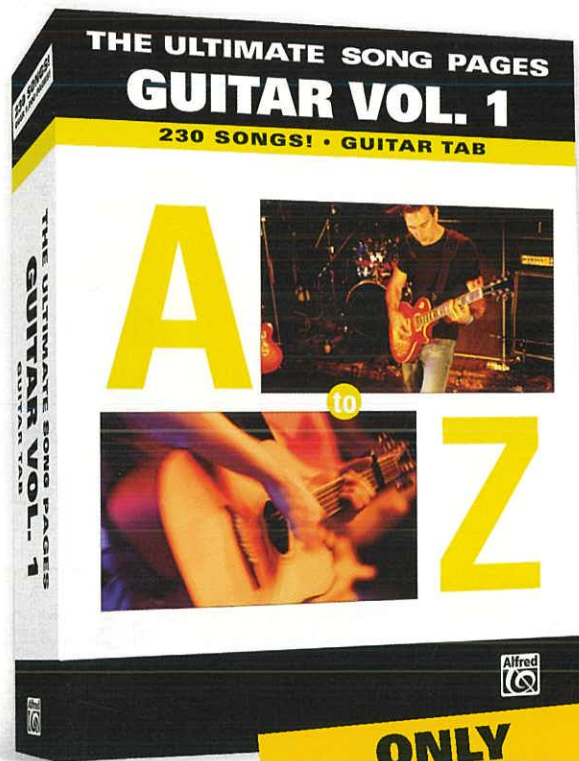


YAMAHA MUSIC AUSTRALIA

SUPERSIZE MY SONGBOOK

BIG BOOK + BIG VALUE

OVER 1,000 PAGES EACH! • 200+ SONGS INCLUDED IN EACH BOOK!

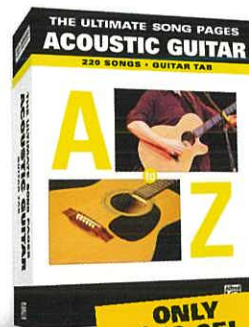


ONLY \$49.95!

GUITAR VOL. 1

The largest collection of Authentic Guitar Transcriptions ever published! With more than 230 songs, this is a self-contained complete guitar reference library spanning the classic rock era right through the modern rock era. Everything from the Beatles to Limp Bizkit.

(GFM0311).....Guitar TAB



ONLY \$49.95!

ACOUSTIC GUITAR

This ultimate collection is jam-packed with more than 200 songs for the acoustic guitar as performed by popular artists such as the Grateful Dead, Alanis Morissette, Michelle Branch, James Taylor, and more. It is the greatest compilation of acoustic guitar music ever assembled. Also included are numerous arrangements of Broadway solos, Christmas songs, classical solos, jazz standards, and movie tunes.

(GFM0314).....Guitar TAB

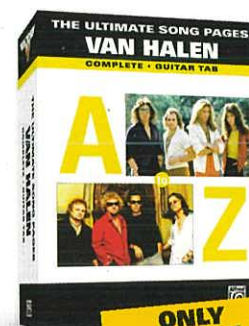


ONLY \$59.95!

PIANO VOL. 1

Over 200 of your favourite pop/rock songs, all in one book! This collection provides the lyrics along with piano and chord arrangements for some of the greatest pop and rock hits ever written.

(26320).....Piano/Vocal/Chords



ONLY \$79.95!

VAN HALEN

This amazing 1,200-page collection features the complete guitar TAB for every single Van Halen album, including smash hit records like *Van Halen, 1984, and 5150!* This is a must-have for every true Van Halen fan.

(27044).....Guitar TAB



ORDER TODAY!

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