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Summer 2008 • Vol. 6, Issue 3

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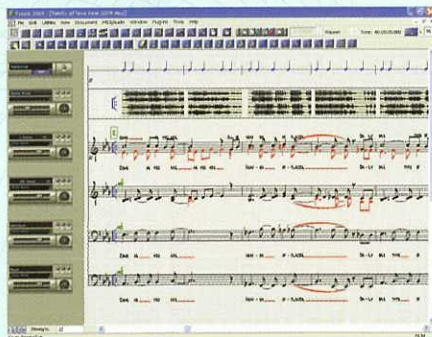


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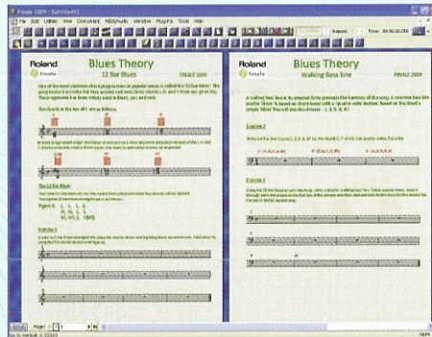
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# MUSIC in ACTION

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#23

## FROM THE EDITOR



One of the highlights of 2008 was undoubtedly the 'Music, Count Us In' nation-wide event, when thousands of students from schools and other educational institutions joined together on October 23 to perform 'Sing', the song composed by a group of four Victorian high school students led by John Foreman. This event again brought music education to public attention

in the best possible way by demonstrating what music does best—communicate, share and celebrate the richness and diversity of our cultural and artistic life.

Another highlight was a ceremony held at the University of Melbourne in August when the thirteen recipients of the 2008 National Awards for Excellence in Music Education were announced. ASME president, Jenny Rosevear presented the awards: her article in this issue records their achievements. *Music in Action* warmly congratulates all recipients—we hope to hear more from these outstanding Australian music educators in future issues.

Another article comes from a recipient of one of last year's Teaching Excellence Awards. Melbourne primary teacher, Michael Travers, describes his work in bringing to life a musical called *An Act of Parliament*, which is now a 27-minute movie available on DVD. Michael's musical talents, together with those of the cast of students from three Melbourne primary schools, clearly demonstrate the social, cultural, and artistic learning that can result from such positive music making experiences.

Using technology for various music learning applications at upper primary and secondary school levels is now so commonplace that technology has emerged as a music teaching methodology in its own right. At lower primary level it had not been tried much until recently, yet young children can both enjoy and learn from technology-based music activities. In her article, Janet McDowall explores some of these tools available for students as young as five.

New Zealand composer and music educator Jan Bolton takes technology-based musical creativity a step further, with input from a professional composer who assists upper primary students in their composing through online feedback. *Net News* focuses on web-based music learning programs for young children, which again highlights their potential to both learn and enjoy music through technology. So, particularly if you're an early years teacher, why not try out some of these great ideas in your classroom?

Robin Stevens

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## Australian music success at the Beijing Olympics

2008 definitely was a landmark year for music at Sheldon College, an Infant to Year 12 independent co-educational school in Brisbane.

At the end of July, 62 students, 35 parents and 10 staff embarked on an epic journey as one of only three schools representing Australia at the Beijing Olympics, as part of the 2008 Beijing Olympic Orchestra. The 'orchestra' took the form of a marching band complete with sousaphones and colour guard performers comprising three 'hubs': the Gold Hub from China; the Green Hub from Australia, Guam and Japan; and the Red Hub from the USA.

To be ready for their performances, students were involved in two intensive training sessions each week covering marching fundamentals and orchestral rehearsals, in addition to several workshops and day camps throughout the year. During the lead-up to Beijing, students were required to memorise over 30 minutes of repertoire as well as to coordinate their playing with a marching drill involving extreme precision.



In China over fourteen days the students performed in a variety of locations, including Tiananmen Square, on the Great Wall, and at the opening of a soccer game. Students Rae

Sturgess and Peter Lavrencic were selected to join a 50-piece 'All Stars' ensemble assembled from the very best musicians, who performed at the Bird's Nest Stadium for the arrival of the IOC president.

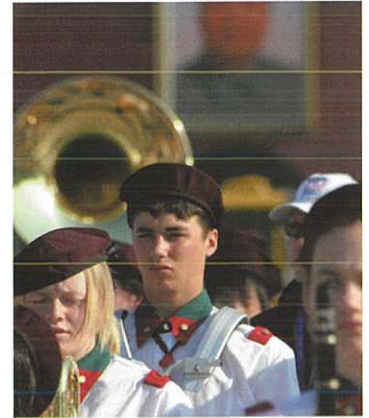
For these students, ranging in Year levels from 7 to 12, this was an amazing achievement. The Sheldon College Beijing Orchestra was specially formed for the event, and students had only six months in which to be ready.

Preparing for and supporting the Olympic Orchestra was very much a community effort and relied heavily on input from several talented music teachers from the College, including Sarah Carey-Gorey, Matt Cocking (who was also percussion leader of the Green Orchestra), David Coit, Ryan Livings and Nicole Spargo, as well as casual instrumental music tutors who assisted with individual students learning their parts.

The Sheldon Olympic Orchestra has set a fine standard that we hope will inspire many other Australian schools to aim for the next Olympics in London in 2012.

*Visit the Beijing Orchestra*

- *Link on the Sheldon College website:*  
<http://www.tinyurl.com.au/x.php?1f9h>
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# CLASSROOM MUSIC CREATIVITY

## A web-based partnership can expand music horizons

New Zealand music educator JAN BOLTON describes her vision for enabling collaborative classroom composition, through students and their teachers working online with a professional composer/teacher.

For some time I have been involved in the development of a new music e-learning model, in the form of a web-based composition program called eMotif. The work's impetus came from my perception of the need for students—particularly at the upper primary level—to engage in quality classroom activities in creative music-making that they would not otherwise experience.<sup>1</sup>

A component of my recent doctoral research<sup>2</sup> involved case studies of three implementations of eMotif and suggests that the model not only has the potential to enrich the creative music experiences of students in generalist classrooms, but to support music learning in wider contexts, including specialist-based music classrooms at primary and junior secondary levels. In these scenarios music teachers have welcomed the support offered by technologically-mediated creative activities perceived as relevant to students' musical identities.<sup>3</sup>



### How it works

The eMotif model involves a web-based partnership between a music composer/teacher, students, and their classroom teacher. At flexible times during the school day—even while other classroom learning activities may be simultaneously occurring—students don headphones in front of computers to explore compositional techniques, through the specially-designed eMotif composition learning program combined with music production software such as GarageBand or Acid Music Studio.

The composer/teacher mentors students online, and the classroom teacher facilitates the project in the classroom by managing access to computers and encouraging student participation. Students upload their composition files into a web-based Learning Management System (LMS) that enables the composer/teacher to access the files and respond with feedback and discussion to each student. The feedback/discussion is largely asynchronous (i.e. not coordinated in time) and is text-based within the LMS. Communication can

### Applying the eMotif model

There could be a number of ways that the eMotif concept might be applied to the Australian context. Here are some thought-starters:

- Where a school has short-term access to a composer/teacher through one of the many 'Artists in Schools' programs being promoted in several states: using online communications, a composer/teacher working on a short-term basis in one school could mentor students in other local schools—perhaps primary schools feeding students to a central secondary school.
- A composer/teacher attached to a specialist music secondary school could provide ongoing mentorship for compositionally gifted students in neighbouring schools, through online communication and computer-based compositional software.
- State government Distance Education Centres that provide for students undertaking senior secondary music studies could adapt the eMotif model for their teaching of composition.

Overall, the eMotif model offers a vision of exciting possibilities for utilising information and communication technologies for creative music making in schools.

### What is needed to set up an eMotif program

- Multiple computers with broadband internet connection
- Music production software
- Headphones
- In-built or plug-in computer microphones
- At least one USB keyboard controller
- Email addresses for each student
- A school server that enables students to store work in own folders with access across multiple school computers or USB memory sticks for students
- A small budget to contribute to the shared maintenance of the Learning Management System.
- A webcam and Skype VOIP software could be useful.



however be synchronous, using Skype audio/video conferencing.

In other contexts the LMS could equally well be a password-protected folder on a school intranet to which all participants have access—students, generalist teacher and composer/teacher. The important feature of the eMotif model is that all participants are able to communicate online with each other, and that the students' work, culminating in a final composition, is available for both feedback and ultimate presentation online.

The learning content and activities in eMotif embrace a digital technology approach to composition—that is, creating a work which incorporates manipulating and transforming both existing and composer-created sound samples, structuring sound ideas layer by layer, editing any aspect of

the layers and then utilising a virtual studio to make post-production decisions about the music.

The program consists of a series of 'learning by doing' lessons that familiarise students with the compositional features of music production software, as well as progressively developing their knowledge and use of compositional devices.

The focus is development of a single piece of music by students as they progress through the lessons, which are presented through a combination of formats to cater for the range of preferred learning styles students are likely to bring to eMotif. Students access the learning content through:

- written worksheets used as they work at the computer
- QuickTime movie tutorials relating to the written worksheets
- software tutorial files (matching the software in use) that include spoken explanations, audio examples and a 'try it yourself' track.

**TIME WORKSHEET**  
Tempo, Beat and Accent, Rhythm

**TEMPO**  
Choose a speed for your song by clicking then dragging tempo:

**BEAT AND ACCENT**  
It is fun to make some beats of a bar louder (or accented) more than others.

1. Play your accent sound on beats 1 and 3 of each bar:  

1	2	3	4		1	2	3	4
>		>			>		>	
2. Now try it on beats 1 and 4:  

1	2	3	4		1	2	3	4
>			>		>			>
3. and then on beats 2 and 3:  

1	2	3	4		1	2	3	4
	>	>				>	>	
4. Make your accent pattern a 2-bar pattern rather than just a 1-bar pattern eg:  

1	2	3	4		1	2	3	4	repeat
>			>			>	>		

**RHYTHM**

1. Say then play "wicked" on each beat. You have just divided each count into two even sounds  

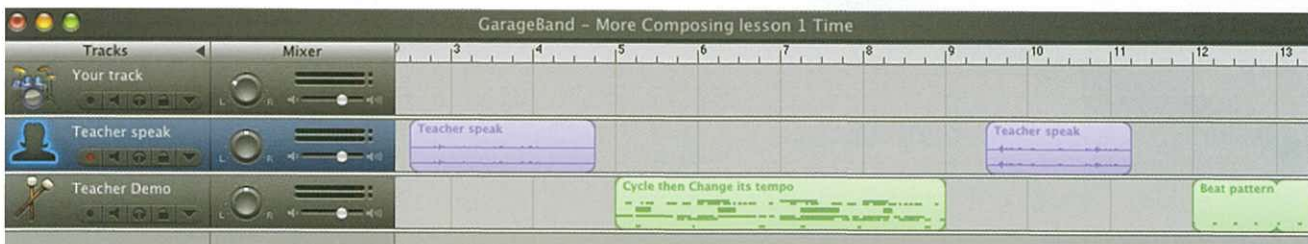
wick-ed	wick-ed	wick-ed	wick-ed				



Left: Written eMotif worksheet excerpt

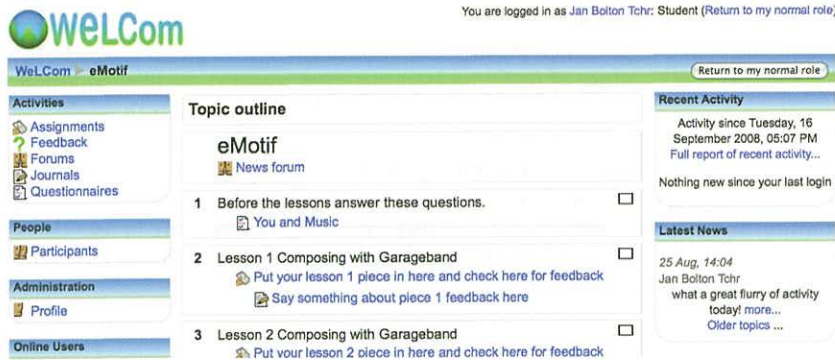
Above: eMotif tutorial as a QuickTime movie

Below: eMotif tutorial file in GarageBand



At the end of each lesson, students upload their developing composition file to the LMS where the specialist composer/teacher reviews it and provides feedback via the LMS.

illustrates these aspects—the shimmering flute, grand piano and voice tracks are his own original ideas; he has combined a range of existing loops accessible in the software; he has transposed some of the loops, and he has added volume and pan changes to some tracks.



In keeping with what is considered 'composition' in eMotif, the feedback addresses any or all of the following aspects, depending on where the students might be in the progression of lessons:

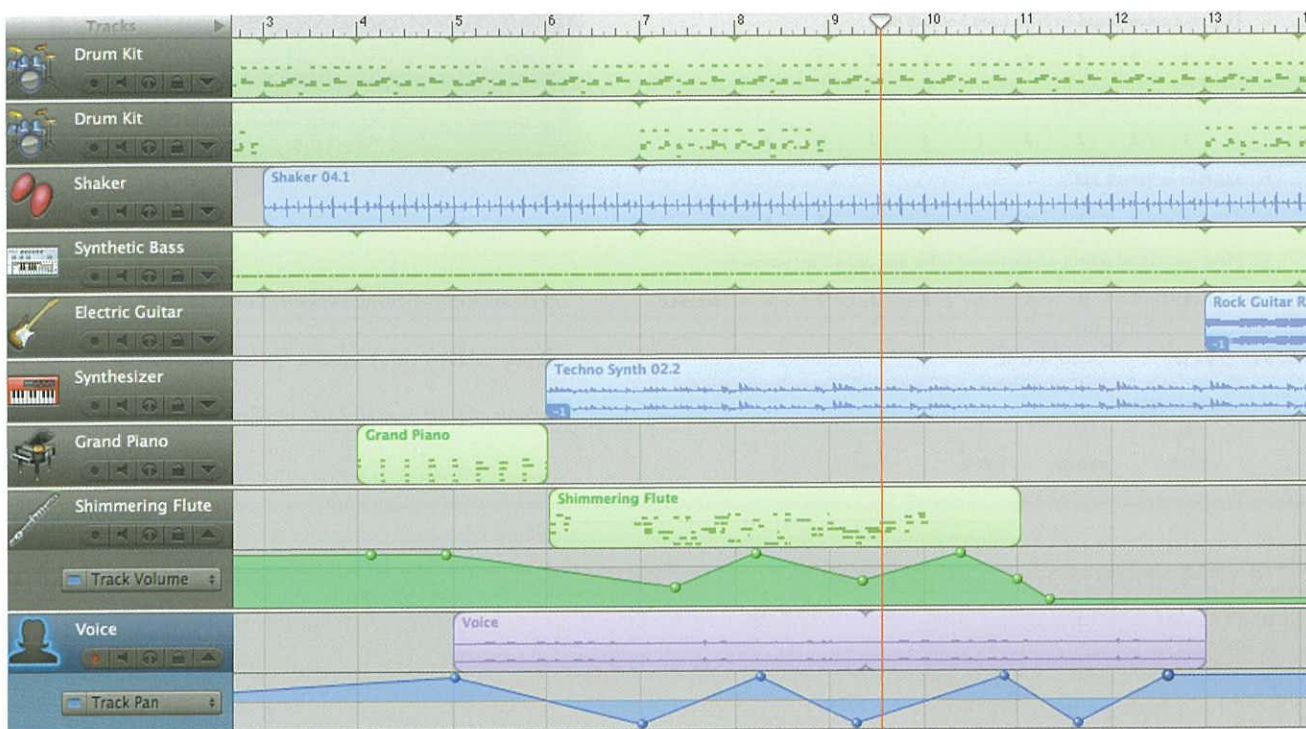
- Selection and use of existing sound samples.
- Manipulation/editing of sound samples.
- Creation of new ideas—rhythmic, melodic, sound effects.
- Layering of samples/ideas.
- Structuring of the overall piece through repetition, contrast, development of ideas and a sense of closure.

*eMotif in WeLCom, a NZ LMS*

The great advantage in being able to access the actual software files that students produce (rather than an audio/MP3 file) is to see details of students' choices of sounds and effects, their development of motifs/ideas, as well as how they have structured their pieces. The example below is an excerpt from a Year 8 (12-year-old) student's piece that

- Use of sound effects.
- Overall impression in terms of effective communication of musical meaning.

In implementations of eMotif to date, students have valued producing a finished work that they can share in some way. One project involved student collaboration with the professional composer to co-create a musical portrayal of a



*Excerpt from student piece*

children's book on audio CD.<sup>4</sup> In others, students have composed a new soundtrack to accompany some existing video footage of a commercial, combining both their music and the video footage as a QuickTime movie; while others have completed incidental music for a school production, providing audio links between various scenes, or music to cover set changes. Some students have downloaded their composition as an MP3 file to their mobile phone as a ringtone, or to their own and friends' MP3 players.

There is also flexibility that allows students to work either privately and independently, or collaboratively with others in their class, school or wider community. In all cases, the finished work involves using technology to not only create and produce the music, but also to share it or re-present it.

### The benefits of the model

First, the model is about access to multiple experts. The online composer/teacher offers particular 'know-how' about the software and its creative possibilities as well as pedagogical insights into presenting learning opportunities and providing appropriate feedback. The ease of web-based interaction with this person by students is a crucial component of the model. The notion of 'expert' in eMotif also extends to the classroom teacher, whose organising role includes facilitating student access to computers, encouraging participation and maintaining communication links to the online composer/teacher. It is an important concept that students are respected for what they bring to the process, in particular their capacity to know music and to have well-formed ideas about what works for them in a piece. eMotif is designed around the premise that these already-established musical identities, normally linked closely to the use of digital technologies, are the point from which to then grow identities that include students' *own musical creativity*.

Second, the use of music software to undertake compositional activities empowers the novice composer. These packages are part of an increasing trend towards products designed to allow for the creation and manipulation of musical ideas by users with no prior instrumental skill, or even the ability to read music. GarageBand in particular is popular because of its ease of use for school-age students and for its instant visual and aural representations of otherwise abstract musical concepts. These representations have been designed to enable immediate understanding of such concepts with minimal instruction, as has its uncomplicated access to audio and MIDI recording and use of sound processing tools. While none of us would advocate the exclusive use of software to undertake classroom creative music activities, the quality of creative work that has been produced by students in the eMotif environment provides compelling reasons for making such software available in classrooms.

Third, the web-based model promotes the possibilities of collaborative online creativity—the development of a single piece of music with creative input from multiple composers (both student and professional), located in different communities. This is easily undertaken within the LMS, with its ability to allow multiple, reasonably-sized file uploads and shared discussion forums. This environment can also provide

links to other web-based resources such as audio and video excerpts, blogs and wikis that are relevant for stimulating students' creative ideas and for sharing their work.

Finally, implementing eMotif supports the intent of current school curricula and standards frameworks. By focusing on creative music making for students working both individually and in groups, utilising technologically-mediated communication tools and promoting positive achievement, the model embraces desired student key competencies (or learning outcomes). It places the student at the centre of the learning process and specifically fosters creativity, active involvement, collaboration, reflection and a sense of success. eMotif provides opportunities for schools to identify student progress in key competencies and endorses the important role music education plays in developing such competencies. Such a model holds promise not only for enhancing creative music making opportunities in classrooms, but also for nurturing lifelong creativity. **M in A**

### Jan Bolton

Dr Jan Bolton is a senior lecturer in music at Victoria University of Wellington College of Education. Her PhD, undertaken at Deakin University, involved research into composition e-learning for the primary classroom. Jan is a composer who has produced music for television dramas, documentaries and dance theatre works and is known particularly for children's musicals, including the popular Hairy Maclary shows. During 2008 she was one of the New Zealand Education Ministry's Artists in Schools, implementing the eMotif project.

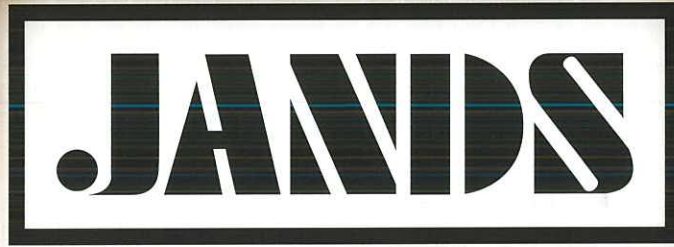
### Notes

1. The usual scenario in Australia and New Zealand is that music is taught to upper primary students by generalist teachers, who lack the musical expertise to fully support these activities.
2. J Bolton, 'Enhancing music composition opportunities through technology in upper primary classrooms', PhD thesis, Deakin University, 2007.
3. The term 'musical identities' is attracting increased use by writers. Understanding young people's musical identities as being bound up with pop/rock/hiphop culture accessed through various digital technologies is identified as a concept by several writers in John Finney and Pamela Burnard (eds), *Musical Education with Digital Technology*, London, Continuum, 2007.
4. Details of this project can be found in the article by Jan Bolton, 'Engaged and delightful learning: An online classroom music project', *Computers in New Zealand Schools*, 19 (2), 2007, pp.16–22.

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**eMotif:** <http://web.mac.com/janbolton/eMotif/>



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# 'An Act of Parliament'

## A school-produced movie makes it to the big screen

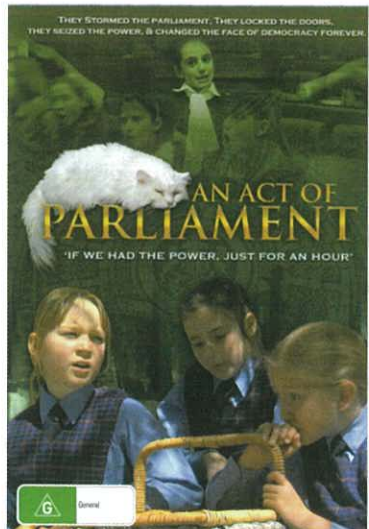
Three Melbourne schools combined to produce a 27-minute movie filmed in Victoria's Parliament House. It is now being distributed nationally to primary schools as a resource to support music, drama and 'civics and citizenship' programs. MICHAEL TRAVERS explains how it happened-and the benefits of a project having time to develop its potential.

The idea for the movie started in 2003, when the Melbourne Symphony Orchestra (MSO) Outreach program contacted our school with a request to host four players for a demonstration of instruments of the orchestra.

We thought it would be a good idea to also invite the players to participate in something we had created ourselves. Our Grade 6 students were studying the workings of Parliament at the time, and this sparked the idea to write a short musical that focused on the drama generated in a routine parliamentary question time.

The movie's eventual storyline introduces the roles of members of parliament representing various urban, rural and other constituencies. The Speaker enters and the House launches into question time, where tensions between the Speaker and members develop over (among other issues) the presence of a cat smuggled into the chamber! Extraordinary events lead to a tug-of-war along party lines, before a motion to allow the taking of pets to school is finally passed by the House. Themes of tolerance and understanding of opposing viewpoints are promoted as cornerstones of our democratic system of parliamentary government.

We divided the class into Government and Opposition and soon found that students really enjoyed the team dynamic expressed through furious chorus exchanges. It engaged them in a light-hearted, controlled fashion that they found motivational. The inclusion of the Speaker, attempting to control the rabble, added a further cheeky dynamic to the setting. We could see potential for the musical tensions that we then developed.



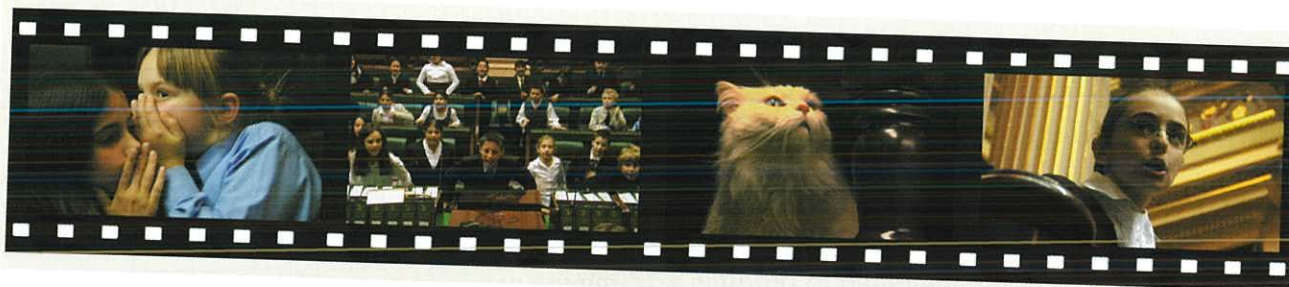
We invited another school, and representatives from Museum Victoria's Scienceworks and Police in Schools, to participate with the MSO members in an informal workshop/performance of the musical. The (then) Parliamentary Education Officer, Karen Dowling, also attended. Although the project was still in its workshop stage of development, a strong feature was the musical response of students to the spirit of the experience. The competitive aspect was given depth by the inclusion of songs and speeches that promoted the features and values of our democratic system of government.

Karen Dowling urged us to apply to the Speaker of the Victorian Legislative Assembly to perform a 15-minute version of the musical at Parliament House during the members' lunchbreak, which we did three months later, when it was well received by the members.

A year later we were invited to present the musical for the closing session of a teacher's conference taking place at Parliament House, which had focused on the theme of democracy. Our presentation was relocated from Queen's Hall to the Legislative Assembly chamber. We filmed some of the musical, and this sparked the idea of making a proper movie version, set principally in Parliament House.

After several unsuccessful attempts were made to obtain funding for the movie, in 2006 the Federal Department of Immigration and Citizenship, through its 'Living In Harmony' program, saw its potential for introducing immigrants to our democratic system—especially recent immigrants from Iraq, who formed a quarter of our school's population.





In 2007 we were granted the use of the Victorian Legislative Assembly chamber for three days (at two-month intervals!) to film the musical. We combined with two other schools to add greater diversity and interest to the project. Our first filming day was disastrous—we soon realised that we needed to be far more organised and better rehearsed, and identified the need for a partnership with film industry specialists.

### 'An Act of Parliament'

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The three Melbourne schools involved in the project were:

St Matthew's Primary School, North Fawkner  
St Columba's Primary School, Elwood

Mary MacKillop Primary School, Keilor Downs.

Story development, music, lyrics, production and project management were by Michael Travers. Special thanks to Maurice Cilia, Phillips Smith, Esmeralda Sammut and Kate O'Callaghan.

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The second filming day worked much better with the expertise of Salik Silverstein, our newly-appointed director, who focused the students and directed the camera operators on how to capture the emotion of the musical. He also recommended a film editor, Tim Isaacson, who identified the need for a stronger story line. Together we compiled a 'shot list' for the third day of filming. These two specialists and our talented camera crew were indispensable in bringing the movie version of the musical to life.

After much image editing and further recording of vocals, we were ready to screen our movie—on the Big Screen at Melbourne's Federation Square—where else? It was a great way to celebrate the project.

The Department of Immigration and Citizenship was sufficiently pleased with the movie to send five copies to all Federal MPs for distribution to schools in their electorates. Our students then were thrilled to receive letters from MPs and students across Australia, congratulating them on their movie. The teachers and school leaders who

supported the idea from its inception also felt rewarded for their hard work.

All participants learned that a good idea needs to be given many opportunities to refine and expand itself, and that this can be a rewarding process for everyone.

On reflection, what propelled the project was the enjoyment the students experienced in the group interaction, and the unaffected energy with which they tackled the music.

As educators we can all too often leave behind stand-out experiences without fully developing their potential, as we succumb to curriculum pressures and perceived responsibilities. In this case, the curriculum expectations underpinning the project were fulfilled and expanded along unconventional time frameworks. The experience of the flexibility represented in this curriculum implementation can be transferred to any educational strategy, enabling new approaches to be given a chance to grow.

Teachers often discover or stumble onto good ideas and strategies and they should be given support from administrators and funding bodies to develop their ideas. Their discoveries can then be fed back to the educational community, as happened with this project. **MinA**

### Michael Travers

A performing arts/music teacher at St Matthew's Primary School at North Fawkner, Michael Travers also is a composer, arranger and lyricist. He has composed two other musicals—'The Eureka Story' and 'Einstein Musical'—as well as several highly acclaimed songs including 'The Last ANZAC' and 'Secrets of the Sea'. His 'creativity and ability to bring all facets of music education together in partnership with young children, parents, music education professionals and the wider community' were recognised in his receipt of a 2007 National Teacher Award for Excellence in School Music Education.

### E-CONTACTS

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Or at [www.traversmusic.com](http://www.traversmusic.com)

**Previews of 'An Act of Parliament':**

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## LIFE SKILLS LIE IN GROUP ACTIVITY

Dubai-based Australian music educator MICHAEL GRIFFIN looks at how group music experience can help meet the social and emotional learning needs of students.

Looking at any school mission or value statement will reveal not just academic objectives but important non-academic skills for life beyond school. These so-called ‘soft’ skills include being able to work as a team member, tolerate different opinions and ideas, make decisions, evaluate, listen to others, and have the confidence to contribute bold and creative suggestions. The world of work wants and desperately needs people with these qualities. As the Microsoft Corporation said: ‘The 21st-century worker requires new competencies based around emotional intelligence. Technical skills are not enough, life skills are required’.<sup>1</sup> Our understanding of the importance and significance of emotional intelligence is now greater than ever before due in part to the writings of Daniel Goleman, beginning with his best seller *Emotional Intelligence* in 1995. Goleman says that our level of EQ (emotional quotient or degree of emotional intelligence) plays a critical role in relationships, work and even physical health, and that schools are best positioned to teach these skills.

How does your school promote social and emotional learning? Growing numbers of schools world-wide have specific programs in place. In the UK National Curriculum, for example, all students study PHSE (Personal, Health and

Social Education), and numerous quality programs and resources are made available to help schools deliver this.

Let us explore two ways that classroom music teachers can promote the interpersonal aspect of emotional intelligence through music.

### Group work is the key

Working as part of a group is an essential life skill, so let’s acknowledge that what we as music teachers do to provide group working opportunities is of enormous benefit to students. Class music activities provide numerous opportunities for group work and peer collaboration. By participating in a musical ensemble, students discover the importance for each member of the group to be fully engaged, offering his or her unique contribution.

This is not always the case in other educational settings where group work can be easily contrived and may not require input from all members. You only have to go to a quiz night to observe an example of this—no, not all group activities are of equal value. Music groups working to create tonal art do so by engaging us emotionally, cognitively and physically, and such activity requires authentic contributions

from all members. Through music we can help our students understand the transferability of this skill and explain that all successful and worthwhile human group endeavours require similar co-operation, patience, communication and so on.

I teach classes of up to 24 general music students in a keyboard laboratory setting, and include a good portion of group work in the course. To begin with, this can be as simple as keyboard duets or small ensembles where students combine to play the various instruments available on digital keyboards. In the example opposite where students are asked to play a basic rock rhythm, keyboards are programmed to produce MIDI drum kit sounds.

*(See rock drum patterns on page 19)*

Now the idea of this exercise is for individual students to coordinate their playing of all three drum parts, but a good way to start this process is in pairs or threes. To achieve this, students will listen to each other and look at each other, desperate to stay in time together. It can be quite amusing (and delightful) to watch.

Another excellent group activity requiring the same levels of co-operation and group dynamics is the humble musical round. There are so many ways to make rounds fun and interesting, and they can be played as well as sung. The best choirs exhibit the best group skills. They listen harder, co-operate better and conform for the common good—for the sake of the best group result.

Learning to work with others is not only an essential life skill, but for many students it is their favourite way of learning. In groups, students learn in a social context, and the truth is that most of us prefer learning in a social setting that is enjoyable and stimulating. Students will learn more about each other and hear opinions other than those of their teacher. A good deal of peer sharing and modelling occurs in groups. Among other benefits, students learn that the teacher is not the only 'fount of knowledge'. They become aware of the distributed nature of expertise, and this leads to another opportunity for peer interaction—assessment.

### Self- and peer assessment

In many traditional teacher/student interactions the teacher assumes the role of sole assessor. This need not always be the case in music lessons. Take again the example of a keyboard laboratory setting where a practical part of a lesson might be:

*(See Can Can example on page 19)*

In my course, students have to sign when *they* think they have played the piece correctly. Some are reticent to do this, wanting me as their teacher to be the sole adjudicator. But students need to learn to assess their own levels of performance, as through self-assessment they can gain confidence in their own competence for self judgement. Opportunities need to be provided regularly for students to reflect on their musicianship (and that of their peers), and become knowledgeable and independent judges of musical competence. The process of comparing their own judgements

with those of the teacher will move them closer to this goal of trusting their own judgement.

Notice the place for a teacher signature in the example. Once the student has signed as completing her or his work, I listen to the exercise and if in agreement with the student evaluation, sign and date it. If not satisfactory, I try to reveal this to the student through a discovery method. To tell students what is wrong without giving the opportunity to discover it for themselves is to deprive them of a real learning opportunity.

But am I the only person capable of 'teaching' in the classroom? In any general music class of 20 or so students there will be varying degrees of prior experience. Although the course I use is differentiated for individual learning progress, I also adopt a 'student teacher' approach to cater for students who have higher levels of skill. Those who play an exercise particularly well may be granted 'teacher' status that allows them to browse the class and assess others much in the same way as I do. In my classes this has been very successful, with all students understanding the following:

- 'Student teachers' are to be respected and treated as normal teachers. Students who don't respect this process will not get an opportunity to become 'teachers'.
- 'Student teachers' may have their rights revoked if they are too lenient (or too harsh) in signing student work as satisfactorily completed.

Students love this part of the course and I have been delighted with how seriously they undertake it. This creates opportunities for higher level learning (as in Bloom's Taxonomy) and, for me, the opportunity to observe their interactions more closely. I try to give all students the opportunity to be a student teacher and thus create opportunities for them to develop student leadership and responsibility.

Students tend to model the teacher's style of instruction, and enjoy this as an authentic opportunity to instruct. In their world of education, these opportunities are all too infrequent. A golden opportunity now presents itself to promote the world of teaching to these fertile young minds!

*I like the way you're teaching, Susan—you use creative questioning rather than just giving them the answer. Anyone would have thought you were doing it for years! We need good teachers—maybe one day I could hire you as a music teacher!*

Another benefit of the 'student teacher' approach is giving the teacher more time to observe student behaviour and attitude, which can be documented for formative feedback. I make time each lesson for this and write comments on a page in the student book designated for this purpose. Students need to know that we value their developing EQ skills. My comments are brief and clear:

*I am really pleased with John's acceptance of other ideas in group work ...*

# Rock drum patterns

Drums

1

2

3

Hi-hat

Snare

Bass

Source: Music and Keyboard in the Classroom, Book 2<sup>2</sup>

# Can Can

Offenbach

$\text{♩} = 140$

1 2 4 3 2 5 4 5 2 3 2

1. 2.

1 5 4 3 2 1 3 2 1

1<sup>st</sup> time bar

2<sup>nd</sup> time bar

This piece has been played successfully.

Student signature.....

Teacher signature.....

Date.....

Source: Music and Keyboard in the Classroom, Book 1<sup>3</sup>

*The challenge for Bill is to focus on the task rather than his neighbour...He can do this by staying in the present...*

*Susan has demonstrated clear teaching skills and has helped many others.*

*I am delighted to see Jill engage in her work with so much joy. This has a positive effect on other class members.*

Not everything of value can be quantified. For some things, observation is the best provider of information, and these comments are valuable for including in periodic student reports. As Einstein once said: 'Not everything that counts can be counted and not everything that can be counted counts.'

As well as the teacher comment, the student has a page to reflect on her own learning. I ask students to write one reflection per lesson on a learning experience and try to be positive. For example:

*I just mastered lesson seven. I'm so pleased because it's been really difficult for me.*

*There's one section in lesson eight I just can't get. I think I need to repeat it a lot.*

*Jessie just helped me with lesson five. It makes more sense now.*

These student comments may seem simple, but they encourage the meta-cognitive process that is essential for independent learning.

Let's not stray from why music education is important. To be musical is a human condition, and some of our most profound experiences of beauty come through music. Therefore music is valuable for its own sake and as an end in itself. All subject areas have a responsibility to contribute to the development of emotional intelligence in their students, but music has the potential to do this better than most. **M<sub>in</sub>A**

**Michael Griffin**

Michael Griffin has been teaching music for over 20 years and has had a successful career as a choral conductor and jazz ensemble director in Adelaide. He was presented with the Education and Arts Ministers' Award in 2006 and was nominated for a National Teaching Excellence award in 2005. Michael is presently Head of Music at Dubai British School. As a pianist, Michael has performed throughout Australia and continues to do so on a regular basis in Dubai.

**Notes**

1. Microsoft Education Paper, 2003.
2. M Griffin, *Music and Keyboard in the Classroom, Book 1: The Fundamentals*, self-published, Dubai, 2007.
3. ——— *Music and Keyboard in the Classroom, Book 2: Getting Creative*, self-published, Dubai, 2007.

**E-CONTACTS**

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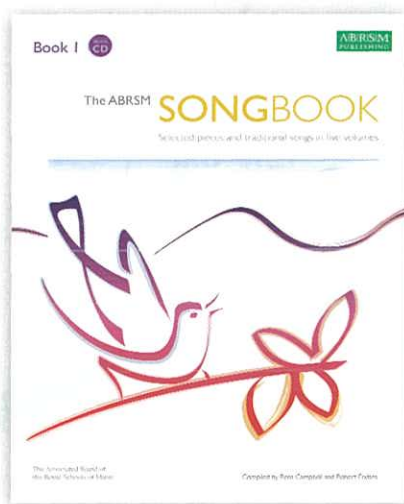
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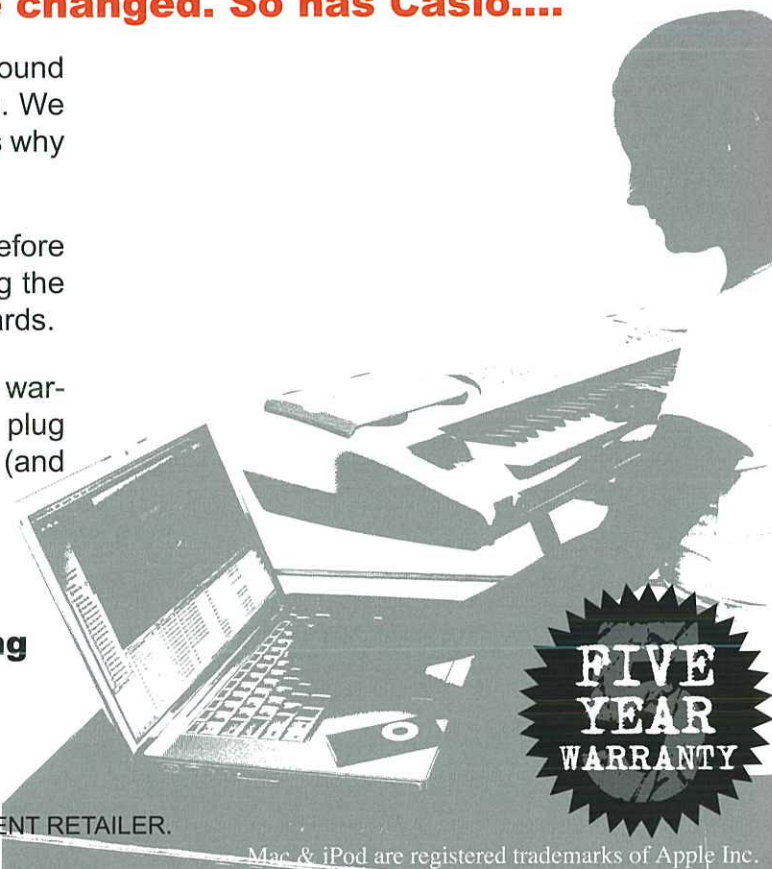
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# TIME FOR 'SYNTEGRATION'?

Teacher and educator DEIRDRE RUSSELL-BOWIE explains how her concept of 'syntegration' can provide the best of all worlds in teaching music with other subject areas in the primary/lower secondary curriculum.

So much to teach—so little time! With music sometimes the first subject to be dropped from an over-crowded timetable, what can be done? One approach is to integrate music with other school subjects to achieve discrete learning outcomes in each subject.

Here are three models of integration whereby subjects can work together to achieve the desired outcomes. Each is valid in itself when used by a creative and resourceful teacher to promote students' understanding and application of their learning, and each can also be used alongside the other models within the context of a program of work.

The word 'integration' has both positive and negative connotations and understandings in education. I use the term in a broad sense that includes the following models of integration. These include:

- *service connections* (one subject servicing learning in another subject)
- *symmetric correlations* (two subjects using the same material to achieve their own outcomes)
- what we will call *syntegration*, using a word created to indicate that subjects are working together synergistically to explore a theme, concept or focus question, while achieving their own outcomes as well as generic outcomes.<sup>1</sup> To more fully explain these three models, examples are outlined below of integrating learning experiences across normally unrelated subjects. Integration across art forms can of course be viewed in the same ways.

## Service connections

These occur when concepts and outcomes are learned and reinforced in one subject (e.g. maths) by using material or resources from another 'servicing' subject (e.g. music), with no specific outcomes for the servicing subject.

Examples are:

- Singing 'Botany Bay' to learn about the conditions and experiences of convicts coming to Australia, as part of a social studies unit;
- Singing the 'Alphabet Song' to reinforce the letters of the alphabet in a literacy lesson;
- Singing or chanting a counting song, e.g. 'Five Little Monkeys', to reinforce counting in a maths lesson.

Although such instances of service connections can be important teaching and learning tools, they should not be viewed as valid music lessons. Instead, they should be seen as using music resources or materials to achieve learning outcomes relevant to the subject serviced by these musical experiences.

Using music to connect with other subjects may enhance the educational experiences of children who learn kinaesthetically, visually or musically; may help them achieve outcomes in subjects where they have previously failed; and will certainly provide all children with enjoyment and motivation. Using service connections within the curriculum is a valid way of achieving certain outcomes, but these often are not in music—so service connections should not be confused with symmetric correlation or syntegration. However, with a little extra thought and preparation, service connections can become symmetric correlations, and outcomes in both music and the other subject can be achieved.

## Symmetric correlations

This notion centres around common or shared resources, materials, or ideas being used within two or more subjects to achieve authentic outcomes in both subjects. This is a more symmetrical approach than the previous model of service correlations as both subjects benefit from the learning experiences.

Symmetric correlations view achieving outcomes in both subjects as equally important. One does not service the other. Some examples are:

- Singing 'Botany Bay' adding different dynamic levels (loud, soft, medium) to different lines to enhance the understanding of the lyrics; then analysing the structure of the song and showing this by clapping the beat to the chorus and using different body percussion for the different verses; AND using the lyrics of the song to learn about the conditions and experiences of convicts coming to Australia, as part of a Social Studies unit;
- Singing the 'Alphabet Song', drawing the pitch contour with a finger in the air; clapping the beat and then the rhythm as the song is sung; then walking the beat and clapping the rhythm to the song; AND using the song to reinforce the letters of the alphabet in a literacy lesson;
- Chanting 'Five Little Monkeys', use a different instrument to represent each monkey—i.e. 5 for the first verse, 4 for the second, 3 for the third, etc. Add a repeated ostinato throughout the song—e.g. clap the rhythm and say the words: 'Five little monkeys, Five little monkeys', etc. as an accompaniment throughout the song; add different dynamic levels to each line of the chant as appropriate; AND use the song to teach counting to five in maths.

These activities allow teachers to introduce and reinforce relevant skills, knowledge and understandings in music as well as in other subject areas. Outcomes and indicators can be achieved in both subjects, so both retain their integrity.

Through symmetric correlations, teachers can begin to break down the barriers between the subjects and recognise that learning can occur effectively; and that discrete outcomes can be achieved within two or more subjects using common resources or material. Added to this, students are also being given the opportunity to enhance their learning using a variety of intelligences.<sup>2</sup>

### Syntegegration

Synergy occurs when the sum of the whole is greater than the sum of the individual parts. When used in this context, synergy occurs when the outcomes achieved through syntegegration are greater than those achieved if each subject was taught by itself or connected/correlated with other subjects.

- Syntegegration happens when teachers plan purposefully to use broad themes or concepts that move across subjects so that the theme or concept is explored in a meaningful way by and within different subjects. Each subject's indicators and outcomes remain discrete and the integrity of each subject is maintained.
- Syntegegration also achieves outcomes that transcend those in each subject such as the development of generic skills—for example, observation, research, problem solving, and teamwork.
- Through syntegegration, a higher level of learning and critical thinking is encouraged as children learn to apply, compare, analyse, synthesise, and evaluate ideas and concepts across the subjects or art forms.

As children explore learning experiences across the subjects, they can see their learning as authentic and meaningful. Within a broader context, learning is relevant to their lives, interests, intelligences, learning styles, needs, and abilities and draws from multifaceted sources.<sup>2</sup>

- Syntegegration can break down the barriers between different subjects and encourage children to extend their thinking. It provides them with real-life experiences that are holistic and not segregated into separate boxes.

When planning a syntegegrated theme, teachers should ensure that the outcomes are authentic and have integrity within each relevant subject, that artificial relationships are not created between the subjects or art forms, and that the discrete knowledge, skills, and understandings of each subject are not blurred for the sake of the theme. Rather, a theme or concept should be explored using the many facets or windows of different subjects in order to achieve a deeper, more holistic understanding of the theme or concept. It is important to ensure that learning experiences are selected on the basis of promoting and enhancing children's learning and not just because the activities include other subjects.

Using the syntegegration approach in relation to the above examples—when, say, the children are learning the song 'Botany Bay'—they could research the conditions and experiences of convicts coming to Australia and present their deeper understanding of these experiences through dramatisations of different scenes, as alluded to in the song's lyrics, then 'hot seat' the different characters, asking them about what they are doing, thinking, feeling, etc. This

dramatisation then could lead to students creating a dance to the song, using the movements to portray their deeper understanding of the conditions of the convicts.

After examining visual artworks relating to these convict experiences, students could create their own artworks illustrating the song, paying attention to the clothing, type of ships, weapons, landscape, buildings, etc. that they have learned about through their research.

Working in groups, students could then produce a presentation bringing together everything they have learned about this topic, using whichever combination of presentation styles or media they feel comfortable working with—e.g. technology, dance, drama, visual art, music, literature, etc.

Another example of syntegegration within the arts could be a unit based on impressionism. Learning experiences could include learning about the cultural context of this period through appreciating art, music, dance, media, and drama artworks created in this style, and then making their own artworks within the impressionistic style in each of the art forms. A researched and analysed exploration of the historical events surrounding and producing the impressionist period could be undertaken in social studies, and students could write an impressionistic poem, or create a narrative text that explains their understanding of the concept of impressionism from a variety of viewpoints. Students could then illustrate the poem or text with relevant scanned and photographed images, which they then annotate, to achieve English and media outcomes.

Another arts-centred theme could focus on patterns, with children focusing on patterns in each of the art forms as they make and appreciate music, media, visual arts, dance, and drama artworks. Through this syntegegration approach, children could develop team working, leadership, cooperative, listening, and problem solving skills. The program could then be expanded across subjects as they explore patterns in maths, poetry, natural science, and physical education games.

When implementing syntegegrated programs, teachers should ask themselves three questions:

- Are these learning experiences enhancing and extending children's understandings of the theme, concept or focus question?
- Are these learning experiences achieving authentic outcomes in each of the relevant subjects?
- Are children developing generic skills through involvement in this unit?

If the answer to these questions is 'yes', then syntegegration should be occurring within the program, and this authentic, holistic approach will make learning meaningful to the students and enhance their learning experiences in several subjects at the same time, answering the common complaint of there being 'so much to teach, and so little time'!

*This article has been adapted by the author from her book 'MMADD about the Arts!'*<sup>1</sup> **M in A**



**Notes**

1. D Russell-Bowie, *MMADD about the Arts! An introduction to primary arts education*, 2nd edn, Frenchs Forest NSW, Pearson Education Australia, 2008.
2. H Gardner, *Frames of mind: The theory of multiple intelligences*, 2nd edn, New York, Basic Books, 1993.

**Deirdre Russell-Bowie**

Deirdre Russell-Bowie is Associate Professor of Creative Arts Education at the University of Western Sydney (Bankstown campus) and is the author of over thirty creative arts resource books, cassettes and videos. She has received several awards for excellence in teaching and research, including the prestigious AAUT 2001 Australian Award for University Teaching (Social Sciences), and the ALTC 2007 Carrick Citation for Outstanding Contribution to Student Learning.

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# THE SPECIAL NEEDS STUDENT

## Providing worthwhile learning opportunities in music class

The astonishing displays of achievement by athletes at the Beijing 2008 Paralympic Games leave no doubt that the human spirit will rise to challenges. For a music teacher, the challenge can be to enable worthwhile learning outcomes for disabled or sensory-impaired students. Special education teacher, HELEN FARRELL, offers some basic knowledge and practical ideas.

**C**hildren living with disabilities and impairments have been viewed through various lenses throughout history. Certainly, there has not always been special education provision. Present-day social and cultural theory identifies disability and impairment as dimensions of human difference, rather than as defects. The goal for these students is not to achieve the often impossible elimination of their disability or impairment, but rather to celebrate their personal distinctiveness, pursue an equal place for them in society and acknowledge that their difference is to be valued.

There has been increasing recognition of these goals since the 1970s, with the notion of inclusive education.<sup>1</sup> In 1976, the United Nations General Assembly proclaimed 1981 as the International Year of Disabled Persons, and with the prominence of the Paralympic movement—most recently through the recent media coverage of the Beijing Paralympic Games—the rights as well as contributions to society of disabled people are being increasingly recognised.

In recent decades, many education systems throughout the world, including Australia, have accepted responsibility for the education of *all* students irrespective of their disabilities or impairments. In Victoria, for example, the most recent government education policy<sup>2</sup> identifies three priority areas:

- recognising and responding to diverse student needs
- building the skills of the education workforce to enhance the teaching and learning relationship
- continuously improving schools.

Equality of opportunity and recognition of diversity have meant increased support for many more students with disabilities and impairments in mainstream primary school and secondary college settings, and where appropriate, in specialist school settings. However, most teachers in mainstream schools would assume that every student entering such settings should already possess the abilities of concentration, a basic knowledge of vocabulary and other communication-language skills, as well as being able to cooperate with a peer group. But for special needs students, these [normally] early skills often can be achieved (if at all) only through hard-won effort, particularly by those with severe, profound, and multiple disabilities and impairments. Furthermore, for people living with a disability or impairment, to enable personal independence and social adjustment in the adult life, these skills may be far more crucial than academic ability.

### Catering for disabled or impaired students in your classroom

The reality is that all music educators can expect to encounter students with disabilities and impairments at some stage in our teaching careers. The more information we have, the better we will cater for their needs. Implementation of a standard 'Individual Education Program' will help us identify behavioural objectives for each of the domains<sup>3</sup> of special needs students and regular students alike:

- psychomotor (spatial and bodily-kinesthetic intelligences)
- personal (interpersonal and intrapersonal intelligences)
- cognitive (logical-mathematical intelligence)
- linguistic (linguistic intelligence).

Being aware of some characteristics that commonly identify students as disabled or impaired can also help with your 'needs analysis'. The structure and functioning of the human brain includes the development and organisation of the nervous system, brainstem function, motor control systems and sensory systems. People with abnormalities in these processes present with a combination of often challenging disabilities and impairments.<sup>4</sup> It is therefore important for teachers to have some basic understanding of the underlying reasons why students may have these conditions (see box 'Common Causes'), and some simple strategies for providing support in your classroom.

### Providing support

It is important to know from the responsible medical or psychological professional what level of support is required for a student with an intellectual disability.

Some simple strategies<sup>5</sup> for working with students with disabilities and impairments in your classroom may include:

- varying the level and type of participation expected of the student
- adapting the way that learning opportunities are presented to the student—that is, introducing concrete and simple rather than abstract and complex concepts; presenting information through visual, auditory and kinesthetic modalities
- adapting how the student can respond to simple rather than complex responses—for example, using only a few and simple instructions/questions, using alternative communication methods and assistive technology where appropriate
- adapting the skill level, type of problem or the rules on how the student may approach a task to the capacities of the student

- adapting (extending) the amount of time allotted for completing a task or learning a skill
- while using the same materials for all students, modifying the learning outcome descriptor for the individual student
- modifying the physical space of the classroom to best suit the needs of the student—for example, adjusting the placement of student, minimising distractions, using stronger lighting, employing larger print materials, and minimising unnecessary noise
- providing or modifying instruments<sup>6</sup> so that the student can play successfully
- enlisting support from peers and adult aides to assist both the student in the learning task and yourself as the teacher facilitating the learning.

Catering for students with disabilities and impairments is always challenging but with some basic knowledge, a few guiding principles and the support of fellow teachers and most importantly other students in your classes, you can make a real difference by bringing the particular joy in the learning and experiencing of music to these special students.

**M**inA

This article is adapted by the writer from her PhD thesis and other work.<sup>9</sup>

*Continued over*

## COMMON CAUSES OF DISABILITY AND IMPAIRMENT

### Intellectual Disability

Intellectual disability may be caused before birth (prenatal), during birth (perinatal) or after birth (postnatal) by, for example:

- infection and intoxication through rubella, syphilis, meningitis, encephalitis, and drug or substance abuse (alcohol, nicotine or cocaine)
- trauma or physical agents such as prenatal, perinatal or postnatal traumatic brain injury caused by a car/motorcycle accident or by physical abuse
- metabolic, nutritional, endocrine or growth disorders such as phenylketonuria (PKU), galactosemia, Hurler's disease/Hurler syndrome, cretinism
- cranial abnormality such as microcephaly, hydrocephaly, Apert's syndrome
- brain disease such as brain tumors, neurofibromatosis (also known as von Recklinghausen's disease)
- chromosomal abnormality such as Down syndrome, or fragile x syndrome. (Among genetic disorders that cause intellectual disability, chromosomal abnormalities are the most frequent).

Intellectual disability also includes pervasive developmental delay—for example autism spectrum disorder, Asperger syndrome, Rett's disorder, attention-deficit/hyperactivity disorder (ADHD).

Of the proportion of the population having an intellectual disability, the degrees of disability have been defined and described as follows:<sup>7</sup>

- mild ≈ 85%
- moderate ≈ 10%
- severe ≈ 3% to 4%
- profound ≈ 1% to 2%

### Physical disability

Physical disability refers to abnormalities of the musculoskeletal system, extremities, spine and related structures. They can be caused by, for example:

- injury/trauma

- cerebral palsy
- spina bifida
- muscular dystrophies
- juvenile rheumatoid arthritis
- arthrogryposis
- osteogenesis imperfecta.

### Sensory impairment

#### Hearing

A congenital hearing loss is present at birth, whereas an acquired hearing loss may result from infection, trauma, loud noise levels or drugs.

A conductive hearing loss often results from recurrent infection in the outer or middle ear.

A sensorineural hearing loss often results from damage to the hair cells in the inner ear or to the auditory nerve.

Hearing loss differs in severity ranging from slight to extreme, but in general, the greater the severity of loss, the greater the impact the impairment has on communication skills and language development.

Total hearing loss is rare. More often, people with hearing impairment have some usable residual hearing.

Pre-lingual hearing loss (i.e. before acquisition of communication and language) generally leads to greater speech and language deficits than post-lingual hearing loss.<sup>8</sup> A number of sensory aids including hearing aids, cochlear implants and assistive alert devices (for example, for telephone and television hearing) can assist a hearing-impaired student. The technology associated with these sensory aids is changing and improving rapidly.

#### Vision

Vision impairment may result from causes such as:

- disorders of eye movement
- glaucoma
- infections in the eye
- diseases of the retina
- optic nerve anomalies
- injury/trauma.

Just as with hearing impairment, vision impairment does not necessarily mean total absence of visual sensation.

The special needs student - cont.

## Put on your thinking hat!

Perhaps use Dr Edward de Bono's 'Six Thinking Hats',<sup>®</sup> a technique for looking at an issue outside our habitual ways of thinking.

—Sequence developed by Helen Farrell



### BLUE HAT: Managing the thinking process

Explore how to get started with ideas for teaching music to students with disabilities and impairments.



### WHITE HAT: Information available and needed

Consider what information you have/need to cater for students with disabilities and impairments in your music class. Consider what information is missing, and how you are going to get it:

- Do you feel a need to engage in professional development activity that will inform improved curriculum and lesson planning practice?
- PD activity: read literature on the 'common' disabilities and impairments.
- Do you need to share information with teacher aides and paramedical professionals?



### RED HAT: Feelings and hunches

What emotions, hunches and feelings do you have about working in your music class with students with disabilities and impairments? No justification required.

- For example, do you feel nervous, anxious and worried, perhaps unsupported?



### YELLOW HAT: Benefits and values

Consider why it is worth having students with disabilities and impairments in your music class. How can it benefit outcomes for both students and teachers? Give reasons why.

For example, is it an opportunity to provide:

- individual and differentiated curriculum and lesson planning for the student?
- PD activity: read literature on differentiated curriculum
- improved learning outcomes in the social, physical, linguistic and cognitive domains for *all* students in your classroom?
- PD development activity: read literature on goal attainment scales
- improved staff morale with the necessity for the team of teacher aides and paramedical professionals to support each other?



### BLACK HAT: Caution, difficulties and problems

Consider the problems, risks or barriers to having students with disabilities and impairments in your music class. Give reasons why, for example:

- you might not get support from teacher aides and paramedical professionals
- you don't know much about this student
- you don't know much about this student's disability or impairment (lack of available information)
- you will often need to think on your feet.



### GREEN HAT: Alternatives and creative ideas

Consider how you can work out your role with students who have disabilities and impairments. What are the alternatives? How do you overcome the Black Hat difficulties? You may need to:

- incorporate individual and differentiated strategies into curriculum and lesson planning for the student
- use others' expertise to develop and implement individual and differentiated resources for the student.
- PD activity: read literature on developing and implementing individual and differentiated strategies.



### BLUE HAT: Managing the thinking process

Consider where you go from here in catering for students with disabilities and impairments in your music class. Decide on the next steps. Draw up a summary and conclusion.

You may need to organise for good classroom management (e.g., adapt physical spacing, lighting, seating).

- PD activity: read literature on developing and implementing individual and differentiated strategies.

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**Helen Farrell**

With many years as a special education teacher in the Department of Education and Early Childhood Education, Victoria, Dr Helen Farrell is the immediate past Chairperson of the Victorian Chapter of the Australian society for Music Education. She has recently been appointed as a member of the Music in Special Education, Music Therapy and Music Medicine Commission of the International Society for Music Education (ISME) for 2008–10.

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# MUSIC AND PLAY: A RICH BEGINNING

During the important period of early learning, technology can provide new and exciting opportunities for musical play, says early childhood teacher educator, JANET MCDOWALL.

Play is a foundational aspect of learning during early childhood—the period from infancy to about age eight. Research suggests that play is the central force in young children's development.<sup>1</sup> It is both a natural and powerful way for children to learn. But play is not just any activity with a 'light touch'—with only a sense of fun and enjoyment. Rather, play has several particular characteristics. It is often open-ended—with no predetermined right or wrong answer being imposed by others. It is voluntary—when children play, they are not coerced by adults to participate, but are self-motivated. And play is not always 'light'—it sometimes has a serious tone.

Young children's play often involves music. Children perform songs they have created themselves as well as songs learned from others. Also, apart from playing using their own voices, most young children seem to have a natural inclination to explore sounds in their environment. For example, preschoolers often discover sounds when they are playing with toys and everyday objects. Likewise, most young children are fascinated by the sounds of percussion instruments. They explore the subtle and not-so-subtle sounds that these instruments can produce and, for some children, exploration of these 'found sounds' and instruments leads spontaneously to playing musical patterns. It has been noted that 'The complexity of children's spontaneous play with instruments can often eclipse that found in more teacher-directed activities'.<sup>2</sup> Further, preschoolers and children who have made the transition to school often show their awareness of pop music when they play 'air guitars' and imitate the singing and 'moves' of favourite performers. All of these playful experiences provide rich opportunities for informal music learning, particularly relating to tone colour and rhythm, and overall sense of musical style.

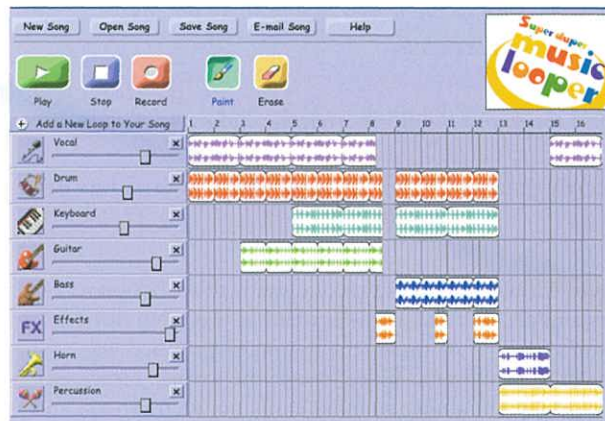
With such a strong musical beginning being experienced by most young children, we might expect playful approaches to music to flourish as children move through the early childhood years. However, for most children, these rich musical beginnings tend to dwindle over the years. Perhaps this is in part due to children's self-image as to whether they are 'musical'—or not. And perhaps their self-image may be related to their current musical skills or, conversely, to their current musical limitations. For instance, playing an instrument, once initial explorations are over, requires skills that most children need considerable time to acquire before they are able to make sounds that fit with their concept of 'music' in their everyday cultural context.

But this situation is changing. In recent years, computer-based music technology has been shown to provide opportunities for scaffolding children's musical play processes, enabling them to go beyond what would be achievable using traditional music resources. Using technology, there are possibilities for even quite young children to play with music

in *creative* ways that otherwise would be unattainable. With this support, even young children's musical play can be much more than exploratory. It can involve complex aesthetic decision-making and it can involve imagination, including having a 'vision' in mind and persevering with ways to bring the vision to fruition. In such ways, computer-based music technology enables children to actively participate in aspects of their cultural environment where otherwise they would only be observers. They are able to make music that sounds like the music to which they are enculturated.

A recent research study<sup>3</sup> that I conducted provided many examples of children playing with music using computer-based technology. I collaborated with generalist class teachers in three junior primary schools and with a music specialist in designing and presenting learning experiences for children from age five through to age seven. Children used a range of music-related software, generally in situations where they were able to follow their own interests without specific requirements.

One program provided particularly fruitful play opportunities—Super Duper Music Looper (a 'scaled-down' and 'child-friendly' version of Acid Music Studio published by Sony Creative Software). Using this software, children created musical compositions using pre-recorded loops of sounds. They chose from a list that showed the names of instruments, with pictorial icons, then listened to and selected from a range of sound loops using that instrument, and 'painted' the chosen example into their composition. Loops of sound were combined to create multilayered compositions, which children 'played back', then edited and refined. They were able to alter musical features such as tempo and pitch. They also deleted sounds as part of the editing process. Sounds were shown on the computer screen by coloured graphic symbols and children could look at this graphic representation, scrolling from left to right, as they listened to their composition.



*The child-friendly Super Duper Music Looper interface*

Some children also recorded their own sounds and used these as sound loops. They did this by recording their voices with a microphone attached to the computer. They used their voices in expressive ways, as integral parts of their compositions. In many instances, children attributed associated meanings to their compositions, as indicated in their imaginative titles such as 'Rocking kittens' and 'Critter funk'. Some of the children were particularly aware of the expressive qualities of music. For instance, a six-year-old child indicated her disappointment and dissatisfaction that her composition using Super Duper Music Looper sounded sad. She said, 'I want to make a happy song. Not like [she made a drone sound.]' This was the impetus for further compositional activity. The same child, on another occasion, created what she called 'A scary story', a blend of sound loops and a spoken narrative. She persisted with this self-determined task, demonstrating her ability to use musical and verbal sounds for expressive and symbolic purposes.

When children played with Super Duper Music Looper, they listened, sang, played instruments, composed, notated and moved their bodies—albeit in somewhat different guises from traditional music teaching and learning situations in schools. Using this gamut of experiences, children engaged with music through various modes of meaning making—the linguistic mode; the audio mode; the visual mode; the gestural mode; the spatial mode; and multimodal design which 'involves reading of all designs in interactive and dynamic ways'.<sup>4</sup> At the same time, children played with musical concepts relating to the elements of music including rhythm, melody, harmony, form, tone quality, texture, dynamics and tempo. Although at times children recognised and described their own learning, they more commonly operated intuitively, drawing on musical knowledge that they had been acquiring informally since infancy.

Some children put much effort into creating what could be described as polished compositions. This process often indicated knowledge of cultural norms. For instance, I observed two seven-year-old boys engaged in a lively discussion about how to create an ending, a sense of closure, in their joint composition:

Tom: Find something like ... [sings]. Something that sounds good at the end. Find 'Sweet Bear'. Add that at the end. Just to add an ending.

[Each child indicating uncertainty about the end—blank expressions. Each spontaneously comments on the ending.]

[Felix shortens the ending]

Felix: 'Yes!'

Tom: 'I think you should shorten the ending so it's just one beat.'

[Felix changes another part. Tom still urges him to shorten the ending.]

However, for most children, the emphasis shifts between process and product in a manner that has been described as 'an infinite chain'.<sup>5</sup> At times, the notion of 'product' was evident in the children's choice to save their work. However, more typically, the ability to move easily between process and product amounted to a seamless blending of process and product. Some children chose to return to their saved

compositions on other occasions. When this happened, they either just reviewed the composition by listening to it and looking at the visual aspect, or they made changes thereby creating a new version. When children engaged in these types of activities, they showed that they were able 'to manipulate the materials of music for their own purposes'.<sup>6</sup> That is, they showed mastery of the tools, awareness of some musical possibilities and ability to make decisions, including whether or not to retain their work—their products.

Can computer-based music technology replace traditional music teaching? No, but it can certainly enhance traditional approaches, and in ways that fit with early childhood educational approaches, including the opportunity for children to play with music in ways that have rich potential for fostering both musical and wider learning. **M in A**

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### Janet McDowall

Dr Janet McDowall is an early childhood education specialist and a lecturer in the School of Education at the University of South Australia (Magill Campus). Janet's professional experience includes teaching music to students in schools and training of ECE teachers in music education for young children, and in language and multiliteracies. She has recently been part of the team of School of Education staff delivering an early childhood education degree in Singapore.

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[www.sonycreativesoftware.com/superduper](http://www.sonycreativesoftware.com/superduper)



# EXPLORATORIUM? CBEEBIES? PERFORMULATOR? SUBOTNICK?

Keep calm. ANDREW SWAINSTON found these strange names led him to online adventures through music, song, colour and movement for young children.

Recently I have been exploring with my two young children the range of early childhood music resources available online. Interacting through composing, singing, dancing and other music activities, the kids were fascinated, engrossed, and amused ... but above all, they were engaged in some very worthwhile music learning. Getting back my computer has proven difficult.

## Exploratorium

<http://www.tinyurl.com.au/x.php?1exw>

Exploratorium's website provides online exhibitions and video clips about the science of music. The site also answers scientific questions about music and sound such as: 'Why does some music give me goose bumps?'. We liked composing with 'Kitchen Sink-ovation' and the 'Dot Mixer', not to mention the 'hip hop' dance moves. This is really cool stuff!

## San Francisco Symphony Orchestra for kids

<http://www.tinyurl.com.au/x.php?1ewj>

The San Francisco Symphony's Kids website has an interactive exhibit of 'Instruments of the Orchestra', and 'The Music Lab' encourages children to discover for themselves the ways in which the various musical elements—tempo, rhythm, pitch, instrumentation, harmonisation, dynamics and expression—affect the music. Try the 'Composerizer', 'Performulator', and the 'Harmonizer'. The site is set out in cartoon style, is highly interactive and is fabulous fun!

## Morton Subotnick's Creating Music

<http://creatingmusic.com/>

The goal of this web site is to provide an environment for children to experience creative play through composing music with the same ease as they have playing with toys, drawing with crayons, building with blocks, role playing with puppets, etc. In addition, special emphasis is given to notating music by starting with graphic scoring. This establishes the relationship between spatial and musical elements that underpin traditional staff notation.

**Musical Sketch Pads and Rhythm Band** Here you can 'draw' at the level of finger painting and get musical feedback. You can choose instrumental colours and edit as a composer might, by changing pitches, making things go forward or backward, or inverting and duplicating.

**Hearing Games** There are three puzzles here that start by asking you to identify melodic phrases as 'same' or 'different'. This idea is extended to arranging pitched notes into a particular sequence or arranging a simple rhythmic pattern. These games involve choosing the appropriate coloured balloon or placing blocks in a melodic or rhythmic grid to aurally identify melodic/rhythmic examples.

**Playing with Music** There are two activities here. The first allows you to 'play' with the tempo of a Beethoven piano piece by

'scrolling' in real-time and varying the speed. The second allows you to compose a melody using either the major or one of two minor modes and one of three timbres.

**About Music** The element of pitch is introduced with a focus of melodic contour—going up, going down or staying the same. The great thing here is the variety of musical excerpts used ... from a rap example to a Canadian Inuit song to an Albanian funeral chant, as well as well-known classics. Instructions are given for all sections, either in text format or orally through an audio file.

## The New York Philharmonic Orchestra's Kidzone

<http://www.nyphilkids.org/main.phtml>

This is another great online resource for introducing children to music. Highly interactive, the site allows children to perform various activities and interact with a wide range of orchestral instruments. Check out the instrument storage room to hear what they sound like (our favorites were the percussion). Best of all is an instrument lab for kids to build their own instruments online and a composition workshop where they can write their own music and songs. Fabulous! (Download the latest version of Shockwave and Quick Time from the on-site help page.)

## Cbeebies

<http://www.tinyurl.com.au/x.php?1ewp>

Cbeebies is the range of television, radio and online programming produced for children by the BBC. The website allows children to play musical games (free Macromedia Flash required), listen to songs—including counting, seasonal and BBC theme songs—to dance and to learn traditional songs and rhymes. There was much to enjoy about this site. For example in the 'Musical Games' section, there is 'Animal Soundscape', 'Musical Voice Trumpets' and 'Shaun's Bleat Box'. Yes, that's right, Shaun's Bleat Box!

## Mama Lisa's World

<http://www.mamalisa.com/world/index.html>

Mama Lisa's World of children's songs is a collection of thousands of traditional folk and children's songs and recordings from well over a hundred countries around the world. Each song has its own page complete with lyrics in the original language and English (and even French on a separate page if you want to look for it). The songs have been donated to the site by teachers, musicians, embassies, and cultural organisations from around the world. All come with a written score and usually a MIDI file, and often at least one MP3 recording of teachers, musicians and/or a group of children singing.



(L-R) Standing: Hedyeh, Amanda, Shane, Kayleigh. Kneeling: Paige, Kenny.

## GIFT OF GUITARS INSPIRES SCHOOL

Why give guitars to students? TINA BROAD says this grassroots campaign helps to set promising young people on creative journeys through music.

There will be more music in the lives of students at Canberra's Theodore Primary School, thanks to a gift of six brand new guitars. The guitars were given under the nation-wide 'Guitars for Schools' project to six lucky Theodore students in Years 4, 5 and 6. Each child had demonstrated a commitment to music learning as part of the school's music program.

An initiative of the Music Council of Australia's music advocacy program 'Music. Play for Life', the project provides free guitars to promising students so that they can complement their school-based practice with extra playing at home, on their very own instrument.

Music teacher Hayley Sakkara said the families of the six chosen students have been overwhelmed by the news. 'Some have cried with joy ... as they know this opportunity will have a huge impact in their children's lives.' The children had demonstrated high levels of enthusiasm for music and were greatly motivated by it, she said.

Since 2005, more than 120 students in primary schools and high schools all over Australia have benefited from the program, which is supported by philanthropic trusts including the Fall in Light Foundation and The Ian Potter Foundation.

'Music. Play for Life' is a grassroots campaign to find creative ways to get people, young and old, beginning—and sticking

with—their musical journey. With 'Guitars for Schools' the Music Council of Australia is able to put the principle into practice in tangible ways. As campaign director, I am delighted to welcome the Theodore students on to the program. We look forward to being kept up to date with their progress. **M<sub>in</sub>A**

### MUSIC ALL OVER

The guitar recipients and other Theodore Primary students joined children from all over the country in Australia's biggest school music event, 'Music. Count Us In' on Thursday, 23 October 2008.

Visit [www.musiccountusin.org.au](http://www.musiccountusin.org.au) for more information.



### E-CONTACTS

**Guitars for Schools:**

[www.guitarsforschools.org.au/content/view/35/6](http://www.guitarsforschools.org.au/content/view/35/6)

**Music Play for Life:** [www.musicplayforlife.org](http://www.musicplayforlife.org)

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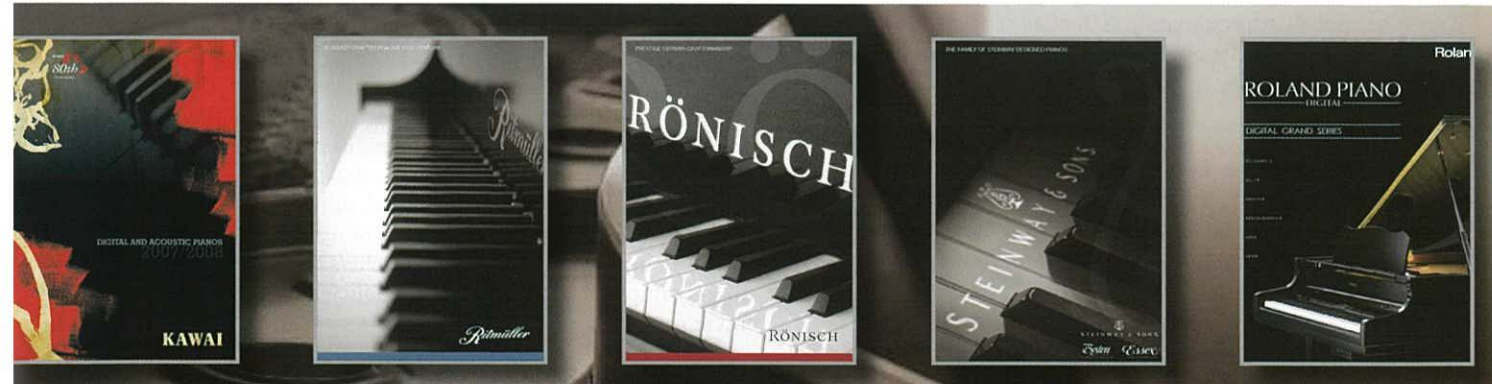
YAMAHA KAWAI Roland RÖNISCH Ritmüller CASIO

size versus sound

why the difference in price?

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 108 Botany Rd, Alexandria - (02) 9318 2255

## BRISBANE

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# ACHIEVEMENTS RECOGNISED

## School Music Education awards

The 2008 National Awards for Excellence in School Music Education recognise a great breadth of achievement. Report by JENNY ROSEVEAR, National President of ASME.

The 2008 National Awards for Excellence in School Music Education culminated in a ceremony at the University of Melbourne on 22 August. Eleven teacher awards and two school leader awards were presented, accompanied by cheques for \$5000 towards each recipient's professional development. The Teacher Special Commendation Award and the School Leader Commendation Award recipients also received special plaques.

The awards are an outcome of the 2005 National Review of School Music Education, aimed at enhancing the status of music in schools by recognising excellence. The then Federal Education minister, Julie Bishop, presented the inaugural awards in July 2007 at the ASME XVth national conference held in Perth.

The National Review identified the improvement and sustaining of the status of music education as an immediate priority, and that this would impact on the quality of music in schools. Recognising the excellent work of teachers and school leaders draws attention to their outstanding efforts, and helps to raise the general profile of music education. However, the awards do not alter the situation that there is a significant problem nationally, with many Australian students missing out on effective music education due to inequitable access to quality school music education, and to the poor status of music in many schools. The Review's report\* suggested that access to music is not readily available in about 900 schools—approximately 10% of all schools, and that in about 40% of schools music is not valued nor is it taught by inadequately qualified music teachers.

Nevertheless this year's award recipients represent only 'the tip of a very large iceberg' of highly effective music education that takes place in schools around Australia. The achievements of all recipients provide music educators throughout Australia with models of exemplary practice that can not only inspire us but provide practical ideas for improving our own teaching.

**M**inA

*The awards are funded by the Department for Education, Employment and Workplace Relations (DEEWR) and administered by the Australian Society for Music Education (ASME); they will be continued for at least the next two years. The 2009 awards will be presented during ASME's XVIIth national conference in Launceston in July*

### Special Commendations

Two of the thirteen recipients received special commendations in the Teacher Award and School Leader Award sections.



*Special Commendation recipients Regina Byrne (left) and Jacquelyn Conn*

### Jacquelyn Conn, Queensland: Special Commendation Music Teacher

Having specialised in teaching music to students with disabilities for more than thirty years, Jacqui is currently Statewide Braille Music Consultant for Queensland's Department of Education, Training and the Arts and is also a music teacher at Geebung Special School in the outer northern suburbs of Brisbane. She has worked in some of Queensland's most challenging special schools that cater for students, aged three to eighteen, who require significant adjustments to normal curriculums to access an appropriate music program.

Jacqui has been instrumental in adapting music activities to ensure that, for children with severe intellectual, physical or multiple impairments, music is an exciting and successful part of their lives. She has been highly successful in developing new understandings in her students and has extended their school curriculum offerings to fully engage their potential across several areas including music. Her approach to teaching music has also positively influenced many other teachers and therapists as well as strongly impacting curriculum and policy makers both in schools and at the state authorities level.

Jacqui's award citation noted that 'Jacqui has been a trail blazer in music education making this available to all students regardless of their abilities. There is no doubt that Jacqui's influence in music education, especially in the special education arena has been significant.'

As one of the comparatively few non-visually-impaired teachers who are skilled in Braille music notation, Jacqui is concerned for

the future of music offerings within the curriculum for sight-impaired students in Queensland and would like to see more in terms of succession planning in this vital area of education for students with disabilities.

### **Regina Byrne, Victoria: Special Commendation School Leader**

At the time of her nomination for a School Leader Award, Regina had been for six years the Principal at Mount St Joseph Girls' College, a Catholic secondary college at Altona in the west of Melbourne. (She is now Principal at Sacred Heart College, a large girls' school in Newtown, Geelong).

Regina's background is in music and, despite much of her time being taken up in school administration at Mount St Joseph's, she continued to teach classroom music, develop instrumental music programs, and initiate and develop school bands. She is the author of two guitar tutor books, *Don't Fret* (1 and 2), and continued to lead her school's musical life by playing guitar at all major school assemblies and performances.

Due to her leadership and that of the staff of Mount St Joseph's, the school's enrolment grew to 950 students and Regina transformed the learning environment for the students with three major building projects and six refurbishments of older facilities. The school is renowned for its 'state of the art' technology and innovative approach to the delivery of curriculum. In recognition of her outstanding work, Regina was named as the Secondary School Principal of the Year in the 2005 *Herald-Sun* Teacher of the Year awards.

Clearly, she will be greatly missed at her previous school which, in nominating her, said 'It is obvious to all of our community that Regina has lead from the front in relation to the development of the music department in both curriculum and the physical environment. The current music teachers look to her for guidance and support, and she still helps prepare the student musicians for major school functions. The students are proud of their "rock star" Principal and hold her in high regard.'

It's great to see that such a successful school principal hasn't lost her musical touch.

### **Other Teacher Excellence Awards**

**Carolyn Soeters (Jervis Bay Primary School, ACT)** Caz (as she is known) teaches music at a school that provides for students from the HMAS Creswell navy base as well as from the Wreck Bay Indigenous community. She has applied her own particular social philosophy of teaching music for the betterment of the entire community.

**Julie-Ann Watson (Nakara Primary School / NT Music School, NT)** Julie-Ann's innovative and inclusive classroom music program at Nakara has produced outstanding results in a relatively short time. She quickly engaged the students and staff, raising the profile of music education at the school, and elevated the status of the whole school in the Darwin community. Parents have sought admission to the school on the strength of the music program and its beneficial impact on the culture of learning at the school.

**Jenny Robinson (Randwick Girls' High School, NSW)** Jenny has developed major initiatives through an evaluation, revision and implementation of a new music program and has built up instrumental programs through which students have been extended and have enjoyed the experience of music making. Jenny has created links with primary partner schools through initiating a program incorporating a joint primary-high school band workshops to assist students with the transition from primary to secondary levels. She has also made links with local community groups, institutions and businesses in order to raise the profile and quality of music in her school and into the community.

**Ashley George (Tara Anglican School for Girls, NSW)** Ashley George has planned and implemented exciting and innovative music education programs from kindergarten to Year 10 levels. Aside from inspiring students to participate in school choir and expanding their membership—his senior school choir increased its membership from thirty to ninety girls—he also specialises small group instrumental tutoring and facilitates a podcasting club during lunch times. 'Ashley's innovative and creative approach to music education has had an incredibly positive impact on student learning in music, with students being highly motivated and enthusiastic.'

### **What makes an award-winning music educator?**

The selection criteria for the Teaching Excellence awards include:

- success in enabling the development of new musical understandings
- ability to use creative and innovative ways to arouse curiosity, challenge students' thinking and engage them actively in learning
- ability to articulate a vision for the school music program.

The selection criteria for the School Leader awards include:

- school policy, curriculum documents and practices that provide increased opportunities for access, equity, participation and engagement with music
- their role in valuing, sharing and celebrating music with the school community
- ability to articulate a vision for his/her school music program including proposed future directions.

Further information:  
[www.musicawards.asme.edu.au](http://www.musicawards.asme.edu.au)

**Janette Kelly (St Hilda's School, QLD)** As a music teacher at a P to 12 Anglican school for girls with an enrolment of 1,150 students from diverse backgrounds on Queensland's Gold Coast, Janette has revitalised school music with programs that offer a wide variety of musical experiences to all students. The sequential and developmental curriculum has been refined, with innovative information technology programs and instrumental tuition for all students. 'Janette's professionalism, great enthusiasm and passion for music, accompanied by commitment and a can-do attitude have ensured all students have the opportunity to reach their full potential.'

**Elizabeth Harlock-Lea (Fremont Elizabeth City High School, SA)** As Head of the Special Interest Music Centre at her school since its establishment in 1978, Liz has provided quality music programs for students who experience severe socio-economic disadvantage. To enhance music in surrounding primary schools, she has established, and now hosts and manages, the Adelaide North Primary Music Hub, a facility that provides instrumental, theory and ensemble tuition for approximately 150 students from 23 primary schools in the area. 'Her commitment, dedication and passion to ensure that students from disadvantaged homes develop confidence and achievement of personal excellence in music has been tireless and outstanding.'

**Janice Leahy (Para Hills High School, SA)** Janice has developed an outstanding contemporary music program that incorporates the full range of emerging technologies and reflects trends in industry and tertiary education. She also ensures that music students contribute significantly to a range of community organisations and primary schools. 'Janet's vision, forward planning and practical management skills ensure that the music program at Para Hills High School is constantly evolving, is well resourced and is well connected to other Arts programs and the community.'

**Mary Needham (Elwood College, VIC)** Mary has been the driving force in reigniting the interest of many students pursuing studies in the various instruments on offer at her school. Mary facilitates and creates a supportive environment for students to experience success and an opportunity to reach their full potential. 'Mary involves herself in the school's transition program of local primary schools. She promotes the music program at every opportunity and is always working to improve the facilities and curriculum which she has designed to cater for diverse students' abilities which enables them to experience success and achieve their full potential.'

**Jennifer Meachem (Camberwell Girls Grammar School, VIC)** As well as implementing a classroom music program that introduces wind, brass, strings and percussion instruments to all Year 7 students, Jennifer is very committed to the technology program within the school and has introduced various software packages which enable students to compose and arrange music. This technology has been integrated into the curriculum from Years 7–12 and, although challenging, is hugely enjoyed by the students,

especially those who do not play instruments as they achieve wonderful results and are extremely proud of their own compositions.

**Leonie Cecich (East Victoria Park Education Support Centre, WA)** By accommodating different learning styles such as visual, aural and kinaesthetic modalities, Leonie brings a wonderful, infectious enthusiasm to all her music classes at her school, which caters for about 20 students with intellectual disabilities in the Canning District of WA. 'Students and staff look forward to her music sessions which are always filled with fun, new learning and skill development. Leonie works in conjunction with therapists and fellow teachers to produce songs that are educational and motivating for these special students.'

### Other School Leader award

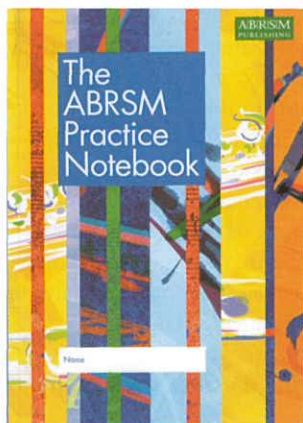
**Matthew Hughes (John Septimus Roe Anglican Community School, WA)** During a period of over twelve years, Matthew has played a significant role in establishing music as a valued, high profile, rewarding activity at his school. By obtaining generous funding for hire instruments and through vigorous promotion of the music program, there are approximately 450 students learning an instrument, playing in bands and singing in choirs. 'Matthew has enriched the teaching program and raised the status of Music in the school by his personal demonstrated commitment to the work of the department. He is present at every concert, has recently joined the Secondary Choir and even commenced clarinet lessons.'

### Note

\* R Pascoe et al., *National Review of School Music Education: Augmenting the diminished*, Australian Government Department of Education, Science and Training, Canberra, 2005, pp. xii and xxvii respectively.

# NEW RELEASES

## FROM ABRSM PUBLISHING

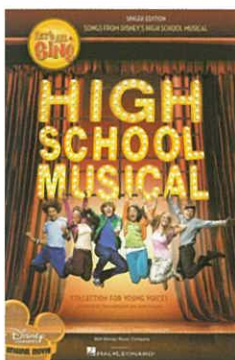


### The ABRSM Practice Notebook

This handy-sized notebook includes lesson timetables (day, time, room, other information for 36 weeks), shopping lists (what's to be purchased), lesson notes for 36 weeks (things to practise, practice diary, parent's/carer's comments), a holiday practice diary (a place to record time spent in practice for each day) and an end-of-year report pro

forma. The notebook also includes some useful reference material and teaching resources including several types of 'Top Tips' (information on practising, preparing for exams, reasons for taking music exams, exam day preparation, etc.) and essential music theory information as well as some cartoons and often amusing but always 'proverbial' quotes from composers and performing musicians. Regardless of what examination system is used, this is a worthwhile—and motivational—resource for all young instrumental students. The ABRSM Publishing web site is at [www.abrsmpublishing.com](http://www.abrsmpublishing.com)

## FROM HAL LEONARD



### Let's All Sing Songs from Disney's High School Musical

Collection for Young Voices: 1—Arranged by John Higgins & Tom Anderson; 2—Arranged by Tom Anderson. Available in Singer's Edition, Singer's Edition 10 Pack, Teacher's PVG Edition, Performance Accompaniment CD.

Each of these collections includes five favourite songs from Disney's smash hit movie 'High School Musical'.

These songs and their arrangements are perfect for group singing in the classroom and community settings or simply anywhere kids get together! The songs have been carefully arranged in 'kid-friendly' ranges for unison voices with optional harmonies. The Piano/Vocal/Guitar Teacher's Edition includes complete arrangements, and the Singer Edition includes the vocal parts only. Singers

of all ages will enjoy singing along with the full performance tracks on CD recording, or the professionally-produced accompaniment tracks can be used for a staged performance.

## GIA PUBLICATIONS:

### First Steps in Music: Vocal Development Kit—Dr John Feierabend.

Plastic boxed kit consisting of various teaching materials. A prolific author of sight-singing textbooks and songs and other music activities for pre-school and lower primary school children, John Feierabend has assembled a music learning kit that includes puppets, toys, and instruments designed to help with two types of vocal development activities. 'Pitch Exploration Activities' invites children to create sliding sounds and encourages them to use their head voices. 'Echo Songs' and 'Call and Response Songs' allow children to use their newly-found head voices to sing short melodic phrases. Information about John Feierabend and a listing of his other teaching materials is available at [www.giamusic.com/bios/john-feierabend/](http://www.giamusic.com/bios/john-feierabend/)



### Petersen Music Stand and Carry Case

Developed by musicians for musicians, this music stand is lightweight, durable and highly portable and can be folded down into a convenient, self-contained carrying case. The pull-out extensions provide four-sheet capacity, the desk angle is adjustable, and a patented locking system ensures maximum stability. The Petersen Music Stand has adjustable height (from 58 to 127 cm) and can accommodate standard

music stand lamps. This stand is perfectly suited for musicians looking for the reliable functionality of a large metal stand, but the portability of a collapsible wire one.

The padded carry case (sold separately)

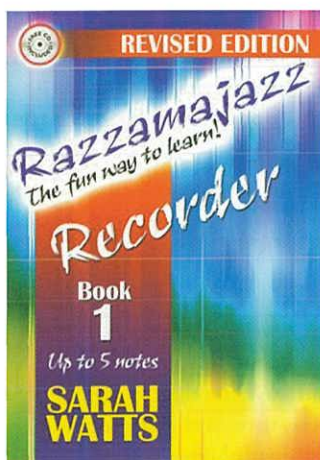
offers extra protection for the Petersen Music Stand. It is constructed of tough cordura nylon, it has a carrying handle with Velcro closure, an adjustable shoulder strap for hands-free transport, and three zippered pouches for pencils, music and other essentials. Full information on the Petersen Music Stand is available online at

[www.halleonard.com/petersendesigns/](http://www.halleonard.com/petersendesigns/)



**FROM FOUNTAIN MEDIA**

KEVIN MAYHEW PUBLISHERS:



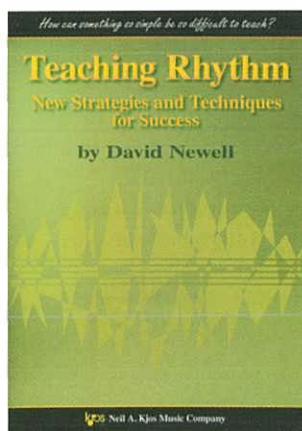
**Razzamajazz Recorder Series—Sarah Watts.**

Separate books, some with ‘play-along’ CD. UK composer and music educator Sarah Watts has produced a wealth of choral and instrumental material for schools and has over thirty-five publications in her Razzamajazz tutor series and nine publications in her Class Act series. The Razzamajazz range includes most orchestra instruments, piano and, in this case, C

descant recorder. Sarah Watts studied at the Royal College of Music in London and is President and Director of the National Youth Music Camp movement in the UK, so she is well placed to know what works in teaching instrumental music particularly in group situations. Her recorder books—Christmas Razzamajazz Recorder, Razzamajazz Duets and Trios for Recorder, and Razzamajazz Recorder Books 1 to 3—are all attractively presented and designed to motivate students as well as give them confidence in both individual and ensemble performance. Information about the Razzamajazz Recorder books is available at [www.fountainstreams.com](http://www.fountainstreams.com)

**FROM ENCORE MUSIC DISTRIBUTORS**

KJOS



**Teaching Rhythm—David Newell.**

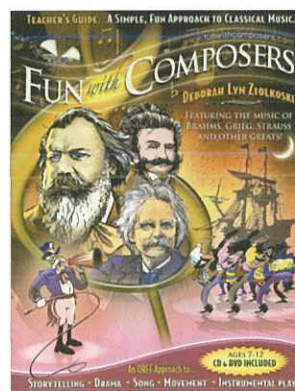
This comprehensive textbook on the teaching of rhythm represents a unique, visionary and in-depth examination of how teachers can best teach rhythm and how learners best learn it. The strategies and techniques assist with the development of both theoretical knowledge and practical skills in rhythm, pulse and meter. David Newell’s suggestions and

insights are invaluable at any level and help with teaching rhythm to young students. For a summary of the book’s contents and other information see [www.kjos.com/sub\\_section.php?division=1&series=226](http://www.kjos.com/sub_section.php?division=1&series=226)



**Secrets of String Success—Gerald Fischbach, David Neubert & Phyllis Young.**  
3 DVD set.

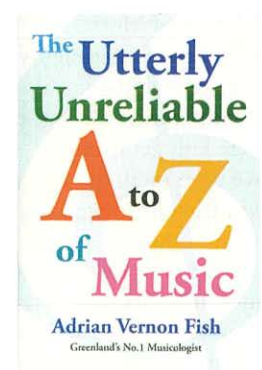
These DVDs introduce world-famous string teacher Gerald Fischbach and distinguished colleagues, Phyllis Young and David Neubert, as they lead an enthusiastic group of young students in their learning of basic string playing techniques. They show how to make learning a string instrument fun, exciting and remarkably effective. Although there is a significant degree of American cultural influence in the video clips forming this series, teachers and students will nevertheless find this material both entertaining and highly informative. For a sample video clip and summary of performance techniques covered see [http://www.kjos.com/detail.php?division=4&table=product&prod\\_id=125DVD](http://www.kjos.com/detail.php?division=4&table=product&prod_id=125DVD)



**Fun with Composers—Deborah Lyn Ziolkoski.**  
'Just for Kids' Guides (Book & CD) & Teacher's Guides (Book, CD & DVD).

This is a simple, fun approach to classical music that caters for children at two levels—3 to 6 years, and 7 to 12 years. The teacher’s guides have an audio CD and a DVD included and are designed for both the classroom teacher and music specialist. The classical music repertoire is introduced to children through singing, dancing, acting and playing to the music of Strauss, Mozart, Brahms and other great composers. The guides include over 27 lesson plans, reproducible composer images; music maps, activity pages and more. For further information see [http://www.kjos.com/sub\\_section.php?division=0&series=211](http://www.kjos.com/sub_section.php?division=0&series=211)

KEVIN MAYHEW PUBLISHERS:

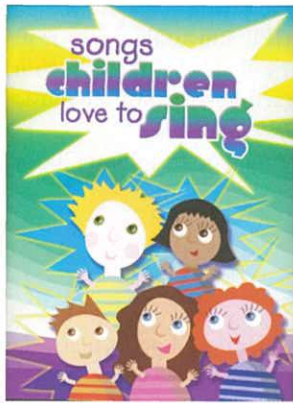


**The Utterly Unreliable A to Z of Music—Adrian Vernon Fish.**

This book contains definitions and explanations of everything you have always dreaded having to know. All the true definitions are held within these hallowed pages (plus a little bit of nonsense that will help to lighten the load—for example, ‘A diminished interval is something concert-hall bar managers hate...’).



The publication is informative and yet highly entertaining, so that musicians, teachers and students will all find it hard to put down!



**Songs Children Love to Sing.**

Produced in response to a recent UK Government Music Manifesto report that highlighted the importance of singing in schools, this new collection of songs for children includes favourite nursery rhymes, folk tunes, spirituals, show tunes, traditional melodies—a total of well over 180 songs. Before the words and notation of most songs are presented, there is information

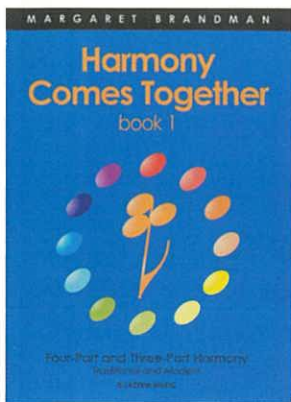
about the story behind the song and the origins of some of less-well-known words—perfect for inquisitive children! Songs Children Love to Sing is a must for all teachers who want to keep singing at the heart of their school.

**Music Links: A Creative Cross-Curricular Resource for the Non-Specialist Teacher—David Rose.**

*Book and audio CD.*

This is a fabulous new resource for anyone who teaches music. It is specifically aimed at the non-specialist classroom teacher but is also useful for specialists. Music Links comprises six music projects linked to at least one other subject that will enhance and widen the learning intentions. Each project begins with an overview that outlines the musical skills covered and then builds towards a finished performance of a musical product. Skills covered include singing, listening, classroom instruments, rehearsing and composing. The free audio CD provides additional music support and the resources section has photocopiable worksheets.

BRANDMAN PUBLICATIONS



**Harmony Comes Together, Book One—Margaret Brandman.**

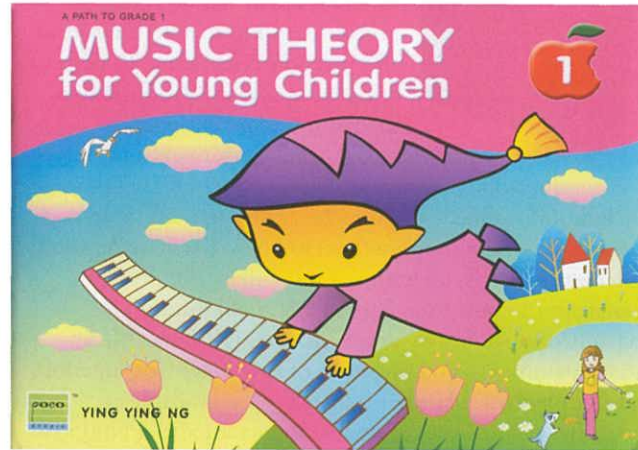
This is a fresh approach to the teaching and learning of three- and four-part harmony in both traditional and modern styles. Its key features include use of the gestalt (holistic) view of harmony that incorporates seeing, hearing and understanding chords in context, the use of colour coding and graphics to impart

concepts and illustrate ideas, and accommodating terminology from both the British and American systems, making the book suitable for use with multiple examination

syllabuses. Published in spiral-bound format, the content of this combination textbook and workbook is both well-sequenced and attractively set out. Harmony Comes Together does just that and is presented in 'good fun' manner throughout!! For further information, see [www.margaretbrandman.com](http://www.margaretbrandman.com)

POCO STUDIOS:

**Music Theory for Young Children and Music Theory for Young Musicians Series—Ying Ying Ng.**



This series of music theory books helps children to develop their musical knowledge, skills and understanding in a well-planned and structured way. Music Theory for Young Children is a fun and novel way to teach the fundamentals of music theory to children of ages 5 to 9. This series of workbooks is attractively presented with creative illustrations, bright colours and clear instructions. Brightly coloured stickers enhance the learning experience. For older children, Music Theory for Young Musicians utilises pedagogical methods that are suited to 9 years and upward age group—problem solving, repetition, and association—and make learning music theory enjoyable. Further information and sample pages are available from [www.musicdesign.com.sg/PianoCourse/PocoStudio/](http://www.musicdesign.com.sg/PianoCourse/PocoStudio/)

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**FROM ROLAND CORPORATION**

INTELLIWARE AUSTRALIA:



**Make Music Finale 2009**

Versions available for Windows XP/Vista 32-bit and Macintosh G4 (OS 10.4 or 10.5).

Since its introduction to the market in 1988, Finale has been the pacesetter in music notation software and it is now celebrating 20 years of bringing innovative products to a range of music practitioners—

composers, arrangers, performers and music educators. New features in the 2009 release of Finale include streamlined workflow for note entry, multiple-page editing, inclusion of more than 300 new Garritan Personal Orchestra sounds, inclusion of more than 100 new percussion sounds from Tapspace Virtual Drumline™, expanded capability to create and assemble SmartMusic accompaniments, and inclusion of Aria Player for superior quality playback. Further information is available at <http://www.intelliware.com.au/Product.aspx?id=FN0050>

**PGMusic's Band-in-a-Box 2008**

Win 9x to Win Vista Compatible.

Band-in-a-Box is an intelligent automatic accompaniment program that you can go from nothing to complete song arrangements in as little as a few seconds. Simply enter chords to a song, choose a style of music, and be able to

generate a full band arrangement complete with bass, piano, drums, guitar, strings, and more. Band-in-a-Box also allows you to arrange, listen to, or play along with songs in hundreds of musical styles. The MIDI and audio tracks that Band-in-a-Box creates are automatically played through your computer's built-in sound card or synthesizer, and the music notation is displayed in a lead sheet window. See <http://www.intelliware.com.au/Product.aspx?id=PG0420> for full details.

ROLAND

**Roland MT-90U Music Player**



For music students and performers, the new MT-90U is the perfect performance companion. Song files (MIDI, MP3, .WAV) can be loaded using the USB port and can then be played back through the built-in speaker system. The onboard sound engine plays multi-track MIDI files with ease and with even has the ability to change pitch and tempo—an absolute boon for transposing instruments as well as for rehearsal purposes. This clever device allows

musicians of all ages to practice and perform with full backing-band or orchestral accompaniment.

For additional information see

<http://www.rolandcorp.com.au/default.aspx?prd=899> **M in A**



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*The Victorian Orff Schulwerk Association*

**www.vosa.org**

for VOSA Sales, Resources and Events



- **Level 3 & 4 Courses** 12-17 January 2009 in Glen Waverley with Steve Calantropio, Carol Richards & Robyn Staveley
- **Level 1 & 2 Courses** 14-18 April 2009 in Glen Waverley
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# 1001 Classical Recordings

**1001 Classical Recordings You Must Hear Before You Die:** Edited by Matthew Rye

Published by Cassell (Octopus Books 2007). Reviewed by Sara Hood, Australian Music Association.

This review nearly didn't happen. The book passed from desk to desk as everyone balked at reviewing one so large (960 pages including index)—and our administrator balked at the postage for sending 2.05 kilos of book to an external reviewer. Then the editor spoke: 'We need a substantial review for the next issue. Will *someone* do the 1001 Classical Recordings?'

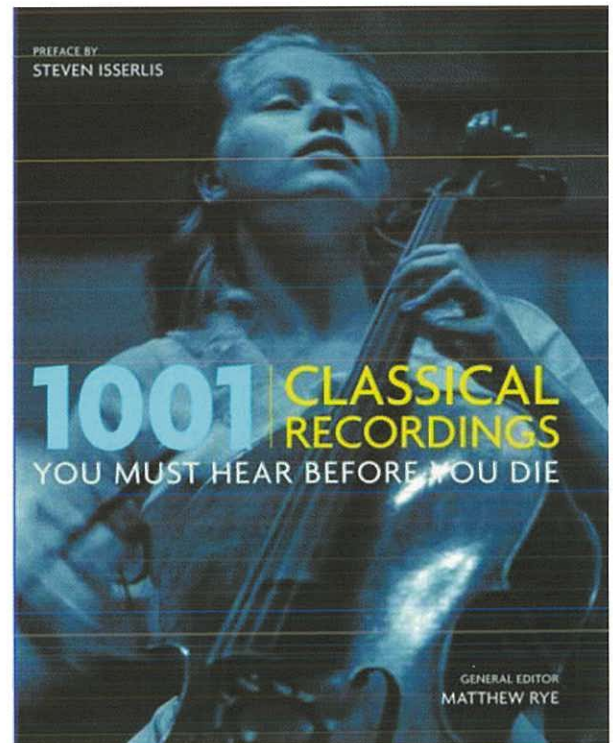
So here, after two years, you have it. And what a time waster this book is ... in the loveliest way possible. If you think that the idea of there being 1001 classical recordings you 'must hear before you die' is a bit artificial, or a smidge on the cocky side, then get over yourself or you'll miss something that's the best fun in an intelligent, engaging sort of way. Time just disappears as you turn just *one* more page and become totally engrossed.

The first surprise is that the critical part of the title is *recordings*. This is no dry list of a thousand *works* you need to listen to in order to consider yourself informed, educated and thoroughly well-grounded in all things musically classical. This is a list of *specific* and *recommended* recordings. And some of the works are a bit of surprise. The list was compiled by an international panel of contributors, and you can imagine what heated debates they must have had, but the general editor seems to have steered a steady course.

The book is laid out in time periods: pre-1700, 1700–1760 and so on, until 1951—the present. But turn to the first listing—*Carmina Burana*. Hey, that's Orff, so why isn't it in the 1901–1950 section? Because it's listed here as being by 'anonymous composers'. Reading on: 'Originally found in a Benedictine monastery in southern Germany at the very beginning of the 19th century, *Carmina Burana* (Songs of Beuren) is a collection of secular poems and songs, and morality plays in Latin.' Orff made use of these texts as the basis for the work that we now know.

*Carmina Burana* rates two full pages. One is a glorious colour reproduction of an illuminated page from the manuscript, the other is concise and succinct prose about the work, including the reasons why the Clemencic Consort's recording (on the Harmonia Mundi label from 1975) is the recommended version; a listing of three other recommendations; the cover art from the Clemencic Consort's CD; and a delicious quote: 'In view of the lewd ... nature of ... the collection, it is miraculous that the manuscript survived at all' (Philip Pickett).

While some works get two pages of space, some have just one, and others share their space with two more on the page. It's rather fine to see Beethoven's Eighth getting half a page, while Lili Boulanger's Psalm 130, *Du fond l'abime*, gets two pages. Not heard of this composer? Another reason to request this book for your school library!



Although many recordings are very recent releases, some of the recommendations are re-issues. For example, the Bach harpischord concertos with Trevor Pinnock and The English Concert, recorded on Archiv (from 1979 to 1984) are recommended, while the recommended version of Puccini's *Madama Butterfly* is the 1974 Decca recording by von Karajan, Pavarotti, Christa Ludwig and Mirella Freni.

If you're more of a book butterfly, then this book is perfectly delicious as you flit about until a picture or a work catches your eye, and slow down to ponder an old favourite, or find a new friend. The artwork is truly gorgeous and draws you in, and the elegant prose then captures you. Each composer is brought to life with an anecdote or info-snippet, and the recommended recording is passionately but reasonably argued for.

This book makes you want to rush out and listen—which can't be a bad thing. If you don't learn something new on every page, then maybe you should write your own book. Even if the recordings aren't your thing, it is if nothing else a wonderful meander through the history of western art music—and a foundation asset for any music library.

It's not just a hefty book; it also has a hefty price at \$65 (hardback). Available in Australia from ABC Books and other retail outlets.

**M**inA

# Seven Top Tips

## MAKING IT A PLEASURE TO TEACH

Primary music specialist LYNNE BURT implements a highly successful music program at Hartwell Primary School in Victoria. She shares some of her best ideas for not only surviving, but enjoying teaching to the full.

### 1. LOTS OF PROFESSIONAL DEVELOPMENT

As a music teacher, you can often feel very isolated from your colleagues teaching other subjects. No-one else is doing what you're doing and there's no-one to 'bounce off' when planning your lessons. However 'out there' in other schools are many excellent music education practitioners and it's great to work with them in a workshop situation to get you self-motivated and reinvigorated. Outstanding professional development sessions are organised by state Orff Schulwerk Associations and your local branch of the Kodály Music Education Institute of Australia (KMEIA). In Victoria, there's also the Association of Music Educators (aMuse).

The state and national conferences of these organisations are worthwhile places to network with local, national and international teachers, and to hone existing skills and find new ways. PD opportunities can be had overseas: I highly recommend the International Summer School at the Orff Institut in Salzburg, Austria, and the International World Village in Finland. (It's wonderful to combine attending an overseas conference with a holiday: check with your accountant about the possibility of a tax deduction for a proportion of your expenses.)

### 2. ENJOY YOURSELF

It is very important to enjoy what you do. Having something to be excited about means that, through all of the hard work and the report writing, you have something that keeps you going. Your enjoyment of teaching will be communicated to students and contribute positively to their learning.

### 3. FIND AND USE WONDERFUL RESOURCES

Explore the excellent resources available from professional associations (see 1 above), and from publishers, distributors and retailers. Back copies of *Music in Action* detail countless resources in the Top Tips, New Releases and Net News sections.

Don't forget things like lengths of bright fabric (Bemsilk, Lycra), notation and letter flashcards (A–G), and 'boomwhackers' (coloured tuned percussion tubes; available through music shops). All will enhance your activities in the music room.

### 4. MAINTAIN A HEALTHY PROFESSIONAL NETWORK

Work with others, network inside and outside your school, give and receive, and always look for opportunities. Ongoing involvement with colleagues is very important. Whether it's a few teachers within your own school, someone you're mentoring or being mentored by, or your local network or

music association, you need to be sharing ideas and the highlights (and lowlights) of your work. We all need encouragement, and can give and receive this both inside and outside the immediate school environment.

### 5. PLAN AND ORGANISE

Be well-planned for the term and organised for your lessons. Planning and preparation for both long- and short-term are critical. Begin with a thorough work plan even if you know it will change with time. Assessment should be an integral part of your planning. This will help you cope with the pressure of reporting and keep you focused. Lessons will be more likely to flow seamlessly from one aspect to the next. Have all your resources—CDs, props, paper, pencils/marker pens, whatever you'll be using—in place and ready to use.

I have developed a planning document that provides for all of the focus statements, progression points and standards for the *Victorian Essential Learning Standards*, the curriculum framework used in Victorian government, Catholic and some independent schools. I can highlight areas of focus, and the term overview sets out the material to be covered. It has been a joy to use this planner when preparing cross-arts curriculum units with the visual arts teacher.

### 6. MAKE THE MOST OF YOUR ENVIRONMENT

Whatever space you have, it's good to make the most of the environment. If it's a school hall, gym or the out-of-hours-care space, it can often be very difficult to work and may require discussion with other users of the space to bring some colour and excitement into the room ... but it's well worth trying. In a dedicated music room, extensive decoration can convert the classroom environment into a jungle, a medieval castle, or even outer space, to fit with units of work being followed as part of a whole school curriculum. Working in collaboration with the visual arts teacher and the students themselves can result in a spectacular visual environment—student artwork is a very cheap option for adding form and colour to a space.

### 7. START THE LESSON OUTSIDE THE ROOM

My students know that it's time to enter my classroom when they hear music playing. They first remove their shoes and lessons begin with movement to music as they come in. The music is not always the same, although RockED's *Movement One* CD may be used time and time again and still have students asking for it again. **MIA**



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.

**ANCA**

(Australian National Choral Association)  
with Hal Leonard & The Print Musicworks  
VIC

• **28 February 2009**

**Choral Reading Day with George Torbay**

Shelford Girls' Grammar School, Caulfield, VIC

Registration:  
gwake@halleonard.com.au  
T: 03 9585 3399

**DALCROZE**

(Dalcroze Australia Incorporated)  
NSW

• **2–12 January 2009**

**Dalcroze Australia Summer School**

St Scholastica's College, Glebe, NSW

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

**ORFF**

(Orff NSW)  
ACT

• **25 October 2008**

**It's Christmas! (Melissa Dodds)**

Canberra Grammar Northside Infants School, ACT

Details: www.orffnsw.org.au

• **Late January 2009**

**Orff Level 1 Course**

Canberra, ACT

Details: www.orffnsw.org.au

• **26 February 2009 (4–7 pm)**

**Sing 2009 Course with Jane Holmes a Court**

Canberra, ACT

Details: www.orffnsw.org.au

**VIC (VOSA)**

• **12–17 January 2009**

**Levels 3 & 4 courses**

Glen Waverley Anglican Church  
800 Waverley Road, Glen Waverley VIC

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

• **14–18 April 2009**

**Levels 1 & 2 courses**

Glen Waverley Anglican Church  
800 Waverley Road, Glen Waverley, VIC

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

**MTEC**

VIC

• **19–21 January 2009**

**Music Technology in Education Conference**

Integrating music technology into the curriculum

Venue: Caulfield Grammar School, Wheelers Hill, VIC

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

**SOUNDHOUSE**

VIC

Alfred Brash SoundHouse  
Melbourne

• **13 November 2008**

**Groovy Shapes, Jungle and City**

• **17 November 2008**

**Sibelius—Level 2c: Become a Sibelius Power User**

Details:

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

SoundHouse @ Debney Park  
Secondary College

Flemington, Victoria

• **11 November 2008**

**Making the Most of Digital Curriculum**

• **12 November 2008**

**Finale Notepad**

• **5 February 2009**

**Sibelius Level 1**

• **19 February 2009**

**Band in a Box**

• **26 February 2009**

**Finale Notepad**

Details: www.soundhouse.com.au

**ADVANCE NOTICES**

2009

**ASME**

• **10–14 July 2009**

**17th National Conference—Musical Understanding**

Venue: Hotel Grand Chancellor, Launceston, Tasmania

Details:  
www.cdesign.com.au/asme2009

**AUSTA**

• **10–14 July 2009**

**AUSTA National Conference 2009**

Venue: Esplanade Hotel, Fremantle (Perth), WA

Details:

www.austaconf2009.net.au

**9th Australasian Piano Pedagogy Conference**

• **13–17 July 2009**

The King's School, North Parramatta, NSW

Presentation paper proposals due 1 February 2009

Details: www.appca.com  
T: 02 9785 2547

**Sounds Great 2009 Conference (Victoria)**

• **17–19 July 2009**

Co-presented by a consortium of Victorian music education associations.

Details: www.soundsgreat.org.au

**VOSA**

• **22–23 August 2009**

**Early Childhood Conference of Performing Arts**

Genazzano FCJ College, Kew

Presenter applications due 7 November 2008

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

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

**SPRING SUBSCRIBER PRIZE WINNER**

The winner of the AVDA MUSIC AND MEDIA CREATION PRODUCTS was **Sandra Davies, of the Beaumaris North Primary School, Sandringham VIC.**

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

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



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