

MUSIC in ACTION

Winter 2008 • Vol. 6, Issue 1

FOR AUSTRALIAN EDUCATORS

LEARNING IN COUNTRY

A SYSTEM AHEAD OF ITS TIME
Sound 19th century pedagogy

PETER GARRETT
On arts education

REFLECTIONS FROM THE FIELD
Lessons of a first year out

IS ADVOCACY ON THE RIGHT TRACK?
Some dilemmas examined



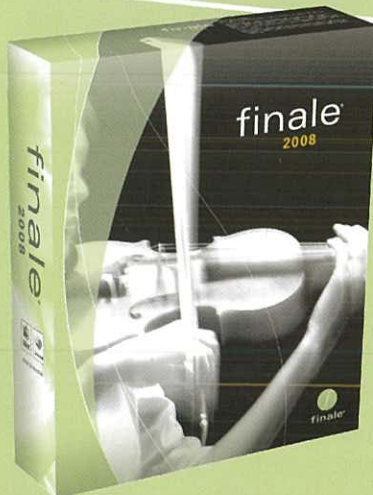
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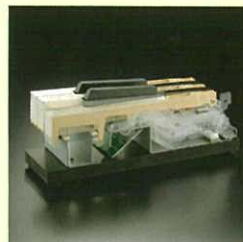
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MUSIC in ACTION

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FROM THE EDITOR



What amazing contrasts and challenges can be found within the pages of *Music in Action*! Last issue we featured the work of students at Barker College in suburban Sydney. This issue's lead story, *Learning in Country*, takes us to the stark contrast of the Northern Territory. In both cases we see teachers responding to the needs of their students, with equally valid outcomes—but how different are

the ways in which these outcomes are achieved! It's a reminder of the ways in which the sharing of information can stimulate and inspire one's work. There is so often a message for us in difference and contrast. The important common element is the communication that allows ideas to flow and develop.

Within this issue, the contrasts continue. From the Northern Territory, we go in a couple of pages to a reflection on nineteenth-century music educator, John Curwen. The difference could not be more clear; but wait—there's a connection here too, for we find an educator who influenced Kodály, whose work in turn is a big part of many music programs today.

We also look at two quite different angles on advocating for music education: one that questions current approaches taken to advocacy, and another telling how a newcomer to Australia tackled advocacy.

The Hon. Peter Garrett, MA MP, Federal Minister for the Environment, Heritage and the Arts, gives us an update on the government's commitment to arts education. Of particular interest is his comment about the role of music as an initial focus in the intention to enhance delivery of the arts in education. We all look forward to progress on this front.

New Editor

From the next issue, *Music in Action* will be in the editorial hands of Dr Robin Stevens. (It's a coincidence that we have him as a writer for this issue, but it means that he has first-hand experience of dealing with the publication from the writer's side!) Robin will bring enormous skill and experience to the Editor's role, as can be seen from his biographical note on p. 11 of this issue.

Welcome on board, Robin!

Reflecting on my five years as Editor, I found one of the most memorable aspects has been having contact with such a range of amazing educators from around the country, who have been prepared to support the magazine by writing articles, providing reviews, ideas and suggestions—and being regular readers. To all, my thanks: your involvement and support have made *Music in Action* a success.

With good wishes for the future,

Ann Blore

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MUSIC LEADS ARTS EDUCATION

The Minister for the Environment, Heritage and the Arts, the Hon PETER GARRETT AM MP, affirms the Australian Government's commitment to working collaboratively with the states and territories, and the arts and education sectors, to achieve enhanced delivery of arts education, with music as an initial focus.

The arts make an enormous contribution to our identity, community and economy. As a critical first step the provision of music education boosts a child's education, but it also develops audiences for the future, fuels the imagination and inspires our young.

The provision of arts education has increasingly become an issue for parents when choosing the right school for their child.

No doubt this stems, in part, from the recognition that nourishing the creative talents of our community requires a commitment to arts education for all young Australians no matter what their circumstances.

It is also a result of parents wanting the best for their kids.

There is a growing interest in the benefits of quality arts education programs.

The Australian Government has identified the issue of arts education as a priority.

It's clear that the provision of arts education at a primary level increases numeracy and literacy skills. Access to arts programs can enhance a student's engagement with school education. Arts education can also promote cooperative learning, assist in the development of self-esteem and promote a culture of tolerance. These are all skills needed in our day-to-day life but are equally required in a modern and competitive economy.

The Australian Government has identified the issue of arts education as a priority.

As part of its support for arts training, the Government funds seven national arts training institutions which provide national programs to train students across a range of performing arts including circus, theatre, dance and music.

The institutions offer education and training by leading national and international teachers across a range of age groups and educational levels: from professional development and one-on-one tuition, through to diplomas, graduate and post-graduate qualifications. The Australian Ballet School, the Australian Youth Orchestra and Flying Fruit Fly Circus provide training for school-age children who may be seeking a career in ballet, music or circus arts.

Additionally the government has a leadership role in promoting the benefits of arts education.



A key development in this area is *National Education and the Arts*, the joint statement of the Ministerial Council on Education, Employment, Training and Youth Affairs, and the Cultural Ministers Council (MCEETYA-CMC).

This statement lays the foundation for stronger coordination of government policy, programs and services in education and the arts for children and young people across the country. Importantly, all levels of government agree that children and young people should have opportunities to access high quality arts education in every phase of learning, from early childhood to tertiary study. With the election of a Rudd Labor Government the desire to progress this is now in place.

At the most recent Cultural Ministers Council meeting in February 2008 (my first as Minister)

all participants agreed to the establishment of a Joint Implementation Working Group to develop an arts education workplan.

At this meeting I expressed the Australian Government's commitment to working collaboratively with the states and territories, and the arts and education sectors, to achieve enhanced delivery of arts education, with music as an initial focus. Further, Ministers recommended the inclusion of the arts as a key learning area in the national curriculum which is being developed.

Importantly, the Council has already agreed on some key national strategies:


- Working collaboratively with the states and territories, and the arts and education sectors, to achieve a commitment to enhanced delivery of arts education, with music as an initial focus.
- Initiating action to increase access to school music education, with an initial focus on primary schools that have no music programs.
- Prioritising the development of a strategy for Indigenous contemporary music.
- Ensuring activities to promote greater access to live Australian music.

School-based music education was examined in the National Review of School Music Education (completed in 2005), which highlighted the benefits of music education and set priorities for the future. We need to increase access to school music education, especially in primary schools which have no music programs. This will be achieved through working with MCEETYA and the Music Education Advisory Group to improve the provision of music education in schools.

Continued on page 33

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A SYSTEM AHEAD OF ITS TIME

Look back and admire! Sound pedagogical principles from the nineteenth century have direct relevance in today's music education, says ROBIN STEVENS.

As teachers, we are familiar with a range of pedagogical theories and their proponents: Piaget, Bruner and others. However, many of these theories—which continue to inform our work today—have their roots in the initiatives of educators working over a hundred years before. It is remarkable that the work of John Curwen and his predecessors resonates with a number of current theories, and is directly relevant to raising present-day standards in music literacy.

Reading music at sight—what's changed?

The teaching of music literacy is an age-old problem. The first music educator to address this issue was the eleventh century Benedictine monk, Guido d'Arezzo (995–1050), who discovered that his choristers were able to remember how to pitch the notes of what we now know as the major scale by referring back to the initial syllables of the first six musical phrases of the hymn to St John, each of which began on a successively higher note of the scale.

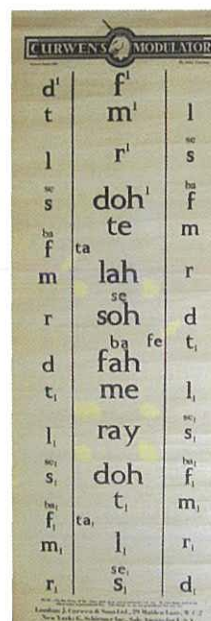
This system was formalised into what was known as the Gamut, which became a visual representation of pitch. Guido d'Arezzo is also credited with the invention of the Guidonian hand, a widely used mnemonic system in which note names are mapped to parts of the human hand.

Several centuries of development based on Guidonian principles followed in Continental Europe, eventually resulting in the predominance of the **fixed doh** method of teaching singing. In England, however, attempts to introduce the fixed doh system achieved only limited success.

Then, in 1841, a young Methodist minister, the Rev. John Curwen (1816–1880), was commissioned by a conference of Sunday School teachers to recommend 'some simple method to the churches which should enable all to sing with ease and propriety'. There was a social reason for this directive. Remember that the mid-nineteenth century saw the industrial revolution in Britain in full swing. Most factory workers lived miserable existences, often with only one day's rest per week—and this was intended for church attendance. The notion of singing in church and community settings was felt to be a wholesome activity—an antidote to moral decadence. The sol-fa system appealed for its relatively easy access to music notation, even for the poorly educated worker. After extensive investigations, Curwen drew on several English and Continental sources including Sarah Ann Glover's **Norwich** Sol-fa system to develop his own **Tonic Sol-fa** system.

Sarah Glover, the eldest daughter of the rector of St Lawrence Church in Norwich, had developed a method of teaching singing which she published in a book entitled *Scheme to Render Psalmody Congregational*. Glover utilised a movable doh system in which the first letters in uppercase of each of

the sol-fa syllables became symbols for what she called 'supplementary notation' which she used as a mnemonic aid for reading from the staff. She also made use of a system of bar lines and punctuation marks to denote the rhythm in her system of supplementary notation. She deliberately postponed the use of staff notation until the supplementary notation had been fully mastered. She also developed a visual representation of pitch as a means of drilling her pupils by 'sol-fa-ing' tunes pointed out note-by-note on the Sol-fa Ladder.

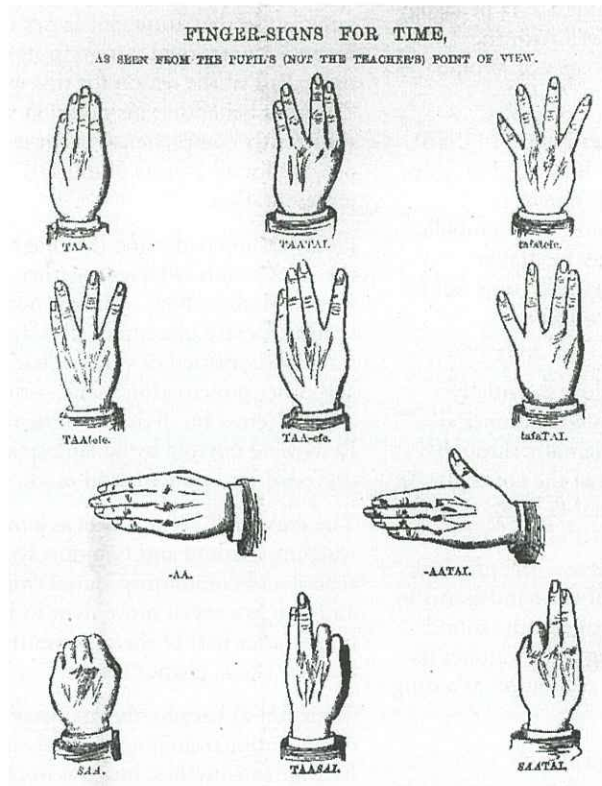


John Curwen, having observed her work in Norwich, 'borrowed' and adapted several of her pedagogical techniques ... but he also introduced several new features to his Tonic Sol-fa method and its system of letter notation. Curwen set out his method in several editions of a textbook entitled *The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of Teaching Music*, first published in 1858. The motto of the Tonic Sol-fa movement—*Easy, Cheap and True*—was adopted by Curwen during the 1860s. The motto aptly describes, first, the relative ease of teaching music literacy compared with other contemporary approaches. Second, it was less expensive to print, as standard printing characters conveniently could be used, instead of the special characters and processes required for staff notation.

Finally, Curwen also utilised the **movable-doh** system, which was 'true' in both a theoretical and a practical sense. The seven tones of the major scale could also be applied to the relative minor scale by starting and ending the scale on *lah*. Modulation to related keys was effected by means of 'bridge-tones'. Curwen 'borrowed' Glover's *Norwich Sol-fa Ladder*

which he adapted into *The Tonic Sol-fa Modulator*. Curwen also devised the sol-fa hand-signs which became part of the method in 1870.

For teaching rhythm, Curwen adopted the system of French time names (which he incorporated into Tonic Sol-fa in 1867 from a model by Chev ). He also devised a rather complex system of finger-signs for rhythm.



A pedagogy for today

The relevance of Curwen's Tonic Sol-fa system to today's music educators lies in the sound pedagogy that underpins the method. Curwen deliberately kept the level of theoretical complexity to a minimum so that Tonic Sol-fa notation, if taught according to post-1872 and pre-1901 editions of *The Standard Course*, effectively by-passed the difficulties associated with staff notation, by utilising the implicit association of the symbols (d : m : s) with vocalised syllables (*doh, me, soh*). The system represents a carefully graded and systematic method of teaching not only music literacy but also aural perception and *audiation*—that is, mental hearing—to use Edwin Gordon's term. In his *Teacher's Manual* (c.1876), Curwen set out the following precepts, which form the basis of good teaching even today:

- let the easy come before the difficult.
- introduce the real and concrete before the ideal or abstract.
- teach the elemental before the compound and do one thing at a time.
- introduce, both for explanation and practice, the common before the uncommon.
- teach the thing before the sign, and when the thing is apprehended, attach to it a distinct sign.
- let each step, as far as possible, rise out of that which goes before, and lead up to that which comes after.
- call in the understanding to assist the skill at every stage.

(Curwen, n.d., p.221)

Not really solemn

Solmisation refers to reading at sight through singing the syllables *doh, ray, me, fah, soh, lah* and *te*, to the seven different tones forming the major scale, as a mnemonic or memory aid.

There are two ways in which solmisation is used. Historically, the first was according to the **movable doh** principle, where *doh* is the first note of the particular major scale concerned, and the tone or semitone relationship between the syllables is maintained whatever the key. Movable doh solmisation can be thought of as being a template which can be applied to any major tonality or, if beginning and ending on the syllable *lah*, to minor tonalities as well.

The second way is on the **fixed doh** principle, where *do[h]* is always the note C, *re [ray]* is always D and so on. The 'fixed' method is often called *solf ge* or *solfeggio*. Sharps and flats are accommodated by changing the vowel sound of a particular syllable so that, for example, C# would be *da* (instead of *do[h]*), D# would be *ri* (instead of *re [ray]*), Db would be *ra[h]* (instead of *re [ray]*), and so on. Unfortunately there is no consistency in the way that the vowels of these syllables change, so this makes the fixed doh solmisation system increasingly complex, the further you move away from the key of C.

Generally speaking, the movable doh system was employed in Britain and its colonies during the nineteenth century and then taken up again in the twentieth century in Hungary through the Kod ly method, from where it spread to North America, Australia and elsewhere. The fixed doh system was, and still is, widely employed in Western European countries (particularly France) and also in Latin America.

Tonic Sol-fa in Australia

It was inevitable that trained Tonic Sol-fa teachers from Britain would bring the system to Australia during the nineteenth century. Proponents included:

James Churchill Fisher (1826–1891) who produced the first Tonic Sol-fa publication in Australia—*The Singing Class Manual*—in 1855 and went on to be appointed as Singing Master to the New South Wales Council of Education in 1867, gaining official recognition for Tonic Sol-fa in New South Wales schools and providing the foundations for his successor and the first Superintendent of Music, **Hugo Alpen**, to further promote the Tonic Sol-fa method.

An even more significant figure both in Australia and internationally was **Dr Samuel McBurney** (1847–1909). McBurney, a fellow of the Tonic Sol-fa College, London, became Inspector of Music in the Victorian Education Department and continued his Tonic Sol-fa advocacy until his post was abolished as a result of the 1890s depression.

The Kodály method was introduced to Australia in the late 1970s. The method is fairly prominent in New South Wales and other states, and probably now strongest in Queensland.

Aside from his ability to both adapt from other sources and devise new music teaching techniques, Curwen had remarkable insights into, and an ability to apply, what is now termed cognitive-developmental theory. Indeed Curwen's development of the Tonic Sol-fa pedagogy correlates remarkably well with the concept development stages of Jerome Bruner.

O'Brien (1983) outlines Bruner's (1966) model of learning which is based on three stages of concept development in children—enactive, iconic and symbolic. Significant parallels may be drawn between aspects of Curwen's Tonic Sol-fa method and Bruner's concept development model.

First, the enactive mode is essentially experiential learning in which musical concepts are formed mentally through a physical manifestation of the concepts. An example in the Tonic Sol-fa method would be the singing of pitched notes with accompanying hand-signs—the physical shape and placement of the hand assists in forming the mental image of the sound within its tonal context and promotes its audiation as well as its realisation as a sung note.

During the second stage, iconic representation allows learners to categorise musical phenomena into concepts—for example, hand-signs allow the concept of relative pitch to be established; likewise, finger-signs for time allow rhythmic duration—specifically subdivisions of the beat—to be established as discrete musical concepts. In line with the notion of audiation, the iconic representation of both pitch and rhythm should assist learners to mentally manipulate the sub-elements (individual tones and beat patterns) in their minds without necessarily realising them acoustically.

Finally, transfer of the iconic representations of pitch hand-signs and time finger-signs to symbolic representations such as the pitch modulator, and then into music notation itself, completes the process whereby these labels become the means for more abstract thinking. There are doubtless other parallels that may be drawn with other contemporary learning theories, but the point hopefully is well made that Curwen's development of the Tonic Sol-fa method is sufficiently well conceived from a present-

day perspective to have 'universal' pedagogical legitimacy, regardless of differences in cultural setting.

Phenomenal growth

By 1872 Curwen had taken the decisive step of breaking away entirely from staff notation so that Tonic Sol-fa notation became a notational system in its own right. Part of the reason for this was Curwen's belief that his notation was sufficiently comprehensive that it could provide for all aspects of musical representation.

Pitch was notated using the first letters of the solmisation syllables together with vertical dashes above or below notes to indicate octave placement. Rhythmic notation consisted of vertical 'bar' lines and other punctuation marks—the colon, comma, etc—for divisions of the beat. Rests were notated by a blank space preceded by a punctuation mark.

The growth of Tonic Sol-fa as a music teaching method and notation system for school and community choral singing—and also as a social movement in England in the latter part of the nineteenth century—was phenomenal.

Tonic Sol-fa became the mainstay of congregational singing, not only in Methodist churches, but also in churches of other denominations. The method was also widely employed by temperance workers and other social reformers. From modest beginnings and an estimated 2,000 Tonic Sol-fa-ists in 1853, the movement was able to claim 315,000 followers by 1872, and then to spread throughout Britain, to its colonies and to many other countries.

In order to propagate the Tonic Sol-fa method, Curwen established the Tonic Sol-fa Agency, then the Tonic Sol-fa Press in 1863, which later became the music publishers J. Curwen and Sons. He also published a monthly journal entitled *The Tonic Sol-fa Reporter*, later *The Musical Herald*, which was subscribed to by readers from all over the world. In 1869, Curwen founded The Tonic Sol-fa College which conducted singing classes, correspondence courses and summer schools and administered a system of public music examinations ranging from Elementary, Intermediate and Advanced Certificates to Associate, Licentiate and Fellowship diplomas.

Tonic Sol-fa today

With competition from other music teaching methods, Tonic Sol-fa began to decline in Britain from the early 1920s. By the 1980s, the Tonic Sol-fa College had become the Curwen Institute, now The John Curwen Society. The Society has developed the *New Curwen Method* and has published a series of music teaching resources. The focus of the *New Curwen Method* is now on teaching music literacy by applying sol-fa principles to staff notation, but its impact on British school music has been only slight.

Tonic Sol-fa has, of course, had a considerable influence on the Hungarian-based Kodály method. Zoltán Kodály visited England in 1927 where he observed Tonic Sol-fa being used again, by this time, as a means of teaching pupils to read from staff notation. Two aspects of Tonic Sol-fa in particular were adopted by Kodály. The first was the use of Curwen's solmisation syllables and letter notation, not in its form as letters and punctuation marks, but rather in combination with Rousseau's *Tonika Do* version, where there is a separation of pitch and rhythm in preparation for combining them for reading staff notation.

The second was the use of Curwen hand signs which, with slight modifications, remains an integral part of the Kodály method. Certainly, in the foreword to the first English edition of his *Choral Method*, Kodály acknowledged his indebtedness to Tonic Sol-fa with the comment: 'I am now pleased to return to the English what I learned from them, and was able to adapt to our needs in Hungary.'

The Tonic Sol-fa system remains a proven approach to improve and maintain the standards of music literacy for choral music in school and community. I am a firm advocate for the wider application of movable doh solmisation in school music education, through a sequential and developmental curriculum, and by using pedagogies such as the Kodály method. **M in A**

Robin Stevens

Robin Stevens is Associate Professor of Music Education in the Faculty of Arts and Education, Deakin University, and a Principal Fellow in the Faculty of Music, The University of Melbourne. His 1979 PhD thesis was a history of school music education in New South Wales and Victoria 1848–1920; his current research is focused on both the history of music in schools, and past and present applications of sol-fa methods for teaching singing in school and community settings. Robin is a member of ISME's History Standing Committee and a former President of the Australian Association for Research in Music Education. He was also the principal investigator for the Music Council of Australia's report *Trends in the Provision of School Music Education in Australia* (2002–03), a member of the Steering Committee of the National Review of School Music Education, and is presently a member of the Music Education Advisory Group (DEEWR).

Robin Stevens joins Music in Action as Editor, from our next issue.

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The Curwen Method

<http://www.deakin.edu.au/arts-ed/education/music-ed/curwen-method/>

History of Music Education in Australia

<http://www.deakin.edu.au/arts-ed/education/music-ed/history/>

The John Curwen Society

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If you are looking for more resources to help advocate for your music program, this site might provide just the ammunition you need. Particularly useful is the section on tailoring your bid to your target audience—be it parents, other staff or your principal. Might just help. Go to: <http://www.keepartsinschools.org>

LOOKING AFTER CHILDREN

An initiative from the UK worth watching is *The Childrens Plan*. Developed by the newly created Department for Children, Schools and Families, the intention is to put children clearly at the centre of the agenda. Covers health, schools, community and education in the broadest possible framework. The plan makes interesting reading, and there's a mention of the arts too! Go to: <http://www.dfes.gov.uk/publications/childrensplan>

Happened

- One of our outstanding musicians, '**Smoky Dawson**', died on 13 February, following a career of over 80 years in music.
- **Paul Grabowsky** won the \$60,000 Melbourne Prize for Music.
- **Berta Brozgul** and **Alistair Robertson** were the 2008 prize-winners of a Margaret Schofield Memorial scholarship.
- Tenor **David Hobson** has been appointed Musica Viva in Schools Ambassador. He will undertake a strong advocacy role for music education in Australia.

From MENC

Recent reports from our colleagues in the USA note that, while it continues to receive reports of music programs being diminished for various reasons such as academic remedial programs, a new and positive trend is the absence of evidence of wholesale slashing, reflecting a likely growing understanding among key education community decision-makers of the importance of music programs to the overall development of students.

MENC wonders whether political leaders are now aware of the strong grassroots support for music education programs across the nation, and hence are less likely to institute cuts that raise the prospect of immediate and strong responses from advocates.

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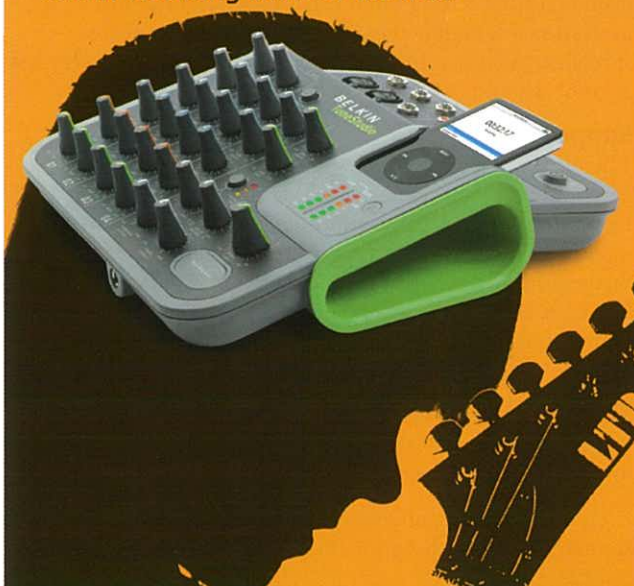
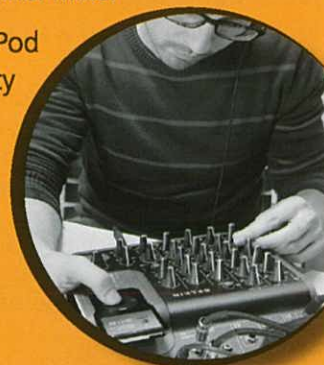
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REFLECTIONS FROM THE FIELD

A first year out in a rural community

What kind of experiences can the rural teacher expect, and how well are they prepared for the diverse challenges that will follow? For many young educators, the acceptance of a rural posting offers greater job security and satisfies the need for adventure. ANITA CROSSLAND finds it also means a change of location and a new way of life.

I grew up in rural Western Australia, which might go some way to explaining my interest in country schooling. During my last year of university, I wrote a dissertation¹ that investigated the issues encountered by beginning music educators in rural areas. At the completion of my studies in 2006 I accepted a teaching position at an independent school in Bunbury WA, 185 km from Perth, where I spent my first year as a Primary Music Specialist.

Pre-service training

Despite my keen interest in rural education, while I was studying there were no opportunities to complete field experience outside the metropolitan area. Fortunately for me, I believe my own schooling gave me a realistic insight into elements such as location, resources and support. However, many other graduate teachers are not quite so lucky. Given the evidence showing that 93% of new graduates are sent to rural communities², this adds a number of additional stresses to their work.

Location

People wonder why graduates accept rural positions. For many beginning teachers, accepting a rural teaching position is a way to obtain permanency, or to satisfy their sense of adventure. In reality, however, those who have not previously lived in a rural setting often experience personal and professional isolation. This is particularly relevant for specialists such as music teachers, of which there are very few at rural schools.

Support

There are three main sources of support available to beginning teachers: collegial/school, mentor and community. In Western Australia all beginning teachers must have a mentor in their first two years of teaching, however it is up to the beginning teacher to choose a mentor. While I was fortunate to have the secondary music teacher as mentor, many rural teachers are unable to find one in their learning area.

Many of the questions you have as a first-year-out teacher will be about general teaching techniques and school protocols, which other teachers can help with.

Even if you are the only specialist teacher at a school, there are many skilled colleagues more than happy to offer assistance.

In Term 3, my mentor and I began a staff choir, which was a fantastic way to generate collegial support. It was fun to guide

the novice choristers through rehearsals and their very first performance, and to share my music knowledge and skills with the staff who have been supporting me throughout the year. The choir was very well received, and contributed a performance to the annual school speech night. The choir has also given the staff involved some insight into my role as a music teacher.

Professional development

For a specialist in a rural school, it is often difficult to access information and resources. This is highlighted by findings³ that 'rural educators most frequently cite personal and professional isolation as the greatest disadvantage of working in rural schools'. While my school encourages professional development, many of the courses organised within working weeks are generalised or not specific to my learning area. However, there are excellent sources of information available for music teachers. In July 2007 I attended the ASME National Conference, where I was able to network with many music teachers from all over Australia. The flip side to these fantastic opportunities is that they are usually held in major cities, and out of school time, making it difficult for the rural teacher to attend.

Professional development is benefited by the current technological age. Through access to the Internet and email, I have been able to research different elements of music and develop my professional knowledge, in addition to contacting people with ease. However, accessing resources and information can be difficult for rural specialist teachers. Foresight and good planning is essential, especially when ordering from capital cities or interstate, as resources arriving after the event is over is not a good look!

Community

Becoming involved in the community of a country town or area isn't necessarily a matter of choice—the smaller the place, the more likely you are to get to know people. I have found that people within the community anticipate that my music skills will be volunteered for community activities and events. Becoming involved in Arts events and joining committees has been an excellent way to meet more people and gain acknowledgement for the school music programs.

Unique opportunities

Rural schools provide unique opportunities and experiences. In Term 2, my Year 6/7 choir travelled to Perth to perform in two concerts at the Perth Concert Hall. We departed at 5.30am just to get to the venue on time! It was a long day,

with nearly six hours on the bus, but very rewarding. When I compare the experience to that of a metropolitan school involved in the same festival, I feel a great sense of achievement, particularly considering the logistics of the operation—to organise 60 kids, two buses and five adults, in addition to the ten-minute performance—there is nowhere else I could have been involved in an experience like that!

The biggest challenge in music education in rural areas is the lack of exposure the children have to music. They can't go and see the West Australian Symphony Orchestra on a weekend, or visit the Perth Concert Hall during school time—well, not without spending a few hours travelling first! I have also discovered there are fewer students involved in music. For example, at my school there is no string quartet, but we do have a violinist and cellist who work together. The difference is not in the talent of the students, but the numbers. This also extends to the classroom in terms of resources, and has encouraged me to develop a flexible teaching approach.

Although teaching in a rural school has brought many challenges, it has also brought many unique and rewarding opportunities. I have enjoyed providing students with new experiences and developing my own teaching and ensemble skills. The challenges that the location brings have allowed me to grow, personally and professionally. The support given from others in my working and community environment has provided me with the confidence and ability to ensure that young children in rural schools have the opportunity to explore and develop their own musical skills.

Importantly, the personal and professional satisfaction received from teaching children and seeing them grow and succeed in their learning is rewarding whatever the location—it may just require a different approach to get you there. **MinA**

Notes

1. A Crossland, 'Issues encountered by beginning music educators during their first year of service in rural government secondary schools of Western Australia', Honours Dissertation, University of Western Australia, Perth, 2006.
2. I Kerr & M Lake, 'The induction of beginning teachers', *Proceedings of the 10th National Conference, The Society for the Provision of Education in Rural Australia*, Fremantle WA, 1994.
3. DA Seltzer & OT Himley, 'A model for professional development and school improvement in rural schools', *Journal of Research in Rural Education*, 11, 1995, pp. 36–44.

For further reading, see page 18

Anita Crossland

Anita Crossland completed her Bachelor of Music Education (Hons) at the UWA School of Music in 2006. She is a second-year-out teacher who is currently employed as the Primary Music Specialist at Bunbury Cathedral Grammar School. Anita has a strong interest in choral work, and enjoys incorporating dance and drama elements into her lessons and rehearsals. She is passionate about giving all students, young and old, equal opportunities to discover the joys of music.

Tips for Beginning Teachers in Rural Schools

- ✓ Have faith in your own ability as a beginning teacher: your energy will compensate for your lack of experience.
- ✓ Ask questions! Seek advice and help from colleagues.
- ✓ Keep in contact with your graduate group from university—they know what you are going through too! Email makes sharing ideas and resources effortless.
- ✓ Organise regular network meetings with music teachers in your area to share ideas and concerns.
- ✓ Become a member of professional music associations such as ASME, and subject specific associations.
- ✓ Make use of programs such as Musica Viva, opera companies and other organisations, that allow students greater exposure to music.
- ✓ Be prepared to commit to out-of-school rehearsals and performances. These take up time, but are valuable for developing relationships with students.
- ✓ Become involved in the rural community.
- ✓ Don't underestimate the kids. Just because they don't live in the city doesn't mean they aren't capable or eager to learn.
- ✓ Spend some (not all) of the holidays preparing for each term.
- ✓ Take the time to create high quality and reusable resources.
- ✓ Perform for your students (especially if incursions or excursions are not possible).
- ✓ Make the most of the unique opportunities offered by the rural school and community.

WHAT KINDS OF MUSICIAN DO YOU WANT TO BE?

DAWN BENNETT suggests we need to consider more broadly what it means to be a musician, and what music educators can do about it.

If you have ever tried to look up the word ‘musician’ in a music dictionary, you may have been intrigued to discover that it isn’t included. Not even in Groves.¹ General dictionaries describe a musician as ‘someone who performs or is skilled in playing a musical instrument’. This not only aligns with traditional, conservatorium training in classical music, which is based upon the acquisition of an elite level of performance skill, but also reflects the general perception of a musician as a performer. So then, if the definition of a musician as only a performer is correct, we might assume that the portfolio of skills resulting from a music degree is perfect. But what if it isn’t? The training that we offer to students may make them wonderful performers, but does it prepare and equip them to be wonderful musicians?

I would like to introduce ‘Clari’, a virtual musician who was the subject of some interesting research. Clari the clarinettist represents a case study of classically trained instrumental musicians; however, similar studies with real musicians indicate that many of her career characteristics are similar for other instrumentalists, for vocalists, within other genres and even within other artforms.²

Clari is 22 and has just finished a Bachelor of Music degree, so she is at the start of her career. From previous research, we know that 75% of performing artists work outside of the arts either full- or part-time, and that performing artists are more likely than other artists to work in low-skilled and unrelated jobs. Hospitality work is common for musicians, and Clari works as a waiter three evenings each week. We also know that teaching is a common source of regular income for both contemporary and classically trained musicians, and so Clari teaches violin privately and at a school. For her to continue her school teaching, she will have to undertake a teaching qualification.

Clari graduated from a conservatorium of music with a portfolio of skills that reflects the core (compulsory) units from all of Australia’s 2003 Bachelor of Music degrees. She was given several tasks common to new graduates, and her progress was tracked to determine what can be done to help musicians as they begin their careers. We are going to focus on just one of those tasks. Clari is most likely to obtain performance work in recital situations and with informal performances such as weddings, and the organisers of these events are more often than not the musicians themselves. Clari’s mission, should she choose to accept it—and as she’s virtual she was given no choice—was to organise a single outside performance without a tour at a venue within driving distance. To make things even easier, there were only two

other musicians involved. There was no recording or broadcast, and the weather had been pre-booked for 26 degrees and sunny! If only school concerts were so simple.

What is the formula for a successful concert? We could start with a venue, music, musicians and an audience. To achieve this, Clari developed a business plan: something she could take to sponsors, venues and musicians. The plan included a project overview, a detailed budget and a marketing plan. Concerts need either funding or an underwriter. Clari tried to secure a place within a concert society season of concerts, but failed because she didn’t have reviews or a demo CD. The most obvious funding route was to secure a grant. She found lots of grants available for music; however, they were often centred upon the community cultural development (CCD) concept. To obtain one of these grants, Clari needed to demonstrate experience in working with communities to create a program with a community up-skilling component. Clari needed to develop both grant-writing and CCD skills.

Insurance was required for the musicians, their equipment and the audience. Most venues provide insurance in case of accidents such as an audience member falling down the steps, but Clari was not insured for audience members being injured if someone fell over the lead to the amp! Clari also needed technical skills to set up a PA system. She added to the budget the cost of an audio technician. A rehearsal schedule was drawn up with the musicians, and Clari had to decide how the other two musicians would be employed. The recital required a piano accompanist and a flautist, and Clari easily found two other musicians for the concert. Clari discovered that whether or not there was anything in writing the engagement constituted a legal partnership between the three musicians. As is often the case, the contract with the venue was in a single name, which meant that Clari was sub-contracting the other musicians. Even if the venue paid all three musicians separately, under the law they were still a partnership. A partnership, however, exposes all partners to, at worst, loss of personal assets in the event of a judgement against them in a legal action. So Clari needed to know how to limit exposure by setting up a limited liability company. If she went on to work regularly with the musicians, she found that she would be responsible for their workers’ compensation insurance, taxation and superannuation, plus the reporting responsibilities for the end of financial year! Somewhere, Clari did what the definition of ‘musician’ stated: she practised her clarinet and rehearsed with the other musicians to create a performance.

Clari graduated with a high level of practical and supporting

skills; yet for even a simple concert she required a wide range of skills and knowledge. To achieve this, she sourced information from other musicians, books, the Internet, a community legal service, arts unions (in particular the Media, Entertainment and Arts Alliance), arts support agencies, the local council and venue managers. It wasn't Mission Impossible, but it was certainly Mission Very Difficult. Akin to most performing artists, Clari ran a business and functioned as an entrepreneur. As Costantoura suggests, 'success as a professional artist in Australia involves at least the same suite of skills expected of any person who chooses to set up a small business'.³

According to the National Association for Schools of Music, the prime objective of all music programs is 'for every student to develop individual potentialities to the utmost'.⁴ The reality of successful career management in music is that it demands a diverse range of skills and knowledge that many graduates don't possess. The result is these graduates have to find out much of what they need to know for themselves. I am not suggesting that musicians are without the nous to work it out. Nor am I suggesting that we could possibly teach students everything there is to know. It is more a question of balance; given that these are essential skills, we have a responsibility to at least introduce them.

The inclusion of business, management and technical skills, such as those found in industry training packages, would facilitate increased opportunities for the acquisition of positions with higher levels of expertise, and a higher financial reward. Not only that: there is great enjoyment and creativity to be found in non-performance roles, as well as the flexibility to be gained from holistic practice. Yet non-performance subjects are too often reserved for the 'less talented'. As music educators we can consider individual strengths and weaknesses, and we can try to engage students in multiple aspects of the profession. Where is the expertise for this? In our schools! Music educators with personal experience of the music industry are in a unique position to identify the requirements of practising musicians. Many instrumental teachers who work as freelance performers and in myriad different activities. Many of us also know geography, English or science teachers who work as freelance musicians. These are the role models for our students.

We began with the definition of a musician as a performer. I would like to suggest a different definition: a musician is someone who practises within the profession of music in one or more specialist fields such as performance, teaching,

conducting and/or artistic direction. Musicians are business people. Musicians are musically multi-lingual. Clari demonstrated the vital nature of non-performance skills, and would have been much more likely to succeed in her mission had she participated in such things as the organisation behind a school production.

There are ample opportunities for students to develop skills, experience and awareness. Our role is to model success as the achievement of sustainable careers in music whether on the world stage or in the classroom. So, let us work to:

- Promote a broad definition of success in all aspects of the profession, by adopting the model of 'teaching musicians';
- Change students' perceptions of a musician from a performer to the new definition;
- Nurture individual strengths and interests;
- Foster professional links, increasing awareness of the profession and all that it holds;
- Involve students in non-performance activities to better equip them for vocational and avocational lives in music; and
- Be realistic! Music is magic, but the profession is tough. The better prepared we are, the more likely we are to survive.

Changing the perception of what it is to be a musician will be a long, slow process, and one that needs all of us. We have the opportunity to open students' eyes to the fabulous array of opportunities ready for the taking. Perhaps we can begin by asking our students, 'What kinds of musician would you like to be?' **MInA**

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2. See, for example, Jan Ole Traasdahl's study of contemporary musicians, 'Rhythmic music education in Denmark', in GM Oliva (ed.), *The ISME Commission for the Education of the Professional Musician 1996 Seminar. The Musician's Role: New Challenges*, Lund, Universitetsstryckeriet, 1996, pp. 67–74;
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Dawn Bennett

Dr Dawn Bennett is a Research Fellow with Curtin University in Perth. She holds postgraduate degrees in education and music performance and has worked as a primary and secondary teacher in the UK and Australia, and as a violist, researcher and lecturer. Research has largely focused on sustainable professional practice within the cultural industries, with a special emphasis on the effectiveness of related education, training and policy. Dawn's monograph 'Understanding the classical music profession: The past, the present and strategies for the future' will be published by Ashgate in August.

Page 15 continued

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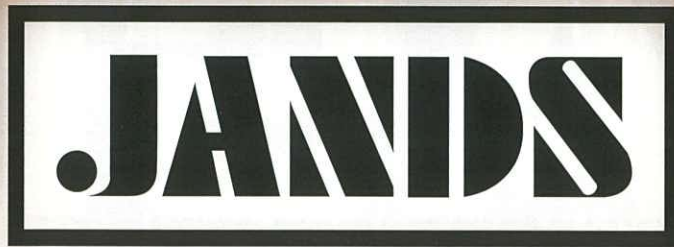
- Living Music & Dance 18-19 April in Preston with Kalani (USA)
- 12th Early Childhood Conference of Performing Arts (ECCPA) 23-24 August in Kew with Dr Ciro Paduano (Italy)
- Joy of Jammin': Sydney Stage 1: Part 1: 30 May - 1 June & Part 2: 14-16 Nov in Waverley; Melbourne Stage 1: 6-10 July, Stage 2: 28 Sep - 2 Oct in Elsternwick with Susie Davies-Splitter

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GARMA: LEARNING IN COUNTRY

Negotiating knowledge in a respectful learning environment

One of Australia's most significant Indigenous festivals provides Northern Territory students with a unique learning experience. BRIAN MANNING reports.

The work of music educators in the Northern Territory brings a range of special challenges, not the least being the isolation of remote communities and the attendant disadvantages. In addition, the learning needs of Indigenous students require considered approaches in the music program.

Through the Indigenous Music Education Program (IMEP), facilitated by the Northern Territory Music School (NTMS), students are provided with access to professional music instruction. While participation and success rates vary from community to community, affected by remoteness, degrees of disadvantage and access to professional instructors, overall evaluation shows that IMEP has been a success.

Our students are grouped into one or other of the common formats of popular music bands such as guitar, bass, keyboards, drums and vocals and we provide both individual and group tuition focused on specific performance targets. A regular feature of the teaching/learning process is original composition, in both English and Indigenous languages using popular song formats.

A critical ingredient of the program, particularly for the most remote schools such as those in Arnhem Land, has been participation over the last four years in the annual Garma

Festival Contemporary Music Workshop program. If this were viewed as an isolated activity related to a single, annual event, it would seem to be a huge expense to transport students and their equipment to and from the relatively isolated Garma site, 40 km out of Nhulunbuy. However, we have found that there are enormous benefits for remote community students in the interactions gained from attending the festival. The Garma experience provides a platform for what can only be described as a quantum leap in performance skills and understandings for the students involved.

Both ways learning

The Garma Festival is a celebration of the Yolngu cultural inheritance. For Yolngu, education does not exist in isolation. The relationship between landscape, one's 'country' and kin is the keystone of all learning. It is central to Indigenous law, culture and identity. The festival also aims to share this culture and its knowledge with non-Indigenous people. Mandawuy Yunupingu explains it as: 'both ways learning ... learning from both sides ... Western knowledge system and the traditional knowledge system'¹

For our music students, this means interaction between traditional language, culture and songs with contemporary, state-of-the-art music equipment and with teaching staff

¹ From: www.garma.telstra.com

About Garma

'Garma' is a Yolngu phrase and concept denoting 'both ways' learning.

The Garma Festival is a celebration of the Yolngu cultural inheritance. Yolngu culture in north-east Arnhem Land—a heartland of Aboriginal culture and land rights—is among the oldest living cultures on earth, stretching back more than 40,000 years. The festival is held at Gulkula, a traditional Yolngu site set in stringybark forest with views to the Gulf of Carpentaria.

'A garma is a sort of place—of rich resources for many people, this garma thing. For all yolngu [people]. Like this, all yolngu always used to come to this thing garma, coming together, all different groups.' —*Gunygulu Yunupingu*

Regarded as one of Australia's most important Indigenous festivals and a significant cultural exchange event, the Garma Festival attracts around 20 clan groups from north-east Arnhem Land, as well as representatives from clan groups and neighbouring Indigenous peoples throughout Arnhem Land, the Northern Territory and Australia. Music has played a major role in Garma since its inception by the Yothu Yindi Foundation in 1999.

Garma implies many things for Yolngu, as a practice and as a place. Garma happens when people with different ideas and values come together and negotiate knowledge in a respectful learning environment. The Garma Festival creates this kind of environment for Yolngu (Aboriginal people of north-east Arnhem Land) and Balandá (non-Indigenous Australians).

Mandawuy Yunupingu explains: 'We're living in fluid times, trying to discover in more profound ways what it is to be Australian. I think the vast majority of Australians would agree that Aboriginal Australians have a special contribution to make to that. But there seems to be a problem. I think most non-Aboriginal Australians accept that there is a deep intellectual strength to Aboriginal knowledge, but they seem to think of it as a mystery. I hope we are less of a mystery now.' —*From the Garma website*



based in Darwin at the NT Music School and Charles Darwin University, in a collaboration that is planned to provide future pathways for students beyond their secondary schooling.

It's a major effort to arrange for students to attend Garma. An enormous amount of equipment is required, sourced from Yirrkala and Nhulunbuy, together with technicians and sound engineers to assist with set ups and concert presentation. The setting is scenic bushland looking out towards the Gulf of Carpentaria. The camping accommodation is not five star, but there are millions of spectacular stars to see each night. It's dusty and hot, intense but rewarding.

Students move out of their day-to-day classroom environment into an outdoor workshop setting that is integrated into the wider festival setting, where they are involved in an intense learning and performance sequence over five days. As well as the music workshop requirements, there are traditional ceremonies and interaction with kin that are important culturally. For some concerts, family members are seconded to play in their group's band, or to just 'jam' informally as opportunities arise. Experiencing intense music learning inside the Indigenous cultural context of the festival gives these students the opportunity of learning under their own terms. Given this opportunity, they take to it with enthusiasm.

Last year, 91 students attended from six remote schools: Angurugu, Garrthalala, Kalkarinji, Maningrida, Umbakumba and Yirrkala, most travelling by charter flight. It's important to note the gender balance of those attending. Contemporary music was, and in some communities still is, the sole domain of men, with women relegated to token participation. In 2007 the balance of students attending Garma was 50/50—a positive change.

As educators, our goal for those involved in the festival workshops is to have the students perform at festival concerts. Many students who come for the first time are shy, inexperienced and have limited skills, so the intensity of the learning is a challenge, but the cultural context is so supportive that they make enormous strides. Students presented 16 performances in the 2007 concert program over the five days of the festival. This requirement encouraged the students to work in a focused way in order to quickly achieve and maintain a high performance standard. As well as lunchtime and evening concerts, each group presented a performance of original material in their own language, recorded for use in a compilation CD.

We measure students' development through our subsequent visits to their schools. In all cases we have observed that the stimulus and learning they experienced at Garma has provided them with the capability to move forward in leaps and bounds. Many are motivated by their experience at Garma to pursue their musical studies to higher levels. Many also become aware for the first time of career options and opportunities in the music and entertainment industries.

An important aspect of the learning experience at Garma is the presence of a special invited guest. In past years we have had John Butler, Jimmy Little and members of the Australian Art Orchestra with Paul Grabowsky. Last year our guest was Grant Nundhirribala, a Numbulwar songwriter. Grant is a brilliant musician, dancer and teacher and is a respected

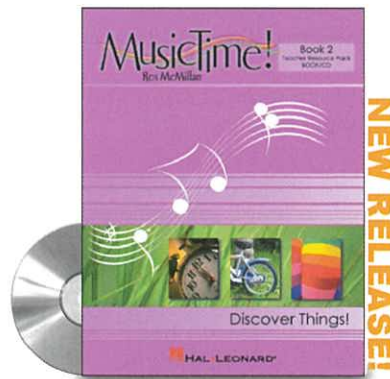
artist both in the city and within his Aboriginal ceremony in the bush. His band, *Yilila*, has been successful both here and overseas, so Grant brought to the students not only a role model, but also mentoring both musically and culturally. This experience just couldn't happen in our normal schools.



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By Ros McMillan

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What was achieved?

In qualitative terms, teachers and music instructors note specific benefits for students deriving from their attendance at the Garma Festival as performers:

- Enhanced confidence in performance situations resulting from experience with a larger and more diverse audience than is available in their home communities;
- Increased music performance understandings resulting from interaction with professional sound production personnel;
- Improved knowledge of and proficiency with industry standard sound production equipment (often not available in their home communities);
- More consistent performance outcomes resulting from intensive, supervised rehearsal and demanding performance schedules;
- Wider musical knowledge gained from seeing, hearing and interacting with other performers and industry professionals;
- Greater knowledge of career options in the music and wider entertainment industries, including technical production and support roles;
- Increased motivation to pursue musical studies to higher levels;
- Self-esteem derived from successful achievement; and
- Respect of peer musicians from various tribal groups for each other, gained through observing, listening and reflecting on different cultural contributions.

The Garma Festival provides a unique opportunity for young Indigenous musicians to focus on and celebrate their own culture. Its special significance includes the fact that while the forum is on traditional land, it invites observation and participation by non-Indigenous Australians, in front of whom Yolngu people are able to feel proud. This bi-cultural interaction has paved the way for increasingly close collaboration between NT Music School teachers and students, with both parties comfortably accepting and learning from each other.

As the level of engagement in Garma music workshops by Indigenous students has grown every year, so has their level of

performance skill, effective expression through music, more healthy living practices, and general self-confidence.

Arising from the 2007 festival, NT Music School staff have noted a new level of appreciation among Indigenous students for the value of music not only as a medium for personal and cultural expression and renewal, but also leading to potential future involvement in industry. The success of the Music Workshop Program will continue to develop as current students realise the potential for employment of their music skills through teaching younger students at Garma.

For readers who would like to know more about Indigenous culture, I encourage you to consider attending a future Garma Festival. Teachers can volunteer via the Garma website. Our teaching program for the next festival needs song writing and industry expertise, so consider it. There is much to learn and share. **MWA**

Brian Manning

Brian Manning is Assistant Principal of the Northern Territory Music School, based in Darwin. His profile was featured in *Music in Action*, vol. 3 no. 4. Of his work Brian says: 'If I know that my involvement will assist someone to play an instrument, then I will do anything I can to help.' He is an 'all-rounder' musician, playing trumpet, drums, clarinet, flute, alto sax and guitar. As well as providing instrumental tuition, Brian runs Music Industry Certificate classes for older students, and handles paperwork, administration and organisational issues of the school. He is often required to travel vast distances to visit his colleagues and school music programs.

E-CONTACTS

Brian Manning: <brian.manning@ntschoools.net>

Garma Festival: www.garma.telstra.com

Yothu Yindi Foundation: www.yothuyindi.com

Grant Nundhirribala and Yilila band: www.yilila.com

OPENING WINDOWS AND DOORS

Helping students make informed choices about the arts is the job of KELLIE KREMMER, the Education Liaison Officer at Opera Queensland. Gillian Wills reports.

Kellie Kremmer is Opera Queensland's dynamic and trailblazing education officer. Of her role at OQ, she says it is 'creating [for children] an interest in the arts ... creating a sense of wonder and passion ... for the magic of opera and its special fusion of music and drama ...' Hers has been a pioneering role, developing and writing programs that supplement the Education Queensland curriculum. It has been so successful that NSW have invited Kellie to deliver the programs there. There is also a move for broader application around the country.



A strong background in education, production and stagecraft were essential for Kellie's work. She has developed 17 programs covering arts and literacy, integration of music and drama, performance, team building and self-esteem skills. 'It's really useful that through my own training and experience I understand all the intricacies of education, plus stage reality, and the crises that inevitably emerge'. It's rare to have someone who brings both angles to a position like this.

Arts and literacy workshops support the integration of the arts into the day-to-day curriculum, setting up skills for non-specialist teachers—reflecting a realistic approach to the lack of music educators in some schools. 'In *The Storm* workshop the classroom becomes the scene of a shipwreck. Thirty kids are involved, with five in each lifeboat; who 'travel' to different places and end up on different islands. Their written diary entries portray the islands' poisonous snakes and profusion of wild berries. This is linked to SOSE and relates to four core subjects in the arts. I use Christine Anu's *My Island Home* and the students become involved in story telling, characterisation, improvisation, visual art, singing, movement, mapping skills, composing and costume design.'

The program *Towards Languages* endeavours to engage non-music students in opera through cross-curricula processes, so a workshop on *Turandot* highlights the Italian elements such as art, locations, architecture, the opera singer and the libretto. This year OQ made an adaptation of *Hansel and Gretel*. It's geared to primary children and is performed by a baritone, two sopranos and a mezzo-soprano with live piano accompaniment. The script has been updated to include Aussie lingo so that the production has a real connection with the children. The producer, Jason Barry-Smith says, 'I have tried to give the piece further educational potential and exploited the family drama. There are moments of

marital conflict between the parents and the family is not communicating but the disaster brings them together again. A great message for the children is that by working together we can pull through.'

Kellie's personal favourite is the *Moving Opera* program. 'This is an in-school residency program of a week's duration that integrates music and drama skills, trials vocal and choral techniques, coaches students in performing skills and culminates in a performance at the end of the week to which the students' friends and parents are invited. There's a five-person team involved, usually consisting of a director, musical director and three singers.'

Feedback from participants is positive. Laree, a Year 10 student in Mount Isa, reported that 'the most valuable experience was ...the opportunity to work with such awesome singers, and then have them give us heaps of encouragement.' Heather, a Year 11 student from Ipswich, said 'as soon as I walked into the room, from that moment, I was given confidence. I've been given that chance to get out of my shell and it's been great.'

Kellie is now working on a *Creating Opera* program for 2009. It's the first of its kind in the Southern Hemisphere and involves young people creating new operatic works. It's student devised, involving 90 hours of developmental work with 16 young people who come to Opera Q's headquarters for the sessions. Participants will audition to be involved. Composer Jonathan Henderson and librettist and playwright Sean Charles have been employed specially for this project.

The most personally rewarding project to date for Kellie has been the implementation of *Moving Opera* in the Brisbane Youth Training and Education Centre, the High School of the Wacol Detention Centre. 'Here we trialled an adaptation of *Moving Opera*, removing the vocal components and using just the team building and self-esteem components, so that we could focus on communication skills in the broadest sense, from verbal to eye contact.'

'For some of these young people the journey through our program of educational activities was often at a serious and deep level. Many suffer from lack of bonding and an absence of human touching in their lives. Usually introverted, some have massive emotional issues or have made a mistake that has changed the course of their lives. Many have been in solitary confinement and some have written poetry during

these periods. One activity we included was to show them how to turn their words into song, to give them help in putting melody to text.'

'Nine people are involved in this project: two pianists, two artists, two youth workers and the soprano Sara Carvahlo; with Adam Drake, Artistic Director of Backbone Youth Arts and Fraser Cornfield, Head of Drama at Griffith University, who are fantastic at capturing the interests of these young people. Drake is an expert in physical theatre, who specifically works on eye contact, which these students found very difficult. Engaging young people in physical theatre helps to build trust and get that eye contact happening. We did trust games, working for three or four hours a day. One example is having two people stand back-to-back, pushing against each other, gently descending to the floor and rising up to a standing position again.'

Jan Klotz, a former principal of the Wacol Detention Centre's High School, says of this program, 'it was fantastic for the young people at Wacol. *Moving Opera* wasn't just a one-off project. The team came a number of times and the activities were powerful and effective. These youngsters were serving various sentences from six months to 18 years, but it was rare to find amongst them anyone who had previously engaged with the arts in any capacity—a sad indictment of the education system.'

'Being involved in this program often provided these young people with their first opportunity to hold a paintbrush, hear any opera or compose music. Kellie and her bunch of co-workers were amazing in the way they so skilfully interacted



with the youngsters. They worked with them in small groups and one-on-one, to start building self-esteem and confidence. So many had previously experienced bad relationships with adults, so this kind of project enabled them to improve their resilience and gave them a means to relate to others in a positive way. One has gone on to work in the arts.'

Clearly, Kellie's work creates a strong impact at both the educational and social level, and is so well received that all programs are booked out throughout the state. We look forward to hearing more of her work as it develops through Queensland and beyond. **MinA**

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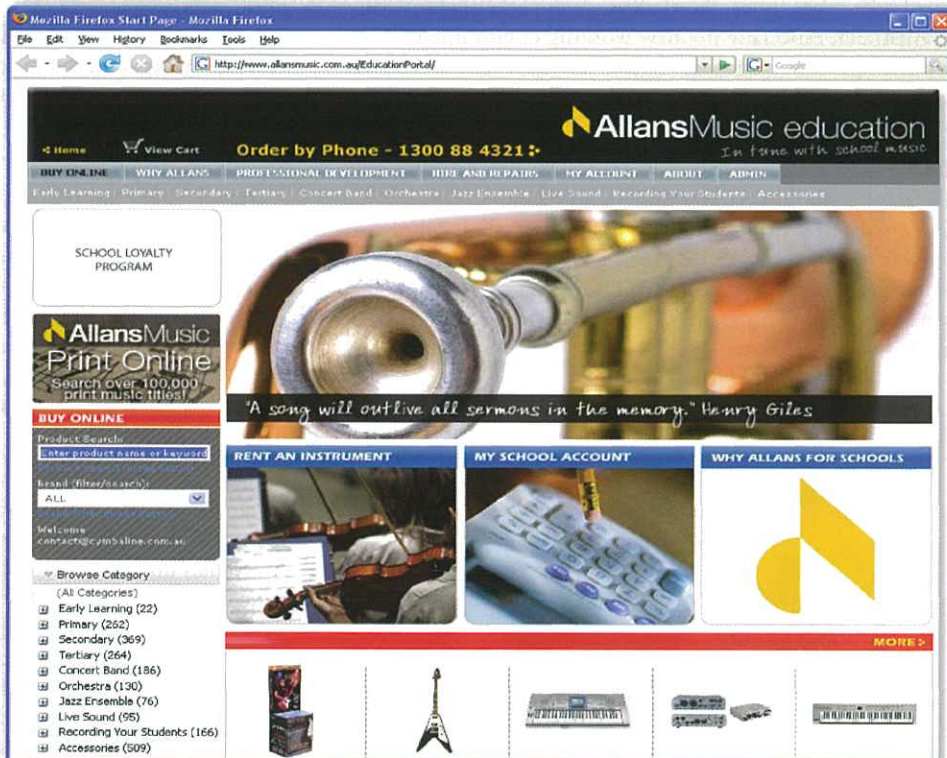
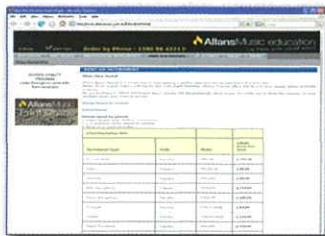
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STOP, LOOK & LISTEN—AND RESPOND

A change of country led CHRISTOPHER KLOPPER to a new environment of advocacy for music education.

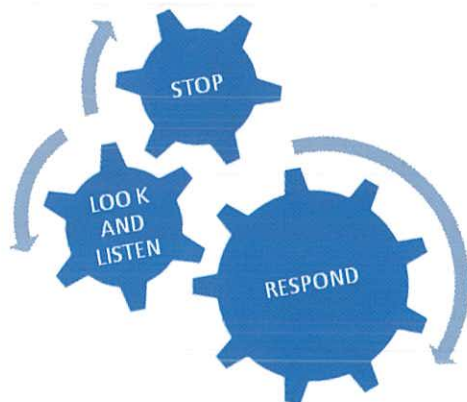
Two years ago I decided to make the move across the Indian Ocean from South Africa to Australia, to work in music education. I considered the two countries to be physically pretty much the same—both share the southern hemisphere, have large sunny skies and use English as the official language. But was that where it ended?

In Africa I had spent time researching issues that impacted on the delivery of effective music education in local schools, including aspects such as human and physical resources, and the social role of the arts.¹ This background supported my initial thoughts to continue researching such issues in the Australian music education landscape; but I needed a focus. Where to start?

I will reflect briefly on the challenges presented by my move to Australia, especially my new working environment presenting music education to pre-service teachers. My experiences and learnings will no doubt echo some of your own challenges.

The gears of change

To channel and funnel my thoughts I formulated a framework that I dubbed ‘the gears of change’. It follows the process of STOP, LOOK & LISTEN, then RESPOND. These gears have provided a structured approach to considering and addressing advocacy for music education in my new environment.



Stop

My arrival in Australia coincided with a wave of media articles and Government attention to general music education issues, from some newspaper articles², to the National Review of School Music Education findings³, which revealed that two-thirds of schools in Australia rated their music classes as variable to very poor and one in 10 schools—or more than 900 across the country—offered no formal music classes at all.

Over a number of years, teacher education too had been criticised in the literature for its failure to produce teachers with the essential confidence to teach the simplest levels of artistic skills.⁴ It has been suggested⁵ that knowing about music and knowing music are two different concepts, and that unless trainee teachers are given opportunities to experience and get to know music they would fear it unnecessarily. Another study⁶ found that teachers with musical experiences were more likely to incorporate it into their teaching programs. Teacher education also emerged as a significant issue in the National Review of School Music Education. Time for music in pre-service programs has in almost all cases been reduced. Often, music has been submerged in the Creative Arts Key Learning Area. As a result, teachers emerging from these programs indicate that they lack sufficient knowledge, understanding and skills and accompanying confidence to teach music. This was the landscape for my new role in Australia.

Look

My next task was to look at available resources. I was enthused by the support provided and offered to music education in Australia. A Google search on advocacy for music education on Australian web pages returned 17,100 different possible resources, kits, organisations, businesses, individuals and governments. There is a plethora of compelling research supporting the benefits and gains of music in the curriculum and extra-curriculum relevant to Australia—no need to elaborate here. Just look back on issues of *Music in Action* for confirming facts.⁷

Listen

I also needed to listen to the community in which I was now living. My immediate community was that of an inland Australian university. The school of Teacher Education in which I was working had not had a full-time tenured position for five years. The facilities were in disrepair, rather shed-like! Very few resources were provided and a host of out-of-tune pianos sat in dusty corners of the sheds. Clearly there was not a whole lot of encouragement for music, yet in the Student's Union, the ‘Battle of the Bands’ competition was under way. This was my opportunity.

Respond

Music advocacy is about responding and creating opportunity.

I sent out notices proposing to establish a meeting place for student musicians. Soon word was out that someone on campus cared about music. This is how ‘Musos on Campus’ was formed—a place for musicians to meet, jam, interact and build a music presence.

Many staff spoke of ‘the old days’ when a choir was part of

the social web of the university. So was it time to form a choir? Yes, it was time. We started with 30 members. Two years later the membership has stabilised at around 50. The choir has been successful, gaining first place in the regional eisteddfod for the past two years. This has energised the members and the greater community.

When the *Music.Play for Life* 'Count Us In' campaign happened last year, a platform for community music making was provided. A number of primary school choirs joined together in a choral workshop to celebrate *Life is a Song!* A result has been the provision of funding for the establishment of a youth choir.

Recently the lack of resources in the music sheds was addressed through financial provision for the acquisition of keyboards, guitars, percussion instruments, a music-technology laboratory—and more is in the pipeline.

From constantly changing gears, momentum is provided to infuse change.

There is an African saying: 'It takes an entire village to educate a single child', and this is equally true of advocating for music education. Music making is social. It is about community, and more importantly it is about creating community. The whole village needs to be involved. And for the whole village to be involved, we need to constantly create platforms for music making initiatives to be exhibited. Advocacy is not just about fact-stating, but rather about responding.

Advocacy for music education in Australia is alive and well. National and state-based organisations are on the case for change. Government-funded agencies provide invaluable exposure and opportunity for the furthering of music in Australia. While at times we feel that our 'song and dance' might not be heard—just stop, look and listen. You will hear that for the most part, music is around you.

It is how we respond that counts! So, Count Us In! **MIA**

Christopher Klopper

Dr Christopher Klopper is a Lecturer in the School of Teacher Education, Charles Sturt University at Bathurst. He recently emigrated to Australia, having lived and worked in South Africa as a music educator. His teaching experience in South Africa and Botswana encompassed primary and secondary levels and he also lectured in music education at the University of Pretoria and the University of South Africa. He was active in a range of music education projects throughout Southern Africa including management of the Centre for Indigenous African Instrumental Music and Dance, the Indigenous Knowledge Systems Project and as director of the Pan African Society for Musical Arts Education.

Notes

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IS ADVOCACY ON THE RIGHT TRACK?

SUSAN WEST looks at some of the dilemmas of advocacy for music education—not the least being that no other subject is expected to do so much for so many other areas.

There is little in the history of music education to indicate that legislators ever seriously consider the idea of providing for music in schools in the same way as for subjects like reading and writing. Hence, advocacy for music education has a long history and, in recent years, has become almost a growth industry on both sides of the Atlantic and in Australia. Papers and websites abound discussing the nature of advocacy and how to go about it, offering potted summaries of facts, figures and research outcomes to support the advocates.

While advocacy for music in education has a long history, 21st century advocacy efforts stem from the MENC's (USA) extensive and 'triumphantly' successful campaign to have the arts included in the National Standards in 2000. It has been put that:

Advocacy does not drive the profession; rather, it reflects music educators' beliefs, purposes, and accomplishments. In this way, advocacy has continually informed the nation of the value of music education and has been responsible—at least in part—for the continued success of the profession. Advocacy helps us fulfill our role in the democratic process—ensuring that we have the opportunity to inform policy makers of why they should sustain their support of music education.¹

Australia and other countries that identify with the USA, like Britain, have followed suit, creating strong advocacy programs.² Yet at the same time, there are questions about how successful such programs are in creating the desired result. For example,

[The] history of music advocacy describes several highly effective advocacy efforts and offers many compelling arguments that support the benefits of music study. Given these successes, most musicians are quite dismayed by the serious challenges and cutbacks faced by music instruction in recent years. As Cutietta, Hamann and Walker admit, 'Given that the American voters, school administrators, public school teachers, and school students are in strong support of music programs in the schools, it is difficult to understand why programs are cut during budget crises or why music is still an elective in some school districts'.³

It has also been put the other way around:

[It] is an anomaly that while music is undermined in our public schools as a legitimate subject for serious study, there is a rise in the body of research demonstrating that music is a valuable tool for educators.⁴

In the USA, the *No Child Left Behind Act 2002* includes the Arts as a 'core academic subject', yet more than one writer⁵ claims there is evidence that this very Act has put pressure on

other subject areas, that results in less time being given to Arts subjects, including music. While it seems unclear whether advocacy is positively affecting administrative attitudes towards music education, it is also unclear whether music education is helping to keep individuals engaged in music over a lifetime. Certainly, numbers of participants in music making are higher during the compulsory school years than after; and adult figures for music participation are low⁶, although Myers suggested that there is a link between these two problems:

Our response to cutbacks and eliminated programs has been to drum up political and commercial support for the status quo, thus largely circumventing issues of relevance between school music and music in the larger society.⁷

Myers cites a range of important figures, including Reimar, who, he argues, see 'school music as irrelevant to fostering lifelong musical interest and involvement'. Whether advocacy efforts are seen to be working or otherwise in terms of fostering the provision of music education in schools, it is certainly not clear that the provision of said music education results in any long-lasting impact on the participatory habits of the educated.

Perhaps there is a stronger relationship than we imagine between the success or otherwise of our advocacy efforts, and the lack of majority participation in music making amongst adults. On the one hand, Myers cites a 1974 MENC position paper on adult and continuing music education that 'listed self-realization, human relations, enrichment of family life, sustaining and improving health, and improvement of occupational competence as objectives'.

On the other hand, Paul Lehmann⁸ remarks: 'in explaining why music belongs in the school curriculum, its role in enhancing the quality of peoples' lives typically receives too little emphasis'. In our fight to have music seen as equally important as other 'core' subjects, we focus on those aspects of music that are seen as being important for those other 'core' subjects, and less on its role in individual identity and self-actualisation.⁹

An article by Terry Gates¹⁰ on the ISME website highlights the conflict for music educators:

Music's general importance is not promoted by most advocates, partly because it is assumed and partly because music advocates have to focus their efforts on specific goals rather than general ones so that their claims to success have validity.

He goes on to say that:

As music teachers, we can be more powerful advocates for

More on the Web

The Music Education Program at the ANU School of Music

This article is based on the first part of a paper that goes on to discuss the Music Education Program at the ANU in more detail. Part Two of the paper may be accessed on the *Music in Action* website, <http://www.musicinaction.org.au> (under 'Advocacy'). The second part of the paper outlines the theoretical basis of the Music Education Program and considers in detail five aspects of music education from this new perspective—the need for music specialists; the notion of music as a 'core' subject; the need for a comprehensive sequential curriculum; the amount of time allocated to music; and the nature of the musical performance. Further references are included.

The Music Education Program at the ANU School of Music began life over twenty years ago in ways that matched traditional approaches to music education. It was designed to provide pathways for young, potential musicians as well as improve the quality of music education for all students. In the last ten years it has developed an alternative approach to music making, both within the school and further afield, that focuses on the social benefits of shared music making.

This approach was not designed or developed in order to provide answers to questions to do with advocacy or, indeed, musical development; yet by approaching music education and music making from a different perspective, new views of the field have emerged for those involved in the Program.

the community resources if we focus our advocacy on support for musical expertise in our students—effective skills, expanded cognitive capacities, well-considered values, and vibrant musical experiences.

Here is the conflict in a nutshell. While noting that the 'general importance of music' is not promoted, Gates goes on to advocate for music education, emphasising first, 'musical expertise'. There is an assumption that the argument of music's general importance is not acceptable on its own and requires proof of skills development both in music and across disciplines in order to support music's validity in the curriculum. At the same time there is another assumption that whatever benefits derive from the 'general importance' of music in our lives, will be forthcoming from this skills-driven approach. Indeed, much research is focused on showing connections between competency and continuance; a continuance that, for most, does not eventuate (West⁶).

Further irony is injected by the insistence of some recent writers¹¹ that claims of music's importance to other subject areas are overstated and dangerous ground for its justification in the curriculum, and furthermore, that no other subject is expected to do so much for so many other areas.¹² Reimar summarises the situation coherently when he writes:

But lurking beneath each of these needs for advocacy ... is a danger

seldom if ever identified ... The danger stems from the prevalent belief among music educators, seldom if ever doubted, that what we actually offer in the schools

1. does in fact develop musical intelligences,
2. does in fact serve the needs of the great majority of students who do not have or do not choose to cultivate musical performance talent, and
3. does in fact help students gain the deepest satisfactions music can offer. We do not examine our unswerving belief that our actual music programs are in all these respects entirely adequate if not exemplary, and that doing what we do is entirely sufficient to obtain the benefits we so vociferously and often eloquently advertise.¹³

If the most deeply felt value of music and music making is lost in our efforts to educate, is it possible that this disassociation from the hard-to-quantify emotional connection we all should have with music causes our legislators to only pay lip-service to its place in the curriculum? **MWA**

This is the first part of a paper delivered at the 6th Annual Hawaii International Conference on Arts and Humanities, Honolulu, January, 2008. For the rest of the paper, see sidebar 'More on the Web'.)

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.

Notes

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Continued from page 6

It's critical that young people have access to music education and the sort of learning environments that are rich in arts practice. Children and young people need to be given the chance to imagine and create. They need access to a wide range of creative opportunities to learn, to develop and experience the arts.

In my electorate of Kingsford Smith the students of Matraville Soldiers Settlement Public School have benefited from a music program supported by the Australian Children's Music Foundation (ACMF). Since the program began eighteen

months ago the school has formed a percussion group, senior band and two choirs, including a number of televised performances.

Nationally, many organisations are working to enhance school music education. Music.Play for Life, Music Makers, Musica Viva, The Songroom, Forte Creative Learning, Music Support and Learning Music Australia, to name a few, are each making a difference in schools across Australia. I applaud these organisations and look forward to working with them so we can have an even greater impact.

CLASSROOM COMPOSING AND RECORDING

The technology comes of age

Picasso said that 'every child is an artist'. Now they can be composers, musicians, recording engineers and film directors, all in one period, as ANDREW SWAINSTON discovers on the Internet.

Rapid development of digital technology means it can genuinely facilitate independent, individual and small group learning in the music classroom. Using appropriate technology to augment, rather than replace the proven methods, by building its use into classroom programs, we can:

- enable students to create, compose and perform music without being dependent on 'traditional' instrumental skills;
- help facilitate a diversity of individual and group activities within the classroom;
- engage and motivate those students who perhaps would be less enthusiastic in response to more traditional classroom music programs;
- help create space and time for the classroom music teacher to work intensively with individual students and small groups;
- integrate sound and image, with powerful tools for producing creative, multi-disciplinary work of high quality;
- facilitate the exploration of
 - musical concepts such as tempo, ostinato and dynamics, and
 - topic areas such as film music, world music and song writing.

So much to do, so little time ...

Here are some key websites offering various teaching resources and tutorials utilising a range of popular school music and video applications. Most deal with ideas for teaching and learning and are relevant to a wide range of software across both Windows and Mac platforms. Many sites showcase lesson plans and examples of students work from real schools. A kind of online learning exchange or interchange —now there's an idea! And what time-savers ...

GATEWAYS TO RESOURCES

1. MET: Music Education Technology

<http://metmagazine.com/>

Most issues of the magazine *Music Education Technology* run a 'Lesson Plan' column, each of which is archived on their website. The list currently has 11 lesson plans that use a variety of technologies. This must-see website offers an extensive range of lesson plans and activities. It also offers extensive links to other high quality sites. Here's a selection of lesson plans that are easily accessed (click on the 'Lesson Plans' link in the left-hand column of the home page).

Film Scoring in the Music Classroom

One of the most exciting aspects of modern music-production software is the ability to incorporate video. Students of all ages enjoy the film-scoring experience, and teachers can create projects based on student expertise level and the musical concepts they want their students to learn. —by James Frankel

Theme and Variations

Students who take fine arts appreciation in high school learn to listen to and identify many forms of music. —by Floyd Richmond

Teaching Dynamics

Although most of today's electronic dance music and radio hits lack dynamic variety, the use of dynamics is a vital component of expressive performances. —by Don Muro

Finding and Manipulating MIDI files

MIDI files have many educational uses, and you can do far more with them than just download and play them in their original form. —by Tom Rudolph

Teaching Tempo

This Lesson Plan discusses how to integrate the 'traditional' instructional methods with technology, in this case the Web, to teach the basics of tempo. —by Amy M Burns

Composing with the Blues

The 12-bar blues is a wonderful vehicle for teaching composition. Here, students access a historical framework of the blues, a basic knowledge of the 12-bar blues form and harmonic progression, and the opportunity to create their own 12-bar blues songs. —by Stefani Langol

Teaching Song Form

Digital audio software offers an innovative way to teach students music in a computer or MIDI lab. —by Michael Fein

The Wonderful World of WebQuests

An excellent way to integrate technology into the music curriculum is to use the World Wide Web. Educators from virtually all subject areas have developed an excellent interactive activity called a WebQuest, which is designed to offer students a rich learning experience. —by Tom Rudolph

2. Intellware Australia

<http://www.intellware.com.au/>

Here you will find useful tutorials, articles and lesson plans from Intellware products (e.g. Sonar Home Studio, Band in a Box, Super Duper Looper) which have been prepared by prominent Australian educators and trainers; many appeared first in *Music in Action*. Go to the 'Product Tutorials' and 'Education' links to find useful stuff such as:

Getting into Music Technology

Rachael tells us how she started her Year 8 students using the new tools, to turn the integrated curriculum into reality. —by *Rachael Williams*

Crossing the Great Divides—Music, Digital Multimedia and VET

There is little doubt that the merging of technology and the arts will create many challenges and opportunities for music teachers. Jane and her colleagues are treading a path towards outcomes that challenge the traditional choice of tertiary entrance versus vocational training—and that cross over several arts strands. —by *Jane Roddy*

Integrating Language and Technology in Music

Working with music technology is exciting in itself and can really engage students, but as Gavin explains, there are further challenges in using it to support a language-based approach to songwriting, and to build a rich learning environment. —by *Gavin Mclean*

Some ideas for Multimedia/video projects

Sixteen great ideas, using the popular Sony Vegas Movie Studio.

3. Music Tech Teacher

<http://www.musictechteacher.com/>

This site is an extension of the music technology classroom at Central Park School in Birmingham, AL, run by Karen Garrett. It offers around fifty very handy downloadable lesson activities, most of them available as Sibelius/Scorch 4 MIDI-based scores and pdf files. The lessons page has 23 sequential music technology lesson plans and projects that are also downloadable as pdf files. Go to the WORKSHEETS and LESSONS links. ('Scorch' is available online as a free plug in).

4. Apple iLife, GarageBand and lesson plans

<http://edcommunity.apple.com/ali/>

Whichever platform you use, the Apple Learning Interchange, featuring the iLife software suite, is a must-see. For a shortcut to a collection of GarageBand-based material that features the work of teachers and students from a range of different schools in the USA, Canada, the UK and Australia, key this short URL into your Web browser: <http://www.tinyurl.com.au/x.php?m15>

The lesson plans and activities are written up in an easily accessible style. They cover elementary (primary), middle years and senior high school levels although most of this can be adapted to suit any level (see examples below). Many of the lesson ideas are really very good. Most feature sample MP3s, and some include short movies. Here are some examples:

Testing—One, Two!

<http://www.tinyurl.com.au/x.php?m16>

Digital audio recording uses many scientific and mathematical concepts. Sound engineers use a common language to describe the organization of sound. Students record 'sound on sound' and layer various instruments and timbres using the GarageBand multi-track recorder. The result can be a song, sound effects, or a sound picture.

—by *Kim Aless*

Percussion Palooza!

<http://www.tinyurl.com.au/x.php?m17>

In this project, students work individually or in pairs using a computer with GarageBand and headphones, and an optional keyboard. Each student or pair creates a four-measure musical composition using percussion sounds. The students then play their compositions for the whole class.

—by *Dr. William I. Bauer*

Instruments of the Orchestra

<http://www.tinyurl.com.au/x.php?m1a>

This project is a culmination of a unit on the various instrument families in the orchestra. It is used to assess the knowledge acquired in the unit. —by *Tina Saito*

Life is a Song (yes, remember that?)

<http://www.tinyurl.com.au/x.php?m1d>

This project involved a large number of Australian schools. The attached zip file is approximately 300MB to download and contains the original GarageBand files of the project which students can remix—then upload the remixed tracks as MP3s on 'Submit a Project' here : <http://edcommunity.apple.com.au/gallery/student/>

Music Around the World

<http://www.tinyurl.com.au/x.php?m1g>

As a culminating activity to a unit on a specific country or culture, students write either a report (for Social Studies) or a story (for Language Arts) and then record it with GarageBand. They also use GarageBand to create, mix, and add musical accompaniments to their vocal recording. —by *Glenda Stewart-Smith*

Ancient Egyptian Raps

<http://www.tinyurl.com.au/x.php?m1h>

Music is an engaging and effective way to help students learn. By using a familiar musical style, such as a rap song, the curriculum comes to life and becomes more meaningful to the students. This project can help students master curricular standards through the process of writing, practicing, and recording their song. —by *Theodore Lai*

Song Writing in GarageBand

<http://www.tinyurl.com.au/x.php?m1j>

This is a Quicktime video discussing a recent song-writing project Canadian teacher Ryan Hicks did with a grade nine class. In the video you will also hear some of the songs that students composed. —by *Ryan Hicks*

5. Sibelius

<http://www.tinyurl.com.au/x.php?m1l>

Sibelius produces a comprehensive range of teaching materials, including lesson plans, applicable to their range of software. Here you can view a series of well-made and informative video case studies on the theme of 'How music teachers use Sibelius products to engage students with music from an early age'. The nine schools currently on the site are from the UK and USA. **M_{in}A**

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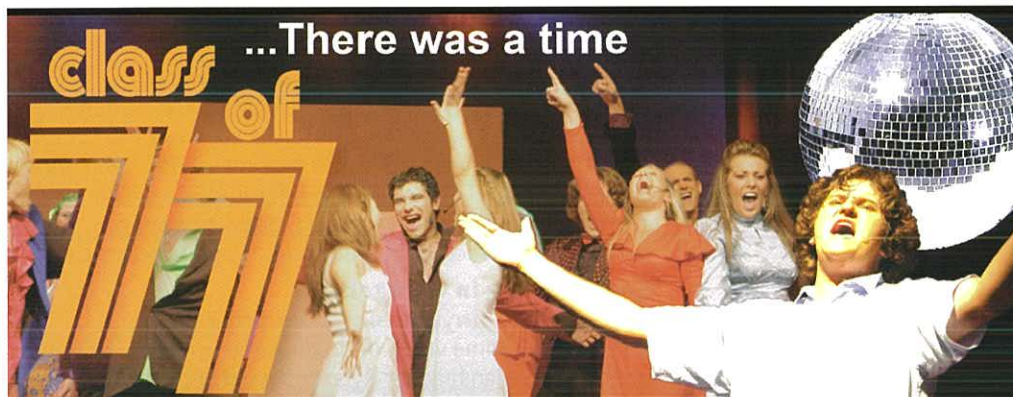
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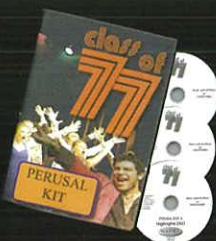
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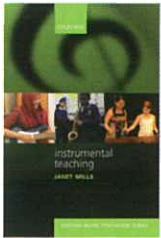
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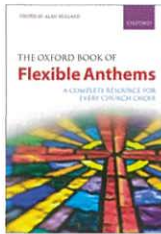
FROM OUP



Instrumental Teaching, by Janet Mills
Stimulating, challenging, and engaging. Instrumental Teaching encourages teachers to reflect on and improve their work. This book seeks to help instrumental teachers teach music in a manner that is true to the nature of music, in other words, to teach instrumentalists and singers musically.

Five Songs for Upper Voices, by Bob Chilcott

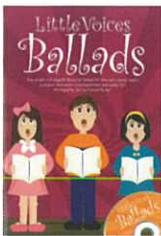
This collection includes five brand-new songs in predominantly unison and two parts and in a variety of styles and moods. This short collection is a must-have for lovers of Bob Chilcott's music, and upper-voice school choirs looking for accessible and attractive new repertoire.



Oxford Book of Flexible Anthems, ed. Alan Bullard

This major new collection is the perfect new resource for small choirs, young choirs and children's choirs. Each piece is scored flexibly with optional parts or parts for equal voices so that it can be performed by more than one combination of performers. The music is accessible and keyboard parts are playable on organ or piano.

FROM MUSIC SALES



Little Voices Book & CD

This series brings together five fun songs specially selected and arranged in two parts for young groups and choirs with piano accompaniment. Each book includes piano accompaniments. The included CD contains complete vocal and piano versions plus piano-only accompaniments to each song. Series covers Film songs, Broadway, Gospel and Christmas.



Rockschool - Companion Guides

The New Rockschool Companion Guides for guitar, bass, drums, & vocals contain supplementary exercises for teachers & students across all grade levels from debut to grade 8. The audio CDs in each guide are packed with samples & 'jam track' exercises. Rockschool companion guides are available for guitar, bass, drums, & vocals.

Rockschool is a graded contemporary music course for both individual and 'rock band' ensemble assessment within your school or externally through Trinity Guildhall in Australia & New Zealand.

FROM HAL LEONARD AUSTRALIA

MusicTime Discover Things – Level 2, by Ros McMillan

The second teacher workbook in this series, Discover Things will suit teachers of students in their 2nd and 3rd year at school. Themes include: The Telephone, Insects, Stars and Planets and more.

Beginning Ear Training, by Gilson Schachnik

These time-tested exercises will help you to play by ear. This book introduces the core skills of ear training. Step by step, you will learn to use solfege to help you internalize the music you hear and then easily transpose melodies to different keys. Learn to hear a melody and then write it down. Develop your memory for melodies and rhythms. Transcribe live performances and recordings. Listening is the most important skill in music, and this book will help you to listen better. Gilson Schachnik teaches ear training at Berklee College of Music and is an active keyboardist, composer, and arranger.

Music for Kids and Teens Tipbook, by Hugo Pinksterboer

Everything parents should know to support and guide the musical development of their children. Some of the main topics are: why music is so important; selecting an instrument (including aspects such as your child's age, physical limitations, instrument prices, availability, band & orchestra needs, etc.); buying and renting instruments; all aspects of music education (music programs for toddlers, grading systems, seeking a teacher, etc.); how to make practicing fun and effective; instrument classifications; different types of bands and orchestras and much more.

The Canadian Brass - 15 Favorite Hymns Easy Arrangements for Brass Quartet, Quintet or Sextet, ed. Larry Moore

Ideal hymn accompaniments for festive congregational singing and for performances by brass alone. Flexible instrumentation, with optional keyboard accompaniment, makes the arrangements adaptable to many situations. There are two versions of each hymn: the standard version found in hymnals in the common key, and a variation verse, with a free and interesting arrangement. There is also a trumpet descant book available separately that matches the arrangements.

Kronos Quartet - Kronos Collection Volume 1

This is the first volume in a new series of string quartet collections of repertory of the internationally renowned Kronos Quartet. The ensemble has been commissioning music since it was founded in 1973. Throughout these years, musicians have repeatedly requested music, information about the composers, and details about the playing techniques used to perform many of the works. The new series not only makes the music available in an edition designed for performance for the first time, but answers all a musician's questions in detail.

The Nutcracker, Peter Ilyich Tchaikovsky

Play along with 10 pieces from the beloved holiday ballet, including: Arabian Dance o Chinese Dance o Dance of the Reed-Flutes o Dance of the Sugar Plum Fairy o Final Waltz and Apotheosis o March from the Nutcracker o Overture o Russian Dance o Spanish Dance o Waltz of the Flowers. Available for Flute, Clarinet, Tenor Sax, Violin, Viola, Cello, Trumpet, F Horn, Trombone and Alto Sax.

An Understandable Approach To Musical Expression, by Kenneth Laudermilch

Designed to enhance the expressive ability of instrumentalists of every age, this concise, easy-to-understand guide presents 22 musical concepts that remove the mystery from and provide proficiency in the art of musical expression.

The Interpretive Wind Band Conductor, by John Knight

This book will help conductors make the creative leap from simply reading notes to insightful musical interpretation. In addition to a long list of topics on conducting and interpretation, it includes in-depth analysis of six masterworks for band, and provides solutions for conducting irregular and non-metrical problems inherent in contemporary music.

On Becoming A Conductor, by Frank Battisti

This incredible book by one of the world's foremost authorities on conducting contains no conducting patterns, and no advice on how to conduct any piece. Instead, it focuses on the skills, knowledge and experiences needed to become and function as a conductor-teacher.

101 Cello Tips: Stuff All the Pros Know and Use, by Angela Schmidt

Book & CD

Ready to take your cello playing to the next level? This book presents valuable how-to insight that cellists of all levels can benefit from, spanning classical to rock music, and everything in between. The text, photos, music, diagrams, and accompanying CD provide a terrific, easy-to-use resource for a variety of topics, including: bowing techniques, non-classical playing, electric cellos, accessories, gig tips, practicing, recording and much more!

Music Made Easy Book 4, by Heather Bowden

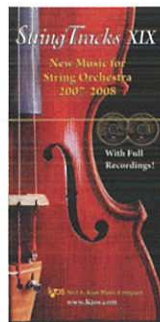
Book 4 in this series provides comprehensive study in musical theory at this level, and thorough preparation for students preparing for the AMEB Musicianship written exam Grade 4. The book includes revision tests with pull-out answer sheets.

The String Teacher's Cookbook: Creative Recipes For A Successful Program, by Joanne May

This valuable collection of deeply insightful strategies is like finding expert trade secrets all placed together in one easy, quick-to-read source. Contributors to the book were even eager to get a look at each other's ideas! With outstanding records of performance, workshops, recordings, research, composition, leadership, and teaching, the 57 authors provide their favourite 'recipes' ranging from overviews of successful programs to specific topics that will inspire all levels and types of ensembles and performers.

FROM ENCORE MUSIC DISTRIBUTORS

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String Tracks XIX

The latest new music for String Orchestra. The two CDs contain 19 new string orchestra pieces as well as excerpts from the new String Techniques book. Titles include a new series of String Tracks Alternative Styles with jazz, rock, folk and world styles. Orange Jam an energetic rock tune; Blue Ox Blues includes the opportunity for beginning jazz solo and improvisation and Hit the Beach is a lively Bossa Nova.

New Music for Concert Band & Jazz

The latest collection of new repertoire for jazz band and concert band recorded on 4 CDs. Included in this collection is the new series of Beginning Concert Bandworks which is repertoire of grade 1 – 2 including recordings of the new Developing Band Book No 6 from Queenwood.

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Classic Top Twenty for Violin

This is a collection of pieces that all violinists love to play, all expertly arranged with piano accompaniment. Titles include Agnus Dei from Coronation Mass – Mozart, Air from Suite No 3 – Bach, Air from Water Music – Handel, Alleluia from Exultate Jubilate – Mozart, Andante from Piano Concerto No 21 – Mozart, Ballet Music from Rosamunde – Schubert, Champagne Aria from Don Giovanni – Mozart, Hornpipe from Water Music – Handel, I Know That My Redeemer Liveth from Messiah – Handel, Love Theme from Romeo and Juliet – Tchaikovsky.

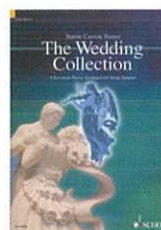


Top Ten for Cello

Here are ten of the most famous melodies beautifully arranged for cello and piano. You'll love playing them and others will enjoy listening! Air from Suite No 3 – Bach, Barcarolle – Offenbach, Berceuse from Dolly Suite – Fauré, Gymnopédie I – Satie, Largo from Serse – Handel, Meditation from Thaïs – Massenet, Nimrod – Elgar,

Panis Angelicus – Franck, Salut D'amour – Elgar, The Swan – Saint-Saëns

SCHOTT



The Wedding Collection, Arr Barrie Carson Turner

The latest in the series of String Quartet collections. 8 favourite pieces include: Arrival of the Queen of Sheba – Handel, Ave Maria—Bach/Gounod, Bist du bei Mir – Stolzel, Ombra mai fu – Handel, Bridal Chorus – Wagner, Trumpet Tune – Purcell,

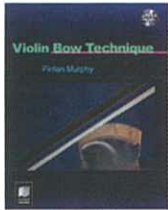
Wedding March - Mendelssohn and Voi che sapete—Mozart.

The Budding Clarinetist, Saxophonist, Flutist and Trumpet Player, by Francois Daneels

The easy technical exercises and little studies for beginners in

these books are good for the first and second year of study and are in progressive order, providing an ideal complement to every instrumental method.

TWOFOLD MEDIA:



Violin Bow Technique, by Fintan Murphy

This new DVD is designed to improve bowing and develop expression with the help of explanations and teaching points contained in 157 video clips with CD-quality audio. Covering advanced and expressive bowing as well as fundamentals, this resource is designed to help you play with ease and fluency.

ANDREW SCOTT MUSIC:

Let's Play Recorder Book 1, by Andrew Scott
Book & CD

Vividly illustrated by Matt Bridges, this is a book and CD package suitable for children aged between 5 and 11. Music theory is introduced in short digestible chunks to make the method fun and enjoyable. Children will play as they learn and learn as they play.

FROM BUSHFIRE PRESS

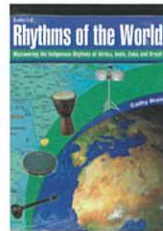
Dance Room – Level 1 (Beginning Primary) by Barbara Snook

Book & CD

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program. 40 lesson plans for beginning primary covers: development of an understanding of the elements of dance; Creating Performing and Responding as the three organizers; Action, Time, Space, Energy and Form explored in each unit; and performance pieces for class or public viewing. Set includes full colour book, 4 audio CDs, charts, proformas, award certificates and more.

FROM AMPD



Rhythms of the World

Book & CD

For Grades 5-8, this teaches students to aurally identify rhythm patterns and instruments from Africa, India, Cuba and Brazil, while also providing a geographical, historical and cultural perspective. Included in the comprehensive kit are a teacher's guide, reproducible student pages, a CD with over 80 authentic music examples, Vocabulary Flash Cards and two challenging games for reinforcing concepts - Country Quest Sound Sequences and Rhythms of the World for 100.

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Book & CD

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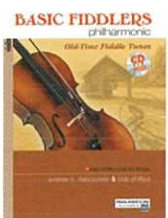
FROM ALFRED PUBLISHING



Sittin' In With The Big Band, Jazz Ensemble Play-Along

Book & CD

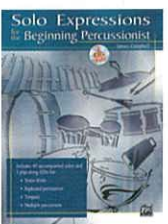
Written at the easy to medium-easy level this provides an opportunity to play along with a professional jazz ensemble. As you play along and listen to the outstanding players in the band, you'll learn about blend, style, phrasing, tone, dynamics, technique, articulation, and playing in time, as well as a variety of Latin, swing, ballad and rock styles. Performance tips and suggestions are included in each book. Books are available for alto saxophone, tenor saxophone, trumpet, trombone, piano, bass, guitar and drums. Titles include: Vehicle, Sax to the Max, Nutcracker Rock, Fiesta Latina, Now What, Goodbye My Heart, Two and a Half Men, and more.



Basic Fiddlers Philharmonic Series, by Andrew Dabczynski and Bob Phillips

Book & CD

Absolutely perfect for introducing fiddling to your youngest string players. Eleven tunes from the old-time American fiddling tradition are presented first in a simplified, basic version of the tune printed with note names in the note heads. Following the Philharmonic format, the tune is then presented in an advanced, but still accessible version of the tune. Several options for simple back-ups and very basic improvisation tips are provided for each instrument. Basic Fiddlers Philharmonic keeps each version on its own staff to avoid confusing young readers and lyrics are included where applicable. The accompaniment CD features recordings of both versions as well as a back-up track for play-along at home or in class. For Violin, Viola or Cello



Solo Expressions for the Beginning Percussionist, by James Campbell

Book & CD

A sequential introduction of skills, techniques and knowledge through the performance of 40 solos for the percussionist. It begins at a novice level and gradually progresses through each solo to develop individual and ensemble skills. The play-along CD includes all solos and an introduction track for each that allows the player to experience the meter, volume, tempo and style before they begin to play.

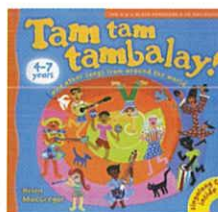


Magic Carpet: Concert Pieces for the Youngest Beginners, by Joanne Martin

Book & CD

A collection of audience-pleasing concert pieces for the youngest beginners. These pieces can be used in either a reading-based or Suzuki teaching environment, and teachers can choose whether the children learn them by reading or by ear. Available

for violin, viola, and cello with a separate piano accompaniment for each instrument.



Tam tam tambalay! and other songs from around the world, by Helen McGregor

Book & CD

Over 25 songs from around the world, designed for 4 to 7-year-olds and supported by a wealth of musical developments and imaginative ideas for performance. The collection includes chants, echo songs, action songs and playground games, such as I Bought Me a Cat, Bate bate chocolate and Funga Alafia. The book includes phonetic transliterations where appropriate and English meanings. Where relevant, songs will be provided in their original scripts (eg Gujarati, Japanese etc) on a website in pdf format so that teachers can download them as handouts or for use on a whiteboard.

Melody lines are provided at the back of the book.

FROM SIBELIUS AND THE AUSTRALIAN MUSIC CENTRE



Stepping Stones Teacher Resource Kit, by Rachel Campbell, James Humberstone and Damien Ricketson

This music resource kit is designed for use in the classroom and includes analysis and planned composition tasks for Damien Ricketson's composition Same Steps and finalist's entries from the 2007 Sibelius Student Composer Awards competition which were performed by

Ensemble Offspring and conducted by Roland Peelman. The kit involves the three core areas of musical activity—listening, performing and composing—and includes the following components: Teacher Resource Kit; Study Scores; CD Rom with Composition Tasks; DVD—The World of Sibelius Demo Version; and Audio CD comprising Damien Ricketson's Same Steps and the student works. Based on Same Steps by Damien Ricketson & student works by Bhuripat Jittivuthikarn, Owen Salome, Huw Belling and Chris Larkin, from the 2007 Sibelius Student Composition Awards



STRINGS ATTACHED

Music.Play for Life has been distributing free guitars to South Australian school students as part of the national expansion of the campaign's *Guitars for Schools* program. TINA BROAD reports.

The latest batch of guitars was unpacked at Cecere's music store in Adelaide last month and handed over to 25 excited kids—who had to promise they would practise, practise, practise if they got instruments of their own. Matthew has been playing for two years and had no problem giving his commitment: 'I've been in the school band for ages and need to practise more. This will be wicked!'

Marc has only been playing guitar a short while, but says he's already mastered *Smoke on the Water*. Ten other kids crowded around Cecere's head of sales, Steve Forth, as shiny acoustic Montereys were removed from their boxes, given a record-quick tune and handed over to eager fingers. In all, more than 60 guitars—a mix of acoustic and electric—have gone to South Australian school students as part of the *Guitars for Schools* program this year. Twenty-five are destined for use on the new pilot classroom music programs being given a trial by the South Australian Instrumental Music Service (IMS).

A prerequisite for a school's participation in the program is an on-staff committed and talented guitar teacher. One such is Lothar Bukojemski, who has been a teacher with the IMS since 1974 and currently teaches at seven Adelaide metropolitan schools. His enthusiasm for teaching is palpable and his students obviously love him. He shared with me his thoughts on why he does what he does.

'In total, I teach 148 students every week. This includes various guitar ensembles both during and after school hours. I also teach some electric bass classes at one of the high schools. My approach to teaching is based on the traditional classical guitar technique which I find to be a very effective way to help students discover the three main components of music-making: melody, harmony (the function of chords), and bass lines. It is important to me that the students have a positive experience at every lesson, where they are encouraged to interact with each other through music as well as socially. The material they perform ranges from early music, to classical, to present day tunes, which I arrange to suit their varying technical and musical skills. Naturally, they tend to

favor the more modern pieces but are really quite eager to learn music from a variety of genres as long as 'it sounds good' and does not take too long to learn.

'Having their own instrument is just an absolute treasure that will stay with them for the rest of their lives. Many of these kids come from families with limited means where the purchase of an instrument is 'way down, if at all, on the shopping list.

'All the students receiving guitars under the *Guitars for Schools* program are such worthy recipients. [They're] ... all very talented young musicians, very serious and focused, always wanting to learn something new.

'The role of school principals is critical in ensuring an effective school music program where children are encouraged and supported, as well as that of staff and support teams. They have all played a part in ensuring a successful outcome for these children and are delighted to see them receive their own instruments.' **MIA**

Guitars for Schools is supported by the Ian Potter Foundation.

Photos by James Knowler.

Notes of thanks

'On behalf of the students from Kilburn Primary School we would like to thank you very much for these guitars ... It is such an honour to receive such a precious gift from you. ... We will look after them so we can enjoy them for a long time. Thanks very, very much from all the guitar students.' —Hayden and Alanah, Year 7.

'On behalf of the guitar students of Gepps Cross Primary School I would like to thank the Guitars for Schools program for donating six guitars at the school. They will allow the school to expand its guitar program so that more students will be able to take up the guitar. Thank you so much.' —Regan, Year 7

Music Meaning and Transformation by Steve Dillon

From Cambridge Scholars Publishing. Review by Capree Gaul.

What is it that makes music education meaningful and transforming? This book provides music educators with an expanded view of learning environments, connections to meaning, and characteristics of good practice.

Steve Dillon examines the fundamental importance of personal, social and cultural experiences to develop meaningful engagement in music making. The role, responsibilities and characteristics of good practice in music teaching are explored and identified to provide music educators with a framework for curriculum/experience design that will facilitate 21st-century musicianship.

Dillon begins by describing his own journey as a music teacher. The important issues of cultural understanding, popular music and technology are discussed as being intimately linked to music education for life.

The comprehensive research presents a mix of personal stories and reflections with music teachers and students describing their early music experiences. The participant-observation case studies provide us with significant characteristics of teacher, student, environment, significant adults and pedagogical approach, which affect a student's ability to be involved in music making as a lifetime pursuit.

'Participants describe a "good teacher" as one who is aware of what motivates the child and can also take the child into their own love of music', Dillon writes.

Through the perceptions presented, students and teachers explain that their growth in music skill, knowledge and understanding was due to their involvement in a variety of activities.

'The implication is that we need to be conscious of the curricular environment of classroom and the extra-curricular experiences of studio, ensemble and community interaction and participation when considering music learning in total.' Although this suggestion is not new to music educators, it demonstrates the need for change in school settings that do not provide a mix of music teaching and learning environments.

The notion of 'teacher as builder' of environments where music meaning can be 'caught' and 'taught (Swanwick 1994) is thoroughly examined. Dillon suggests that personal, social and cultural meaning might all be facilitated or constructed through curriculum and teacher action.

Through his work with curriculum and culture, Dillon outlines the significance of connecting music to the context, function and relationship to culture for deep reflective learning to take place. He uses the example of an indigenous song melody being meaningless when separated from country, people and culture. This highlights the problem of Western art music teaching which often assumes that a melody of a song exists purely as a musical entity. Very often in classrooms the connections between the music and its place in a wider context are not made. The importance of cultural framing is seen through Dillon's research with indigenous and popular music.

New music technologies, and particularly advances in interactive software enabling 'networked improvisation', are described as defining a new form of musicianship. This collaborative music experience represents a shift in how we use technology to learn skills and techniques to analyse, compose and perform. What used to be an isolating experience for many students with notation-

based software can now provide opportunities for social interaction and experiences that align with student capacities, interests and habits (Dewey 1989).

Dillon urges music educators to 'continuously ask the questions about what technology reveals, conceals and highlights for us in the construction and design of experience and curriculum'.

The many references to student-centred learning and new interactive technologies place Dillon's work at the cutting edge of contemporary music pedagogy.

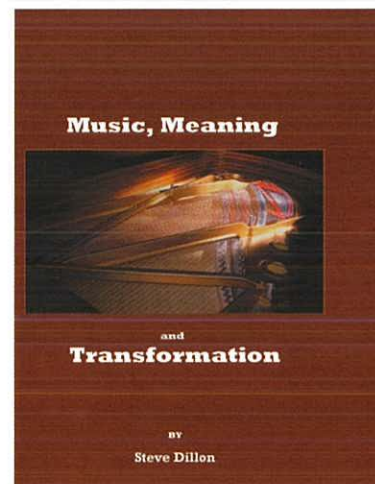
Some practical tools for analysis, design and approach are described, including the 'Meaningful Engagement Matrix', which serves as a useful checklist in music practice.

The concept of the 'student as maker' examines the idea that through creative music making and reflection, students realise meaning that is both self-formed and transforming. The provision of varied music experiences, that include globalised content and technology as a means of communication, will allow students a critical perspective on how music is expressed in Western forms as well as in those of other cultures. Access to a wider range of expressive techniques furthers cultural understanding and knowledge.

Dillon refers to the 'school as a village' and suggests that music teachers can provide greater access to meaning through responding to community and institutional needs. This begins in the classroom with interpreting the curriculum and extends to integrate music with the ceremonial life of the school and the community. Personal and social meanings are facilitated through the classroom experience, while social and cultural meaning is developed through interactions with the community in co-curricular and extra-curricular ensembles, music productions and events.

Music, Meaning and Transformation provides music educators with further evidence of the importance of experience and discovery. By encouraging students through a mix of personal, social and cultural connections to sound and a variety of learning environments, we are able to provide access to meaningful engagement in music making for life.

Capree Gaul is a Lecturer in Music Education at the University of Newcastle



Music education is not a lottery—UNLESS ...?

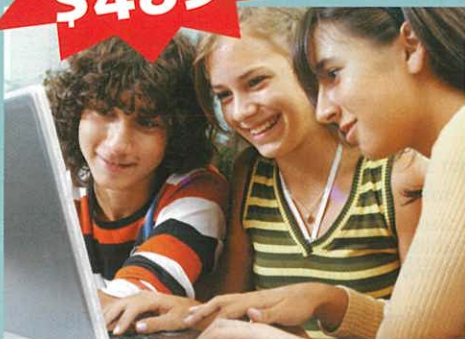


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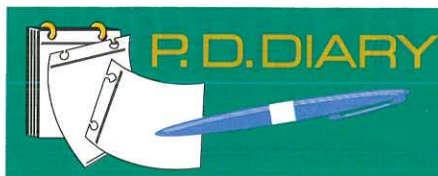
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Organisations are invited to list PD events with Music in Action. Events are listed first in alpha order by organisation, then by date. Listings are compiled from information provided and may be incomplete or have changed. Please check with the organisations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

ANATS
NSW

• 4-5 May
Vivid Voices
For singing & school teachers and school-aged singers
Kings School, Parramatta.
Details:
www.anats.org.au/news_events
T: 02 9489 4927

• 16 Nov 2008
Australian Music Across the Styles
Details: www.anats.org.au/news_events
T: 02 9489 4927

AUSTRALIAN COPYRIGHT COUNCIL

• May—October
PD Sessions on Copyright for Music Educators
In Adelaide, Brisbane, Melbourne, Perth and Sydney
Consult the website calendar for specific dates.
Details: www.copyright.org.au/training2008

CAIRNS MUSIC CONFERENCE

• 13-14 July
Music for the Millennial Generation
Details:
www.cairnsmusicconference.com.au

KODÁLY (KMEIA)
ACT

• 28 September—1 October
National Conference: Bloom with Music
Radford College, Bruce ACT
Details: www.kodaly.org.au
T: 03 9535 7035

SOUTH AUSTRALIA

• 17 May
Half Day workshop
Marg Lange, Caroline Jacobs, Robyn Windham, Penny Kazimierzak
Education Development Centre
Milner Street, Hindmarsh, SA

• 31 May
Middle Years Workshop
Janelle Coleville, Kirsty Dent, Marg Lange
Education Development Centre
Milner Street, Hindmarsh, SA

VICTORIA

• 2 May
Musicworks - Let's Sing!
263 Glenhenty Rd, Elsternwick
Details: www.kodaly.org.au

• 16-17 May
Autumn Music Seminar
Strategies for classroom and instrumental teachers – primary and secondary

St John's Southgate, Melbourne
• 30 May
Regional workshop
Murchison Community Centre
Snr Citizens Room
Watson St, Murchison, Vic 3610
(approximately 30 minutes south of Shepparton)

ORFF

Queensland (QOSA)
• 31 May & 21 June
Marimba Play
Jindalee SS
Details: www.ancos.org.au

Victoria (VOSA)
• 21 June
Music Styles Masterclass for the Middle Years
Armada Uniting Church
Details: www.vosa.org
T: 03 9535 7020

• 18-20 July
Marimba Camp
Healesville
Details: www.vosa.org
T: 03 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: 03 9535 7020

• 6-10 July Stage 1
• 28 Sept-2 Oct Stage 2
The Joy of Jammin'
Elsternwick
Details: www.vosa.org
T: 03 9535 7020

SOUNDHOUSE
Alfred Brash SoundHouse,
Melbourne

• 5 May
Sibelius level 1
• 19 May
Sibelius 2a: Creating Worksheets

• 5 June
Become a Sibelius Power User
Info E:
shenquiries@theartscentre.net.au
Chatswood SoundHouse, Sydney

• 2 May
Wikis, Pods and Blogs

• 20 May
Sibelius level 1

• 5 June
Music Technology in the Classroom
Debney Park, Melbourne

• 5 May
Using Popular Computer Games in the Classroom

• 6 May
Making the Most of the Digital Curriculum

• 1 July, 8 August
Taking your classroom online

• 23 July
Finale Notepad
Info: www.soundhouse.com.au
Powerhouse Museum
SoundHouse

• 3 June
Sibelius Level 1

• 11 June
Sibelius Level 2

• 16 June
Composition & Technology with Damien Barbeler

• 17 June
Digital sound for digital video

• 24 June
Finale Level 1
Info E: edserve@pdm.gov.au
Scitech Discovery Centre, Perth

• 14 May
Groovy/O-Generator

• 26 May
Finale Level 1

• 28 May
Finale Level 2

• 29 May
Sibelius 201

• 30 May
Sibelius 110
Info: www.scitech.org.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: 03 9535 7035

ISME

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

2009

ANCOS National Conference
• 3-8 January 2009
Creating New Blends
Immanuel College, Adelaide
Details: www.vosa.org
T: 03 9535 7020

MTEC

• 19-21 January 2009
Music Technology in Education Conference
Integrating music technology into the curriculum
Venue: Melbourne
Details: 1300 652 172

8. *'Singing lifts the spirits and helps calm a troubled heart or frightened spirit.'*

This kind of feedback lifts my spirits and makes me hopeful. It would seem from media reports and anecdotes from teachers that there is increasing pressure on educators from parents and the community for their children to achieve academically, and prepare them for work.

However, this kind of feedback seems to indicate that they value experiences that feed the spirit as well as the mind. And nothing does that like music does!

9. AND SOME GEMS FROM THE STUDENTS

'I achieved something and I won't forget it.'

'I saw how backstage works.'

'I liked the words, they were calm and soothing.'

'I learned to stand still for a long time.'

'That you need to try your best and that it's important to go to the toilet before you go on stage.'

'I learned that teamwork is essential and how to sing the right notes.'

'I learnt to smile and raise my eyebrows.'

'I learnt that you don't have to shout to sing loud.'

'Clapping, cheering I felt proud, special and fabulous.'

These comments demonstrate an interesting mix of personal and music learning:

- Achievement, which hopefully will encourage them in future undertakings
- Increased knowledge of the music industry
- Interaction with songwriters' intentions and their emotional intelligences
- An understanding of how they need to manage their physical needs
- Singing techniques
- Affirmation of their identity and place within their family

And (to cheat a little to make 10!)—my favourite quote says it all, really:

10. *'I sang, I danced ... I smiled!'*

THE MUSIC MAKERS PROGRAM



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

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



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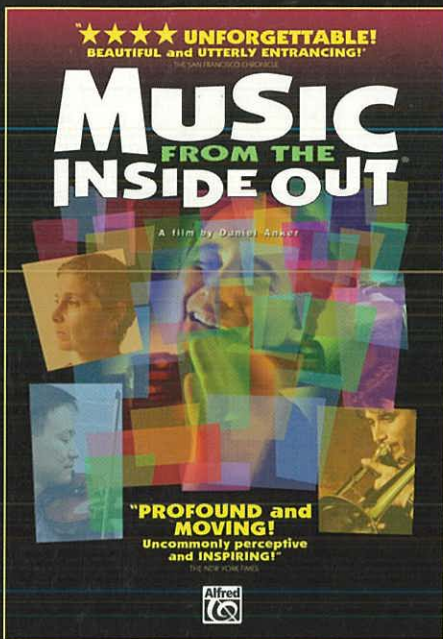
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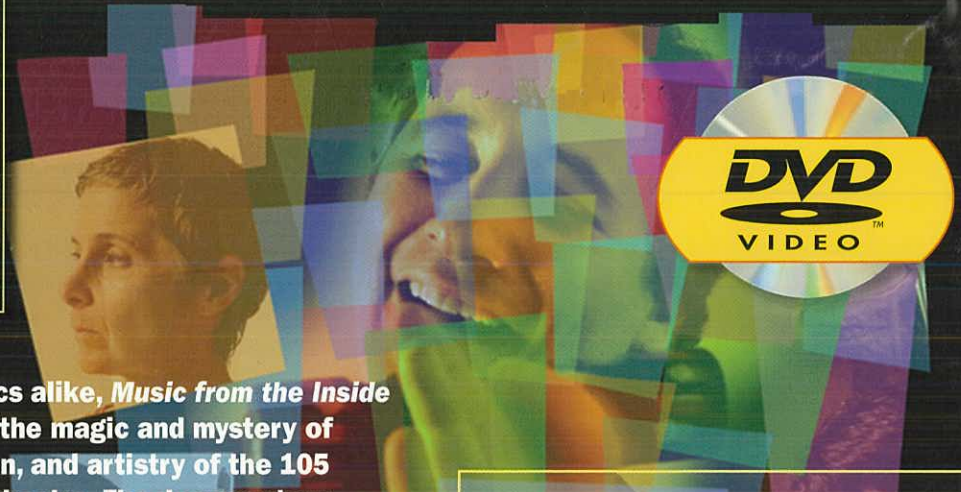


YAMAHA MUSIC AUSTRALIA



When was the last time you were inspired?

Reconnect with the beauty of music with the film *Music from the Inside Out*, now available from Alfred!



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. The documentary bridges the line between artists and their audience, inviting viewers into the multifaceted worlds of the musicians as they try to answer the question "What is Music?"

The main character of the film is "music" itself, as Academy Award®-nominated director Daniel Anker follows the members of the orchestra, showing how music has influenced their daily lives outside the orchestra. Though the film focuses on a symphony orchestra, you don't have to be a classical music fan to connect to it. In fact, the captivating stories combined with eclectic performances in varied genres show just how truly diverse the musical experience can be.

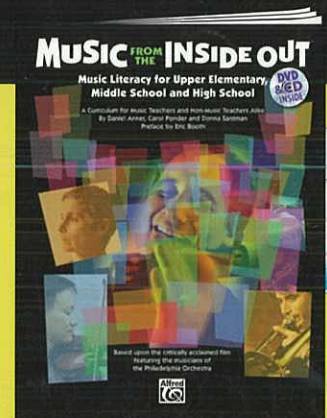
The film has been featured in dozens of festivals around the world

(27932) Full-length Theatrical Release DVD

(27929) Deluxe Kit (Book, Music Listening CD, Teacher's DVD & Full-length Theatrical Release DVD)

(26045) Book, Music Listening CD, & Teacher's DVD

Don't forget the *Music from the Inside Out* curriculum, which uses the film as a launching pad for a series of lessons that engage students in reading, writing, listening and talking about music. Developed by a team of leading arts educators and literacy experts, the curriculum bridges the worlds of music and literacy. Utilizing the techniques of the Reading and Writing Workshop, students construct their own understandings of music, first through an exploration of their personal relationship to music, then through a series of Listen & Talk lessons and finally, by composing their own pieces and exploring the connections between their lives and the works of music they create. The curriculum includes a listening CD for the classroom and a teacher's DVD with bonus materials.



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