

MUSIC in ACTION

Spring 2008 • Vol. 6, Issue 2

FOR AUSTRALIAN EDUCATORS

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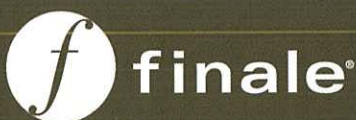
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Spring 2008 • Vol. 6, Issue 2

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Music in Action is a publication of
Australian Music Association Inc.
ABN 58 026 169 284,
MBE148, 45 Glenferrie Road,
Malvern, Victoria, 3144.
Email: info@australianmusic.asn.au
Website: www.australianmusic.asn.au
Tel: 03 9527 6658. Fax: 03 9507 2316

Print Post: I322261/00036

ISSN 1448-1446

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FROM THE EDITOR



This is my first issue as the incoming editor of *Music in Action*. At the outset I would like to acknowledge the wonderful work of my predecessor Ann Blore. As the founding editor, Ann really put this publication on the map in Australia as one of the most important mediums for professional development in and advocacy of music education. Over her five years as editor, Ann has seen twenty-one issues of *Music in Action* through from the commissioning of individual articles to the full publication of the magazine, and has done so with great flair, discernment and dedication. Many thanks, Ann, for your truly great work!

I have been an ardent reader of articles, advice, news and opinion from *Music in Action* for many years. I now find myself at the opposite end of the process and very much look forward to the rewards as well as the challenges that lie ahead as your editor. The team at *Music in Action* hopes to continue bringing you articles and other information that are of professional interest and value, as well as several new features in the coming issues.

Our leading article in this issue—an interview by Ian Harvey with UK instrumental music specialist Nick Beach—introduces the notion of whole class teaching of instrumental music to primary school students, which is currently being trialed in South Australia. Ian's article introduces the 'Wider Opportunities' program that has been successfully introduced in England and discusses its application to the South Australian context. Other articles focus on creativity in the senior secondary school years, the use of games to promote music learning, classroom applications of singing through the song repertoire of Australian composer Colin Brumby, and some great ideas to help peripatetic instrumental teachers get themselves well and truly organised.

There is also important news from the *Music. Count Us In* campaign. Tina Broad invites you and your students to join with many thousands—hopefully hundreds of thousands—of other teachers, students, members of school communities and the general public to celebrate the place of music in our schools through the nation-wide experience of preparing for and singing the same song on the same day. Do earmark **Thursday 23 October at 11.30 am** in your diary and prepare your students now to participate in this great occasion.

It is important that we impress on governments at all levels the need to fully support music in the school curriculum as well as in extra-curricular programs, and in the key area of teacher education, particularly the training in music of primary school generalists. The best way is by demonstrating the value of music, both in education and more widely in our society. So, please get fully behind this important national event and 'sing the song for music'!

Robin Stevens

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PASSING THE BATON

When *Music in Action* first appeared five years ago we were very fortunate to have Ann Blore as the magazine's founding editor.

I will remember my initial discussions with Ann on what the magazine might look like and how it might be constructed. At that stage, we had a framework on which to build, but little else—not even a name.

We settled on *Music in Action* because it was a title that offered a promise of things to come—that *Music in Action* would help demonstrate and promote some of the great things that were being done in Australian schools, and that it might be a conduit to sharing those activities more broadly. The 'action' referred to in the title is about sharing, motivating and ultimately expanding good music education practice Australia-wide. Ann's skilful touch has ensured that the sense of action promised by the title was evident in each of the 21 issues created by her, with the support of sub-editor Tony Geeves, and production manager/designer, Greg Phillips; and importantly, with the interest and willingness of wonderful contributors from here and overseas.



Ann Blore



Robin Stevens

The sense of action has also been expressed in other forms, in particular by taking an advocacy role for music education. Promoting the *National Review of School Music Education*, the *Investing In Our Schools* funding program and the *Music.Count Us In* initiative, are just three important examples.

It is therefore with much sadness that we say farewell to Ann as she passes the baton for this and future issues to the new Editor, Associate Professor Robin Stevens.

Robin will be known to many of you as a teacher educator, researcher and author. Robin has, and continues to have, an illustrious career in music and music education in this country. Just as I believe we were lucky to secure the services of Ann Blore, we are now privileged to have Robin take over the reins of *Music in Action* from this issue forward.

No doubt Robin will introduce some new variations to the *Music in Action* theme, but the magazine's purpose remains steadfast to the support, promotion and sharing of ideas, activities and resources among schools and teachers.

Ian Harvey, Publisher
Executive Officer, The Australian Music Association


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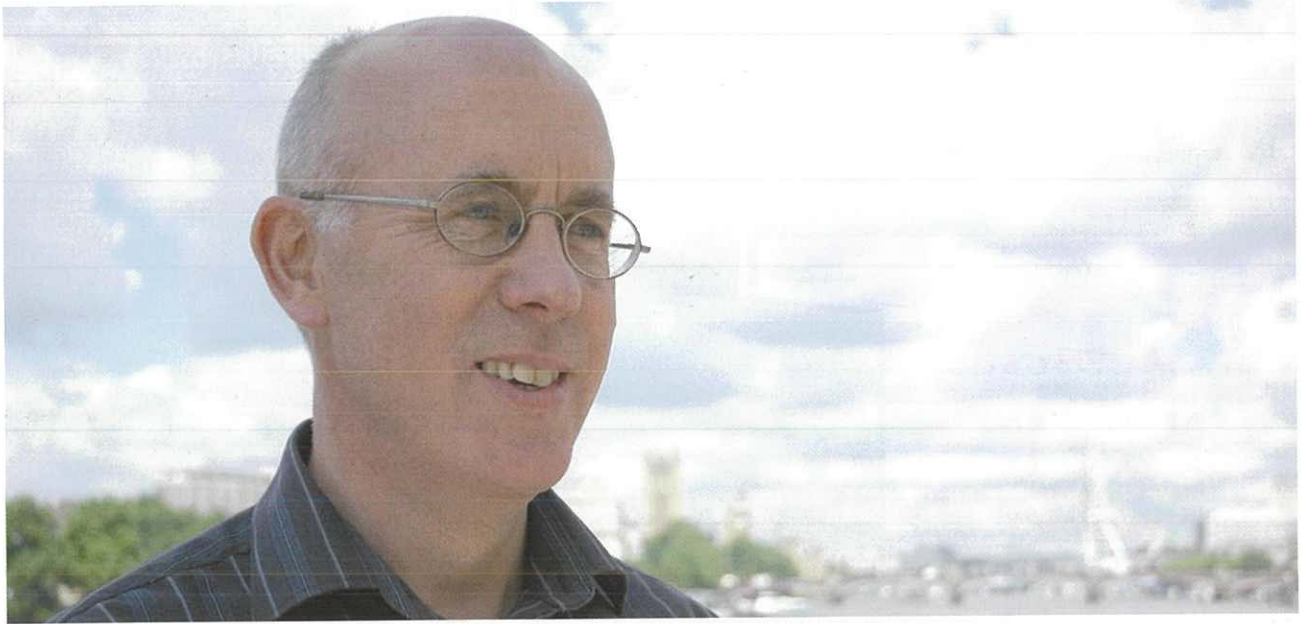
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WHOLE CLASS INSTRUMENTAL MUSIC

The dream of whole class instrumental music programs is achievable in Australia, given the experience from the voluntary music trials currently underway in South Australia. NICK BEACH talked with Ian Harvey about the possibilities.

Whole class instrumental music education programs are a feature of a new model for teaching music, implemented in England and more recently on trial in South Australia.

In 2007 the SA state government announced its intention to evaluate several approaches to classroom and instrumental tuition, based on a variety of methods including whole class and other larger and smaller group teaching models. The objective is to identify those approaches that have the potential to reach more students than current and previous programs had achieved.

Recently Nick Beach, Deputy Director of Music and the Performing Arts at Trinity Guildhall UK, was in Adelaide to assist with the trials now under way. Nick came with first-hand experience of the English model, being actively involved in providing professional development programs that form part of the Wider Opportunities model of whole class instrumental music education, now being delivered in England.

Nick found many similarities between the South Australian and English experiences. In all, about twenty SA schools are involved in the trialing of several innovative approaches to instrumental music education. Among other positive aspects, he was pleased with the evident level of commitment of school principals involved in the Core Learning days. The fact that these trials are being led by schools and supported by school leadership reveals an important new focus on the potential of instrumental music in school education. In England a similar change of focus concerning music education emerged from the music education sector itself

with the support of government.

Nick Beach noted that the music education sector in England had long seen the need for change. 'For years and years, Local Authority music services have been able to provide around only 10 percent or so of students with the opportunity of an instrumental music education. This is not a case of any fundamental shortfall in effort by the music services, but a realisation that there is a very real barrier in terms of music education provision that cannot be overcome by doing things the way they had always been done.'

This issue raises the questions: who are the 10 percent that learn—just those from better-off families? What about the other 90 percent?

Similarly in Australia, issues of access and equity were highlighted in the report of the National Review of School Music Education. The opportunity to trial the new approaches to instrumental teaching has the potential to reach more students than current and previous programs.

Commitment by government in England developed from the issue of access and equity in the provision of music education, in response to its broader culture and creativity agenda. Music Mandate—the policy platform that stated that by 2012 every child should have the opportunity to learn a musical instrument—has been a goal of both the Blair and Brown governments, in partnership with the music sector. Reinforced by the Music Manifesto—the powerhouse in developing music education policy in England—the status of music education within the community and government has been progressively raised. With improved status came

increased provision of funding and resources.

According to Beach this is the ‘most exciting period for music education’ that he has seen in the last 20 or more years in England and it stems from a Government commitment to music education, coupled with a sector committed to making the improvements and changes necessary to achieve a renaissance in music education in England. The Music Manifesto has become the outward and visible sign of the renewal of British music education (see side box).

A new mode of teaching?

What are the implications for Australia of implementing a whole class instrumental music program along the lines of the English model? Nick Beach believes that the major issues concern the integration of music learning into the broader school program. ‘There is a need for professional development and teacher support, for provision of time for music within the school timetable, for development of initiatives required to support student learning between the weekly classes, and for provision of necessary equipment and resources.’

Another issue is the question of reading music within the context of a broad music education. A traditional instrumental approach typically places the reading of music at the centre of the learning. It is as if you have to be able to read music before you can experience music. However, in an English Wider Opportunities class, reading music—while still an important skill—is balanced by a strong focus on aural development and learning. The use of notation is not, for instance, achieved by every child having a book and a music stand, but by the notation often being displayed on a whiteboard, or via an overhead projector. This is still being resolved in the SA trials.

What changes would teachers need to make prior to commencing this new mode of teaching? According to Beach, ‘much of the Wider Opportunities professional development program is focused on helping the teacher get to a place where the students’ fundamental musical development in the broader sense is better understood. Very little

of the PD is about developing new musical skills amongst the teachers.’ Beach added that ‘the program is not just about the instrument, but about developing a broader musical understanding—teaching music *through* the instrument rather than just providing instruction on the instrument itself.’ One of the major issues perceived by teachers before entering the program is classroom management. Beach says that classroom management is not dealt with as a separate area within the PD program. ‘We don’t train teachers in management techniques. What the teachers come to understand is that, if their teaching programs are right and if they are interesting, varied and well targeted to the student, then students will be motivated and enthusiastic and the classroom management issues are much less of a problem.

‘A change of mindset rather than a change of skill set is what is required of the teacher undertaking the Wider Opportunities professional development. Fundamental to the whole class approach is that the teaching and learning is “not just about the instrument”.’ The instrument still has a strong focus, but this focus is within the context of a holistic musical environment where the students learn about music, learn how to make music, but most importantly, get that unique experience of being a musician.

What happens next

Notions of whole class teaching and universal provision don’t challenge only teachers—they challenge the systems and authorities too. For many, the biggest challenges are: What happens next? How can the aspirations be met of those students keen to continue music? What support is required and how can that support best be delivered? The expectation in England is that 50 percent of those students who have participated in a year-long Wider Opportunities program will continue playing an instrument in some way. Beach believes that this is achievable but it will result in pressure being applied to the infrastructure delivering or supporting these programs. Beach acknowledges that there is no easy answer to this but asks the question: ‘Isn’t this a good problem to have—

Culture, creativity, arts education and the Music Manifesto

Culture and creativity hold a significant position in UK government policy. In part, the focus is based around developing a suitably skilled workforce for the twenty-first century. Sir Ken Robinson did much of the intellectual work on the creativity agenda through the internationally renowned *All Our Futures* report. Its central premise is that industry and employees of the future in the UK (and Western societies more generally) will need different sets of skills from those of the past. Key among those skills will be creativity, problem-solving, teamwork collaboration, and so on. Robinson argued that improved arts education needs to have a far greater influence and importance in these new models than it had in the past, and that the current model represents outmoded eighteenth-century thinking.

From that realisation came the initial Music Mandate—the policy platform stating that ‘over time, every child should have the opportunity to learn a musical instrument’ The Blair and later Brown governments committed to work to that goal in partnership with the music sector and other stakeholders.

For the UK government, access and equity in terms of music education provision became a major issue that needed to be dealt with if its broader culture and creativity agenda was to be realised. As a result, the rhetoric of the Music Mandate became the basis for the actions of the Music Manifesto.

Wider Opportunities

Wider Opportunities is the name given to whole class instrumental teaching in England. The principles underpinning Wider Opportunities can be traced back to the work done around two decades ago by Sheila Nelson, a distinguished British violinist and teacher whose pedagogical work was based on that of Paul Rolland in the USA. The broad application of the Wider Opportunities program followed the good results recorded in a number of initial trials.

Wider Opportunities is designed to provide a fundamental understanding of music and the development of instrumental musical skills based on the principles of:

- Access and inclusion: the opportunity to learn music in a way that is appropriate to the needs of the students and the school community.
- Collaboration: the program is delivered by the classroom teacher working with a visiting specialist.
- Integration: that music is not separated off but is integrated into the students' normal school activity. The program is designed to develop a broad understanding of music through playing, not just to teach instrumental technique. Traditional classroom music activities, like listening and appraising, are incorporated into the program.
- Creativity: is 'hard-wired' into the program and reinforces the principle that Wider Opportunities is not just about the instrument and instrumental technique. Creativity elements such as composition and improvisation, together with the notion that teachers are free to teach creatively, are implicit within Wider Opportunities.

too many children wanting to be musicians?'

Nick Beach believes that 'many factors [affect] the likelihood that children will continue after the first year. Naturally the quality of the program itself is important, but what is offered after the first year is also key. After the whole class experience, many children are not yet ready to go straight into a small group or individual lesson. Many are finding that intermediate-sized groups are a useful way forward.'

One inevitable question concerns the standard of playing achieved by students learning through a whole class approach as compared to a one-on-one or small group lesson. Beach is confident that 'there will be no shortage of engaged, enthusiastic and talented students in the future as a result of the Wider Opportunities approach. In well-taught programs, children are reaching at least as good a technical standard at the end of the year as they would be through other

forms of teaching, but their musical experience is *much richer*. Although some will continue with the instrument they play during their Wider Opportunities sessions, many will select another instrument or find different ways of accessing musical experiences—all of these are successes of course.'

The UK Wider Opportunities program provides a well-tested model that potentially could be adopted or adapted to suit Australian needs. Beach's experience with the English program makes him optimistic about the SA music trials. He says that if what he saw there is typical of the rest of the country, then all the elements we need are in place: a supportive policy position; skilled and enthusiastic teachers, and engaged principals and school leaders. It would be nice if that optimism could be a catalyst for the universal provision of instrumental music education in Australian schools in the near future. **MⁱⁿA**

Nick Beach

Beginning his professional life as a violinist, Nick taught for a number of years as a peripatetic instrumental music teacher in English schools before becoming Head of Education for Berkshire Young Musicians Trust, a Local Music Service to the immediate west of London. For the past six years Nick has been Deputy Director of Music and the Performing Arts at Trinity Guildhall and, as such, has been intimately involved in the development and implementation of music educator training programs. Nick is Vice-Chair of the Music Education Council, the UK's umbrella body for music education.

Ian Harvey

A trained music teacher, Ian worked for many years with Yamaha Music Australia in a range of marketing and management roles, including three years as the Manager of the Yamaha Music School network. Since 2000 he has been Executive Officer of the Australian Music Association and has fulfilled a number of roles in music and music education, as a member of the National Review of School Music Education Steering Committee, convenor of the 2006 National Music Workshop, Deputy Chair of the Music Education Advisory Group, treasurer of the Music Council of Australia, and member of the South Australian Music Trials Research and Reference Groups.

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SA Music Trials: www.tinyurl.com.au/x.php?15xj

Trinity/Open University's Professional Development program: www.ks2music.org.uk

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Music Time! Level 2: Discover Things by Ros McMillan

Published by Hal Leonard. Review by Mandy Stefanakis

The latest work in the series *Music Time!* by Ros McMillan is 'Level 2 Teacher Resource Pack: Discover Things'. It continues the wonderful music education philosophy established by Ros in the previous books in the series (the first was 'Level 1 Teacher Resource Pack: Let's Begin!'). Ros believes that music is an integral part of all learning and, just as importantly, that learning should be student-centred. As all Australian state government curriculum documents have now adopted this focus, *Music Time! Level 2* is a fabulous resource for both primary classroom teachers and specialist primary music teachers. It is essentially pitched at students in years 1 and 2 and meets the standards and outcomes set for these years in both Australia and New Zealand.

The book is divided into two main sections, the first consisting of short activities and the second, more extensive units of work. As the title suggests, many of the activities in both sections focus on discovery and the way that music operates in the real world. For example, some activities promote a discovery of sounds and sound sources, and encourage pupils to break down sounds into their specific elements of pitch, duration, texture, and loudness. This approach enables students to isolate, identify and describe everyday and instrumental sounds, and then to utilise these as musical instruments in their creative work. Students learn to represent these sounds with symbols and to create their own sound pieces and scores. Ros, as with the book for Level 1, always links these activities to the real world through topics students to discover how to calculate lengths of time, tell the time from both digital and analogue clocks, look for patterns in nature, or think about the people who live in their local neighbourhood. She includes an array of songs, many of which are familiar to both classroom and specialist teachers. The idea is to make music accessible to everyone, and the book achieves this admirably well.

The larger section of the book consists of thematically-based units that sequentially develop musical knowledge and knowledge of the themes. All units consist of a range of activities that engage students in moving, singing, playing, creating, listening and scoring—the full gamut of musical processes. For example, the unit on 'The Telephone' introduces students to the inventor of the telephone and the sound of a telephone ring, which leads to an exploration of music in three-beat rhythmic patterns and a movement piece in triple metre. The use of sound to convey messages is explored, for example, through the use of the didgeridoo.



This, in turn, leads to stories that are then converted into musical narratives which students are encouraged to create. Each unit is rounded off thematically, in this case with an investigation of important numbers, such as emergency services, for students to know when using the telephone.

An accompanying audio CD with many of the songs and listening pieces is included with the book. Songs are presented both as full vocal performances and as backing tracks.

What I really like about this book—the whole series in fact—is that the themes chosen lend themselves so well to being integrated with an array of extra-musical resources. Therefore, if there is a unit theme that students particularly enjoy—such as Rainbows—which I am currently using with my students, there are many tangents to take, just as Ros suggests in the Extension Ideas section at the end of the book.

There is also a clear and comprehensive assessment section that addresses both musical and extra-musical outcomes met by both short activities and more extensive units of work that relate to the curriculum standards for every state. These can so easily be used as criteria for student reports.

MusicTime! Level 2: Discover Things is a wonderful resource for both classroom and specialist primary music teachers and having already begun using it, I can attest to my students just loving the range of wonderful activities.

In this issue of *Music in Action*, please find enclosed your free copy of
In Tune – an educational video on the realities of life as a musician.

Dear *Music in Action* reader,

Did you know that close to 3 million Australians actively engage in illegal file sharing and that over 1 billion songs are being illegally traded per year by Australians alone? And that one in three kids under the age of 17 is actively engaged in this illegal conduct? Obviously, these activities substantially impact on the ability of your music students to support themselves in the industry now and into the future.

There has been lots of recent educational activity to encourage people to respect creativity. Earlier this year, MIPI, ARIA and APRA | AMCOS released *In Tune* – a short 10-minute documentary. *In Tune* features intimate interviews with some of Australia's biggest names who speak candidly on the issues they face as music creators today, from what it's like to be part of a band to how the digital revolution has affected their livelihoods. A copy of *In Tune* is enclosed for your reference to be used as a **free educational tool**. It can also be accessed at www.in-tune.com.au.

In Tune is currently being distributed to all secondary schools in Australia as a resource for **Music for Free?**, a Commonwealth Department of Education unit that looks at the ethics of music file sharing and encourages secondary students to explore the issue of illegal downloading of music from the internet and to consider the ethics of giving artists and songwriters "a fair go". The **Music for Free?** unit can be accessed from the Smart Copying website at <http://www.smartcopying.edu.au/guidelines/resources.html>

We encourage you to consider using the above as teaching materials for your music classes. You might also want to encourage your students to enter the **ACMF Music For Free? Songwriting Competition**. For further details see <http://www.acmf.com.au/>.

If you want more information please contact MIPI, the anti-piracy organisation for the Australian music industry, on (02) 8569 1177, by email at mipi@mipi.com.au or on the web at www.mipi.com.au.

Thanks for supporting the future of Australian music.

Yours sincerely,



Sabiene Heindl
General Manager
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THE JUMP INTO COMPOSING

Senior music students will grab the opportunity to compose, say JEANNIE MARSH and MARK McSHERRY.

JEANNIE MARSH

This news will not come as a surprise to those music teachers who have implemented composition projects with their senior students. However there have been very few opportunities for such projects in Victorian schools.

Music creativity in senior years

The Victorian Certificate of Education (VCE) subject, Music Styles, has been offered in Victoria for decades under various names and guises. It has given Year 11–12 students the opportunity to analyse music, develop their listening skills, and learn about the contextual background of music compositions. Yet there was no creative component until recently.

For some years the subject struggled to find a place within a landscape dominated by practical music subjects, such as Music Performance (Solo and Group). By 2006 the time had come for change. Creative work has been included as an essential part of many senior arts subjects for years—so why not in Music? Creative work is an important part of classroom music in the primary and middle school years—why should it stop when students hit their final years at school?

Once this was recognised, the campaign began to build creative work into the fabric of Music Styles.

A new Study Design opens creative doors

In 2006 a new Music Styles Study Design came into effect, with creative work taking a prominent role. Students now study music from a huge variety of styles, discovering how music is put together. They compose, arrange and/or improvise music in response to their understanding of this range of styles.

Many music teachers wondered how students and teachers would respond to this creative challenge. The great Music Styles creative experiment was under way...

After two years, the results are coming in, and the news is exciting. It has become clear that when given the chance, senior students will jump into composing with enthusiasm, originality, and skill!

But what's the point of students creating music if it is not heard?

'Making Waves' concerts at Distance Education Centre Victoria

For the last two years, the Government P–12 school, Distance Education Centre Victoria (DECV) has produced 'Making Waves' concerts, showcasing compositions by our large class of Music Styles students. In December 2007 Making Waves featured 20 new works, ranging from Celtic to



classical to rock music, performed by students, music teachers and guest professional artists. Young composers were grinning from ear to ear as they attended rehearsals of their works, told the performers what they wanted, then heard their works leap off the page and come to life. The hall rang with cheers as the audience showed their enjoyment, bowled over by the quality of the music.

DECV Music Styles teachers, Mark McSherry and myself, applauded the loudest of all. We also recalled some of the inspiring feedback we received from students during months of composing, rehearsing, conducting, performing and recording (see box).

'Top Class Sound' concerts

In late 2007, six DECV composers were chosen to have their works performed in a 'Top Class Sound' concert, consisting entirely of new Australian music by VCE students.

This new event is the latest addition to the VCE Season of Excellence, an annual series of performances, screenings and exhibitions produced by the Victorian Curriculum and Assessment Authority. These events showcase the work of top VCE arts students from around the State. In March 2008 top VCE composers had their moment in the spotlight for the first time at the beautiful Iwaki Auditorium in the Melbourne ABC Centre.

The program included eleven new compositions from around the State—nine by Music Styles students. The audience heard jazz pieces, a film score, a double bass trio and a klezmer song; chamber music inspired by Sculthorpe, Sondheim, Glass and Kats-Chernin; and a theme and variations work for symphony orchestra. More than 50 musicians presented first-class performances, allowing composers and audience to hear the music in a professional environment. Spoken introductions by composers enabled the audience to connect with each of them.

New delight in teaching

The last few years of teaching have been a delight for me—where else could I have been present at the birth of works in all the following styles: string quartets inspired by Shostakovich and Bach; digitally-produced ambient tracks; ska, techno, big band, viking metal (no, we hadn't heard of it either!), blues; crossover works drawing upon flamenco, tango, Indian; music for film, animation and musicals; *a capella* close-harmony quartets—plus individual styles that defy categorisation? In addition to the sheer breadth of music produced, the general standard of compositions has been remarkably high.

The words from two students and teacher Greg Mason [see box] might encourage you to find ways to open the door to composition in your own senior school.

Just remember to stand back—to avoid being swept away on the tide of viking metal and violin sonatas that erupt out of that door!

MARK McSHERRY

It's a truism that one of the greatest influences on your teaching is the teaching you experienced yourself at school and university. For example, I taught Beethoven's 'Eroica' Symphony for six years, because it had made a big impact when I studied it. In my final school years, Music History and Literature studies opened my ears to a whole new world of possibilities. Coming from a popular music background, my discovery of the use of instruments, textures and harmony in Bartók and Debussy was life-changing.

Another truism: you bring to your teaching things that are your own specific areas of interest. I was really excited by composing my own music, and I applied to this the things I was learning while studying different music styles. There was no possibility at that stage for me to pursue composing as part of my school studies, but when I started teaching music, I was keen to open up this possibility for others.

These two axioms came together for me through developing and teaching courses within the current Music Styles Study Design, operating since 2006.

Until very recently it was not a priority in Victorian senior music education to take the knowledge learnt in studying different music styles and apply it in creative work. But now in Music Styles we have a subject that is based around this synthesis, and is producing exciting results. Creative work is embedded in Music Styles, enabling students from a huge range of musical backgrounds to apply stylistic knowledge and techniques in a practical creative context. The subject is accessible to all students, irrespective of their abilities as performers. The main requirement is a passionate interest in music.

Students now have the opportunity to explore new means of creating music. Along the way, they can enhance their musicianship and listening skills, while enriching their understanding of the music they play and arrange as performers.

In our teaching of Music Styles there is very little actual teaching of composition—it is more facilitation than teaching. Once students are exposed to a range of different musical styles and creative approaches, and given a few guidelines and structures to work within, they just jump in there and start composing.

What they say

Response from a 2007 DECV student composer of a choral work

I recorded my composition today! It was such an amazing experience, working with all my friends to achieve the best possible results... it was so exhilarating to say something, for example 'direct this phrase to the climax on this word' and to immediately hear the benefits. Also, to have all eyes on you watching your every hand action and facial expression was quite demanding and scary!! It was truly amazing! However the most encouraging part was all the girls have fallen in love with it! They really love it! We were practicing and I was like ... 'I think that's enough, let's go and eat' ... and they were like 'can we run it once more? I think we need to'.

They enjoyed it so much that I have been given the opportunity to play it at our school's major music concert early next term!

From composer and music teacher Greg Mason, who was in the Top Class Sound audience

Now the fantastic part for me in all this is: the curriculum model. For years creative music has been at the forefront of curriculum development in Victoria, and yet there has not been a requirement for students to create music as part of a common assessment task in senior years ... As soon as students reached VCE, creative work just disappeared.

[The advocates, designers, and teachers of the new Music Styles] have not only resurrected a subject for those students who may not see themselves as performers ... but in doing so have brought about (finally) a pathway for student composers. The performances at Top Class Sound were astonishing, particularly in their individuality, musical styles, quality and depth of commitment.

The whole day had this 'we are making history' feel to it. Both Helen Champion [Victorian Curriculum and Assessment Authority] and Margaret Arnold [ex-Chief Assessor, Music Styles] spoke with beautiful eloquence about the fact that the VCE Season of Excellence had been running for 10 years but had never been complete... without original composition—the lifeblood of music.

The performance was well attended and the support of the audience was electric. It was a powerful and exciting experience!!

Response from a 2006 DECV Music Styles student

Music Styles was an extremely enjoyable subject that was interesting, challenging and creative. The composers I studied were very diverse and I was exposed to a wide range of styles, including non-western music [that] I hadn't come across previously. It was really eye-opening to see how music can be organised in so many ways—and to be able to listen to and appreciate such a variety of recordings was fantastic. The compositional/ creative process outcome was both fun and challenging, the end result was very rewarding, and being able to say 'I wrote that' after listening to the recording was a real achievement. It is unfortunate that not many people are aware of this great subject and I hope it continues because I certainly got a lot out of it. Music Styles gave me the freedom to compose in the style of my choice, to experiment and be creative. I also developed my listening and analytical skills, and really had fun.

We have made sure that the music that we study over the two years of Music Styles is as diverse as it can be—from African drumming through to Mozart to Miles Davis and Philip Glass. Our aim has always been to open ears to new sounds and approaches to creating music. These different styles become a springboard from which students can work, which explains why we end up with a range of student compositions based on traditional classical techniques, or modal improvisation, or subtle changes of melodic and rhythmic motives in a minimalist setting. Each student is free to go with whatever sparks their creative interest.

The majority of students undertaking Music Styles at DECV have engaged enthusiastically with creative tasks, no matter what their level of music literacy. Assessing their creative work is not a problem as long as clear, objective criteria for each project are established at the start. Each student then works within the guidelines, but with the freedom to explore creative approaches that interest them, using the musical resources available in their schools or communities. **M in A**

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Jeannie Marsh

Jeannie is a VCE Music Styles teacher at the Distance Education Centre Victoria (DECV). She has worked for 20 years as a freelance singer specialising in new music and Australian music theatre, and has performed on ABC radio and with Chamber Made Opera, the Melbourne Theatre Company, and Victoria State Opera. In 2004 Jeannie received a Sounds Australian Award for long-term contribution to Australian Music. She has been active in music education projects such as the Opera Project at the University of Melbourne, community music work with Dandenong Ranges Music Council and Canto Coro, and directing the 'Seven Deadly Sins' new operas at the 2005 AYO Music Camp.

Mark McSherry

Mark works as a multimedia artist and content provider, music composer and producer, and also teaches music and technology. He has taught privately and in secondary schools, has lectured in music composition at the Melba Conservatorium and is currently a member of the expert panel for reaccreditation of VCE Music. Mark teaches at Distance Education Centre Victoria.



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Bash! Bang! and other ... MUSICAL EXPLOSIONS

We can enliven our music classes next term, using music games that enrich the lives and creative minds of students, suggests HARLEY MEAD.

When we include music games in the secondary classroom they provide students and teachers with rich opportunities to practice new skills, work creatively and make music in a highly motivating and fun environment. Underpinning the music games described below is the idea that elements of music can be explored through a wide range of approaches. Fun, joy and humour can enhance the ability of classroom musical experiences to become not only relevant and meaningful for kids, but also but also helpful to their learning.

Rhythm Bingo

Resources: Rhythm flashcards (of relevant melodic motifs or chord progressions).

- 1) Students stand in two lines facing each other.
- 2) Students number-off from opposite directions.
- 3) Place six to eight flashcards vertically in between the lines.
- 4) The teacher (or left-over student) claps one of the patterns and then calls out a number.
- 5) Two opposing students race to collect the flashcard and return it to their position.
- 6) Continue until all cards have been performed.

Extension Options:

- > include patterns that can be clapped backwards.
- > clap more than one motif.

Aquaqua (see score on page 19)

Resources: Nil.

- 1) Students stand in a circle.
- 2) All lift their hands to waist height and place their right hand on top of the next person's left hand.
- 3) Pass the beat around the circle by moving their right hand across their own body and tapping their left partner's right hand.
- 4) When the number 'five' is sung, the student who has just been tapped is out and sits outside the circle.
- 5) The final two students play out as a thumb wrestle, moving thumbs from side to side. When the number 'five' is sung, the wrestle begins.

Extension options:

- > change the final number to anything between one and 10.
- > when there are enough students on the outside of the circle to form another circle, both circles can continue to play the game simultaneously.

Everybody (see score on page 20)

Resources: paper and pencil (for the first learning activity only).

All students—

- 1) Write the word 'everybody' on paper and say the word.
- 2) Cross out the first letter and say the word '—verybody'.
- 3) Continue step 2 until all letters have been removed.
- 4) Learn to sing the song. Once learnt, the fastest singer is the winner.

1, 121, 12321 Choral Warm-up

(see score on page 20)

Resources: Nil

- 1) All sing the vocal warm-up.
- 2) When well known, replace singing the number 3 with a finger click.
- 3) When perfected, replace the singing of the number 5 with a foot stomp.

Tried the Triads

Resources: 4 baskets or buckets, 4 x 4 = 16 coloured balls.

- 1) Students move into four teams.
- 2) Place the buckets along a wall and have the students move back two metres (behind a line), facing their own bucket.
- 3) The teacher plays a triad on a keyboard. Students have 5 seconds to discuss the attributes of the triad heard and throw a coloured ball into the bucket (colour 1 = major, colour 2 = minor, colour 3 = augmented, colour 4 = diminished).
- 4) At the end of six triads, the number and colour of balls are counted.

Note: this game may not have a 'winner'; however, the process can remove anxiety for students who struggle with aural identification, and empower students with a dialogue about how to aurally identify triads.

Extension options:

- > include chords (triads with inversions).
- > play chords staccato.

Witchetty Jamboree (see score on page 20)

Resources: A clear room for students to run around the room. A colourful classroom can assist with the pleasure of this game.

Be my echo

Resources: Drumsticks or chopsticks (one pair per student).

- 1) Teacher plays a rhythmic motif, which the students then echo.
- 2) Next a student plays a new motif, which all students echo.
- 3) The activity continues until all students have played a motif (each one should be different from the others).
- 4) Consider playing on desktops, garbage bins, buildings, walls, or anything but each other.

Musical Memory

Resources: Flashcards or writing board.

- 1) Write a four-bar rhythmic pattern in any metre on a board. All students are to perform this accurately.
- 2) Erase the pattern from bar 3 and perform accurately.
- 3) Erase the pattern from bar 4 and perform.
- 4) Erase the pattern from bar 2 and perform.
- 5) Erase the pattern from bar 1 and perform.
- 6) Without re-writing the patterns direct the students to 'now perform bars in the order 2-4-3-1 from memory'; then 'try bars 3-1-4-2 from memory'.

Extension options:

- > use different time signatures for each bar.
- > include clapping patterns backwards.

My name is Abbie (see score on page 20)

Students at both primary and secondary school levels seem to really enjoy this game!

Resources: All students sit in a circle.

- 1) All students tap a beat pattern such as knees, knees, click, click.
- 2) Sing the song by inventing new text for the 'names, places' and 'basket full of...'
- 3) When students miss the beat, hesitate or make any error, they are 'out' and place their feet in front of them. The next student continues with the letter being sung.
- 4) The aim is to get to the letter 'Z'.

Shockin' Chaconne (see score on page 20)

Resources: Recording of Pachelbel's Canon (chaconne) e.g. *Pachelbel's Greatest Hit*

- 1) The teacher plays the chaconne progression on keyboard and each student has the opportunity to melodically improvise over the top.
- 2) The teacher plays the progression in a variety of metres (e.g. 5/8) and students improvise over the top (note that in a new metre, this progression historically ceases to be a chaconne).
- 3) Students create their own original chaconne progressions and other students improvise over the top.

NOTE: A piece of advice I was once given when improvising—

There is no such thing as a wrong note, just a poor choice!! My philosophy—in all that we do as music educators, may it enrich the lives and creative minds of those with whom we work. **M in A**

Harley Mead

Harley is a Brisbane-based educator, conductor and composer who is currently Director of Music at Moreton Bay College, a co-curricular P-12 independent school located at Manly West in Brisbane. He is a strong advocate of promoting Australian composition and has received numerous commissions from organisations both in Australia and internationally. Harley has recently been appointed to a Gifted and Talented Development Program in South-East Asia as its Director of Music.

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Aquaqua

Pass the tap on the beat

A - qua qua de - la o - mar qua qua qua. Del si - mo - tri - co tri - co tri - co tra. Va -

lo va - lo va - lo va - lo va - lo va - lo

1 2 3 4 5

More scores on following page

Everybody

Original Source Unknown

Eve-ry-bo-dy ve-ry-bo-dy e - ry-bo-dy ry - bo-dy y - bo-dy bo-dy o - dy dy y

Eve ry-bo-dy ve-ry-bo-dy e - ry-bo-dy ry - bo-dy y - bo-dy bo-dy o - dy dy y

Eve ry-bo-dy ve-ry-bo-dy e - ry-bo-dy ry - bo-dy y - bo-dy bo-dy o - dy dy y

Eve ry-bo-dy ve-ry-bo-dy e - ry-bo-dy ry - bo-dy y - bo-dy bo-dy o - dy dy y

1 212 12321

1 1 2 1 1 2 3 2 1 1 2 3 4 3 2 1 1 2 3 4 5 4 3 2 1 etc. until 8

1 1 2 1 1 2 click 2 1 1 2 click 4 click 2 1 1 2 click 4 5 4 click 2 1 etc. until 8

Witchetty Jamboree

Wit-chet-ty Jam-bo-ree what co - lour Wit-chet-ty Jam-bo-ree one two three

Different colours to be sung here

Wit-chet-ty Jam-bo-ree all touch yel - low Wit-chet-ty Jam-bo-ree one two three.

All race to touch anything in the room of the colour sung. Last student sits out.

My name is Abbie

A my name is Ab-bie my hus-band's name is Al-bert we come from Ar gen-tin - a with a bask et full of Ap ples.

By my name is Barbara my husband's name is Bob we come from Berlin with a basket full of bananas. etc.

Shockin' Chaconne

A WALLABY AND A BULL-ANT

Encouraging students to sing, using songs by Colin Brumby

Teachers often leave Australia's rich song heritage out of their classroom teaching. The works of one composer demonstrate how it can be relevant to the hip, turned-on youth of today, writes CATHY AGGETT.

Colin Brumby (b.1933) is a composer who writes beautifully for the voice. Having composed nearly 100 songs for voice and piano and many more for choir, Colin needs no assistance in arranging (heaven forbid!). The purpose of the quirky arrangements presented here is for use in teaching, to enable you and your students to explore these wonderful songs. They've been written from my experience as a classroom teacher with a commitment to the Orff Schulwerk approach. I'm hoping they will encourage you to borrow or buy the scores from a source such as the Australian Music Centre, then sing them with your classes with the piano accompaniment as they are intended to be performed. If you can't play the accompaniment yourself, find someone who can. The reward in teaching these songs will be on the faces of the students.

These teaching ideas focus on the concepts of duration, pitch and dynamics and are aimed at students in Years 5–6 (Stage 3 in New South Wales). The activities are designed to

- present strategies for teachers to approach this and other vocal repertoire,
- assist teachers to fulfill the expectations specifically of the NSW syllabus, and
- engage students in singing, playing and moving to a range of music, both individually and in groups, thereby demonstrating a knowledge of musical concepts.

All the songs have possibilities for movement, depending on what you have done with your classes. I have not suggested any specific moving to music strategies—I will leave this to you and your students to explore.

The Wallaby and the Bull-Ant

Music by Colin Brumby

Words by the Perfesser and Alter Ego

1. The wallaby sat on an iron-bark stump,
Budgerree, Budgerree, Bingy,
Wond'ring how far he was able to jump,
Budgerree, Budgerree, Bingy.

2. The Bull-Ant sat on the Wallaby's tail,
Budgerree, Budgerree, Bingy,
And the Wallaby started off full sail,
Budgerree, Budgerree, Bingy.

3. The Bull-Ant's face wore a satisfied smile,
Budgerree, Budgerree, Bingy,
For the Wallaby found he could jump a mile,
Budgerree, Budgerree, Bingy,
Budgerree, Budgerree, Bingy.

The Wallaby and the Bull-ant

Words by The Perfesser and Alter Ego

Music by Colin Brumby

1. The Wal-la-by sat on an iron-bark stump, Bud-ge-ree, Bud-ge-ree, Bin - gy, Won-d'ring how far he was

a-ble to jump, Budgerree, Budgerree, Bin - gy.

2. The Bull - Ant sat on the Wal-la-by's tail, Budgerree, Budgerree,

Bin - gy, And the Walla-by star-ted off full sail, Budgerree, Budgerree, Bin - gy.

3. The Bull - Ant's face wore a

sat - is - fied smile, Bud - ge - ree, Bud - ge - ree Bin - gy, For the Wal - la - by found he could jump a mile

Bud - ge - ree, Bud - ge - ree, Bin - gy, Bud - ge - ree, Bud - ge - ree, Bin - gy.

The images conjured up in ‘The Wallaby and the Bull-Ant’ are pure Australia, resulting in fun for students in realising this rhythmical song. The repetition invites you to ‘play’ with the sounds in the words. The text should be the starting point for the teaching of all songs. Not only is it the key to the meaning of a song, it helps singers to connect with the emotion and therefore the vocal tone required. Use the consonants in the words to explore different vocal colours, such as the ‘W’s in ‘wallaby’ and ‘wond’ring’. Kids will obviously have fun with the ‘B’s of ‘Budgeree, Budgeree’ and ‘Bingy’, and enjoy trying out contrasts between the ‘W’s and ‘B’s. I’m sure the class will run with the idea of trying out these word patterns. Audio record their attempts and play back so they can decide which patterns they like and will keep for their performance (a great strategy for many musical tasks). Start off by saying the words of the song with a group chanting the repeated line of the song, while the rest of the class says the poem at the same time:

Bud-ge-ree, Bud-ge-ree, Bin-gy

The meaning of the words is important for students to know—Bingy is the Australian word for ‘belly’ and Budgeree is a town in Gippsland, Victoria.

Put the rhythmic notation of ‘Bud-ge-ree, Bud-ge-ree, Bingy’ up on the board and ask if any other words in the song (poem) have the same rhythm—for example, ‘wal-la-by; wond-ring how [far]’.

Ask the students if they can make up a new speech rhyme to accompany the poem. If the students enjoy working with the rhythm of the words, have a look at other word combinations:

of ‘sat on the’;

for ‘iron bark stump’;

for ‘Bull-Ant’; and

for ‘bin-gy’.

All these rhythms are simple but easy to hear in this song. Teach them as separate vocal ostinato parts:

1. Bin-gy 2. Wa-la-by's tail 3. Bull-Ant

A Gray Day

Music by Colin Brumby, words by John Freeman

‘A Gray Day’ (1983, 2004 rev.) is a truly beautiful song reflecting a wintry day, portrayed by a sustained melody with a range of a 10th (D4–F5) in a minor key. Sustained singing is required into the mid-to-upper vocal register, creating what is called a high tessitura for the song—the tessitura being where most of the range of a song sits. The song has a slow-moving beat—a challenge for many singers to maintain—but the ostinato (repeated pattern) in the accompaniment of the piano () matches the syncopation in the vocal melody (‘gray day’:) and helps to keep the song moving.

‘Road-testing’ this arrangement with year 4, 5 and 6 students showed that it requires good readers on the instrumental parts of this arrangement, or to spend some time rehearsing it. I do think the time is worth it. The melody is quite delicious, and students are always rewarded with good musicianship.

The most challenging aspect of this song is the third phrase, which nudges into the highest register of the voice on the words ‘the na-ked and stiff branches’. Performers are asked to sing this, then to move even higher in the next part of the phrase up to an F5, where they sing ‘elm’. The lovely thing about the words Colin has set on these

passages is that they shouldn’t be difficult to relax and open the throat on. Students not used to singing in their upper register may strain in this part of the voice, but encouragement, gentle singing (the beautiful melody and subject of the words should help) are a wonderful way to explore this range of the voice.

One strategy for a rising melody is to think down as you sing up. A strategy to sing softly in this high register is to hold your arms up, with your hands facing in and your elbows facing out—breathe and then sing the third phrase. This should open out the chest and make it easier to sing.

One of the things that may challenge your class with this song is the syncopation—where the beat is placed on an unaccented beat—of the opening two phrases. You see it in this song in verse one on the words ‘grey day’ and ‘qui-et’: The beautiful piano accompaniment will attract the students when they hear Colin’s original score.

Again, that trip to the Australian Music Centre is well worth it!

For the score of ‘A Gray Day’:
www.musicinaction.org.au

Teach the song to the class in whatever way you find most suitable. The strong beat of the song makes it ideally suited to adding a body percussion accompaniment while learning it, such as pat, clap (♩ ♩).

The short eight bars of the melody are a quick tune to pick up, with the third verse having a slightly different ending.

The arrangement I've written is built on a three-part vocal ostinato and Orff-type instrumental accompaniment. The way in which each of the parts is introduced and used is only a suggestion. Each would work no matter how you layered them and would be a great way for students to experiment with arranging the song. The song would also work as a round. Why not encourage your students to notate their arrangements too? You could help them along by providing a sheet with the melody line and some blank staves underneath.

After learning the song (and whatever arrangement decided on), why not introduce some other Australian animals into the story—perhaps a goanna or a jabiru? **MIA**

For the score of 'The Wallaby and the Bull-Ant':
www.musicinaction.org.au



Pictured: Colin Brumby

The Hag

Music by Colin Brumby, text by Robert Herrick

'The Hag' has great mystery about it with a wonderful, scary story, allowing singers to explore different dynamics in the song. The story of this song is fabulous! What class—boys, girls or mixed—would not be interested in a scary hag?! There's much you could do vocally and dramatically with Robert Herrick's poetry and Colin's wonderful setting of it. If you have any good pianists in your school, ask one to play the fantastic accompaniment, rather briskly. With a tempo marking at the beginning of the song—*con fuoco*—literally meaning 'with fire', this isn't going to be a song to sit back and relax with!

The arrangement has several challenges. The lyrical lines of Colin's song requires good breath control, so try and take relaxed breaths at the suggested marks indicated by commas in the score; singing glissandos can be prepared as warm-ups on an 'ng' syllable, which will also help with the relaxation needed throughout the song; singing simple scat syllables (nonsense syllables that mean nothing—doo, doot and ba in this arrangement) requires careful preparation to ensure clarity of diction—and the melody crosses several registers in the voice, which will require different work, depending on the age, experience and understanding of the students you are working with. All of these are good things to explore and develop in singing.

Most of the chromatic passages have been 'ironed out' into glides or glissandos to make things a little easier to pitch.

The repeated rhythms in both the vocal line and accompaniment help move this rollicking song along. As with 'The Wallaby and the Bull-Ant', the text could also be explored first to get a feel for its rhythm and a connection with the story. Discuss with the students who the characters are in the song and how they might impact on the music.

The arrangement of this song is the most challenging of the three vocally, being written for four voices. I've tried to capture the style of Colin's song, but if it's too difficult, the whole point of all three arrangements is to encourage you to go to the originals. The fabulous piano accompaniment here is also probably the most challenging of the three—about Grade 6 AMEB standard—but that's achievable for many teachers or some parents in the school community—or why not some talented students?

For the score of 'The Hag': www.musicinaction.org.au

Notes

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Resources

Scores

Available from The Australian Music Centre, Level 4, 10 Hickson Road, The Rocks, NSW. Postal address: P.O. Box N690, Grosvenor Place, NSW 1220, and at <http://www.amcoz.com.au/>

'The Wallaby and the Bull-Ant' is AMC Library number: 783.2542/BRU 6.

Both 'A Gray Day' and 'The Hag' are in 'Australian songs of the sea—for solo voice, unison or two part singing', EMI Publishing, Spit Junction, 2004 (AMC Library number: 782.5542/BRU 3).

Acknowledgements

Thank you to Colin Brumby for his encouragement with this article, for permission to use and arrange his scores and for writing such accessible vocal music for young musicians. Thank you also to Arif Chowdhury at EMI Music for his

help in attaining copyright for the two scores, 'A Gray Day' and 'The Hag'.

Thank you to Jenny Birrell of St Catherine's School, Waverley for allowing me to come to teach 'The Wallaby and the Bull-Ant' and 'A Gray Day' to her lovely students. Thank you also to Merlinda Bryant of Queenwood School, Mosman for trying out 'The Hag' arrangement with her students.

Cathy Aggett

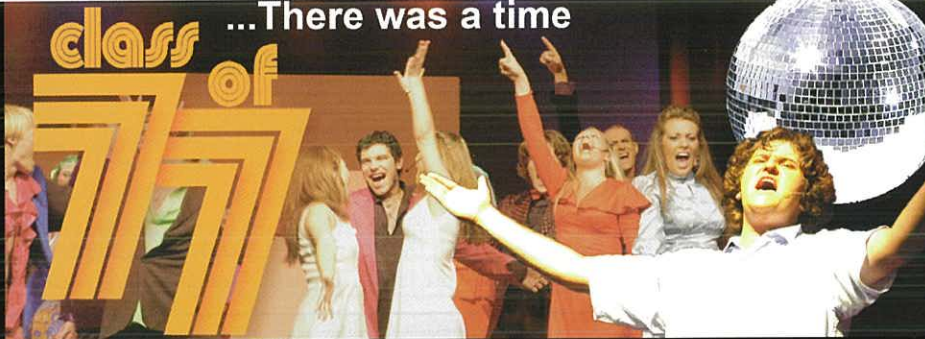
Cathy operates the Northern Beaches Music Studio at Beacon Hill NSW, where she teaches singing, piano and composition. She is undertaking PhD research at the University of Western Sydney that has a pedagogical focus on Australian Art Song.

E-CONTACTS

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Also see: <http://nbms.voicetuition.net/>

Colin Brumby (Australian Composer biography): <http://tinyurl.com/6owyat>



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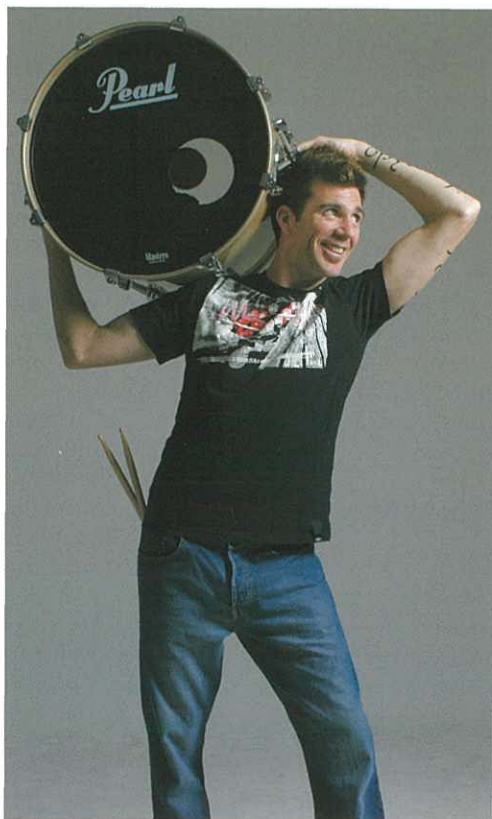
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'BE THE BEAT'

New curriculum program for regional schools and communities

Percussion is a direct way in to musical performance and creativity, says professional drummer GRANT COLLINS.

Yes, we've all heard the jokes about the drummer being the person who hangs out with other musicians. Besides the voice, drums and other percussion instruments have the distinction of being the oldest known instruments. It's always confused me when people comment on having no rhythm in their bodies. In fact, the human body is full of rhythms and pulses. Our heart beats at one rate, our breathing at another rate and our eyes blink with great rhythmical diversity. I'm a big believer that we all have a sense of rhythm; it's just a matter of tapping in to discovering it.



'Be the Beat' is a curriculum program that was developed in conjunction with the Queensland Arts Council to help students discover their internal rhythmic clocks. The great thing about percussion is that you don't need any inherent skill or training to take it up. Obviously there is much training and practice required to take it to a professional level, but to begin with you can just get in there and 'have a go'. This is the uniqueness of percussion instruments and why they are such good tools to use for workshops in both school and community settings.

With a little guidance, it's not overly difficult to get a group of people to clap their hands, stomp their feet or slap their thighs, as a collective unit. It also has a mass appeal in a global sense. The majority of people are stimulated and learn through visual and kinetic processes. Percussion fulfils this need, as there is an obvious physical 'strike' required to produce a sound. This allows for students to learn and absorb by a combination of kinetic, visual and aural means.

'Be the Beat' in action

Before it could be introduced to Queensland schools, the 'Be the Beat' program had to be approved and accredited by the Queensland Arts Council. This meant that content had to be relevant to and address the criteria included in the school curricula. The program was approved for years P-12 and is sufficiently versatile that parts can be altered 'on the fly' to

cater for particular age groups and skill levels.

The program divides students up into different groups, each learning a different rhythm and movement (I am accompanied by an assistant who is a professional dancer, to help with the movement side of things). The ensemble parts are then put together to create rhythms based on the bossa nova and samba styles from South America.

The flexibility of the program means I can cover a broad range of ability levels and age groups. While school workshops were the initial drive behind the 'Be the Beat' workshop, it has also been very successful in community settings. When on tour for the Queensland Arts Council in 2006, I was asked to present 'Be the Beat' in several regional towns in North Queensland. No one was really sure how 'Be the Beat' would go down, but once they got over their initial shyness, we had a ball. There were

young children, rebellious teenagers, mums, dads, cowboys, farmers and miners, all in the same group encouraging each other to get the rhythms right. Many of these people would not usually 'hang out' together but the workshops were a catalyst that brought different social groups together with a real sense of community spirit.

'Be the Beat' workshops are fully inclusive of all ability levels as the discovery of rhythm is such a natural and straightforward learning process. It has been successful with the many special needs schools where carers assisted students in wheelchairs as needed. The focal point is not so much on whether everyone is playing their rhythm correctly, but simply that they're playing, enjoying the experience and supporting other participants.

While dedicated music students will certainly gain from the experience, the workshop is also designed to provide general students with an opportunity to participate in authentic music-making experiences. In part, this has been the key to the workshop's success. Its non-discriminatory nature has

allowed many students as well as community members who may not think of themselves as being musically inclined, to participate in, contribute to and succeed in musical activities. This demonstrates that music is not just an activity that needs to start when you're young, but can be engaging at any age.

Because of the range of participants, some rhythms and movements will vary to suit the ability levels. However, despite accommodating such differences, there is a curriculum model that underpins the program.

The class is divided up into six groups. The numbers will vary according to the class size and the parts to be performed for the workshop. We use colours as the names for the groups as this helps with the score (more on that later) and also allows individual groups to identify with each other through their respective colours during performances.

Although the rhythms are varied according to the student levels, I have found that mixed age groups work well. I have presented workshops to groups of over 200 prep. and Grade 1 students. I have also incorporated more senior students who work through a buddy system; this provides leadership opportunities as well as helping younger students with part learning.

'Be the Beat' workshops are presented as a four-stage process.

Stage One: Breaking into groups

The students are divided into six groups. Workshops have ranged, in size from 20 students to 400 students. Personally I love the larger numbers, as it's so powerful when you have several hundred people all making music together.

Half the class is located as the back group, with two smaller groups in front. After the initial warm-up exercises three individuals are selected to be instrumentalists (the warm-up allows me to see who has a keen sense of rhythm). This then gives a total of six groups. The larger groups have the power of numbers on their side so they take on body percussion. The selected instrumentalists play cowbell, tambourine and claves, so they can be heard against the larger groups and also add to the overall blend of sound.

Stage Two: Learning the rhythms and movements

While each group has its own part, all members of the workshop learn each other's parts and in this way, each student is exposed to all six rhythms and movements so that they all get an exciting and varied experience.

Stage Three: Creating an arrangement

In order to create a musical product and not just have the groups repeatedly playing their parts, the parts are formed into an arrangement. As the workshop is designed to not alienate those who don't read music, a colour-based graphic chart is utilised that employs a grid style, block compositional format. Students see when their colour appears on the chart, then they play their parts.

I play a djembe with shoulder strap throughout the workshop to help keep everyone together in time. This allows me the freedom to move between different groups to assist if needed and to help conduct for the arrangement. My assistant is also out the front conducting, with a headphone/microphone to ensure everyone knows exactly when to come in and when to stop.

This system has proven very successful and I've found that many non-musicians enjoy following through the chart; this helps convey as sense of musical understanding.

Stage Four: Performance

The final stage is to perform the pieces. Stages two and three are repeated for both the bossa nova and the samba styles. After rehearsing the arrangement, a performance is given as a great way to finish the workshop. Students generally enjoy giving themselves a huge round of applause after their amazing mini-concert.

Some groups have gone on to do performances for school assemblies and awards nights, while some teachers have given compositional assignments to students based on the 'Be the Beat' program.

Overall the workshop is designed to bring out the musical potential in people and to give them a sense of fulfilment within a musical environment. During First Term in 2008, the 'Be the Beat' program was presented to almost 90 schools with over 100 performances. As a professional performer for over 20 years and an educator for over 13 years, this workshop has been one of the best educational experiences that I've been able to deliver, due mainly to the huge regional demographic that it has reached. **MⁱⁿA**

E-CONTACTS

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<info@grantcollins.com>

Website: www.grantcollins.com

Queensland Arts Council: www.qac.org.au



THE SAME SONG, ON THE SAME DAY!

Who will forget the excitement last year when 'Music. Count Us In', Australia's biggest-ever school music event ran for the first time, involving a quarter of a million people? TINA BROAD tells why this year's event will be even more powerful.

Last year's inaugural *Music. Count Us In* event brought together more than 250,000 students, teachers and family members from almost 900 schools to sing and play *the same song, on the same day*, all around Australia. It was the biggest school music performance in Australia's history. The topic of getting more music into schools was canvassed in newspapers, radio and TV programs: more than 1.5 million people learned about it in a three-minute segment on 'Australian Idol'. It was a powerful event—and we're doing it again this year.

John Foreman and Kate Ceberano cue us in
This year's song was born during a John Foreman-led song-writing workshop with four Victorian high school students. Jordan Scotney and Hayden Schueler, both in Year 12 at Blackburn High School, joined with Olivia Hally and Charlotte Nicdao, Year 11s from VCA Secondary School, to create a song which would fit the challenging brief:

- catchy enough for primary school students to want to sing it;
- simple enough for teachers with few musical skills to learn and then teach their students;
- 'pop-y';



'SING!' THE SAME SONG, ON THE SAME DAY!

Mark Thursday 23 October at 11.30am in your diaries—and again put music education on the front pages!

- a celebration of music and singing; and
- with enough going on for older students and music teachers to put their own stamp on the song—for example, by arranging it.

Each student received the brief in advance and was asked to take some ideas into the workshop with John. Each student played their ideas to the 'team'. John then took a chorus idea from one, chord progressions for the bridge from another, melody for the verses from here and rhythm ideas from there. The cooperative spirit kicked in—and quickly it all came together.

One week later Kate Ceberano joined in to add her stellar voice to the recording of the song—a great thrill for the songwriters. Here's some of the lyrics that will shake the walls—and the airwaves!



'SING'—THE SONG

Have you ever heard a million voices sing?

Could you be the song that changes everything?

All you need is a rhythm and you can join in with the crowd.

It doesn't have to be perfect, just be sure and make it loud.

'Sing' 2008. For the full lyrics see E-contacts on page 29.

Download, play, learn, join in with 'Sing'

The radio versions of the new song, arrangements and support materials are now available online (see E-contacts below). This year, we've made available both a rock/pop and acoustic version and, after many requests last year, the backing track is also available as a separate download.

Of course, we expect the musical participation in schools to go beyond singing and, like last year, there is a full suite of school-friendly arrangements and audio references available—for concert bands, orchestras, string ensembles, rock bands and more. Violins, clarinets and basses can 'sing' too.

School registrations have been flooding in, so we're well on our way to breaking the record we set last year. That's our goal: more participating schools, more performances of the song, more media coverage of the issue.

Be a part of 'Music. Count Us In'

1. **Register online:** See 'E-contacts' on page 29.

2. **Mark your diaries** for the big day: Thursday, 23 October at 11.30am.

3. **Listen to the song.** This year it's a joyous, upbeat, pop-y celebration of singing and making music, called 'Sing', written by students, for students. Australian Idol's music director, John Foreman, helped guide the songwriting. Australia's favourite diva, Kate Ceberano, sings on the recording with John, in a show of her support for more school music.

4. **Learn 'Sing' with your students.** You can download lyrics and support materials from the website once you register. If you have a school band, orchestra, choir, string ensemble, percussion group, uke group, rock band there are special arrangements to suit you—at the website, easily downloadable and free.

5. **Get your whole school community involved.** Send lyrics home to parents, get your colleagues learning the song, invite your school's friends and supporters to join you on 23 October, as you sing and play the song together with the rest of Australia.

6. **Make the case for music.** The website is full of free resources and research summaries which can help you make the case for more music in your school. There is so much evidence about the benefits to students and to school communities in making more music in school. Last year, some schools made huge treble and bass clefs out of cardboard and stuck them to the school gates, sent music facts home in newsletters, made and flew kites which carried the message 'there's music in air' and buddied-up with neighbouring schools for the culminating performances. Get creative!

'I totally support this program. If it hadn't been for music education ... I don't know what I would have done with my life. Even if your field of interest doesn't involve music, just to hear others and experience the joy of creation ... it's wonderful!'

Kate Ceberano

7. **Need more help?** This year, find extra help in the way of professional development (PD) sessions for primary classroom teachers who feel they lack the musical skills to get involved. Remember, you don't have to play a musical instrument to get involved in 'Music. Count Us In' (though if you can, that's great). All you have to do is SING.

To find out about PD sessions near you, see the E-contacts below.

Free PD for generalist classroom teachers

Last year it was musically-skilled teachers who mostly drove participation in 'Music. Count Us In'. This year, we want to encourage greater participation by generalist classroom teachers—particularly those in primary schools, the area where the National Review found school music education most wanting. The federal government has agreed with us that musically-untrained primary classroom teachers need extra help to get them confident enough to want to tackle the learning and teaching of the song, so they have agreed to fund targeted professional development (PD) in all states and territories. This is an opportunity to engage with each state and territory department of education to deliver music skills and confidence-boosters to primary teachers, using the new song as the springboard.

The professional learning for musically untrained, generalist classroom teachers is now being delivered all over Australia. The song and the professional learning program were road tested with years 4–6 at Gordon Primary School in the ACT. 'The children love the song and really enjoy singing it,' said classroom teacher, Jenny Loudon.

If you want to register your interest in receiving the PD, please email us (E-contacts below). Alternatively, if you have plenty of musical skills, register to participate, download the free arrangements that best suit your school and let us know how you go. **M in A**

E-CONTACTS
'Music. Count Us In'—register at:
www.musiccountusin.org.au
'Sing'—the words and music downloads:
www.musiccountusin.org.au
Find PD sessions near you:
www.musiccountusin.org.au
or email Tina Broad at: <tina.mpfl@mca.org.au>
Register your interest in the PD program:
Email <emma.mpfl@mca.org.au>

The background

The idea for 'Music. Count Us In' came from the National Music Workshop held in 2006. It was a response to the first recommendation of the National Review of School Music Education: that the status and value placed on school music education needed to be raised much higher in Australian schools.

'The conclusion of the research undertaken by the National Review of School Music Education is that music in schools has been diminished—there has been decreased systemic and school attention to music; music has suffered a loss of identity and status; participation in music in schools has decreased; and, consequently, perceptions of the status of music in schools have suffered. The solution to this situation is to give increased attention to music in schools; focus on quality; build and re-build the place of music in the school curriculum; and, as a result, raise the status of music in schools.'

National Review into School Music Education, 2005

'Music. Count Us In' this year is being supported by funding from the Department of Education, Employment and Workplace Relations, with additional support for a series of professional development sessions all over Australia, to help primary generalist classroom teachers feel more confident about tackling music in the classroom.

'Music. Play for Life' is Australia's only national, music-specific advocacy campaign. It is a collaboration between the Music Council of Australia, the Australian Music Association and the Australian Society for Music Education.



The campaign encourages more music making in schools, communities, everywhere. As well as 'Music. Count Us In', its programs include: the FLAME Awards for school music programs, 'Guitars for Schools' which provides free instruments to disadvantaged schools and the 'Music in Communities Awards' for grassroots music programs. You can join the campaign (see E-contacts) and receive monthly updates on music issues and ideas. It's FREE.

'We can do even more for our kids by giving each one of them an effective music education at school. We're all the richer for a society which values music as part of every child's education.'
John Foreman, Project Ambassador

A RICH LIFE IN MUSIC TEACHING

Tasmanian music educator DAVID TURNER was moved by his own primary school music experience to fulfil a life goal of teaching children the joy of music. Interview by Carolyn Cross.

Described as a driving force in music education on the North-West coast of Tasmania, David Turner had a sea change in his teaching career three years ago. After 25 years in primary schools, David moved into high school music teaching. He has adapted to the change brilliantly, and during the time David has been at Parklands High School (Burnie), enrolments in the senior music classes have doubled, and there are now 50 students in the concert band.



As well as teaching the music program at Parklands High for three days per week, David also coordinates and tutors the combined primary school band EMusicians*, and implements the music program at Havenview Primary. If this isn't enough, David is also musical director of the Burnie Concert (Community) Band where he conducts the junior learners, junior band, senior band and stage bands.

David has been nominated for several awards during his career. He was a national finalist in the National Excellence in Teaching Awards (NEiTA) in 1998 and received one of the inaugural NEiTA state awards in 2001.

How did your involvement with music begin?

I was very lucky during the 1960s to have had a music teacher at primary school. She taught me how to play the recorder and read music. We also had a large choir program that I was heavily involved with. This was my start and highlights the importance of a music teacher in primary school! I then attended the local high school and was given the opportunity to learn trumpet and later joined the local brass band. Although I didn't receive private music tuition, both these organisations assisted my musical development and gave me my love of music.

Where did you study to be a music teacher?

I studied music at the Tasmanian Conservatorium of Music, between 1977 and 1980.

What do you teach in the classroom?

How long have you got!! Most of my career has been in primary music and my goal has been to teach children the joy of music. If the students enjoy coming to my music classes,

I believe I can teach them more and they will develop a positive and hopefully long-term love of music. I use live singing a great deal—I play guitar as my accompanying instrument and encourage the class to sing with me. I use a lot of tuned and untuned percussion work with my own arrangements, or wonderful arrangements by John Madin or Gerrard Van de Geer. I use movement, especially with the early childhood classes, have been an avid follower of Orff Schulwerk music education concepts and use many Kodály techniques. I have largely

developed my own curriculum derived from the many influences of other teachers and several education philosophies.

I use humour in my teaching to maintain attention and create a fun environment, and work hard on developing a sense of teamwork with the classes I teach. We work on conventional notation and some graphic notation. We use letter names sometimes and guitar TAB. We make instruments, draw pictures and tear up newspaper (thanks Peter Coombes and 'Newspaper Mama'). We play lots of musical and non-musical games, and give mini concerts for each other. The approach will depend on the class group and that will change from year to year.

Tell us more about EMusicians

The EMusicians program is celebrating its twenty-fifth year in 2008! This is a proud achievement for this public school program that has seen literally thousands of students over its existence and a number of these ex-'EMUs' have followed music careers! The EMusicians band program started in 1983 to offer primary school students in the Burnie area the chance to learn a band instrument.

The band currently has 67 members from fourteen schools in the district and uses the Burnie Concert Band room as its home. This is a wonderful marriage between an Education Department activity and the community. We have about half the band move on each year as they leave Grade 6 and go to high school, so this presents a challenge of having beginning players and experienced players in the one band at same time. We use the experienced players to assist the new ones and we have a team of five experienced teachers and tutors.

The program is unique—it consciously works on developing more than just instrumental skills. We have many of the band members add vocals to our pieces, we produce costumes and sets to enhance our concerts, and we use digital cameras and PowerPoint [presentations] on a large screen to support our concert programs. I've been with the program since 1989.

What qualities does a music teacher need?

A love of young people! A love of music! Some broad musical skills—for me a wide range of instrumental knowledge is particularly useful although I would like to play a little better at times I find being a jack of all trades is useful. Patience!!! Time!!! It is sometimes very hard to find these! A willingness to grow! Music—especially through technology—has changed so rapidly and this has affected musical styles. The 'generational thing' is still there but the access to technology for teaching is essential in today's classroom.

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

To ensure a strong music program in all primary schools, they must be given access to a qualified music teacher! I believe the numbers of music teachers and the hours they are employed in primary schools in particular has decreased markedly over the past few years. The work I am involved with at the high school level will not be as effective if the students do not have a start from kinder.

I would also like to see the use of technology as an integral part of the music program in all high schools.

How do you relax?

When I get the opportunity I like to play my guitar and my lovely new (old) grand piano. I also have a lifelong involvement with sport—mainly badminton—where I am a qualified international umpire and have the opportunity to travel around the state, the country and occasionally overseas.

What is your ambition for the future?

To continue to support music in the community, and to pursue some further ideas for musical groups. I have just turned 50 and will review my working [plans] for the next 5 to 10 years and see what else could be created to further the opportunities to make music. I would quite like to play and perform a little music myself!! **M in A**

* The city of Burnie is on Emu Bay, named after the now-extinct Tasmanian bird.

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- Snakeskin / Gyroscope
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MUSIC FOR A GLOBAL HUMAN NETWORK

International Orff expert ANDREA OSTERTAG spoke with Glenys Gijbers on Orff training, and its value in creating interdisciplinary connections.

Can you tell us about your background and how you became involved with Orff teaching?

I have always been interested in music and dance, and I had a wonderful teacher at high school who really took care of me. She took me to workshops and was the one who led me to Orff teaching.



After high school, a friend took me the Orff Institute at the Universität Mozarteum in Salzburg for a week-long introductory course. I was interested from the first moment, and three years after gaining my Bachelor degree, I was appointed to the staff of the Orff Institute.

Before this appointment, I worked at the Carl Orff School in the Bavarian town of Traunwalchen. This school is quite famous because it's an Orff-orientated primary school. I built up the dance section there prior to attending Orff Institute classes. I've been teaching dance at the Orff Institute for almost 15 years—teaching both students and adults, and I also have two children's groups.

I started as an assistant at Orff institute workshops, making the coffees, organising the schedule, etc. I was a beginner then but eventually had the opportunity to conduct a workshop of my own. Aside from class teaching, I have undertaken freelance music and dance projects in schools. I later received invitations to present workshops at conferences and workshops abroad.

What do you see as being most important in music education for children?

I always talk about music and dance education because this is the Orff philosophy, and especially because I'm a dance teacher. Music and dance are part of building a child's personality. It's making children aware of what is going on around them. Music enables them to play an instrument, but dance skills can specifically help children to develop their social skills, their musical skills and their physical skills, particularly coordination.

We know that 'music makes people smarter'—it has been proven scientifically that the neurons in the brain are 'trained' to connect more quickly through musical exercise. When I compare those children who haven't experienced any dance or music education with those who have, there's a definite difference. It's hard to describe, but they act differently, they are more alive, they are more capable of being spontaneous and creative.

In Austria, what happens in music advocacy?

Music education isn't really valued in our government school

system. We do have some schools that focus on music, where children receive four or five music lessons each week, but it always depends on the available teachers. When there is a teacher who is interested in music, Orff music teaching may take place either in class or as an extra-curricular activity. It is a pity that more time is not available in the school curriculum for music.

What would you advise teachers to do to promote more music in the curriculum and in their own classrooms?

The best strategy is to convince the people who are setting the school curriculum. Also offering workshops for them so that they and the principal can experience the value of a music and dance curriculum for themselves.

So, when the request is made for extra funding, instead of more going to sport, maybe this year some can go to music. It always depends on how rigid or flexible arrangements are for curriculum implementation. This is may be different here in Australia. Our system in Austria unfortunately is quite rigid.

What are the relative merits of music education for very young children, and then later in their school years?

For me, it's important to understand that when children are still very young, many of their activities—like music, dance, speech—have much in common. They also use their voices in many activities. When you observe children at play, they're always making sounds—they sing when they play with toys and they're moving at the same time. They do all of this quite naturally so that when you make use of these activities in a more structured way, children will simply follow your instructions. So, building on the fun associated with music and dance, you as a teacher can achieve your learning outcomes.

When children get older, you can focus on their particular interest in, say, playing percussion, and encourage them to join a percussion ensemble. However, it depends entirely on children's previous experiences. If I have a class that has had little or no experience with dance and music, I will need to take an entirely different approach.

What are your thoughts on teacher training?

I think that Orff training should be not only for those who will be music educators but also for maths and language teachers. There is a definite crossover between subjects, which we refer to as the interdisciplinary connection. This is the way of the future—not dividing the curriculum into discrete subject areas. The whole world is becoming a global human network and I think also our lives are becoming a blend of

many different things. The better you can make these connections and achieve such crossovers, the richer is the potential for expressive communication. Teacher training should incorporate such interdisciplinary connections. When I'm teaching teachers, I always try to demonstrate how music can be incorporated into visual art or maths, so that these interdisciplinary links can be made.

Having this week worked with Australian teachers, do you have any observations to make?

Australian teachers are very quick at taking things up. It's a little bit like when I'm teaching people from southern Europe—Italians and Spanish—they are very lively and animated. In some workshops, participants want to discuss lesson content and implementation before they start to work—they want to know what's going to happen. In other sessions, participants just go along with me. I go straight into the session and then only afterwards do we talk about and reflect on what we have done. In this case, the activity comes first and then the 'headwork'. I much prefer this way—the active and spontaneous way, with lots of humour and animation.

*This is an edited version of a longer interview conducted at the Victorian Orff Schulwerk Association's 2008 MOSAIC conference. Glensy Gijbers is the VOSA administrator, and organised the conference. **M in A***

E-CONTACTS

VOSA: www.vosa.org/

The Orff Institute (Universität Mozarteum Salzburg, Austria):

www.moz.ac.at/german/orff/orff.shtml

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Dr Derek Jones on :: Clarinets

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J. Derek Jones



Dr. Deborah Egekvist on :: 500 Series Student Flutes

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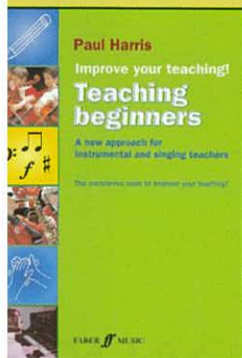
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Improve Your Teaching: Teaching Beginners

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By Paul Harris

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Teaching Beginners is an inspiring book by renowned educationalist Paul Harris. By looking at all the issues concerning the teaching of beginners, Paul outlines a series of principles, ideas and strategies upon which the best foundations can be laid.

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- How to approach the first lessons
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057153175X) Textbook **NEW**



Magic Music Castle Music Theory For Beginners

By Gillian Erskine and Paul Myatt

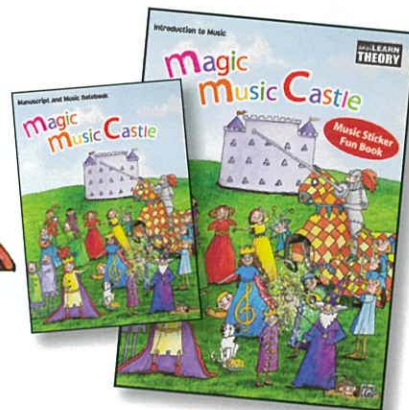
Students will have great fun learning theory through the tales of Queen Treble Clef, King Bass Clef and the Grand Stave Castle. This tale has made the job of teaching those early music concepts so easy, as children love stories and they will keenly remember who lives where at Grand Stave Castle.

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- Illustrated stories make the learning easy and fun
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- Introduces all the basic note names, value, time signatures, terms, symbols and middle 10 notes of the grand stave

(AA09235) Magic Music Castle Sticker Book **NEW**

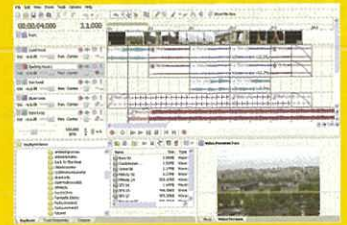
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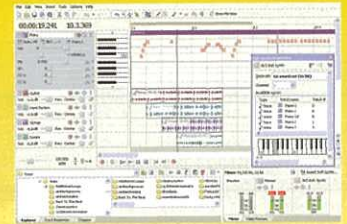


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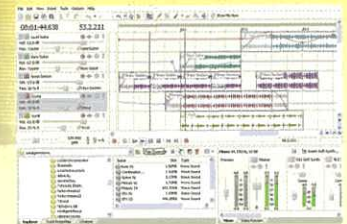
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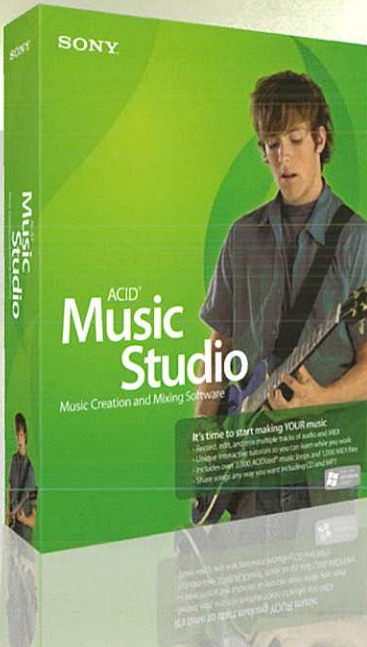
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IT PAYS TO GET OUT MORE

Need a change? Want some stimulus? Forget travel and instead hit the Web for TV on your desk. ANDREW SWAINSTON takes a look at some important resources that can recharge your classroom performance.

Teachers TV

Designed for everyone who works in schools, the website of this extraordinary UK digital channel offers over 2,000 videos and access to countless other fine and informative support materials.

Singing in South Africa

<http://www.teachers.tv/video/27416>

In 2007 composer Howard Goodall was appointed as the UK's National Singing Ambassador. In this program, Howard visits a mix of urban and rural primary schools in the KwaZulu-Natal Province of South Africa to see how singing is used for learning in these schools. Are the insights applicable in the UK? Better watch.

KS1/2 Instrumental Music: Wider Opportunities in the Classroom

Through the 'Wider Opportunities' program, the UK Government has pledged that every child attending primary school should have the opportunity to learn a musical instrument. In these two programs, we see how Somerset Council has adapted the initiative to its schools.

<http://www.teachers.tv/video/25150>

Somerset, like many other Local Authorities in England, has developed a whole-class approach to their instrumental music tuition. This program takes into account 'how whole class music education may be applied, looking at the distribution of funding, employment of instrument tutors and the sourcing and choice of instruments'.

<http://www.teachers.tv/video/25160>

Find out 'how the whole class mentality can be applied successfully' as Teachers TV visits North Cadbury CE Primary School, Manor Court County Primary School, Hamp Junior School and Trull Primary School.

See also:

http://www.youthmusic.org.uk/Partnership_programmes/Wider_opportunities.jsp

—and the interview with Nick Beach on page 8 of this issue.

Write an Opera Course

<http://www.teachers.tv/video/27380>

'Royal Opera House: Seeds of Change'

<http://www.teachers.tv/video/25063>

'Write an Opera: The Teacher's Week'

Watch the world premiere of 'Seeds of Change', a short opera composed, rehearsed and performed in just one week, as part of the Royal Opera House 'Write an Opera' course.

The opera centres on a big drama in a small village. Lady Dee, the regular winner of the annual vegetable competition with her artichokes, is outraged when village newcomer and Dr Who fan Alan enters his own artichokes into the competition. A mysterious stranger helps Alan and watches the proceedings, seeing him take the artichoke prize. Having won the cup, Alan ultimately takes pity on Lady Dee.

The 'Write an Opera' course is part of the Royal Opera House education department's program for schools and teachers. See also: <http://info.royaloperahouse.org/Education/Index.cfm?ccs=1174>

Primary Music—Teaching Supersonic with the LSO

<http://www.teachers.tv/video/21742>

It is difficult for a child with no experience of classical music to learn the names and sounds of instruments found in an orchestra. The body percussion elements of Supersonic demonstrate the relative pitch of instruments from the different sections of the orchestra, and the rhythm of their names. Supersonic includes lyrics and performance parts designed for Key Stage 2 children to learn about the evolution of the orchestra, styles of music and instruments. For an associated 'teachers pack', see this resource page: <http://www.teachers.tv/video/21742/resources>

Lessons from Beyond the Classroom—World Music From The Brit School

<http://www.teachers.tv/video/26502>

Teachers at the Brit School for Performing Arts and Technology in Croydon, which boasts a long list of famous alumni such as Katie Melua, Amy Winehouse, the Kooks and Adele, look to spread world music into the classroom.

- Conor Doherty teaches the intricacies of ethnomusicology, and has a life-long passion for world music, fuelled by his years studying in Pakistan. His mission is to stimulate a young music teacher from St George's School in Harpenden.
- Classically trained, Lisa Hampson is keen to include world music into her new schemes of work for Key Stage 3 but has no idea where to start. Can some hardcore drumming

action help her lose her musical inhibitions and find her world music groove?

For some useful world music resources try this link:

<http://www.teachers.tv/video/26502/resources>

And if you're baffled by education acronyms, see their glossary! <http://www.teachers.tv/help/glossary>

Link TV: 'Television without borders'

<http://www.linktv.org/worldmusic>

This USA resource brings you the sights and sounds of the world every day, with music videos, documentaries and concerts that are entertaining and insightful. Authentic folk, traditional and indigenous music from everywhere, mixed with pop, samba, Latin jazz, electronica. Both as music and as film, this is world class.

National Geographic music video library

<http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/home>

Nat Geo Music connects viewers to new music from around the globe. Explore genres, instruments and more with their Music glossary. Or use the Music Newsletter to stay up to speed with the latest music news with monthly music updates in your inbox.

NEWS

The Song Room launch

Two key national music and creative arts initiatives were launched at Melbourne's BMW Edge in Federation Square on 22 July. Maxine McKew, Parliamentary Secretary for Early Childhood Education and Childcare, launched The Song Room Online together with the Song Room research project, being undertaken in partnership with universities. The Macquarie Foundation is a major supporter. Both initiatives aim to enhance the educational and social outcomes for disadvantaged children through music- and arts-based programs.

Generalist primary teachers in more than 7,000 disadvantaged schools will be given free access to the The Song Room Online's creative arts and music resources, which will assist them to more confidently incorporate these activities into their teaching. The research work will investigate the outcomes from arts-based programs on young people, particularly recently-arrived refugees, Indigenous youth, and children in regions of high juvenile crime. According to Julie White of The Macquarie Foundation, the research project will operate for the next three years and will be the most comprehensive study of its type, aiming to best meet the needs of the young people it supports. Information about these initiatives is available at: www.songroom.org.au

Music Educators' Day at AMAC



The 2008 Australian Music Association Convention, held at the Melbourne Convention Centre in August, included a Music Educators' Day having a focus on 'Creative engagement with music'. The event provided a great professional development opportunity for both primary and secondary music educators. Co-hosted by *Music in Action* and aMuse—the Association of Music Educators (Victoria)—the event attracted over 100 participants who heard an inspiring keynote address from *Music. Count Us In*

Ambassador, John Foreman, followed by a 'learn "Sing" (the song)' session with Mandy Stefanakis. Workshops were presented during the day by *MusicTime!* author Ros McMillan; the SoundHouse team on music technology; Heather McLaughlin and Diane Jackson, on applications for marimbas and ukuleles in primary classrooms; Mandy Stefanakas, on cooperative and self-directed music learning; and Mike Tyler and Ken Hodgkinson, outlining a trial of the AMEB's Music Craft syllabus in the Wide Bay area in Queensland.

From ASME—the 2008 National Awards For Excellence

The Australian Society for Music Education (ASME), and the School of Artistic and Creative Education, were joint hosts on Friday 22 August of the presentation of the 2008 National Awards for Excellence in School Music Education at The University of Melbourne. This is the second year of the Awards, which are administered by ASME under the Australian Government's Quality Teacher Program. The Awards are an outcome of the 2005 National Review of School Music Education, their purpose being to enhance the status of school music education through recognising outstanding contributions by teachers and school leaders. The 2008 awards, recognised the work of 11 teachers and two school leaders. Presentations were made of the Highly Commended School Leader and the Highly Commended Music Teacher awards—full details in the next issue of *Music in Action*. If you can't wait, information about the awards is available at: musicawards.asme.edu.au

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For full details and related websites, see p42 of this issue.

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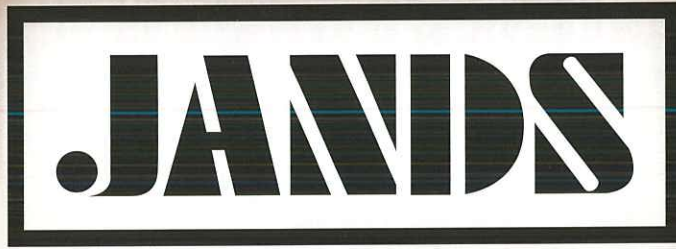
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NEW RELEASES

FROM TWOFOLD MEDIA



Violin Bow Technique—Fintan Murphy.

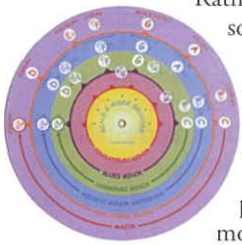
DVD-ROM for Win 2000/XP & Mac OS X.

One of a series produced by Twofold Media, this multimedia presentation is designed to improve bowing technique and

develop musical expression with the help of explanations and teaching points demonstrated through 130 video clips, audio tracks and text. Major bowstrokes are demonstrated in stages from beginner to professional level by the violinist and program developer, Fintan Murphy (Head of Strings at Monash University School of Music). Full details and sample video clips are available at www.twofold.com.au/violinbowtechnique.html

FROM DECODAMODE

Decodamode Scale and Mode Decoder—Hélène Salmona.



Rather than constantly referring to textbook sources, this ingenious device is an easy way for music students to locate the notes of a scale or mode they need to work with. In addition to allowing users to find the notes of major and minor scale forms, the Decodamode provides information on the various modes as well as blues, whole tone, and major and minor pentatonic scales. This handy

tool consists of two glazed cardboard wheels rotating on each other and works through a combination of colour coding, indicators and strategically-positioned apertures that show the notes of the selected scale or mode. Full information and an online demonstration are available at the Decodamode website at www.decodamode.com

FROM HAL LEONARD AUSTRALIA

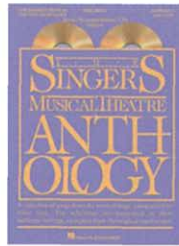


MusicPad Pro

This is the 'new look' in sheet music. The MusicPad Pro is an easy-to-use digital music notebook that can be used as an 'electronic music stand' as well as a compositional tool. The device allows all of your sheet music, drill charts, lyrics, guitar tablature, and bowing and fingering marks, class

schedules, set lists, and other study and performance aids to be located in one place. Its innovative touch screen allows users to add their own marks and notation straight onto the page of music. These can then be stored, changed and deleted as needed without losing your original score. MusicPad Pro has a high-resolution, low glare, easy-to-read

display. Its back-lit touch screen eliminates the need for external lighting in low-light or no-light situations. A quick touch on the screen or tap on the optional foot pedal will turn to the next page. There is also a video-out feature that makes it easy to project scores and any annotations so that materials can be shared with students and fellow musicians.



The Singer's Musical Theatre Anthology Volume 5

Book only, CD only, and Book with 2 CD package.

This work has been on the market for over 20 years and is a recognised source for authentic editions of theatre music for singers. Volume 5 of *The Singer's Musical Theatre Anthology* includes 40 songs in

original keys and in authentic versions for each voice type (soprano/mezzo/tenor/baritone/bass/ duets). Volume 5 of this series incorporates some of the less-usual examples of the classical repertoire as well as several attractive examples of more contemporary material, some of which are not to be found in any other collection. Each volume is available in three versions: Book only, accompaniment CDs with tempo adjustment software, or Book/CD packages. (Visit www.halleonard.com for complete song contents lists and selected audio files of recorded selections.)



Getting to Grade Five—ed. Elissa Milne.

Repertoire for Piano.

A useful addition to the Hal Leonard Students' Piano Library is *Getting to Grade Five* which prepares students with pieces designed to prepare them for their fifth grade examination. The variety and appeal of the repertoire ensures that

students will be motivated to learn most if not all of these pieces while gaining skills that will help them enjoy playing the piano well after their formal exams. *Getting to Grade Five* contains 28 pieces including well-loved classics as well as some new and exciting repertoire. Essential reading, performance, stylistic and technical skills are developed through the repertoire and additional material has been included to give students extra help with scales and broken chords, arpeggios and for musical knowledge and perception tests.

FROM ALL MUSIC PUBLISHING DISTRIBUTION (AMPD)

SASHA MUSIC PUBLISHING:

Perform Live, Volume 2—Home Grown Hits

Separate books & CD for violin, cello, clarinet, flute, alto saxophone, tenor saxophone and trumpet.

This publication won the Australian-Made Award in the Australian Music Association's Awards for Excellence 2008

band rehearsal plans. It is worth having home phone numbers, especially for first-of-the-day classes or before-school classes in case you are ever away. Notify students directly so that they don't have to bring heavy instruments to school unnecessarily. Individual student stage/level rubric checklists, past formal assessment records and reports also could be included.

7. PROJECT FILES The next system is one that could be used by any teacher and is the best I've found for time management. A series of Project Files (as pictured) is in my briefcase. As soon as I get a sheet of paper, I either file it in one of the Project Files, or into the bin. I don't double handle! There is one Project File for each of the following:

Current Contains an exercise book having Must, Should, and Could be Done lists. I work through these lists every day, rewriting them every week. Although this takes time, it reminds me of what needs to be done and gets my brain into gear for the week. It also means that eventually I get annoyed at having to rewrite some items, which makes me do those jobs. 'Current' also contains administration that must be dealt with and a sleeve containing things that need typing, or music that I'd like to arrange. Try to get your folders organised on your computer—this saves huge amounts of time.

Home filing Things that I need to file in my 'home office', such as administration files, PD files etc.

School filing These items are filed daily as soon as I get to each school. As I put these in the Project File I write where it needs filing in the top corner. This mainly contains pieces of music or handouts I've promised students for the following lesson, or items of marked work.

Peripatetic Security Issues!

While all teachers have a responsibility to keep school security and student personal information private (e.g. access codes, students' home phone numbers etc), it can be more difficult for teachers who move between schools during the working week.

- As much as possible of this information should be kept in a secure place at only the school to which it is relevant, rather than carried about.
- Files or notes that must be portable should be kept as securely as possible, and *never left in a car*.
- Methods of disguising or re-encoding access codes should be employed. Keeping them separate from obvious school records can be a further protection.

Photocopying and laminating As I run low on handouts, need something copied or make something that I want laminated, I put it here and copy at the next available opportunity. I keep spare plastic sleeves in this Project File ready for multiple copies, and generally items go from photocopying into Filing. On the front of this Project File there is a label with numbers of students broken down so that I can predict numbers of copies needed. For example, the number of students at a particular school; in the band; playing French horn; at Stage 3 level etc.

Email and Internet This folder contains two exercise books. One is a note book where I list information I need to get from internet. The inside cover also lists email addresses and phone numbers and useful websites. The other book has computer information and notes, password for use at the various schools (all disguised) and notes on how to do things on computers that we may otherwise forget—shortcuts for example).

Handouts This bigger folder contains sleeves of handouts for distribution during the coming week. May include newsletters, notes like 'breathing', 'posture', 'holiday practice guidelines', entry forms for upcoming eisteddfods etc.

Paper and forms includes a small stock of forms, spare paper, manuscript, instrument repair forms, labels, business cards, merit awards, lesson plan sheets etc. The last copy gets put in the photocopying file, or I get another from home.

Pending usually includes forms that have to be submitted by a certain date but can't be finalised yet.

Ideas and newsletter items also includes a funding wish list, jotted ideas for inclusion in the next newsletter, etc. Keep the most recent copy of each term's newsletter as a prompt for items that need revisiting at the same time each year.

Flashcards and charts are laminated in A4 size (or smaller) and generally have a cute cartoon character included. Use BluTack so that students needing a reminder in a lesson can find a flashcard attached to the top of their music stand that might say: 'Tongueing!!', 'Articulation!!', 'Check key!!' Use these sparingly for maximum impact. Instrumental teachers can use a variety of motivational aids if they want to!

Course outline and term planner

Marking and assessment includes a listing of the development stages and each student's progress in relation to these.

Timetables include class lists, times of all classes and allocated travel time. Used most at the beginning of the

year until it is memorised. Instrumental timetables take a lot of setting up. It's vital that in the first week you get the individual school times including early-close days, interruptions to the normal school timetable (assemblies, swimming lessons, availability of adequate teaching space etc), as all schools are very different and you will need to align your lessons carefully to maximise lesson time.

8. **LOVE YOUR JOB.** Life is too precious to spend time and energy doing something you don't enjoy ... and it's not fair on your students. If music teachers can't be positive about their jobs, who can be? Set out to enjoy professional development sessions and remember that you don't know it all. If you're feeling burnt out surround yourself by passionate and positive people, apply for funding to attend an interstate or international conference. Be proactive.

9. **REFLECT ON YOUR LESSONS.** Try to improve on what you are doing. If you feel someone else can offer a worthwhile experience to your students, arrange for it to happen. Encourage your students to attend professional performances, masterclasses, and workshops and attend yourself.

10. **ABOVE ALL, BE POSITIVE, ENERGETIC AND ENTHUSIASTIC.** If you're not, your students won't be, either. Be a role model to your students. Do what you want them to do—be punctual, well organised, set high standards, play your instrument, be well mannered, listen to them, smile at them, like them ... at least something about every single one of them. **MiA**

Resources

The sample worksheets referred to by Wendy and marked § are available for downloading as .pdf files on the MiA Website: www.musicinaction.org.au

E-CONTACTS

Wendy Armstrong:

Wendy.Armstrong@det.wa.edu.au

School of Instrumental Music (WA):

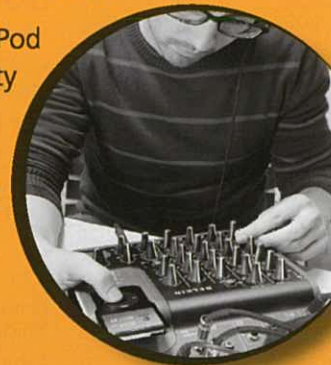
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Organisations are invited to list PD events with Music in Action. Events are listed first in alpha order by organisation, then by date. Listings are compiled from information provided and may be incomplete or have changed. Please check with the organisations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

ANZARME

(Australian & New Zealand Association for Research in Music Education)

• 3–5 October 2008

30th Annual Conference—Innovation and tradition: Music education research
Melbourne (Rydges, Carlton)

Details:
www.deakin.edu.au/arts-ed/education/music-ed/anzarme/

AMTA

(Australian Music Therapy Association)

• 20–21 September 2008

2008 National Conference—Gender, Age and Ethnicity in Music Therapy

Mercury Hotel, Brisbane

Details:
www.austmta.org.au/web/content/view/14/6/

DALCROZE

(Dalcroze Australia Incorporated)

• 8–9 October 2008

Music Through Movement Workshop

Surry Hills, Sydney

Details: www.dalcroze.org.au/july08workshop.doc

KODÁLY (KMEIA)

ACT

• 28 September–1 October 2008

National Conference—Bloom with Music

Radford College, Bruce, ACT

Details: www.kodaly.org.au
T: 03 9535 7035

MCA

(Music Council of Australia)

• 27–27 September 2008

MCA 15th Annual Assembly

Stamford Plaza, Adelaide

Details:
www.mca.org.au/web/content/view/241/1/

ORFF

VICTORIA (VOSA)

• 28 September–2 October 2008

The Joy of Jammin' (Stage 2)

Elsternwick

Details: www.vosa.org
T: 03 9535 7020

• 14 September 2008

Family Marimba Day (John Madin)

Laburnum Primary School, Blackburn

Details: www.vosa.org
T: 03 9535 7020

• 11 October 2008

Celebrations Workshop

Laburnum Primary School, Blackburn

Details: www.vosa.org
T: 03 9535 7020

SOUNDHOUSE

Alfred Brash SoundHouse
Melbourne

Details:
www.theartscentre.com.au/discover/education/soundhouse/overview.aspx

• 10 September 2008

Sibelius—Level 2b: Composition utilising 'Ideas Hub' in Sibelius 5

• 12 September, 2008

Creating your own Original Loop Library using Reason

• 15 September 2008

Applications for ACID in the Classroom

• 13 October 2008

Music Technology on a Budget

• 23 October 2008

Sibelius—Level 1

• 27–28 October 2008

Soundhouse Certificate in MIDI & Audio (Two-day course)

• 13 November 2008

Groovy Shapes, Jungle and City

• 17 November 2008

Sibelius—Level 2c: Become a Sibelius Power User

ADVANCE NOTICES

2009

ASME

• 10–14 July 2009

17th National Conference—Musical Understanding

Venue: Hotel Grand Chancellor, Launceston, Tasmania

Details: www.cdsgn.com.au/asme2009

AUSTA

• 10–14 July 2009

AUSTA National Conference 2009

Venue: Esplanade Hotel, Fremantle (Perth), WA

Details: www.austaconf2009.net.au/

DALCROZE

(Dalcroze Australia Incorporated)

• 2–1 January 2009

Dalcroze Australia Summer School
St Scholastica's College, Glebe, Sydney

Details:
www.dalcroze.org.au/events.html

MTEC

• 19–21 January 2009

Music Technology in Education Conference

Integrating music technology into the curriculum

Venue: Stockdale ACS, Huntingdale, Victoria

Details: www.mtec09.com.au
T: 03 9535 7000

2010

ANCOS National Conference

• 3–8 January 2010

Creative Music & Movement—Creating New Blends

Immanuel College, Adelaide

Paper & presentation proposals due 12 January 2009

Details: www.visa.org
T: 03 9593 7020

WINTER SUBSCRIBER PRIZE WINNER

The winner of the NAXOS MUSIC LIBRARY was DARRYL POPE, of the Wilderness School, SA.

THANKS to Naxos Music Library for their generous donation of this prize, and to our new subscribers for helping to keep *Music in Action* going.

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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ENCORE MUSIC



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'Music. Count Us In' is managed by 'Music. Play for Life', the Music Council of Australia's grassroots campaign to get more Australians making music: in schools, communities, everywhere. The campaign is run in partnership with the Australian Music Association and the Australian Society for Music Education.

This project is supported by funding from the Australian Government.



Australian Government