

MUSIC in ACTION

Autumn 2008 • Vol. 5, Issue 4

FOR AUSTRALIAN EDUCATORS

Teaching and researching

POPULAR MUSIC

A QUESTION OF EFFICIENCY

Not waving—conducting

AUDIATION

Music in the mind

BACK WHERE IT BELONGS

Mixing age groups gets results

MUSIC SOFTWARE

Getting started

• New Products • Net News • Nitty Gritty • PD Diary • Top Teaching Resources

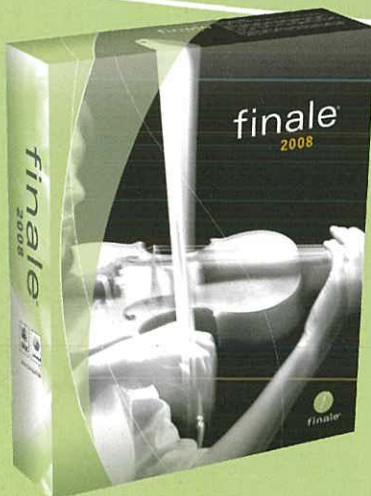


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FROM THE EDITOR



We welcome the 2008 school year, and the sixth year for *Music in Action*. The notions of beginning and maturity seems to be a thread that runs through this issue.

Susan West describes a music advocacy program that involves both ends of the age spectrum: school students and elderly people making music together. Music is the 'glue' for this program, but the implications reach into well-being, inclusion, extrinsic benefits of music making and social outreach programming.

The thread continues in the article from Sheena Prince, outlining the theories of Professor Edwin Gordon. Here too we consider commencement and development, this time in understanding the learning process as it applies to both music and language. Learning processes in the more practical sense are the focus of the article by Brad Merrick and Simon Smith. Their students needed to identify their learning pathways in a chosen area of performance, to inform curriculum development at their school—an interesting read and a positive outcome.

Our technology article responds to reader feedback requesting information about how to start in music technology. And, while the practicalities of conducting may be a mystery to some, others find it as easy as falling off a rostrum, so to speak. John Ferguson provides some tips that will be useful to beginners, indeed all those with responsibility for conducting their school ensembles.

2008 will be an important year for advocacy. With a new federal government, we await developments in the progress of the National Review of School Music Education and its outcomes. We plan to bring you an interview with the new Minister as soon as it can be arranged. The long process of advocating for improved opportunities in music education throughout the country having begun, 2008 will be crucial in maintaining the momentum and making progress. *Music in Action* has been an important part of the communication role of advocating nationally for music education, and we too have developments: *Music in Action* will change editors in this year.

While I have enjoyed enormously the role of establishing the magazine, during this year we will pass the baton to our next editor. In so doing I acknowledge with appreciation the guidance and support of the Editorial Panel and the support of hundreds of teachers who generously contributed time to write so insightfully on a vast range of topics over the past 20 issues. Australian music educators have so far written around 200 articles for their colleagues around the country. Our feedback tells us that it is much appreciated, not only in the field but also in universities, where student teachers use the magazine as a key reference—truly endorsement of the best kind. Thank you one and all for your support and involvement.

Finally, a huge vote of thanks both personally and on behalf of all our readers, to our publisher, the Australian Music Association, for their vision, commitment and strength as initiators of the project to put the magazine in place. Without the subsidy provided by the AMA, *Music in Action* would not exist.

With all best wishes for your work in music education,

Ann Blore

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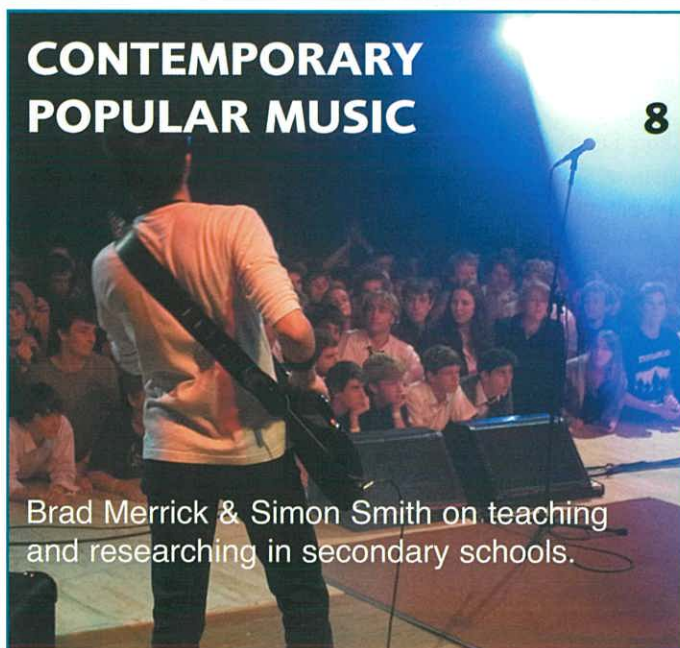
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ROSY FUTURE FOR GREEN VALLEY

More on exemplary community music initiatives: one of Sydney's community choirs, the Green Valley Youth Choir, is gearing up for its 40th anniversary celebrations next year, which include a 20-concert tour of North America, Asia and Europe.

Choir Director, Warren Barnett, tells us more. 'The choir began in 1968 under the guidance of Captain Rex Harris of The Church Army and started modestly with 8 kids. Today it consists of 25 young people ranging in age from 11 to 22 years. Over the years over 1500 people from Sydney's south-western suburbs have sung in its ranks. While the Anglican Church has given the choir a home since 1968, the choir remains interdenominational, with its social aims and vision remaining the same: taking young people from normal and disadvantaged backgrounds, giving them an outlet in their lives through music with a lot of love, care and nurturing along the way.'

COMMUNITY MUSIC GETS A NATIONAL AWARD

'Music. Play for Life' is setting out to find the people and programs that have been most successful in building music-making activities in their community, and the community will benefit! Australia's first national award has been announced, offering a \$20,000 prize pool. The benefits will be not only a public pat on the back for the winners, but some big cheques.

The inaugural *Music in Communities Awards 2008* are open to any organisations that have been involved in music-making activities for more than three years. Among other things, we want entrants to tell us about the main activities undertaken to encourage music-making in their community; how they make a difference to the lives of participants and their community and how, as a result of these activities, the community now has more people making music.

Funding has been generously provided by NAMM, the US music products industry association. Music. Play for Life believes that this will do for community music what the FLAME Awards have done for school music: that is, to give us an opportunity to uncover and reward some of Australia's best programs for encouraging musical participation.

To find out more about the *Music in Communities Awards* check the Music. Play for Life website.



Not every young person entering the choir ends up being involved in singing. Others learn the crafts of stage sound, lighting and general production techniques. The choir's current sound and stage crew has three young people in their mid-teens learning and working with them.

The Green Valley Youth Choir has made six overseas trips, with planning under way for the biggest tour yet—this year's visit to Asia, Europe, the USA and Canada—for 20 concert performances, including Disneyland in California and the Mirabell Gardens in Salzburg, Austria (seen famously in the film 'The Sound of Music'). The choir also has the chance to be professionally recorded. The choir has released 2 CD albums and a CD single and has recently recorded an album to be released with the tour.

Many former members of the Green Valley Youth Choir who have gone on to professional careers in music—just one example of what has been achieved by this choir giving ordinary kids a chance. Go to the website at: www.gvyc.org.

URGENT CALL FOR MAKING MUSIC BEING WELL 2008

The date has been set for the second nationwide series of events designed to highlight the great work of Australia's music therapists, while at the same time raising awareness about the links between music making and wellbeing.

FAST ACTION IS NEEDED

Please mark your diaries for 12–18 May 2008. MMBW are accepting expressions of interest NOW—so get in quick for your registration pack and start planning! Expression of Interest forms and information are now available online at: www.austmta.org.au. ACT NOW, and start talking it up with your colleagues and organisations!

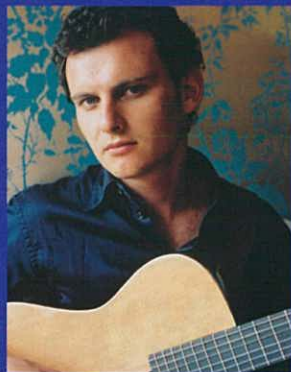
Campaign supporters will remember that MMBW was initiated last year as a collaboration between Music. Play for Life and the Australian Music Therapy Association. It was an outstanding success and saw more than 50 events take place across the nation in hospitals, schools, nursing homes and other community venues. All organisations and individuals who are promoting active music making for health and wellbeing are invited to host an event to contribute to this national celebration.

Catherine Threlfall,

Coordinator, Making Music Being Well 2008

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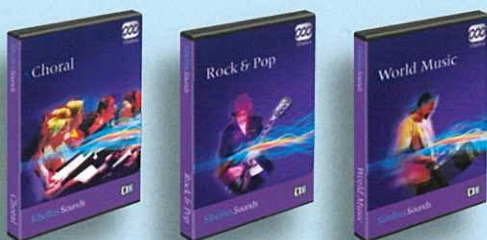
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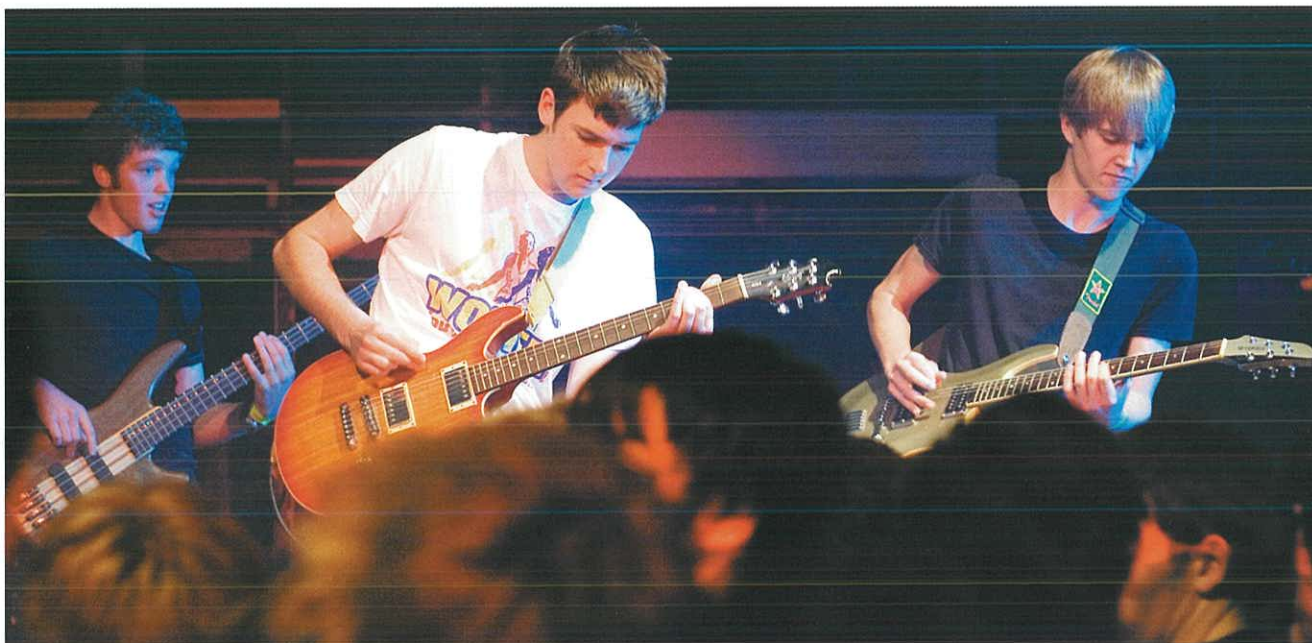
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CONTEMPORARY POPULAR MUSIC

Teaching and researching in secondary schools

BRAD MERRICK and SIMON SMITH share their findings about learning styles in contemporary popular music, used with success at their school.

It has been of great interest to us to observe the growth in contemporary popular music at our school, particularly the diverse ways in which interested students engage in the creation and rehearsal of music across a range of popular styles. Our students have been a rich source of information about the ways in which learning takes place in this genre.

Our school, Barker College (NSW), hosts a large music program with over 700 students involved in a variety of music activities. The co-curricular program includes concert bands, stage bands, choirs, string orchestras and chamber music groups. Each of these ensembles performs regularly as part of the school music calendar and performance schedule. In 1999 the school music captains initiated discussion with staff about also including contemporary popular music in the school music calendar. Our first student-initiated contemporary popular music concert, called *Coffee House*, was held at the end of 1999, featuring five groups together with standup comedy routines, playing to an audience of 100.

Fast forward to 2007: our *Coffee House* concert this year drew twenty student bands involving over 100 performers and an audience of 600 students, and is now one of the best-attended concerts in the school calendar.

Over 100 students now perform in contemporary popular music groups and rehearse weekly in the music centre. While the music department provides purpose-built rehearsal rooms, the music staff members are not involved: rehearsals are self-directed, employing a range of different strategies and processes.

Looking at contemporary popular music

As educators, we were interested to ascertain if *Coffee House* was the main reason for increased student involvement in this music, or whether there were other factors that influenced their involvement.

With this in mind and considering recent research on enculturation, where musicians acquire their 'musical skills and knowledge by immersion in the everyday music and musical practices of one's social context'* we set up an in-house study to discover and understand why students are involved in the contemporary popular music program, and what factors may have fostered its growth over the past eight years. Underlying this investigation was a desire to understand what motivated them and how they had developed skills and knowledge when performing in this genre.

What did we find out?

Through a series of data collection processes that included video footage of students, audio interviews, questionnaires and self-report scales we discovered some really interesting information that has further informed the way we teach and develop contemporary popular music in the music program.

Two main types of rehearsal processes were identified. For each rehearsal type, some useful information emerged from the data collection, as follows:

Experimental (informal) rehearsal	Prepared (formal) rehearsal
<ul style="list-style-type: none"> • Spontaneous development of musical ideas in the rehearsal • Ideas are presented and developed aurally with no evidence of notated music • High degree of focus upon the original, creative aspects of the music with students saying, 'We don't learn, we make it up!' • Emphasis upon the concepts of music, using texture and tone colour more readily than structure or harmonic devices • Songs tend to 'unfold' over time with little discussion about their development • Emphasis upon group input throughout • Most of these students are already playing or performing in more structured co-curricular ensembles in the school, i.e., concert band or choir. 	<ul style="list-style-type: none"> • Organised and efficient use of time in rehearsal • Been rehearsing together in the same way for many years • High degree of aural awareness and reflection during the rehearsal to correct sections in songs, e.g. 'is that "C" right?' • Plan of attack for rehearsal, e.g. learning material before the rehearsal and then coming in to the room to put it all together in a half-hour time frame • Use of this rehearsal time to develop repertoire for class-based assessment • Often preparing cover versions of bands that have influenced them, e.g. 'The Police', 1980s rock, etc. • Most of these students were not involved in additional co-curricular activities within the school.

As well as having unique approaches to their rehearsal, many of these students also identified key factors that they felt contributed to their involvement in contemporary popular music within the school. They identified the following aspects as being very important to them as they developed music in their bands: The school environment, the process, the music, the influences, and the rehearsal process.

The school environment

- The school develops contemporary popular music
- It is seen as being valuable within the music program
- The rooms and gear are well set up
- The staff are supportive of us in rehearsal and performance
- We are encouraged to play live, such as at the school concert *Coffee House* and at assemblies.

The process

- We have developed the ability to discuss our work as we develop
- There is a need to work cooperatively in rehearsal
- We feel very motivated to want to make our own music
- We enjoy the interaction with other musicians.

The music

- Having good technique on their instruments
- Doing lots of practice beforehand
- Learning songs by ear

- Learning material by TAB
- Copying sections of music and songs from other band members.

Influences on our music making

- Having access to good instruments and equipment
- Having enough skill to play the parts well
- The music that is around me all the time
- The support of my parents, friends and music teachers
- Being exposed to instruments and different music styles.

The rehearsal process

- Being able to play with 'feel'
- Knowing the other parts of the music in my head
- Being able to sing the songs through
- Regularly hearing and transcribing songs
- Having a knowledge of recognisable and established chord structures.

Combined with these factors, there were also varied insights into the way they set goals, used strategies, and were motivated to rehearse when performing popular music.

These included the following:

Types of goals

- Getting the parts synchronised

- Getting parts correct for different sections, getting the song completely down and figuring out the correct levels for it to sound correct and the way we want it
- Setting long term goals, such as preparing for an upcoming concert
- Collaborating on new material and just working towards becoming a better band
- Being tight—working on connection
- Trying to get the best out of our ability.

Types of strategies

- Cover songs—band mates to learn parts at home, then at rehearsal it is put together with a set order
- Individually learning the song then playing it slowly and practising sections
- Originals—band mates bring in an idea which is tried out at practice, then an order is decided upon for final rehearsal
- Work out the basic chords and melody
- Making sure that everyone contributes
- Jamming and learning new songs for fun.

Types of motivation

- Love of the music, creation of new stuff
- Maybe becoming famous, releasing an album
- Parents and friends
- Playing with other good musicians makes me strive to play better.

Throughout this study, it was evident that making music is a highly social and enjoyable process for all the students involved and that the study of contemporary popular music

provides a unique melting pot for the development of a range of music, incorporating both formal and informal approaches along the way.

Throughout this investigation it was evident that many students spend enormous amounts of time learning parts, developing and mastering repertoire. Similarly, students identified the importance of having an environment and people around them who supported their music so that they felt that the music was valued.

Many aspects of the student behaviour observed in this project were aligned with the work of Lucy Green.* Those that have implications for the classroom were: The use of informal approaches in student learning; the integration of listening, playing and composing in their practice; their acknowledgement of the influence of parents, friends and mentors in the process; their increased emphasis upon jamming, communication and purposeful listening; all combined with an increased use of peer-directed and group-based learning.

Conclusions

This project allowed us to understand how and why these musicians do what they do, informing the future directions we take in curriculum, as contemporary popular music continues to be an important component of the education of our student musicians.

Importantly, we need to acknowledge that students often utilise different approaches to learning and performing





contemporary popular music, depending upon their existing experience. Students are very passionate about this style of music and need to feel that their participation is valued, and that the different approaches they use are respected by the teachers, parents and mentors around them. Most importantly, the students need to have an environment created for them which allows for the development of strategies, musical and self-regulatory skills as they have regular performance opportunities to work towards. The world of contemporary popular music continually evolves and as educators we need to try and facilitate this musical journey in the best way possible.

Completing some in-school research is certainly a great way to understand your students more, while the idea of watching them rehearse and develop musical skills over a period of time certainly provided us with insights into the way we should teach and work with young musicians in our school. The more research we do, the more informed we are, and the better our teaching will be. We thoroughly recommend using this approach.

This article is adapted from a presentation, Popular Music in the NSW Curriculum and the Development of Rock Bands in the Secondary School, given by the writers at the ASME 2007 conference in Perth.

Note

* Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education*, Popular and Folk Music Series, Ashgate, London, 2002.

Dr Brad Merrick and Simon Smith

Simon Smith and Brad Merrick are Assistant Directors of Music at Barker College in Sydney, where they work in a large music program encompassing Years 3–12, covering a range of music styles across 50 ensembles. As professional performers of contemporary popular music themselves, they have developed an interest in how students develop their skills in this area and are currently investigating the behaviour of these students in more detail.

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A QUESTION OF EFFICIENCY

JOHN FERGUSON looks at the value of acquiring skills and technique before fronting to conduct school groups, and suggests some useful tips and examples.

Nobody would dream of performing on an instrument before an audience without undertaking serious training, yet this often happens with school conductors. While a few people can get away with it, many do not—and virtually all would be more efficient and effective after acquiring further skills.

Many techniques might be generally applied, but there will be exceptions. It is interesting to note that, stylistic differences notwithstanding, there is surprising consistency in the literature. The suggestions in this article are essentially my own, and not everyone need agree with each point.

Basic techniques

Space

Be aware of your space: arms outstretched in all directions (side, front and above). That is your conducting space—consider how to use it.

Stance

- Stand up straight. Bending over (e.g. for quiet passages) looks bad from behind—and doesn't work!
- Use a podium for large groups otherwise the players won't easily see you, leading to compensating gestures by you—then your shoulders and neck will be sore!
- Stand still—do not bend your knees or bob up and down (leading to an unclear beat), or wander around.

Baton

In general, use a baton. It is by far most commonly used by conductors, and your students should get used to following it.

- Baton lengths and styles are a personal thing, but the equivalent length of your forearm is a good starting place. The 'bulb' will depend on your grip.

Baton grip

- Essentially, the baton is an extension of your arm and should be virtually straight out in front. Sideways styles are useless: players do not know whether to watch your hand or the baton.
- It is the point of the baton that matters—imagine leading all gestures with the point (i.e., point rises, arm follows!)

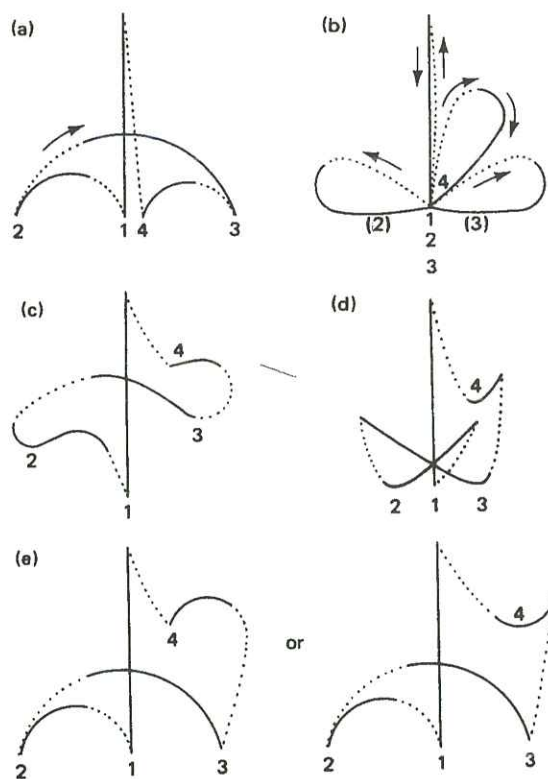
Arm, wrist and shoulder

- Different situations will sometimes require hinging from the wrist (particularly neat small-beat passages); other times you will bend the elbow; and sometimes you will need to move from the shoulder.
- Avoid mixing them together. It is wrist OR elbow OR shoulder.

Beat patterns

- Beat patterns are simply a method of marking time. On their own they are not 'conducting', but they are important.
- There will be variations—no real rules, but there are conventions.
- Practice is important: one must be completely comfortable with beat patterns.

Elizabeth Green¹ identifies common patterns as follows:



- Avoid unnecessary 'loops' etc which tend to obscure the beat.
- The ictus (that moment of rebound—like knocking on a door, flicking water, bouncing a ball) should be part of the beat, not an 'add-on'.
- Avoid rebounding too high—causes confusion.

Beat fundamentals

Beating in 4: 2nd beat across the body!

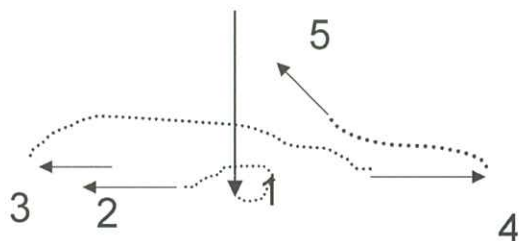
Beating in 3: 2nd beat to the right (away from body).

Beating in 2: the 'hook' to the right.

Beating in 1: like using the stick to winkle out a crustacean—a little hook.

Beat patterns 5/4

For 5/4 patterns the 'chopping' is considered by many to be better than 'placing'—easier to vary tempo as below



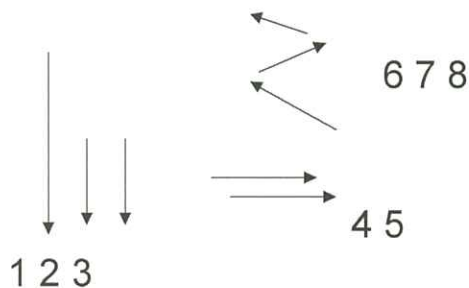
Beat Patterns 5/8

In a fast 5/8 (for example), it can be good to think the words 'Jump—Glue' (2+3): And similar for 7/8:



Three Uneven Beats

For example, in 8 if the pattern is 3+2+3 we can use:



The preparatory beat

- This is the most important of all in many respects! You have to convey the tempo, articulation and opening dynamic.
- Tempo is obviously the most important consideration—the

'up-beat' must be exactly in time.

- Commencement of up-beat gives articulation.
- Energy (and weight and size) indicates the dynamic.

Dead beats

- A beat with no ictus, and no energy in preparation (if there is a preparation).
- When marking a beat, it can be good to slow the beat as it lands (with positively no bounce).
- Written rests at the start of a piece can be 'dead beats' (except the last one!)

Cut-offs

These are tight loops going outwards—sometimes both hands if there is any doubt about visibility (e.g., sometimes in a pit).

The left hand

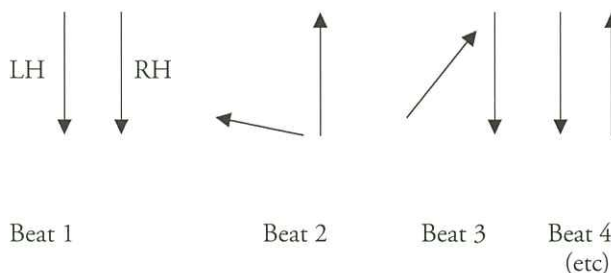
- Should not mirror the right (OK, there will be the odd exception).
- Is a great tool for dynamic control, endings, and, of course, cueing.
- Important to practice exercises for independence.

Here is Robert Rosen's 2–3 exercise:

Establish a straight up-and-down (2-beat) in the right hand. Do not worry about an ictus or anything fancy. Next, with left hand establish a triangular beat:

- beat 1 parallel to the right hand,
- beat 2 going out from the body, and
- beat 3 returning to the top.

Do both at the same tempo with both hands. It is NOT a 2-against-3 exercise. The hands move at the same speed. The object is to gain independent use of the hands for cueing purposes. Once established, repeat with RH beating 3, and LH beating 2.



Cueing

It is important to cue in tempo. The left hand needs to prepare the cue strictly in time with the fourth beat—as with the following exercise:



Repeat three times, then add different beats (2nd beat of bar and so on).

Pitch registration

It can be helpful to vary the height at which the hands are held, partly to convey pitch (and mood), and also weight of sound (depending on the context).

Four levels

Harold Farberman² suggests four pitch registration levels. This is not radical—many people do it subconsciously (imagine conducting the opening of Schubert’s ‘Unfinished’ with the hands held high!)

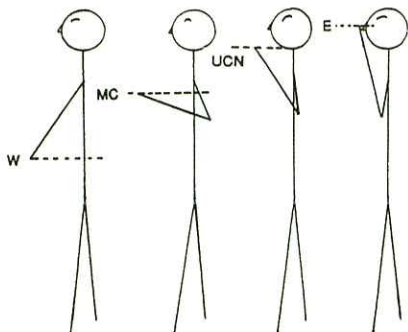
How do we identify the arenas we use in the conductor’s immediate space when we employ pitch registration? The following diagrams identify four pitch registration levels. Each level corresponds to a general region in the orchestra.

W = waist area; the lowest region of the orchestra; from lowest note to circa middle C.

MC = mid-chest area; the middle region of the orchestra, from middle C to circa fifth line F in the treble staff.

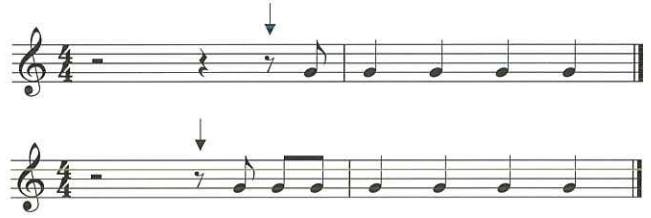
UCN = under-chin area; a cross-over area to the beginning of the upper region of the orchestra. From third line space C in the treble staff to circa first C above staff.

E = eye area; any region, but considered first to be the top region of the orchestra.



The springboard

The ‘springboard’ (or ‘impulse’ as Zubin Mehta calls it, or ‘gesture of syncopation’ as Elizabeth Green calls it), is a vital technique designed to assist off-beat entries in moderate-to-quick tempi, as in the following examples:



Essentially, this is a push with the left hand (heel of palm); it occurs where indicated by the arrow. The hand must be stationary (generally) before the action. Sometimes we need to anticipate the beat slightly or the entry can speak a bit late, especially if there are not many preparatory beats.

The pause (fermata)

There are two basic types (with variations on the theme!)

- The fermata where there is a complete break.
- The fermata that continues without a complete break.

Where there is a complete cut-off, there are few difficulties. Make sure you do not leave your hand in a difficult position from which to prepare for the start of the next note! This is achieved by not beating the whole distance of the paused note.



Where the music continues without a silence, then the end of the fermata is signaled by the preparation of the next note after the pause:



So, STOP on 3rd beat and hold (pause), then, when ready, continue the 3rd beat as a preparatory beat for the 4th beat.

A famous example:



This fermata is generally brought off by the 1st beat of the 3rd bar (etc).

Battute (or battuta)

This literally means beat, but actually refers to grouping bars into patterns. This is particularly relevant to passages in 1 where the constant beating of 1 in a bar is misleading. Beating (say) 4 with each beat being worth one bar can assist with phrasing and direction. The opening of Beethoven's fifth symphony is an example.

Essentially, it just means beating in 4. The first movement can be split into various patterns (not just 4). It can really make a difference in terms of generating direction and excitement.

'But they won't watch!'

With a young band (for instance), take the last chord, then ask players to play on it according to your beat, varying your attack, dynamic and so on. It demonstrates that you make a difference! Make sure you use your space: too confined a beat is boring— THEN they won't watch!

Be sure they have something to watch, be well prepared, and look at the players, not the score. **M in A**

NOTE: This is an edited version of a workshop paper presented at the ASME Conference held in Perth in July 2007.

Notes

1. Elizabeth Green, *The Modern Conductor*, Fourth Ed, Prentice-Hall, NJ, 1987.
2. Harold Farberman, *The Art of Conducting Technique*, Belwyn-Mills (Warner Brothers) 1997.

John Ferguson

Director of Music at Scotch College, Melbourne, John Ferguson studied at Exeter University and the Huddersfield University School of Music and worked in the UK as a Musical Director for theatres, brass bands, choirs, and arranging and conducting for Television South West (TSW), the North Yorkshire Schools Concert Band, and Thames Television.

He has a Master of Music Performance degree in conducting, and engagements have included conducting the Melbourne Symphony Orchestra strings and a wide range of opera performances. Overseas engagements include conducting in Beijing and Singapore. John is regularly invited to adjudicate festivals and eisteddfods, and has been an AMEB examiner since 1988. He is currently undertaking his PhD at the University of Melbourne.

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MUSIC IN THE MIND

The word 'audiation' sent SHEENA PRINCE on a trail that led to a new way of looking at an old skill of cognitive musical processes, in use since the dawn of music.

I first encountered the concept of 'audiation' when it appeared in the 2005 accredited version of the (then new) West Australian Music Course of Study. 'Audiation' is the word coined by Professor Edwin Gordon (right) of the Gordon Institute for Music Learning (GIML), to help him explain his Music Learning Theory (MLT).

From the GIML website, the following leaped out at me:

What is audiation? Is it something new and esoteric?

The term audiation is relatively new, having been coined recently by Edwin E. Gordon. The general idea, however, is not new at all. To audiate means to think music in the mind. Good musicians of all cultures have audiated since the dawn of music. The power of Gordon's word is that it provides a well defined way to think about essential cognitive musical processes, thereby clarifying the steps teachers should take to help students fully comprehend music.

What is the objective of Music Learning Theory?

MLT is specifically concerned with developing the ability to audiate the tonal and rhythm content of music.

We might say that I was hooked. Here I also read with great interest the mini-bio of Professor Edwin Gordon. I then hassled them with lots of email questions! From this came an invitation to attend a Certification Course in Music Learning Theory, at a Mastership Class for Elementary Music Teachers run by the Institute at Michigan State University, USA. There, for two weeks in the winter break of 2006, I absorbed as much as possible about MLT, inspired by Gordon and his team. In the mornings we worked to understand MLT; in the afternoons it was put into context through practical activities suitable for the general classroom or the instrumental music teaching studio.

Professor Gordon is an engaging and feisty gentleman, about 80 years old, with a double PhD: in music education and in the psychology of music and research. He has a lively mind and is still learning and theorising about how it could be done better.

Gordon told of himself as a young man. He was a talented double bass player who won a place at the Eastman School of Music in New York; he studied there for several years, saying of himself that he came out playing music like a 'performing



monkey'. He then worked in the clubs and bars of New York in the late nineteen-thirties and early forties with jazz musicians such as Charlie Parker and Gene Krupa! The young Ed. Gordon felt that they were much better musicians than he, even though neither of them, nor any of their friends, could read notation or understand formal theory—and by all accounts they had little regard for his academic knowledge. However they recognised his potential as a useful bass player!

Gordon's early interest was in how we learn to be 'real' musicians. How do people learn to be creative, improvisatory, responsive musicians, rather than mechanical decoders of notes on a page? Is it a natural ability that you are born with, or can we

create an environment where these skills can be taught? If so, what are the stages that we go through as we learn, and what do we need to teach?

Gordon found that musical aptitude is not a genetic inheritance

Edwin Gordon, and later his students, have spent the last fifty years researching, experimenting with and investigating these questions. His work in developing measurements of musical aptitude is well known. Less well-known is that he developed those tests, not so that we could screen students out of music programs, but so that we could better cater for all of the students in our care! Gordon found that musical aptitude is not a genetic inheritance, and that it has a normal distribution within almost any given sub-set of the population. He then concerned himself with finding out how we can teach so that we cater for the needs of those students who are musically gifted, while supporting the learning potential of the rest of the group.

Through other research, and by drawing a parallel between the acquisition of general literacy skills (no matter what one's ethnic inheritance) and the learning of musical language, Professor Gordon gradually developed his Music Learning Theory. There is now extensive information and a wide range of support materials available to use in the implementation of MLT in elementary classrooms and instrumental music programs (examples over page).

MLT is not a 'method'. It is the result of extensive research with a large number of students over a lengthy period of time. As far as Gordon is concerned it is therefore incontrovertible! Pure MLT needs to be applied from birth—and certainly in K–7—so there are definite implications for the broader picture of Australian music education, and indeed these have already been clearly identified in the Seares Report following upon the National Review into Music Education 2006.

Ironically, the word 'audiation' has been removed from the rewrite of the amendments to the changes to the adaptations of the West Australian Music Course! It seems that the syllabus writers and music teachers there just aren't ready for it, but in Queensland, audiation is in its correct place—right at the heart of the music syllabus.

And—an unwitting endorsement of the theory: at the July 2007 ASME conference in Perth, renowned trumpeter James Morrison compared the learning of musical skills to the acquisition of language. Professor Gordon would approve!

M in A

Sheena Prince

Sheena Prince manages the music program at Albany Senior High School on the south coast of Western Australia. Her work in creatively meeting her students' musical needs was recognised through a 2005 Premier's Teaching Award and a 2006 Westfield Scholarship. This article is based on her presentation at the July 2007 ASME Conference in Perth, WA.

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Further information

Gordon Institute for Music Learning:

<http://www.giml.org/index.php>

Go to > Resources > Frequently Asked Questions

Go to > Music Learning Theory > About ... for an excellent introduction to the concept (downloadable pdf file).

Interview with Prof. Edwin Gordon, by Mary Ellen Pinzino, Founder/Director of the Come Children Sing Institute: <http://www.tinyurl.com.au/x.php?c2a>

Introduction to Music Play Classes in Children's Music Development Center, by Dr Wendy Valerio, University of South Carolina; an MLT teacher who works in close association with Gordon: <http://www.tinyurl.com.au/x.php?c27>

Publications by Prof. Edwin Gordon and others—catalogue of GIA Music: <http://www.giamusic.com/> Go to > QuickLinks > 'GIA 2007 Music Education Catalogue' (links to a pdf file).

Some useful titles include:

Discovering Music from the Inside Out (autobiography) Edwin Elias Gordon.

Parent's Guide to Jump Right In: The Instrumental Series. By series co-author Michael Martin. Offers the general principles of MLT and how any music teacher can use its principles to improve instruction.

The Development and Practical Application of Music Learning Theory, Maria Runfola and Cynthia Crump Taggart, (eds.)

(Distributed in Australia by Hal Leonard. All URLs were last accessed on 7 December 2007.)



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MUSIC, BACK WHERE IT BELONGS

An innovative project aims to take music making back to where it belongs—that is, with us all. School children and older people mix in this venture—with surprising results, says SUSAN WEST.



Outside a retirement village in the ACT there waits a mixed group of junior high school students aged 13 and 14. They are behaving as such students generally do: playing about, teasing each other, ignoring the teacher’s request to keep the noise down. After a wait of five or ten minutes, a bus pulls into the car park and the students gather by its door. Out tumbles a class of kindergarten children from another local school. The two groups have already met at the kindergartners’ primary school. The older students are greeted with shrieks and a rush of hugs, which they return. They take the hands of their younger charges, or piggy-back them into the retirement home, where a group of senior citizens awaits their arrival. In a moment, the students have spread around the room—older with younger, some with a senior resident as well—and then the singing starts: ‘There’s a track winding back ...’

For the next hour, everyone—kindergartners, high school students, senior citizens, teachers and venue staff—make music together. There is no ‘choir’ and no separation between the groups. The students move around the room, singing with first one person then another. They encourage the fitter residents to stand and dance with them. The high school students watch over the younger singers while interacting with the residents, who show care and attention to the visitors, chatting between songs and encouraging the singing, by singing themselves.

This is the ANU School of Music’s *Hand-in-Hand* program in operation. The combining of high school and kindergarten students is an experiment. It is not absolutely necessary for the younger students to be chaperoned in this way: groups of young children have been involved in *Hand-in-Hand* for ten years. It is the high school students, as part of their ongoing involvement in *Hand-in-Hand*, who have asked to mentor the younger children, and are responsible in large part for the preparation of this particular group, with the aid of the class teacher.

Hand-in-Hand is one way of providing an avenue in our society by which music making can be returned to the place it belongs—with all of us, from the very start of our lives. As

... since this education happens in a formal context, we often apply formal approaches to the learning ...

John Kaemmer says, ‘in modern industrial society one of the major features of music is that it has become a type of commodity to be bought and sold ... the prevalence of recorded music has caused musical behaviour to shift from actively producing music to passively listening.’¹ This development in the way music occurs is not common to all societies. Ian Cross agrees, saying that ‘... the notion that the predominant mode of engagement with music lies in the

Now at the nursing home: Sound, movement and energy

Bradley* is eight years old. In the primary school system, he is a child who may be labelled 'at risk.' He engages in behaviour that is often antisocial and potentially damaging to himself and others. He has learning difficulties, gets angry easily, throws furniture, and kicks and scratches when teachers try to restrain him.

Betty* is 82 and lives in a suburban nursing home. Betty has had a stroke, is confined to a wheelchair, and is partially deaf. All her family live interstate or overseas, so she rarely has visitors. Betty can't communicate easily, and therefore rarely communicates at all.

Today, Bradley's teacher and Betty's carers are looking on as a transformation takes place in these two disparate characters. Bradley is standing beside Betty's wheelchair, holding both her hands and looking deeply into her eyes as she looks back at him. His face shows concern but, when she smiles at him, he smiles back. He sings *Red Red Robin* at the top of his voice, right next to her ear. His singing is not particularly tuneful or 'correct.' Sometimes he muddles up the words of the song. Betty doesn't mind. Neither does anyone else present. He moves her hands gently as he sings—he 'dances' with her, helping her move as much as she is able. Before long she is 'dancing' with him too. After a couple of repetitions of *Red Red Robin*, Betty's mouth starts to move. She begins singing, softly at first and then with more energy. Another nursing home resident, who is mobile, comes over and joins the pair, taking their hands and singing with them.

All around the room there are similar sights and sounds. Bradley's whole class is there, just a normal primary school class of children, some gifted, some like Bradley, with behaviour requiring special management in the school system. Despite Bradley's often difficult behaviour at school, neither he nor anyone else requires any 'behaviour management' at the nursing home.

The room is full of sound, movement and energy. The children are all intensely involved and yet require no direction and little support from the teachers and parents present. (The parents are there primarily for their function as transport officers, although they often join in—albeit sometimes with self-consciousness and even fear, unlike their children.) Every child is here with one purpose in mind: to engage all the residents in music-making.

* Pseudonyms

listening experience appears to apply only in certain (largely western) cultural contexts.² Christopher Small also writes that, '... in nearly all non-European societies music is not separate from everyday life but is an integral part of it.'³

Small believes that one of the reasons for this development in our society is that 'we have passed our experience into the hands of experts ... who filter our experience through their expertise.'³ How many adults have we heard say, often with what may sound like a degree of pride, that 'I can't hold a tune' or 'I'm tone deaf' or 'I had to mouth the words in choir.' Mothers protest that they can't sing because their children tell them it sounds awful. Yet writers point out that 'there are non-western cultures in which musical achievement is regarded as the norm rather than the exception and where, although there are variations in the degree of skill and ability, every member of the culture can dance, sing or play instruments ... it also seems likely that [in western cultures] there is a widespread underachievement in the population at large. The source of this lack of participation might be cultural or pedagogical or both.'⁴ In our society we accept that music making, particularly singing and dancing, is 'normal'—yet can't seem to escape the paradigm wherein most people disengage from music making as they become adults.

As suggested by the writers cited, the reasons for this may be cultural/ experiential, as for example, through the development of a recording industry that reduces us to a more passive role; and/or pedagogical, as in the way we teach music to children. When it comes to music we don't, in general, adopt the principle of 'learning through social experience'³, as happens in African tribes. James O'Brien makes the same point, when he says that, with regard to native Americans, 'in general there is little systematic development of musical abilities in most tribes. Music education occurs as a natural acculturation to tribal ways.'⁵

In order to help replace the lack of music making in our culture, we provide music education in schools. But since this education happens in a formal context, we often apply formal approaches to the learning, whether the learning involves singing or playing an instrument.

Singing, at least, often maintains a communal aspect, while with instrumental learning this aspect is often lost. The many hours students may spend alone in a room with the door closed, playing an instrument, has no relationship to the social development of music-making skills as practised in many other societies. As Murray Schafer said, 'solitary playing is antithetical to the traditional notion of music as a social activity.'⁶ The idea that this playing leads to some development in skills is also one that does not necessarily 'compute' for other societies. Small, again, discussing music-making in Bali, says that '... activities in general are carried out not as a progression towards some desired but deferred goal but as inherently satisfying in themselves.'³



Hand-in-Hand is seeking to address this very problem and to re-create, albeit through the school system, elements of music making that have been lost to us. The program is designed to allow children of all ages to share music in the community with various social groups. As in some other social traditions, the music is never seen as a performance but as a group activity facilitated by the students, who actively encourage the shy, the infirm, or the unwell to actively participate in whatever way they are able.

The program empowers the students to see themselves as both making music for enjoyment and using music as a force for social benefit for others. There is no focus on ‘correct’ musical outcomes, no ‘right’ or ‘wrong’ and no ‘practising’ to achieve a required technical result. There is ‘just’ the learning of songs that others can easily sing, and to provide opportunities to sing them with others. I put the word ‘just’ in inverted commas because this is one question that sometimes comes up when explaining the program to others: ‘Is it “just” about singing?’ The answer to this question can be both ‘yes’ and ‘no.’ The fact that the vast majority of adults in our society don’t sing—not even on their own, never mind in front of other people—is one reason why we can’t ever really talk about ‘just’ singing, as though it’s a simple and uncomplicated human activity like walking. For many cultures, it is ‘just’ that, but no longer for us.

The very fact that singing in *Hand-in-Hand* does not centre around achievement and musical development, makes it immediately different from most other music making that does happen in our society. This singing is about social and emotional connection. It is, to paraphrase Beethoven, about music travelling from one heart to another. *Hand-in-Hand* doesn’t operate on the tacit but prevalent belief that heartfelt music making and degree of music skill are inextricably linked: that is, the better you are at making music, the more ‘heartfelt’ will be your musical communication with others.

Indeed, *Hand-in-Hand* is working from the opposite premise: that young children who have not been ‘taught’ music are more easily able to express themselves joyously and altruistically through music making because they are not considering the rights and wrongs of what they do. Altruism is at the core of the approach. John Diamond, on aspects of whose work the program is based, says ‘the basic idea of altruism is to direct the music outward for the benefit of another—as the mother does with the lullaby.’⁷ This is an idea shared by other writers like John Frohnmayer, who writes that ‘music is giving. It expresses the natural human characteristic of generosity ... The great paradox of music is that the more we share it, the more we receive back.’⁸

The philosophy of *Hand-in-Hand* is very simple but its practice requires training and understanding, particularly for those delivering the program, rather than just the children themselves. By approaching music in this way with young children the program is not aiming to prevent musical achievement. Musical achievement occurs naturally, as it does in other cultures where music is an active part of the social and communal life of all. *Hand-in-Hand* is simply moving away from a paradigm that values achievement more highly than involvement. As Christopher Small says, ‘it is possible to restore the communality of music which we have lost in our pursuit of what are finally illusory ends.’³ **M in A**

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Susan West

Dr Susan West is Senior Lecturer, Music Education, and Convener, Music in Primary and Secondary Schools Program at the School of Music, Australian National University, Canberra. Her approach to music education, based on a social model of community outreach, has resulted in several awards and a Carrick Institute citation.

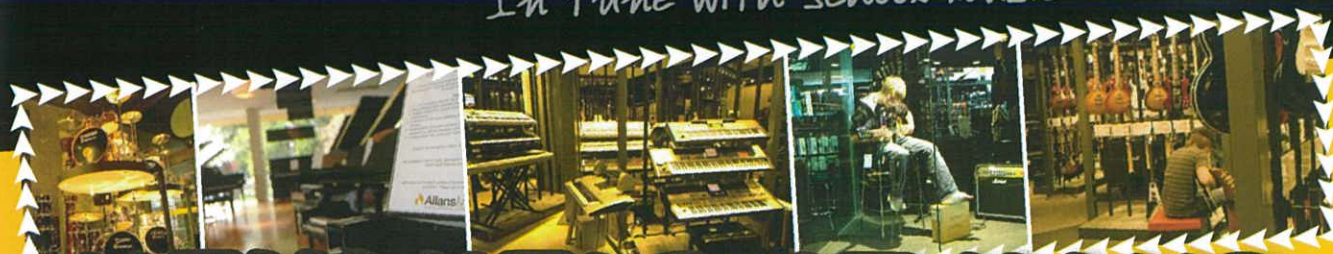
Before moving to the ANU, Susan had played with the WA Symphony Orchestra and as a principal flute with the Sydney Symphony Orchestra. She studied music performance at the University of Melbourne Conservatorium of Music; she holds a Master's degree in Gifted and Talented Education; her PhD developed a theoretical framework for the innovative music education program she established and developed at ANU. Susan also holds a post-graduate diploma in music education from the Kodály Institute of Hungary.

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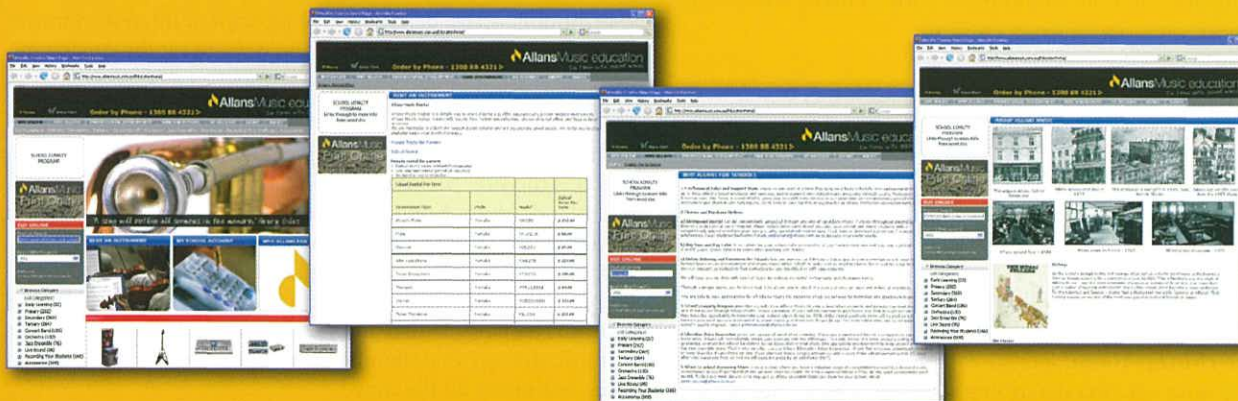


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MUSIC TEACHERS OZ

Learning in teacher education

Created in the wake of the National Review of School Music Education, this on-line initiative of five music educators offers a new approach to supporting teachers. The team's JULIE BALLANTYNE reports on a bridge between research, teaching and academic development.

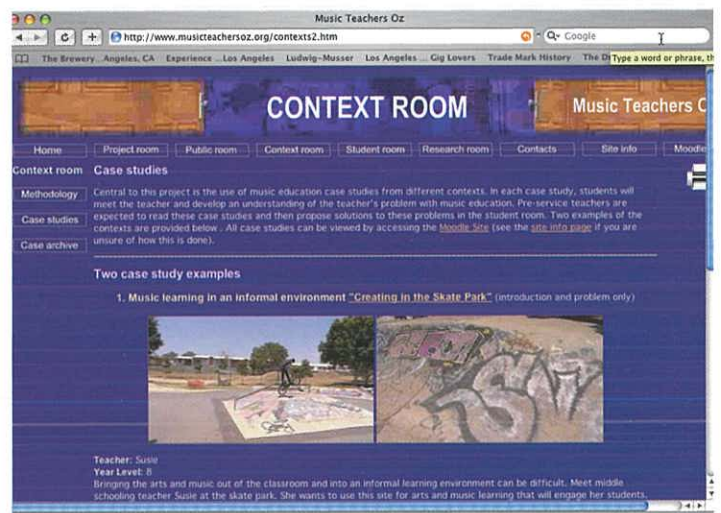
We know from research that many early-career music teachers feel isolated and under-prepared for the day-to-day realities of classroom life. Research into the perceptions of early-career music teachers found that pre-service teachers perceived a need for teacher education courses that are contextualised and integrated, providing opportunities for the continual development of knowledge throughout the early stage of their careers.*

Recognising that support and resources at pre-service level would help to redress this issue, the working group designed a teaching approach—*Music Teachers Oz*—that would enable these students to engage actively in a range of communities within the music teaching environment. The curriculum model chosen is an authentic problem-based learning and teaching approach. Students draw upon prior knowledge to build their confidence and understanding as both students and teachers of music.

Website

An early and critical element of the project was the establishment of an interactive, web-based learning environment. The website was launched in March 2007. It incorporates the use of five 'rooms' to guide users through the site:

- **The project room** includes information about the project, publications and resources for music education.
- **The context room** opened with 15 case studies of classroom teachers describing their teaching context, and outlining the challenges they face in implementing a music program.
- In **the student room**, pre-service teachers have access to discussion boards, a reflective journal, dreaming room, project wiki, and an online chat room to investigate and solve the given teaching 'problems'.
- Academics can meet in **the research room** for online discussions and reflection.
- **The public room** provides opportunities for music educators nationally and internationally to interact with the project.



The website's popularity with non-university students has been an unexpected strength of the project. The lively use of this public space demonstrates substantial interest in music education, and indicates that the website can be used as a resource for a range of interest groups.

Currently, close to 1,500 people have signed up to regularly access the site. Members involved are from Australia, New Zealand, Hong Kong, Switzerland, Canada, Thailand, United Arab Emirates and the USA. This environment has provided a context for colleagues to discuss key issues that arise from their teaching experiences. Recently participants from Thailand, Dubai and New Zealand debated the uses of music therapy in designing curriculum, and new discussions are beginning all the time.

Case studies

The case studies on the website are drawn from different contexts to highlight the diversity of teaching music within the school setting. These include a rural school, a school with a culturally diverse student population, an Indigenous school and a one-teacher school.

They provide students with authentic examples of ways in which teachers deal with the day-to-day realities of teaching music. Students are invited to propose solutions to the problems that teachers present. To date, students from The

University of Tasmania, Charles Sturt University, Griffith University and the University of Southern Queensland have engaged with the case studies. Their responses have been positive:

The case studies have been very beneficial [in enhancing] my understanding of how music is integrated into the classroom and [have] made me think outside the box to help teachers with their problems.

—Griffith University student.

Before viewing Music Teachers Oz I had never really thought of using music in the classroom as a generalist teacher, other than in perhaps the early years.

—Charles Sturt University student.

I really love the fact that real teachers have put real problems up for discussion. It is useful not only for them, as they gain ideas, but for pre-service teachers; I have learnt so much about music education in real schools. The site helps pre-service teachers develop what they believe about music education.

—University of Tasmania student.

The teacher educators implementing the project into their courses commented on the benefits of interacting with their colleagues. They also emphasised the flexibility of the project design, and the following exemplifies the nature of their feedback:

Conversations with other academics working with pre-service teachers in other universities have informed my thinking about my own teaching and learning programs.

—Teacher educator A.

One of the advantages I see in the project is the flexibility of the design—in that it is possible to use aspects of this project that fit with units of study and not be obliged to participate in every aspect of the project.

—Teacher educator B.

The project team has provided public access to a limited number of case studies. This lively use of the ‘public’ part of the website demonstrates substantial interest in music education and indicates that this website can be used as a resource across the sector. One of the comments made by a public user reflects public interest in the progression of the project:

I think it looks great—what a wonderful approach. I hope we can find ways to use this and to build on this kind of purposeful (and very interesting) learning.

—Teacher educator C.

Implications for music education

In response to these research findings, the problem-based, ‘real-world’ approach of *Music Teachers Oz* enables students to see relevant links between their school experiences and university studies and to increase their understanding of how to teach music. The opportunity may exist for *Music Teachers Oz* to be extended through implementation in other universities from 2008. Those interested in participating in the project should contact the writer—see E-Contacts. **M in A**

Note

* Julie Ballantyne, ‘Integration, contextualisation and continuity: Three themes for the development of effective music teacher education programs’, *International Journal of Music Education*, vol. 25, no. 2, 2007, 160-176.

Project participants

Music Teacher Oz is a project devised by Julie Ballantyne, Scott Harrison and Ellen Meissner of Griffith University; Margaret Barrett, University of Tasmania; and Nita Temmerman, University of Southern Queensland. The aim is to bridge the gap between research, teaching and academic development within teacher education in Australia. The project commenced in October 2006 with funding from the Carrick Institute for Learning and Teaching in Higher Education, an initiative of the Australian Government Department of Education, Science and Training (DEST). The Department intends to utilise the website template in designing a ‘music education online resource’, in response to recommendations from the National Review of School Music Education.

Note: The views expressed in this article do not necessarily reflect the views of The Carrick Institute for Learning and Teaching in Higher Education.

E-CONTACTS

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Music Teachers Oz: www.musicteachersoz.org

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WE WANT IT TOO!

The British Government recently announced funding of more than £300 million to make sure every British primary school is a 'musical school'.

It's a staggering and envy-inducing commitment. Read about it and weep!! Go to: www.tinyurl.com/au/x.php?gdx Then dry your eyes and get inspired. Write to your parliamentary member or send/him her the link and say: 'we want what THEY'RE having for our kids too!' Commenting on the initiative, Julian Lloyd Webber applauded the decision, attributing it in part to a commitment from the new British Prime Minister, Gordon Brown, for an increased arts budget, and also to the huge positive impact of the August 2007 visit to London of the Simon Bolivar Youth Orchestra of Venezuela. [See MiA Vol. 4 No. 4, Autumn 2007]

AND, THERE'S MORE

The British government has also invested £10 million in a national singing program for primary school age children. The investment aims to ensure that good quality singing is central to young children's lives in primary schools, in the home and in the wider community. You'll find details, together with songs and all sorts of teaching support, here: www.singup.org

BUYING INSTRUMENTS ONLINE

If you have had a bad experience buying instruments online, Sara Hood at the Australian Music Association would love to hear from you. She's looking for a school that has bought unplayable instruments online and had no satisfaction getting them replaced or refunded. You can reach her on 03 9527 6658 or info@australianmusic.asn.au

AUSTRALIAN RESOURCE

The Knowledge Base provided by the Music Council of Australia is an invaluable source of detail about Australian music. Everything you or your students want to know on the topic is here or on links. Find it at: <http://mckab.wordpress.com>

MEANWHILE, IN THE USA

There are rumblings reported about the implementation of New York City's *Blueprint for Teaching and Learning in the Arts*, a well-funded program established in 1997 and reaffirmed by the current Mayor, Michael Bloomberg. Intended to ensure all schools teach arts programs, the concern is that the funds are being used as grants to external providers rather than to provide much-needed full-time music teachers in the schools. In 2006 it was estimated that there was one music teacher for every 1200 students. Critics have noted that what is most needed is to put music back into the curriculum with the same status as science or maths, along with music teachers.

And in Detroit, just announced is the \$1 million, five-year commitment from Honda to the local symphony orchestra outreach program, to provide instruments and lessons to 200+ children, thereby helping to fill a gap left by the shortfall in music education provision in schools. The Detroit outreach program already spends \$2 million of its budget providing ambitious, quality programs to schools.

COUNT US IN' BUILDS POSITIVE CHANGE

Following the very successful *Music.Count Us In* project in August 2007, participant feedback has provided an insight into the ways in which such projects can generate positive change for music education. Teachers noted the following changes, resulting from their school's involvement in MCUI.

'P&C agreed to budget for several items needed for the music program here! Yeah!!'

'Music was about to be possibly cut back in curriculum—this event was timely, and contributed to environment where cutback was unacceptable.'

'As a music teacher it encouraged me to be more optimistic about my subject and gave me a well-needed shot of enthusiasm even though it was a 'pop' song doing it! However, computers still rule in our school—unfortunately for the Arts. So the only change was me!'

'Hopefully singing is going to be added to assembly next year . . . fingers crossed!'

'More community (whole school) singing. We did a lot of reflection such as 'why music is important' and 'what music can do for you' which linked perfectly to the song and the idea of *Music.Count Us In*. Thanks!'

'It created discussion in classes about music and its importance. Also [the] principal put in some facts for parents in the newsletter.'

'I found it great to have cross-class sessions where music was the basis that children could have a common experience.'

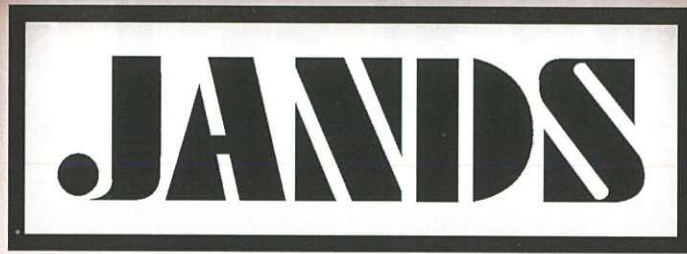
'Teachers and parents were surprised how well the children can sing. Some teachers noticed how the singing helped reading and will do more of it.'

MUSIC GENERATOR PHASE TWO COMPLETED

In August 2006, Musica Viva In Schools was awarded a \$292,000 grant by the Australia Council to develop a new quality music education model for collaboration between professional musicians and classroom teachers that could be easily replicated in schools throughout Australia. The project, *Music Generator*, was established in response to the National Review of Music Education.

Music Generator Phase Two marks the completion of twelve months of professional development for teachers and in-classroom tuition for students at participating schools in the Latrobe Valley in Victoria. Project Director, Marian Jenkinson, says the project has been an eye-opener for all concerned: teachers, parents, the musicians and the students themselves.

'Some students had never played an instrument, and some teachers had only minimal experience teaching music; yet under the guidance of the Musica Viva In Schools musicians, we now have students with a better understanding of music, and teachers with the increased confidence to make music in their classes. It's been quite inspiring.'



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THE JOYS OF RADIO ON THE NET

Inspiration for the creative mind

Some now think of radio as television with a broken screen, but ANDREW SWAINSTON recently discovered a program from New York Public Radio that, together with the BBC and our own ABC, has renewed his enthusiasm for this ever-renewing medium.

NYPR's New Sounds program is cutting-edge, truly exceptional listening, featuring the best of contemporary composers, world music and experimental collaborations. From minimalism to post-minimalism, from Nairobi to Tibet, it covers versions that reconstruct, deconstruct and destruct. To be able to access such programs at will on the Net still seems extraordinary.

The value of New Sounds as a listening/teaching resource, especially at Years 11–12, quickly becomes obvious, particularly in regard to contemporary composition. It's also a pleasure to listen to it as a bit of R&R and to catch up on what's been happening. Now here's the best bit: through the New Sounds 'archive', using a month-by-month, year-by-year grid, you can access about ten years of programs—a vast library at your disposal.

Find it at: www.wnyc.org/shows/newsounds/
(Go to LINKS / ARCHIVES, choose any date, then click on selected program title.)

They say: 'New Sounds provides a place for your left and right brain to unwind at the end of the day. Host John Schaefer combs recent recordings for one of the most educational and enchanting hours on radio. For 20 years, he's been finding the melody in the rainforest and the rhythm in an orchestra of tin cans. The program offers new ways to hear the ancient language of song. Tune in for the next wave or the most ancient forms of music.' Here are a few examples:

Carnival Comes to Town

Wednesday, April 18, 2007

'... Hear the latest from Frank London's Klezmer Brass All-Stars, a Klezmer/Balkan/Brazilian/New Orleans-inspired collection "Carnival Conspiracy." Also ... the combined sound of military brass bands, voodoo ritual chants and rhythms, scratchy American jazz records, with a dash of Fela's Afrobeat that is Benin's Gangbé Brass Band. ... more over-caffeinated music from the Revolutionary Snake Ensemble, something from the famed Wild Magnolias of New Orleans, and ... the Rebirth Brass Band.'

Cherchez la femme

Thursday, May 24, 2007

'Contrary to the origins of the phrase, this ... program showcases works celebrating the female voice. Hear music that spans centuries and crosses cultures, including creations from Lisa Gerrard, Mediaeval Baebes, and Muriel Louveau. Also, Canadian vocalist and composer Laurel MacDonald

contributes richly-textured music featuring eclectic instrumentation and soundscapes concocted by producer and sound designer Philip Strong. And the co-founders of Elysian Fields, Jennifer Charles & Oren Bloedow, team up for renditions of Sephardic and Ladino songs.'

New Sounds Rocks

Friday, July 20, 2007

'... strange covers of rock songs by David Bowie, The Pixies, and Elliott Smith, featuring (among others) Brazilian singer Seu Jorge, the jazz trio The Bad Plus, classical pianist Christopher O'Riley, and downtown trombonist Curtis Hasselbring. ... Finnish jazz and acoustic Brazilian arrangements of Bowie's "Starman," along with an acoustic-surf-jazz version of the Pixies' "Ana" ... the Norwegian singer Hanne Hukkelberg deconstructs "Break My Body" (Frank Black Francis) complete with accordion, woodwinds and brushed drums ... And who could resist the Bad Plus doing the Pixies' "Velouria", which rises to a fever pitch of insanity and twistedly busts out dance moves, while simultaneously feeling like a Liszt piano concerto? All that, and so much more.'

'Rock Me Amadeus," part 1 (of 3)

Tuesday, April 03, 2007

'...Hear from the unclassifiable cult musician Pascal Comelade, who has worked with PJ Harvey and Robert Wyatt, among others, in his long career as a non-musician who reclaims the subversive, iconoclastic and ironic spirit of the avant-garde. ... the Frenchman sets to music a letter from Mozart to his young cousin. Mozart and his music are also treated rudely by German electronic pioneer Edgar Froese (Tangerine Dream), American computer music wiz Carl Stone, and French world music producer Hughes Courson. Plus, composer/bassist Edgar Meyer bases his double concerto for himself and Yo Yo Ma on an earlier Mozart double concerto.'

Live Bang On A Can

Friday, April 20, 2007

'... The Bang On A Can All-Stars, in concert. Listen to live recordings from several concerts ... including works by Marc Mellits, Brian Eno, Kurt Cobain/arranged by Evan Ziporyn, and Thurston Moore.'

Music With Narration

Tuesday, June 05, 2007

'... an hour of offbeat words and music. From Aussie composer Ernie Althoff to Toby Twining with John

Ventimiglia (from *The Sopranos*), we'll hear tales of misbehaving robots, blows to the head, and what our future looks like—maybe. Listen to “Saturday Stories” by Ernie Althoff along with “Wandering” by Toby Twining. Plus, David Byrne’s “In The Future” and David Lang’s “Are You Experienced?”’

Downtown Gamelan

Monday, June 25, 2007

‘Listen to the clangorous sounds of gamelan-inspired music from New York’s downtown scene ... Hear works from the new music ensemble Gamelan Son of Lion, whose instruments were built ... using hubcaps, PVC pipes, steel keys and cans. There’s also music from composer David Simons, whose instrument textures range from theremin to the chain saw, and from the Slinky to gamelan. Plus, music by Patrick Grant, and more.’

An Hour of Björk

Saturday, June 02, 2007

‘... music by the elfin Icelandic singer and songwriter Björk ... Listen to selections from albums like *Medulla*, *Vespertine*, and more. Plus, unusual arrangements of Björk songs by the Brodsky Quartet, Geoff Keezer, Rachel Z, and the Decemberists, among others.’

New Music from Australia

Sunday, June 24, 2007

‘... the “wire music” of Alan Lamb, which explores telegraph wires “singing in the wind,” or more accurately, the sounds generated by the action of wind on long wires. There’s also cross-cultural music from the Sita Band, which includes both western and eastern instruments, and is heavily influenced by Indonesian gamelan music. Plus ... Topology, who combine violin, viola, and piano with electric bass guitar, sampler, saxophone and sound engineering. Rounding out the show is music from Michael Askill, former principal percussionist with the Sydney Symphony Orchestra.’

Lamma Bada Yata Thanna

Monday, May 26, 2003

‘The best-known Arabic classical music is likely an ancient Moorish song called “Lamma Bada Yata Thanna,” a fascinating piece of music set in the samai rhythm, which is written in 10/8. Its origins can be traced back to the tenth century, and it continues to be a familiar in the Arabic world today. ... we hear versions by Juan Martin & Alhambra, Radio Tarifa, Hamza El Din, and others.’

Percussion Paintings

Tuesday, September 19, 2006

‘... works for percussion ensemble that depict natural phenomena, including meteor showers, animals, and others ... Hear Wendy Mae Chambers’ work “Night of the Shooting Stars,” which is a tone poem for 16 percussionists inspired by The Leonids meteor shower of November 2001 ... unusual instrumentation [includes] Jack-in-the Boxes, key chains, conch shells, sleigh bells, slide whistles, and audience participation ... Also, the Nexus Percussion Ensemble plays William Cahn’s work “Fauna,” where melodic marimba lines

are punctuated by drum kit fills, coupled with rhythmic animal ambience, rainsticks ... and the distinctive hoot of quica. Plus, there’s music featuring the first lady of percussion, Evelyn Glennie, and more.’

Find New Sounds on:

www.wnyc.org/shows/newsounds/

• Requires iTunes or Windows Media Player software, downloadable free.

IF YOU LIKE ‘NEW SOUNDS’ YOU SHOULD ALSO TRY:

The Music Show:

www.abc.net.au/rn/musicshow/default.htm

They say: “The Music Show” is a mix of music, interviews and information about the latest developments in music, hosted by composer Andrew Ford. It aims to entertain and inform a wide audience about music, providing two hours of essential listening every week. [It] began in 1991 and it has a strong following ... All music styles are heard and talked about in the program, from medieval chant to Webern string quartets and Elvis Costello singing Burt Bacharach.”

• Requires Real Player software, downloadable free.

The Daily Planet: www.abc.net.au/rn/dailyplanet/

They say: ‘Since 1990, The Planet has provided a unique window into the world’s diverse, traditional and innovative musics. Good players don’t put music into little boxes, so we don’t either. You’ll hear jazz, blues, folk styles, art music and more. The best from all these genres is artfully combined: each show its own journey with a particular focus, but each one itself richly diverse, yet deliciously interconnected.’

The Planet has won the *Rhythms Magazine* readers’ poll for Australia’s ‘National Music Program of the Year’ award for each of the past four years.

• Requires Real Player software, downloadable free.

BBC Radio Player:

www.tinyurl.com/x.php?ds7/ provides access to recordings of virtually all the programs of over 10 BBC radio stations in any given week.

• Requires Real Player software, downloadable free.

Also worth checking: Radio podcasts such as ‘All Songs Considered’ on National Public Radio (USA) available through the iTunes Store (free of charge).

• Requires iTunes software, downloadable free. **M in A**

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Music Makes Your Child Smarter by Philip Sheppard

Published by Schirmer. Distributed by Music Sales. Review by Mandy Stefanakis.

The ultimate goal of most music educators is to engage people in a music-rich and music-fulfilled life, rather than to make people 'smarter'. For that reason it would be a pity if the main title (and sub-title, 'How Music Helps Every Child's Development') made them a little squeamish, for this is an excellent and practical work. Fortunately, in the inimitable words of songsmith Elvis Costello, writer Phillip Sheppard's 'aim is true' and the book, actually aimed more at parents, is rich in both information and music learning ideas.

Sheppard's own goal in this book is to combine his knowledge of the neuroscience of music, which takes up approximately half its contents, with suggestions on how our knowledge of what music does for the body and the mind can be applied to learning in music. To attempt justice to both areas in the space of one book is a lofty ideal, but Sheppard puts his case well, and the most positive aspect of the book is that, whereas most authors who seek to promote the benefits of music as a smartness enhancer tend to focus on only the cognitive by-products such as heightened literacy and numeracy skills, Sheppard is all-encompassing. He emphasises the holistic nature of music and its contribution to all aspects of our 'being'.

The book is well-shaped, and although the section devoted to the neuroscientific aspects of music could easily have been dry and inaccessible, Sheppard has gone out of his way to ensure that this is not the case. There are sacrifices as a result. Many researchers who have devoted their lives to studying the neuroscience of music don't rate a mention here, for example Peretz, Zattore, Parsons, Thaut, Hodges and Sloboda. However, this may be because Sheppard has chosen to focus on providing broad brushstrokes of what he sees as pivotal to his argument. His direction is important to future considerations in the overall design and delivery of music experiences for children, not just by parents, but by all those involved in music education.

I remember hearing a speaker at a conference a couple of years ago say that, if teachers wanted students to be better at numeracy and literacy, they should do more numeracy and literacy, not more music. At the time, this seemed to make sense, but there are qualities in the experience of music-making that 'set-up' the brain and the body to be able to learn more effectively in other areas. And although this should not be the ultimate goal of music education, it is an important aspect of what music 'does' for people.

So Sheppard's first edict is that 'music can dramatically improve physiological and mental coordination, which makes it an extremely effective catalyst for learning and development'. He describes the essential nature of a sense of beat and rhythm and its impact on our overall bodily coordination and ability to decipher the spacing in language. Indeed there is a strong correlation between an *inability* to feel beat and rhythm, and dyslexia. Equally, there is an emerging understanding of the relationship between the ability to discriminate between sounds of different pitch, and spatial orientation—spatial awareness not only relating to mathematical ability, but the basic ability to relate to others and develop a sense of personal identity. Sheppard covers some of this territory, plus the influence of music learning on memory, social skills, emotional wellbeing and the importance of

creativity. He emphasises the unique role of the right hemisphere of the brain in musical processing. He highlights the necessity of engaging in music-making across the range of musical activities, with emphasis on movement to music, playing instruments, singing and creating music; all essential processes if the brain's and body's potential benefits are to be reaped from musical experience.

Much of Sheppard's work is with very young children and so the bulk of the learning activities are aimed towards them. He provides guidance for parents of children from pre-birth to nine years of age, plus guidance on a choice of instruments for children of varying ages. For example, being a cellist may have weighted his 'starter instruments' recommendation towards strings, rather than keyboards! Activities for younger children include songs, many with actions, and rhythms; suggested movement activities with some sensational listings of music based on themes—for example bedtime story music, animals and train music. There are many suggested activities for musical creativity, developing from an exploration of sound to the application of the musical elements to structure sounds with increasing complexity. There is an accompanying CD, which contains music for movement and for relaxation, plus some of the songs suggested in the text.

Ultimately, the most rewarding feature of this book is its provision, through reason and then demonstration, of a rationale for comprehensive, holistic experiences in the musical journeys of people from pre-birth onwards. It is a very practical and user-friendly document, which makes essential reading for parents of young children, and additionally, early childhood and primary educators.

MWA



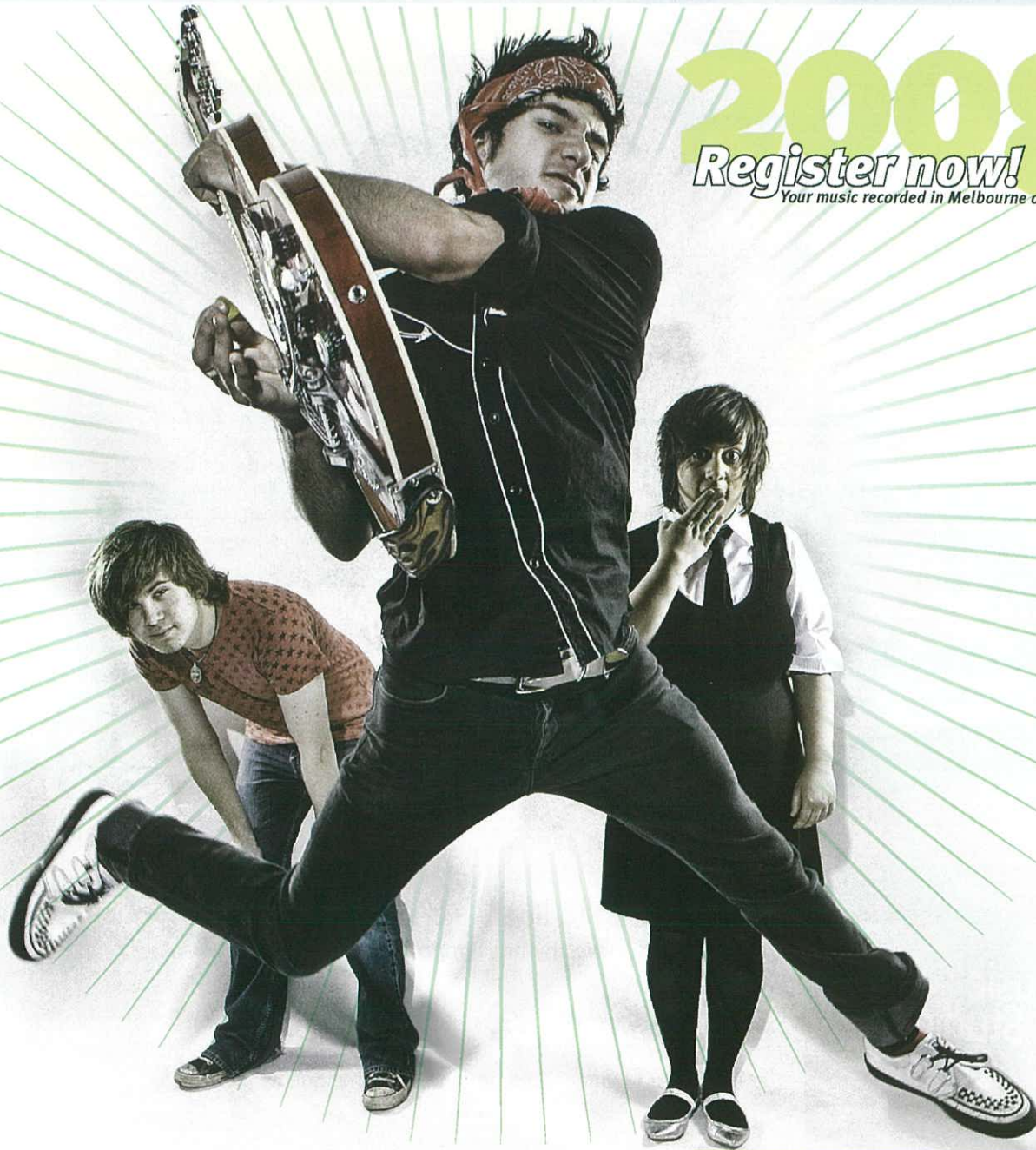
Mandy Stefanakis is Head of Music, Christ Church Grammar School, South Yarra, Victoria.

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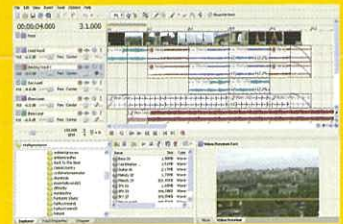


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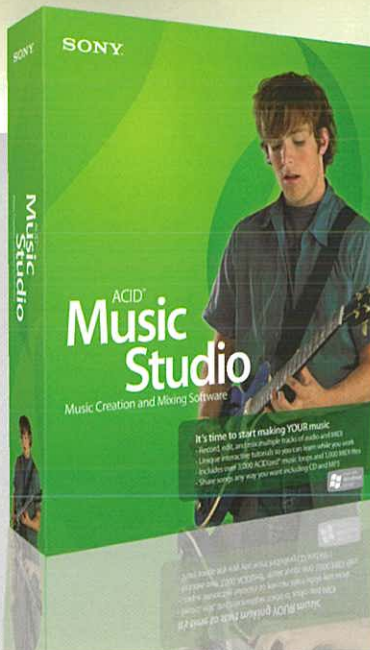
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Sales of Intelliware products contribute to the development of active music making for all Australians.



MUSIC SOFTWARE: GETTING STARTED

ATTILA SLAY introduces free (and useful) music software—with a lesson plan to begin.

As school music budgets get tighter, school populations increase and there is a growing demand for music classes in schools, music educators find themselves constantly challenged to deliver quality teaching. In addition, our students are skilled users of all the latest equipment and expect to be able to apply these skills in their education experience.

There is a plethora of free music software on the Net. While loop-based 'drag and drop' programs are a lot of fun for creating and enjoying music, to actually draw some effective pedagogy out of them can be difficult. With software, students can become bored and fall off-task very easily unless challenged. To laboriously sift through available web sites often can deliver programs offering little or no useful outcomes in educational terms. But help is at hand. Software now is available that aids our teaching, rather than just occupying the students for a 'pedagogy-free period'.

Cutting to the chase: there's a free program that's 'a hidden gem' for teaching the understanding and application of musical concepts at all levels. Of course there are others, but for those just starting to use music software, let's look at Finale Notepad 2008.

This notational software program is available for free download to both Mac and Windows platforms. In common with most free software, Finale Notepad does have some limitations, but it offers many of the functions of the full version: high quality instrument sounds, effects, an easy interface, and good playback. After getting your head around its functionality, it becomes very useful in exploring concepts ranging from melody, harmony, duration and texture, to tone colour and structure. With a little guidance your students probably will teach themselves how to use the program—as they do with most technology.

Lesson plan for Year 9

Here is a lesson plan I have used in conjunction with a unit of work on jazz and blues for a Year 9 class. The focus of the lesson is to have students explore the 12-bar blues structure while experimenting with melody, duration and harmony. Obviously background information is required for students on concepts such as the I, IV and V(7) chords and their use, applicable scales and rhythms, but this can be adjusted for any stage of development. To properly meet the lesson outcomes you will possibly need two or three lessons to achieve this background.

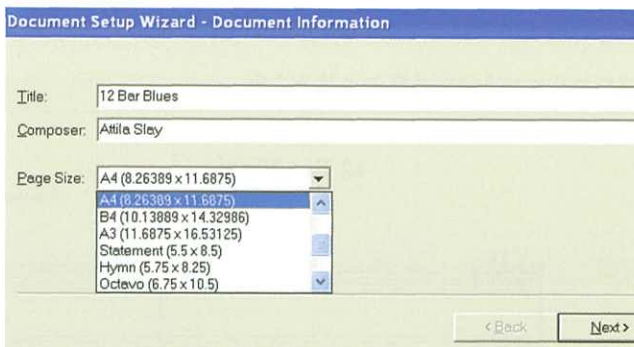
EXPLORING AND CREATING THE 12-BAR BLUES

STEP 1 Download the software

Go to the Finale download site (E-contact below). Install Finale Notepad 2008 on however many computers you may have. Just remember to be nice to your technicians when asking them to do this for you!!

STEP 2 Prepare a template

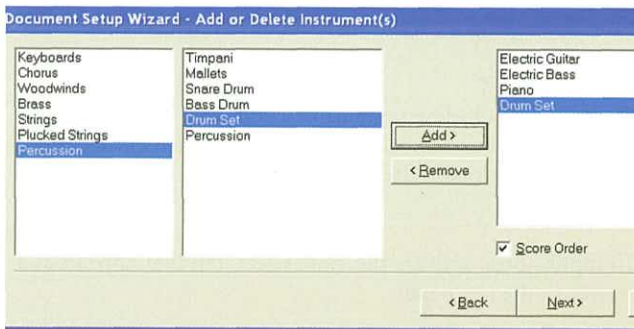
When you first open Finale Notepad you will see this screen on which you can name your piece and composer, and adjust your page size—A4 is best. Make sure you save your template to a location that students can easily access later.



Now this step is important. The screen above shows a 12-bar blues pattern set up in a chosen key with the instruments that I wanted the students to explore, but you may approach this in any way you prefer. I suggest that it pays to have an organised approach for the first time, so that students can concentrate on creating within your guidelines rather than just running free.

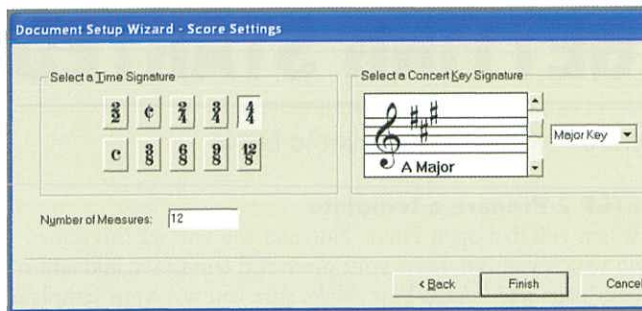
STEP 3 Select your instruments

Click on NEXT for the next screen, which asks you to choose the instruments you wish to have on your staves. For this exercise I chose to have students use electric guitar for the melody, electric bass for the walking bass line, piano for the harmony and a standard drum set for the rhythm. Finale Notepad intuitively puts them into score order for you.



STEP 4 Set up time and key signatures, number of bars

The next screen gives you the option to set your time and key signatures, and specify the number of bars you wish to have. Bars also can be added later. Most common time signatures are available, as are all key signatures. For my exercise I had students working in 4/4 in the key of A major and set them a 12-bar length.



Click the FINISH tab and this is what we have:

Looking good!

STEP 5 Set up the template for students

In this step we begin to enter notes on the page. This can be done in one of two ways:

- Enter notes using a MIDI keyboard, which will speed up your process.
- Enter notes with a mouse—just as good, if not better, for the developing student musician, and relatively easy.

HERE'S HOW

Beneath the pull-down menus you will see a highlighted arrow tab. This is the 'selection tool', which functions the way a mouse would. Use this when selecting bars, and other functions.

To input notes, activate the 'note select' tab that appears as a quaver in the top pane.

Finale Notepad now is ready to start music input. First, specify what type of note you would like to write—semibreve, minim, crotchet, quaver, semi-quaver or hemi-semi-quaver.

TIP: Remember to mention this to students when they come to writing their melodies as it is a good way for them to explore how duration affects a piece of music.

For this exercise the first task is to set up the 12-bar blues harmony, inserting semibreves in the treble clef of the piano

staff, by moving the cursor over the staves and clicking.

STEP 6 Create a drum part

It is easy to create a drum part in Finale Notepad. For this exercise I created a simple one-bar drum feel and copied it for the 12-bar length. I first created the kick and snare patterns using the note tool with crotchets.

TIP: The drum mapping in Finale notepad is not set up to reflect correct staff positions, so you will need to move the notes up or down the staff using the arrow keys until you find the sound you want. Mine are all way below the staff. Explain this to students and you won't have a problem. For printing purposes you can put them back in correct position.

TIP: Once you have input your notes you can move them up or down the staff and between them, using the arrow keys on your keyboard.

To create a hi-hat part using quavers we need to employ Finale Notepads 'layer' functions. This is useful for multiple voicing for SATB, piano scoring or drum mapping.

You will notice on the bottom left corner a set of tabs numbered 1 to 4. These represent the layers that you can create. Select tab 2 to begin your next layer, which is the hi-hat part. Remember also to select a quaver with the 'note select' tool. Input your part.

TIP: To flip the stems simply highlight the note with your 'note select' tool, and press L on your keyboard.

Once this is completed you can copy this bar into the rest of your arrangement. This can be done using your normal keyboard commands for 'copy' and 'paste'. Alternatively, highlight and drag the section you want to copy to the destination bar.

That may be all you need as a template for your students to explore the 12-bar blues. From here, with their past knowledge students can experiment with writing a bass line, creating an interesting piano part, using the notes provided and changing the duration, and adding a guitar line while experimenting with different types of scales that relate to the chords. Articulations are also possible but I'll let you explore

those for yourselves.

Here is what a final work for this lesson could look like:



Finale Notepad does playback well. It also offers a selection of reverbs and instrument patches that sound great.

TIP: As it is a free download, students are able to access Finale Notepad at home so that they can complete homework and bring it school on a thumb drive. Sweet!

TIP: There is a very useful 'keyboard shortcuts' section in the 'Help' pull-down menu. I hope you can find Finale Notepad as useful as I have in the classroom. Good luck! M in A

Attila Szoboszlay (Slay)
 Attila Slay has been working in and around the music industry most of his life. In 2001, having completed a Bachelor of Arts (Contemporary Music— composition major) at Southern Cross University Lismore, he joined Roland Corporation as an internal sales coordinator, learning invaluable skills in music technology and business. He then undertook a Bachelor of Teaching (Secondary) at University of Western Sydney, and in 2006 began part-time music teaching at Condell Park High school, later in conjunction with Bradfield College, where he taught the music industry VET courses as well as HSC music.

E-CONTACTS
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 <bocman@tpg.com.au>
Finale Notepad 2008 downloads:
<http://www.finalemusic.com/notepad/>

MUSIC FROM THE INSIDE OUT
 Music Literacy for Upper Elementary, Middle School and High School
 A Curriculum for music, Teachers and Parents. Teachers: Allen By Daniel Anker, Carol Ponder and Donna Santman. Preface by Eric Booth

MUSIC FROM THE INSIDE OUT

NEW! Music from the Inside Out Music Literacy for Upper Primary and High School
 by Daniel Anker, Carol Ponder & Donna Santman / Preface by Eric Booth

Acclaimed by audiences and critics alike, *Music From the Inside Out* is a cinematic exploration of the magic and mystery of music through the stories, passion, and artistry of the 105 musicians of The Philadelphia Orchestra. Bring the excitement of the film into the classroom through a newly developed curriculum that engages students in reading, writing, listening and talking about all kinds of music and offers students the opportunity to compose their own works. The curriculum is intended for grades four and up and is constructed so that each lesson may be used individually or as part of the complete curriculum. The accompanying CD includes a wonderful selection of music examples for the classroom. The full-length movie as well as a special supplemental teaching DVD that includes excerpts not shown in the theatrical release are available.

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PRIZE WINNING TEACHING

Gillian Wills talks with JULIE MAYHEW, inaugural winner of the National Award for Excellence in School Music Education, to find out what makes a prize winner tick.

Julie Mayhew believes that music is for all types of children, from those that are musically literate and instrumentally skilled, to those that have had no experience of music-making other than through the classroom.

GW: Tell us about your working situation

JM: I'm based at Ainslie School [ACT], a non-selective institution where every child participates in two or three music lessons a week. I also contribute to the ACT professional development program for generalist classroom teachers and our school is involved in the Hand in Hand outreach scheme [see p.19]. The extra-curricular ensemble 'Voices of Ainslie' is very popular with audiences and is often given a spot in Parliamentary events.

How would you describe your teaching style?
Positive, encouraging and inclusive.

What does the award mean for you?

I feel honoured—and it enables me to go to Bologna for the ISME 2008 Conference!

What are your own music preferences?

My tastes are broad—from the John Butler Trio to choral music to classical to jazz. The answer is: all kinds, depending on my mood.

Where did you study and who have been major influences for you?

The Newcastle Conservatorium of Music, where I gained a Bachelor of Music and Music Education. Many people have influenced me, but if I were to single out someone in particular who has been an inspiration, I would say Dr Carol Richards.

Does anything particularly frustrate you in your work?

I often work in spaces not acoustically designed to teach music. The school Hall is a favoured spot for music sessions but the noise pollution can be so horrific I get tinnitus. My lessons are always 'up' in mood and the children get excited—and then of course noisy—so it can be difficult to keep their exuberance in check yet retain their interest.

What do you do when you have had an especially tiring day?

Go home, make travel plans, put on my own music and just hang out with my family.

What do you see yourself doing in the future?

That's a pertinent question because I am restless. I'm ready for a new challenge. I'd like to wave a wand and achieve something helpful for music education colleagues; to change the status of music so that it is respected and valued. Then



perhaps music teachers generally would have state-of-the-art teaching spaces, good instrumental gear, enough computers, good slots on the timetable rather than just late in the day, and of course, a realistic funding base to strengthen and support the discipline.

A key project to which Julie contributes is the innovative Music Education Program Professional Development (MEP PD) scheme that involves ACT Arts, ACT State Education and the ANU.

How did you get involved in the MEP PD?

It began as a pilot study at Ainslie and involved children right across the school.

Teachers from other schools were invited to observe my lessons as a kind of in-service training for those wanting to teach music.

What teaching approach is the MEP PD taking?

MEP PD offers training and support to interested generalist teachers who wish to become more confident in their musical abilities and discover ways of engaging school children in music activities. The only criteria for involvement are enthusiasm and a desire to sing. MEP PD is built around singing, as a vehicle through which children make music with others in fun ways; and through these activities acquire musical skills. Singing ... [uses] the 'primary' instrument, and costly equipment is not needed.

Can teachers tailor the materials to suit the school environment in which they work?

We have designed a very flexible program so that teachers can tailor things to their own requirements.

What are the benefits for the teachers involved?

MEP PD is a non-award program, but participants are acknowledged by the ANU School of Music certification and can accrue credit points towards the School of Music's graduate pedagogy course. There is no charge or assessment required, only that a minimum of 12–16 sessions be attended in order to complete the course. The biggest benefit is that teachers can include music in their primary curriculum. As you know, music is not taught in all primary schools, so generalist teachers who do this program are then in a position to take music in their school. Without this, many students would miss out on music altogether. **MWA**

Julie Mayhew was awarded her prize by Julie Bishop, former Minister for Education, Science and Training, at the 2007 ASME conference in Perth WA.

The National Awards for Excellence in School Music Education Project are funded by the Australian Government under the Australian Government Quality Teacher Programme and administered by the Australian Society for Music Education (ASME).

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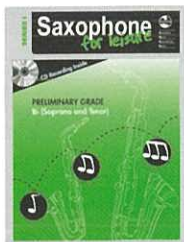
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FROM AMPD



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Folk Voiceworks

Book & CD

An outstanding collection for children of around ages 7–11 upwards. Presenting 30 fantastic traditional songs, from unison to 4-part harmony, this is a rich resource for choirs everywhere. With CDs and supporting teaching notes. Also Junior Voiceworks 2.



JumpStart First Concert

Book & CD & Conductor Score

For Grade 1 students. Easy for students to play successfully after only eight to ten weeks of instruction. Pitches and rhythms are limited to those typically covered in the first nine pages of most method books. Easy enough for real beginners to play well and cool enough to keep them

engaged. The enhanced CD includes score, a concert program and invitation, parent follow-up letters, motivational ideas and more.

For Strings Violin, Viola, Cello, Bass, Flute & Oboe, Alto & Baritone Sax, Tenor Sax, Clarinet, Trumpet, Tuba, F Horn, Baritone TC & Bass Clarinet, Trombone Baritone BC, Percussion 1, Percussion 2

Bang

Volumes 1–4

Designed to sequentially introduce developmental reading, technical concepts and expressive direction for a range of instrumentation.

In volume 1, covers first ensemble experience for the elementary percussion student.

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In volume 3, timbre and duration are explored. Groove, funk and rub away!

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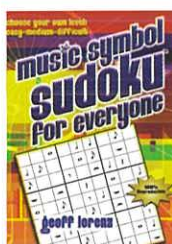


Brazilian and Afro-Cuban Jazz Conception, by Fernando Brandao

Book & CD

An exciting series of play-along books by award-winning flutist and composer Fernando Brandão, featuring fifteen original tunes in various Brazilian and Afro-Cuban styles. Thorough analysis and additional exercises are given.

For Alto & Baritone Sax, Tenor Sax, Clarinet, Flute, Guitar, Piano, Trumpet, Trombone



Music Symbol Sudoku For Everyone, by Geoffrey Lorenz

Primary-Secondary and above! Sudoku, the 9x9 number puzzles that swept the world almost overnight, meets notes and rests in this fun, flexible game book.

Rhythms of the World, by Cathy Blair

Book & CD

For Primary–Secondary. Discovering the Indigenous rhythms of Africa, India, Cuba and Brazil.

It Had To Be You

Book & CD

24 well-known standards in keys comfortable for most female singers. Piano playing vocalists can eliminate the piano track and play/sing along with just bass and drums. Includes lyrics, piano cues and chord changes in C. For Intermediate/Advanced

Feelin' Good Blues In B 3

Book & CD

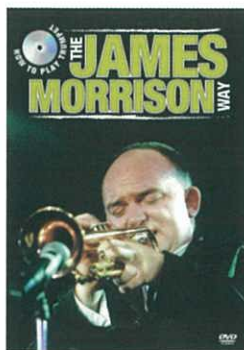
This organ trio play-a-long set simply swings like no other! You will be sure to explore all that the blues form has to offer with a B–3 trio that will blow you away with their musicianship and feel. Special stereo separation has drums and bass on both channels with guitar and organ split on different channels.

FROM MUSICAL MERCHANDISERS

Jupiter 565gl Alto Sax Starter Pack

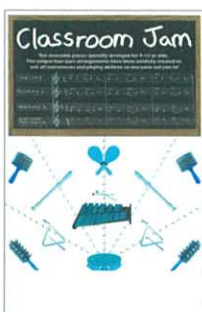
Jupiter have now packed their award winning saxophone with value added extras to get beginners off to an even better start. Extras include a black foldable music stand, chromatic tuner, and versatile soft-hard backpack style case (usually only found on upgraded models).

FROM MUSIC SALES



Learn to Play Trumpet the James Morrison Way
DVD

One of Australia's greatest musicians teaching trumpet on DVD for the first time ever! This DVD will take players through breathing, tone production to some advanced concepts and techniques James Morrison has developed over many years.



Classroom Jam – Ensemble Series

This new class ensemble series features 4 part mixed ability arrangements (1 x Melody, 2 x Harmony, 1 x Percussion).

10 pieces in each volume: Original Edition, Classical, and Pop Hits. This series is a useful teaching aid and an invaluable introduction to ensemble playing.

FROM OUP

Popular Voiceworks, ed. Charles Beale and Steve Milloy
Book & CD

A fabulous new collection of jazzy and popular songs in the popular Voiceworks format. Packed with songs and ideas which are practical, motivating and accessible. Covers soul, jazz, funk, swing, spiritual, gospel, disco, show, motown, and more – all presented with practical advice on teaching and rehearsing. For Secondary schools, youth and community choirs.

Making Music, by Patricia M. Gane

An invaluable practical resource for all classroom, instrumental and singing teachers. Gives the necessary tools to develop a student's musicianship to the fullest. Presents 200+ accessible and imaginative activities to improve students musical understanding and aural awareness.

Music in the School, by Janet Mills

How do some schools get music so right while others get it so wrong? Janet Mills, draws on work in more than 800 schools and published research to help schools improve their practice. Successful teaching is creative, uplifting, enabling, and, above all, rooted in music. Anyone who cares about music at school will find this book a powerful tool.

FROM ENCORE MUSIC DISTRIBUTORS

KJOS

That's Jazz, by Bradley Sowash

Book & CD

Even teachers with limited jazz training can feel confident leading their students through their first experience with jazz. This is a collection of compelling and accessible tunes covering the main jazz styles of Swing, Latin, and Rock. Each book is organised in a clear and consistent format including warm ups, giving further optional duet parts.

String Techniques for Superior Musical Performance, by Robert Frost

Designed to help further develop and improve musicianship leading to superior performances. The exercises, scales, chorales, etudes and songs have been carefully selected as proven techniques that will help students become outstanding musicians.

Recorder Excellence, by Bruce Pearson and Wendy Barden

Book, CD, iPAS software & DVD, microphone and recorder

A complete system for building a solid musical foundation while learning to play the recorder. More than just a recorder method, this is a comprehensive classroom music instruction, which can be used for general music lessons.

MAYHEW

Fourteen Pieces, by Julian Lloyd Webber

Cellists will love this new collection by Julian Lloyd Webber because it includes much that is new alongside well-loved pieces. Julian's sense of style and careful editing will ensure that this is music that is played and enjoyed for years to come.

Training Your Choir, by David Hill with Hilary Jones and Elizabeth Ash

Covers many aspects of choir training including warm-ups and vocal exercises, the physiology of singing, an illustrated section on beating patterns conducting techniques group dynamics and psychology and preparation of rehearsal and music.

A Song and A Dance, by Joanne Lockley

Book & 2CDs

This collection of action songs teaches a variety of musical skills to children.

SCHOTT

Eastern European Fiddle Tunes: 80 Traditional Pieces for Violin, by Pete Cooper

Book & CD

From the Schott World Music series for 1 or more violins at intermediate level. Other books in the series include Mexican Folk Tunes for Flute, Scottish Folk Tunes for Cello, Scottish Fiddle Tunes, English Fiddle Tunes and Indian Melodies.

FROM ROLAND



RD-300GX & RD-700GX Digital Stage Piano

For school situations. The new piano action and ivory feel keys which actually absorb the moisture from your fingers creating a non-slip performance. Includes playback of MP3, WAV & Midi files direct from a USB stick. With ease of connectivity to computer, plus a full set of General MIDI sounds, the classroom becomes a powerhouse of a computer music workstation.

TD-9KX/TD-9K V-Drum Kit

Perfect for teaching, live performance and recording. The new TD-9 includes hundreds of new sounds, real-audio songs and patterns onboard, plus new Scope and Quick Rec/Quick Play practice functions and tough enough for the school environment.



MT-90U Music Player

For music students and performers. Load songs from the USB port (MIDI files, MP3, .WAV) and play them back through the built-in speaker. The onboard sound engine plays multi-track MIDI files with ease; you can even change pitch and tempo on the audio (wav/MP3). Practice and perform with full backing-band accompaniment! An input for a mic with echo and a remote control comes standard.

Great for classroom, and instrumental teachers.

CD-2e SD/CD Recorder

Record your students with amazing ease and portability and burn their performances directly to CD. No fuss, no worries. From rehearsals to recitals, lectures to live-music events, the CD-2e is the fastest way to capture the moment and render it to CD or SD memory card for storage or distribution.



FROM BOSS

GT-10/GT-10B Guitar Effects Processor

One of the key new features is the ability to record a loop up to 40 seconds and use it to practice soloing over the top.

A perfect teaching tool. Both models also allow recording the performance directly with a computer as audio.



Boss BR900CD Version 2.0 Digital Recording Studio

The BR-900CD is one of the world's most popular portable multi-track recorders. The perfect choice for education facilitators due to their compactness, portability (battery powered) and ease of use.

FROM EDIROL

M-16DX 16 Channel Digital Mixer upgrade

The new upgrade allows you to take control of your software directly from the surface of the M-16DX and also allows users to save more scenes. This is perfect in applications such as school musicals or a classroom situation where there are multiple users.

FROM INTELLIWARE

Finale 2008a

Finale 2008a update is now available as a free download at www.finalemusic.com/Finale/update.aspx along with a PDF of What's New in Finale 2008a.

Finale PrintMusic 2008

PrintMusic features include: Up to 24 staves of music; Scan existing sheet music into PrintMusic; Save as an audio file: MP3, WAV, AIFF; Print individual parts; and Guitar and Bass Tablature

Free Notation Software—Finale NotePad® 2008

New features in Notepad 2008 include: Full compatibility with Finale 2008 and PrintMusic 2008; Vista compatible; Import and export MIDI files; MIDI input and output—enter notes in step-time using a MIDI keyboard and play back compositions through an external MIDI device.

Product Tutorials

Product Tutorials on our key software products are available on the Intellware website. Just visit: <https://mail.rolandcorp.com.au> <http://www.intellware.com.au/ProductTutorials> and follow the links to the relevant product. 20 new tutorials on Finale 2008 added this month!

FROM CAKEWALK

The Cakewalk Pro Suite

This special collection includes all of Cakewalk's flagship products: SONAR 7 Producer Edition, Project5, Dimension Pro, Rapture, and two expansion sound packs for each of the instruments. Pro Suite gives you the power to create music from scratch; the highest audio quality; access to vintage and modern instrument sounds; studio-quality FX; timing and pitch correction and more.



New SONAR 7 Academic Editions

New Academic Editions include a set of materials aimed at secondary school Music classes. The 10 projects introduce some of SONAR's easy-to-use features and help students develop a range of musical and technical skills. Each contains teacher notes and student project sheets in PDF format, along with SONAR files and a Skills Guide.

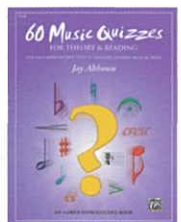
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StarPlay is a great solution for schools, especially given availability of selected AMEB works and Accent on Achievement. The software itself is free with the use of Sibelius or Scorch files. Students and teachers can also purchase pre-recorded music. Further information: www.starplaymusic.com

FROM ALFRED PUBLISHING**60 Music Quizzes for Theory and Reading, by Jay Althouse**

As the title says, 60 one-page quizzes on a variety of subjects related to beginning music theory and reading. Perfect for student assessment. Includes one-page reproducible tests. Recommended for Grades 3 and up.

Alfred's Essentials of Jazz Theory, Complete 1–3, by Shelly Berg

Book & CD

Designed for jazz enthusiasts and musicians who want to learn jazz concepts and terminology. To get the most out of this course, it is recommended that you have a good understanding of basic theory. Covers both written and music

reading exercises and ear-training and listening are addressed through the included CDs.

**Suzuki Violin School Revised Editions**
Book & CD

These revised editions feature: new engravings, new editing of pieces, a newly recorded CD, additional exercises and suggestions, a glossary, music notation guide and fingerboard position. 3 Volumes

The Best of Belwin Jazz: First Year Charts for Jazz Ensemble

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A collection of 12 outstanding jazz ensemble arrangements for the young player. Each chart is written by experienced educational arrangers and composers in various styles and tempos including swing, Latin, ballad, waltz, holiday, and pop. The rhythm section parts offer suggestions for rhythms, piano voicings, and guitar chord frames. All solos are written out in improvised sections. The conductor's book includes full-length CD recordings of all titles.

For Flute, Eb Alto Sax, Bb Tenor Sax, Eb Baritone Sax, Bb Trumpet, Trombone, Horn, Clarinet, Tuba, Guitar, Piano, Bass, Drums

String Time Joggers: 14 Pieces for Flexible Ensemble, by Kathy and David Blackwell

Book & Teacher's Pack with CD, notes and full scores

This exciting new series provides great new ensemble material for all string groups, whatever their size. A must-have for all those looking for imaginative and enjoyable ensemble repertoire. Pieces are full of fun and character arranged in suites for concert performance. Scoring is flexible from two parts to massed string ensemble.

FROM HAL LEONARD**Choraltime! by George Torbay**

Book & CD

An innovative new resource designed for the general Primary School classroom teacher and music specialists alike. Available in 3 levels containing 5 songs arranged specifically for young voices; full choral score, conducting tips, performance notes and performance and vocal tracks on the CD.

MusicTime! Discover Things, by Ros McMillan

The second teacher workbook in this series, MusicTime!

Discover Things will suit second and third years of primary school. Themes include The Telephone, Insects and Stars and Planets.

Music W.O.R.K.S., by Cristi Cary Miller

Book & CD & classroom kit

This 'musical tool chest' is all about what W.O.R.K.S. Warm-Ups, Ostinato, Rounds and Kid's Songs. There are eight

programmable songs, in addition to a warm-up, ostinato and round to vocally prepare for each song. Use all these ideas together to create a production or offer them separately for in-class learning fun. Accompany them on the piano or use the convenient and quality accompaniment CD for hands-free teaching—there are so many choices. For Grades 3–6.

WORLD RHYTHMS, arranged by John Higgins

Book & CD pack with instructional DVD

Multicultural Resource of Songs and Ensembles

An exciting musical journey of ethnic rhythms, instruments, and cultural heritage from around the world. Learn about Second Line Drumming, Reggae, Salsa, Conga, Samba and more: what instruments are used and how to play them. Each rhythm is presented in a beginning format of 2–3 parts for younger students, and an advanced format of 4–6 parts for older students. The all-in-one book/CD format features reproducible songsheets with lyric translations, informative student articles and exceptional lesson plans based on the National Standards complete with lyric pronunciations, assessment and extension activities, and a CD recording for each song, with vocals and accompaniment-only tracks. For Grades 4–8.

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Students will love playing along with 10 of their favourite songs from the summer blockbuster. *Available for Flute, Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Trombone, Violin, Viola Cello.*

Essential Musicianship For Band Ensemble Concepts

Improve your band's sense of ensemble sound, matched tone and articulation as well as listening skills. Designed for the first 5 or 10 minutes of each rehearsal, specific concepts are addressed with each exercise: Ensemble Sound; Breathing-Articulation; Intervals-ensemble exercises; and more. For Fundamental, Intermediate or High School level bands.



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J. Derek Jones

Dr. Deborah Egekvist on :: 500 Series Student Flutes


"As a professor of flute, I'm often asked to recommend a 'good flute' for beginners. I truly believe in the importance of warm and responsive tone coupled with an even intonation in the early stages. Comfortable and fluid keys action, good response, and consistency from top to bottom are essential for any flute. I find the Jupiter 500 Series flutes meet these criteria and at an affordable price, providing the benefit of true quality that beginning students deserve."

Deborah Egekvist



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At the beginning of the school year:

10 TOP THINGS TO DO

Want to get off to a good start for the year? ROS McMILLAN recommends these tips for teachers in a range of situations—whether well-established, or a new graduate with a first job.

Ideally most of these ideas should be implemented before the school year begins, but some can be introduced throughout the year:

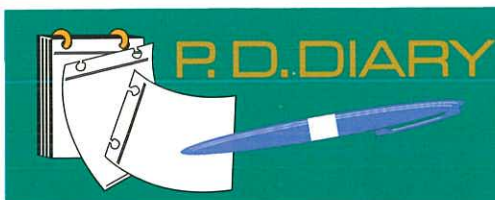
1. Prepare your classroom curriculum so that before Day 1 you know your teaching topics for the entire year. With lesson planning, try to work a week ahead, making time as soon as possible after a lesson to write up the next week's plan, rather than doing it minutes before a class. Keeping on top of the curriculum will ease the stress of classroom teaching and is more likely to provide satisfying learning. Conversely, walking into a classroom with only a vague idea of a topic will invariably produce disengaged students within minutes.
2. Plan the ensemble schedule in conjunction with the Physical Education staff. If music ensembles can dovetail with sports practices, students are spared a conflict of interest.
3. As early as possible at the start of the year, announce the days and times of ensembles. If teaching secondary students, put up lists so that students can sign up, and if working in primary schools use class times to advertise various music groups, while taking the names of interested students.
4. Organise the dates of all public performances for the year and book performance spaces as early as possible. Ensure that adjudicators, guest performers and volunteers know the dates that they will be required. Potential adjudicators hate being rung 'the week before' because the music co-ordinator forgot to organise this earlier.
5. If you haven't already done so, make friends with the Maintenance Officer! Nobody knows the school routine better; you can get access to the school at odd times because he/she has keys; emergency repairs can be made to instruments, sound systems and cupboard doors—and they always have the latest news!
6. Tidy your desk at the end of each day. Even if you're so tired you can hardly stand up, you will be really grateful when you get to school next morning. When faced with a chaotic desk as the first bell rings, it's too easy to push everything to one side, from where things invariably get lost.
7. Have a TO DO list ready to write down tasks as they come to mind. Committing them to paper takes some psychological pressure off. (Paper and pencil beside your bed might sound over the top, but it helps allay the 3:00am panic!)
8. Plan to spend morning tea with the non-music staff at least a couple of times a week. It is essential to have good relations with these teachers as they will be far more amenable to letting students out of class for that 'extra rehearsal' if they know you and/or your commitment to the school's music program.
9. Consider forming a 'Friends of Music' group run by parents. They can be used as volunteers at music functions and as a fund-raising group. Appoint a Music Captain, and invite one of his or her parents to be the Chair of the Friends of Music.
10. Contact your local support organisation for professional development and book yourself into a workshop or two.* Most schools have a budget for Professional Development but you will need to get in early to claim some of this. **M_{WA}**

* For example, in Victoria, check out the Association of Music Educators at <http://www.amuse.vic.edu.au>

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MUSIC in ACTION

www.musicinaction.org.au



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

KODÁLY (KMEIA)

Victoria

• **16 February**

More Games Galore

Presenter: Darren Wicks
Kingston Arts Centre, Moorabbin
Details: www.kodaly.org.au
T: 9535 7035

• **Beginning 23 February (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

South Australia

• **16 February**

Half day Music workshop

Education Development Centre
Milner St, Hindmarsh
Details: www.kodaly.org.au

MTAQ

• **9 March at 2pm**

Aural Training: An Essential Practice

Presenter: James Cuskelly
Venue: MTAQ Auditorium
Details: www.mtaq.org.au

ORFF

Victoria (VOSA)

• **31 March–5 April**

Level 1 & 2 courses

Glen Waverley

Details: www.vosa.org

T: 9535 7020

• **18–19 April**

Living Music and Dance Conference

Preston
Details: www.vosa.org
T: 9535 7020

• **23–24 August**

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 Stage 1**

• **28 Sept–2 Oct Stage 2**

The Joy of Jammin'
Elsternwick
Details: www.vosa.org
T: 9535 7020

Queensland (QOSA)

• **23 Feb, 29 March & 19 April**

Marimba Play

Jindalee State School
Details: www.ancos.org.au

SOUNDHOUSE

Chatswood, NSW

• **21 February**

Music technology in the classroom

• **10 March**

Creating Audio CDs and backing tracks

Debney Park, Victoria

• **6 February**

Finale Notepad

• **20 February**

Creating audio CDs and backing tracks

• **21 February**

Music technology in the classroom

• **27 February**

Groovy Music

• **10 March**

Creating audio CDs and backing tracks

• **19 March**

All about audio

Info: www.soundhouse.com.au

ADVANCE NOTICES

Kodály (National) events

• **28 Sept–1 October 2008**

Kodály National Conference: Bloom with Music

Radford College, Bruce, ACT
Details: www.kodaly.org.au
T: 9535 7035

ISME

• **20–25 July 2008**

World Conference

Bologna, Italy
Info: www.isme.org

THE 15 WINNERS OF THE MUSIC IN ACTION SUMMER SUBSCRIBERS' PRIZE

Garry Rodgers, St Johns Park High School, St Johns Park, NSW; **Naida Blackley**, ACT Instrumental Music Program, Fadden, ACT; **Lorraine Minton**, Baulkham Hills, NSW; **Katherine Jaeschke**, Port Augusta, SA; **Teresa Bon**, Nambour State High School, Nambour, NSW; **Barbara Sedgley**, St Peter's College, St Peters, SA; **Marion Perry**, Bathurst, NSW; **Christine Sommerville**, Colac, VIC; **Natalie Ireland**, Narre Warren South, VIC; **Stella Foley**, St Ignatius Junior School, Norwood, SA; **Stephen Millar**, Saint Ignatius College, Athelstone, SA; **Linda Hendriks**, Kincumber High School, Kincumber, NSW; **Claire How**, School of Instrumental Music, Wilson, WA; **Sara-Jane Raffan**, Bunbury, WA; and **Chris Majoros**, Willunga, SA.

All winners will be individually notified. Thanks to Hal Leonard Australia for the Classical Destinations prize packs.

For this issue's new subscriber incentive, please turn to page 39

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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YAMAHA MUSIC AUSTRALIA

An innovative new resource for the
Primary School Teacher.

ChoralTime!

for Primary Schools

Compiled & Edited by George Torbay



A1030 Year 1 & 2 - bk 1



A1031 Year 3 & 4 - bk 1



A1032 Year 5 & 6 - bk 1

ChoralTime! is an innovative new resource for the Primary School Teacher. Designed for the general classroom teacher and music specialist alike.



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- 5 songs arranged specifically for young voices.
 - Full Choral Score.
 - Vocal Score with reproducible pages!
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 - Individual vocal tracks for each part (2 or 3pt)
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