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WINTER 2009 • Vol. 7, Issue 1

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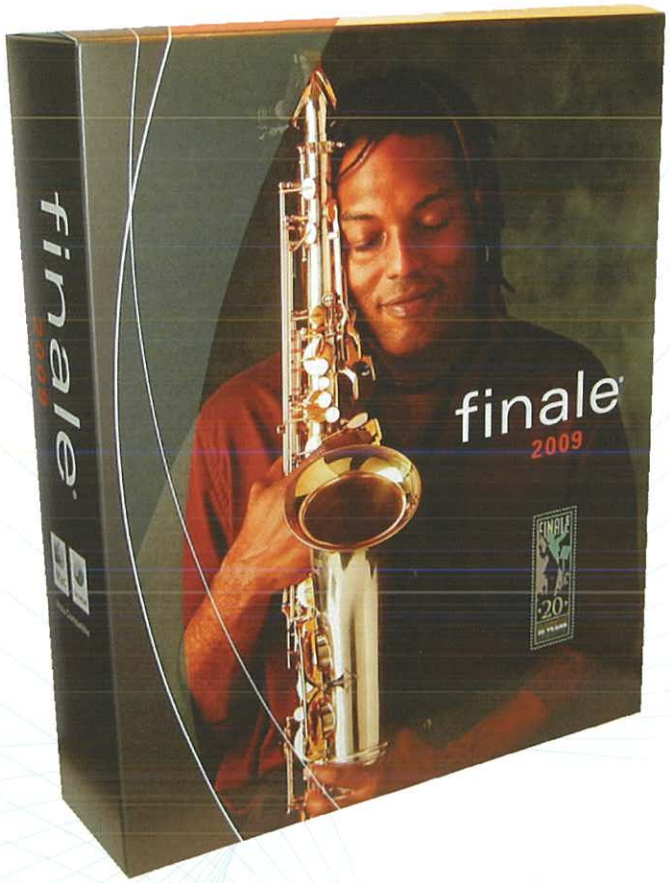

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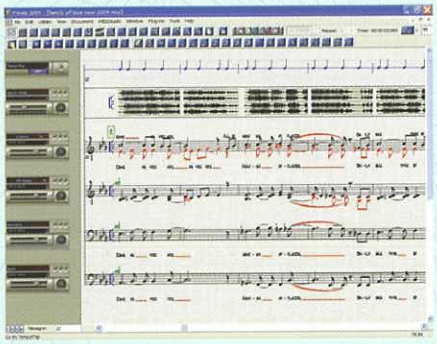

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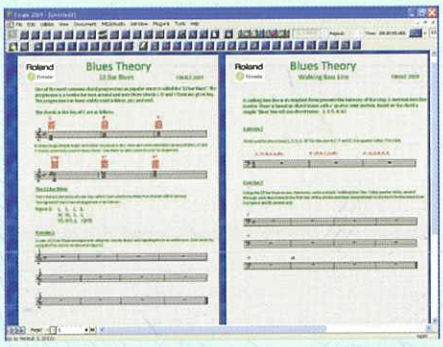

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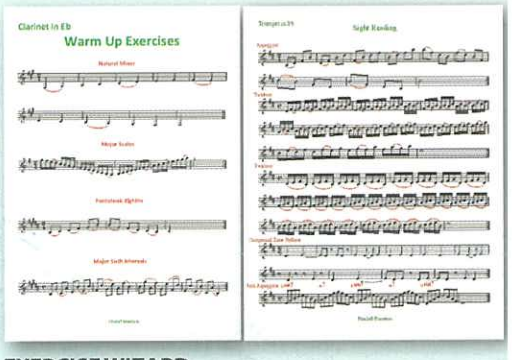

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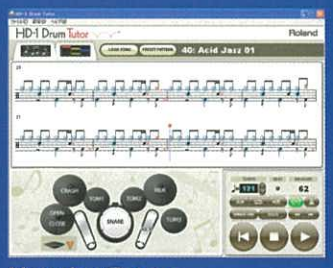

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EDITOR
Associate Professor Robin Stevens, PhD
Email: robin.stevens@australianmusic.asn.au
Telephone: 0418 329 425

Postal: Robin Stevens, Editor, Music in Action, MBE171, 45 Glenferrie Road Malvern VIC 3144

EDITORIAL PANEL
Dr Pauline Beston
Greg Mason
Harley Mead

SUB-EDITOR
Tony Geeves

DESIGN, LAYOUT & PRODUCTION MANAGEMENT
Mediaville
Email: mediaville@netspace.net.au

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

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

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FROM THE EDITOR

The focus of this issue is 'Technology and Music Education', inspired by the success of the January Music Education in Technology Conference. MTEC was held at the Wheelers' Hill Campus of Caulfield Grammar School in Victoria. Key presenters were the founder of the Technology Institute for Music Educators in the US, Tom Rudolph; composer and educator (and co-developer of O-Generation software), Marcel Pusey; and Australian trumpeter James Morrison (think: digital trumpet!). Over 200 music educators participated in the conference, coming from all states, the ACT and overseas.

To build on the interest and motivation generated by MTEC, we have several articles with a technology and music teaching/learning focus.

Our lead article by James Humberstone challenges teachers to become more creative in their development of music learning materials. In 'Top Tips' Katie Wardrobe develops some of these ideas, with great suggestions to help you extend your use of music notation programs from creating scores for ensembles to making your own classroom resources. Both James and Katie were workshop presenters at MTEC. Fiona Phillips appears twice in this issue: first she discusses the potential of podcasting for music applications in schools and teacher education, then reviews the Naxos Online Music Library—a subscription service that give access to the Naxos library of recorded music. In another Top Tips article, Robyn Holmes (Curator of Music at the National Library of Australia in Canberra) outlines the many facilities and resources—many of them online—offered by the NLA and other Australian libraries to assist music educators in their professional work. This is a 'must read' article for all music educators!

Under 'Projects', Nora Lewis describes how a system of classroom teachers working with visiting specialist music teachers has made a significant difference in some Northern Territory government primary schools; and in our 'Nitty Gritty' section, experts in teaching modern harmony—Michael Griffin—and in aural training—Deb Smith—discuss some great ideas for you to try out with your music classes. Henry Vyhnal follows up from his piece in our last issue, with ideas for implementing a unit of work based on the UK 'Musical Futures' approach.

There is an update from 'Music.Play for Life', with an important announcement about the 2009 FLAME Awards. Through the Awards, this year the 'Music.Play for Life' campaign (in association with ASME) is working with the ABC to conduct a search for schools that make best use of singing to build their students' engagement and skills in music. So please 'read all about it' and think about entering your school for one of these prestigious awards.

As we are all so fully aware, the Victorian bushfires over the past couple of months have caused great devastation. One of our contributors, Deb Smith, has initiated an appeal to replace lost and damaged music resources in bushfire-affected schools, kindergartens, childcare centres, community centres and other organisations to help re-establish music as a sustaining aspect of community life. Anyone able to support this cause should check the information on 'Rebuilding Communities through Music' at www.tinyurl.com/rebuild-through-music.

Another initiative is RESOUND—a tier of the Music Council of Australia's National Instrument Bank program. MCA is partnering with the Dandenong Ranges Music Council to supply donated musical instruments to those who have lost an instrument in the recent Victorian bushfires—musicians from school students through to professionals may apply for an instrument.
See www.mca.org.au/web/content/view/323/6

Music in Action commends both of these worthwhile initiatives to readers.

Robin Stevens

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Photo courtesy MLC School Sydney

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MISSION: TO CHANGE THE WORLD

This major new Australian online resource and showcase aspires to change the musical world by connecting musicians and educators to a global audience. ANDREW SWAINSTON finds it has real potential for promoting Australian music education.

The Music Page: www.themusicpage.com.au

The Music Page is an interesting and important development for Australian music and music education. Set up in 2008, it's a web resource appealing to a wide cross-section of musical interests, backgrounds and age groups. It has immediate relevance for Australian music educators and music students alike, with a strong focus on instrumental teaching, programs and performances. It is already attracting a national audience and membership.

The site's 'about us' page explains its mission is no less than to 'change the musical world by connecting musicians and educators to a global audience.' It aims to achieve this through dedication to two propositions:

1. The world's best performances should be available to anyone, anytime, anywhere—over the Internet.

2. The best in music education should be available over the Net, to anyone, anytime, anywhere, from the world's best teachers!

To this end, The Music Page offers an extensive and growing

- online video library of world-class music performances
- repository of high quality, video instrumental lessons, tutorials and lectures by Australian and international teachers.

As far as I am aware this site is unique in several important respects.

Learning Zone

Here are instrumental video lessons, tutorials and performances (presently 73), from musicians such as Hector McDonald, (horn) Zoe Knighton and Jospehine Vains (cello) Rex Richardson (trumpet) and Lin Jiang (French horn), to mention just a few.

Showcasing school instrumental performances

A stand-out feature of The Music Page is the extensive range of video clips of performances by Australian school music ensembles, including concert bands and orchestras. We can expect that more schools will soon be getting on board. In the 'Learning Zone' section alone there are over 70 videos of school band performances from about 50 schools, performing a wide range of repertoire at a broad cross-section of school and community events and concerts. You can't help being struck by the quality, breadth and depth of what is on display.

It is a significant development for music education advocacy to showcase all this, giving easy access by school communities—including parents—as well as education departments, their ministries, and others with an interest in music education. Another crucial factor is that this is an excellent way to share ideas and models of good practice among teachers in schools and other settings. It is also inspiring for young musicians to see their own music performances, and those of so many others, being celebrated in this way. This is really 'the heart' of The Music Page. I recommend that you look for yourself!

'On Demand'—a library of the best

As mentioned above, The Music page already has an extensive video library of over 500 high quality performances covering a range of genres—mainly, although not exclusively, in the western classical and jazz traditions. These include some of the world's best solo musicians, ensembles, bands and orchestras.

Join an online community

Highly worthwhile is the call to build an online community of music educators and musicians. You are invited to join (free) and contribute—for example, by sharing ideas and uploading items for the library content. The clear intention is to grow and deepen the solid base of engaged and active members. Once registered you can 'create your own space to connect with others in our highly engaged and active online community. Interact via forums, live chat and comments and undertake various activities including self-promotion and discussions'.

Future directions

Although still in its formative stages, The Music Page has had considerable thought and work put into its development. The site's layout and appearance have been very professionally designed. Navigation is easy; a welcome technical feature is the high resolution of the video clips, which can stream at lightning-fast speeds.

Perhaps more resources appropriate to classroom music might be included. I would also like to see a 'links page' to extend the outreach of this site. To a large extent, future development will depend on the contributions of the membership. As this site grows, and with some strong promotion, it no doubt will attract attention internationally.

The project appears to have significant backing, with a Board of Directors that includes Geoff Collinson (founder and managing director), current and former business leaders and the highly respected French horn soloist Barry Tuckwell. Hopefully this will ensure its success as a valuable and informative resource for music teachers and students alike. MinA

E-connect: *For shortcuts to some of the listings that caught my attention, including some off- beat items that would be fun to use in the classroom music context, go to the Music in Action website: http://www.musicinaction.org.au*

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THE CREATIVE TEACHER

How to use technology to produce learning materials

JAMES HUMBERSTONE outlines some great ideas for producing music learning materials, using a range of technologies.

About ten years ago I was looking at a new publication—a collection of music lesson plans in PDF format with the music embedded[1]—which cleverly used the technology to link different lessons and resources. When I asked a colleague and friend what he thought of it he said it was very good, but that *there is no resource like the one you make yourself.*

As teachers, we all know this to be true. We might love *Listen to the Music* or *Music: Let's Do It!*[2], but the best lessons we teach often are based on repertoire we know backwards, or an original idea for a classroom performance or composition project, or content *adapted* from great text books and delivered in our own style, drawing on our own teaching strengths.

Over the years I have not only appreciated this advice, but have come to realise that as we become more competent with technology, we creative teachers can actually author our own teaching materials and resources to a very professional standard—and the act of producing resources is engaging, creative and fun. Sure, it can take a long time to produce all the resources for a unit of work to the high standards we demand, but the time invested will also ensure the longevity and quality of that unit for the future.

In 2009 I find myself publishing in many ways, and pushing myself to acquire new technology skills so I can achieve bigger and better things. The following are simple ideas that you can begin with, then develop to match higher-level content you might dream up.

Online learning resources—delivering lessons from a web browser

All of the content described here is framed by its delivery model. At MLC School, Sydney, our intranet allows teachers and students direct access to several resources that can be delivered as online units. Students don't just download the resources, though. Rather, they discuss the content of the lessons, contribute to blogs about the creative processes they use, and upload work in progress for teacher feedback.

I've also taught at schools that don't have this infrastructure. In such circumstances, you have to be even more creative—for instance, by using a web authoring program (there are plenty of simple free ones available) to create pages of HTML with linked images, audio recordings and movies, and asking your network administrator to upload them for you. If they can't help, look at a free site, such as www.edublogs.org, then present your principal with both solutions and work around the privacy issues. However, do be mindful of the copyright laws.[3]

Embedding technology

Technology can be used in all aspects of the music curriculum. Traditionally, students have used technology mostly to compose, because sequencing programs such as Cubase or Cakewalk make it easy to capture ideas, while notation programs such as Sibelius, Encore etc. make first compositions look complete and professional—as well as providing aural feedback (though this has its problems). Technology also can be used in performance—whether simply to capture students' work for later reflection (we record all performances during each lesson and share them on the intranet so that students can reflect on them later); to accompany students using MIDI files, backing tracks, or specialist software like StarPlay or SmartMusic; or to teach group performance through exciting software like O-Generator World Music. And technology can be used to play back repertoire in listening lessons, to develop aural perception with specialist software like Auralia, and so on.

A sample unit of work using technology

The creative part is to use the technology to move seamlessly between these different learning experiences. An example is a unit of work I've been teaching recently to middle school students:

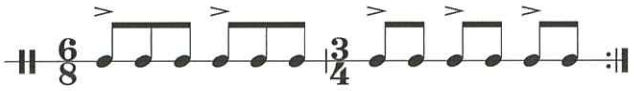

Fig. 1. Students begin with clapping exercises …

Fig. 2. … then perform it in two groups.

After a few weeks of practising the piece, we reflect on the metre changes and, depending on the level of the class, I might introduce the concepts of simple and compound time. We extend the listening by watching a video clip of 'America' from *West Side Story*. The technology comes in here, first for delivering the video clip, then for repeated playing back of 'SixEightThreeFour' in GarageBand or Sibelius, depending on the musical literacy level of the class.

From improvisation to composition

Students can improvise with this backing track on keyboard instruments or xylophones. We discuss which pitches work best and identify the tonal centre; then we work on laptops or in the music lab where the students record their improvisations in Sibelius or GarageBand; and in the act of selecting their best performances and editing some notes,

Next we learn the simple piece[4] on xylophones and untuned or body percussion.

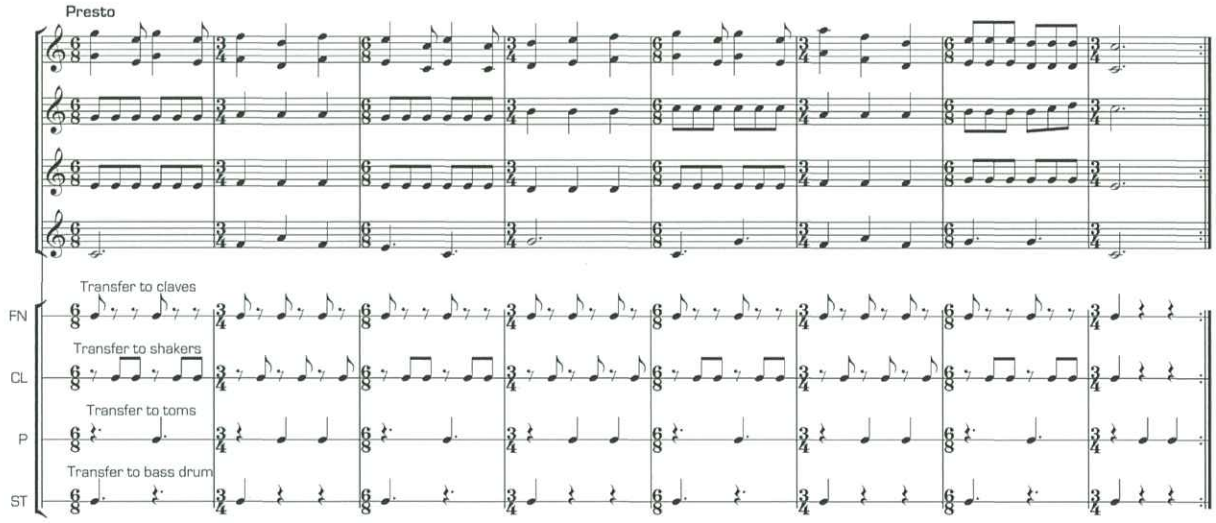

Fig. 3. 'SixEightThreeFour'

they make a seamless move from improvisation to composition.

The files provided for the students to compose with are provided as templates with all the accompanying parts. Once the arrangement is entered into Sibelius, it can be exported as a MIDI file and imported into GarageBand or any other sequencer.

Matching the software progression to the sequence of musical concepts

Students can follow a progression of complexity in musical content by gradually learning more features of the software and using more advanced software. For example, students may begin by using a looping program like Acid or GarageBand to 'audition' sounds and arrange them in different combinations. There is value in this simple experimentation because the students are actively learning about the elements or concepts of tone colour, texture and structure. Further along the learning progression, I want them to gain the ability to compose loops (effectively, ostinatos themselves—how to input and record sounds using a MIDI keyboard or a step sequencer. (O-Generator is the easiest, and for older students Fruity Loops and Reason[5] offer endless possibilities.) I always begin with rhythm (drum beats in different styles) because students don't need to have knowledge of harmony to move forward quickly.

The next extension is to engage with notation. Students don't have to start with traditional notation—they may begin by writing notes in a matrix editor in their favourite sequencer, which is really a form of graphic notation, and quite easy for a student who has used a step sequencer to understand. After that, progress to notation software—although at this point I tend to get 'old fashioned' and ask students to handwrite their music. Why? So I can see that they can hear in their minds the music they've been composing, rather than to rely on the software's playback to give them an approximation.[6]

Application features to extend your resources

With this progression in mind, how can we make useful learning resources of our own rather than just use the simple templates referred to in the sample unit above? The answer is to become more knowledgeable about the software that we use.

Loop-based composition projects

We can extend the use of looping software like GarageBand or Acid by creating our own content. For example, in a Year 8 unit I'm teaching, students learn to play the piano riff from the opening of a song called 'When Doves Cry', and then perform it with a series of covers (have a look on the iTunes library—you'll find a version in just about every style imaginable, from bluegrass to Latin to heavy metal). It's then time to make their own version. I've created a collection of loops in different styles using the same chord patterns, so they can begin by putting them together to create a template in a style they like. Later in the course they'll analyse how a beat is put together in the style they have chosen, and create one for themselves as well as improvise new melodic content

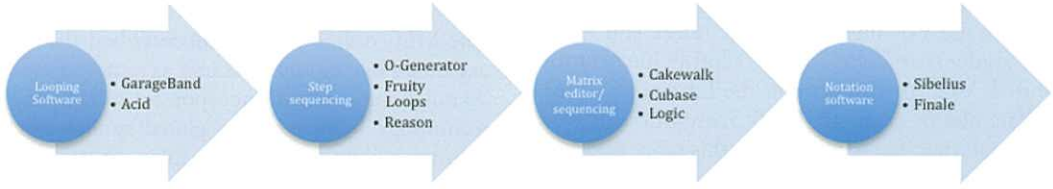

Fig.4. A parallel progression of software complexity and musical skills.

over the top with a MIDI keyboard.

You can make your own content for both Acid and GarageBand relatively easily. In Acid, record each new loop using a MIDI keyboard and a soft synth (even the free

version, Acid Xpress, will do this now). Make sure that you play in time with the metronome. When you're happy with your new loops, render the file using 'File > Render' (that is: if you have created several MIDI tracks, you can choose to 'render' each track as a separate file). This process turns your MIDI data into audio files.

Once the files are rendered, select them again in Acid's file explorer, then choose 'View > Clip Properties'. In the 'Clip Properties' dialog, the root note and the number of beats should be detected correctly—if not, you can edit them yourself. If you do make changes, simply click the 'Save File' button at the top right. Keep all of the loops together in the same folder and you can share them easily with your students.

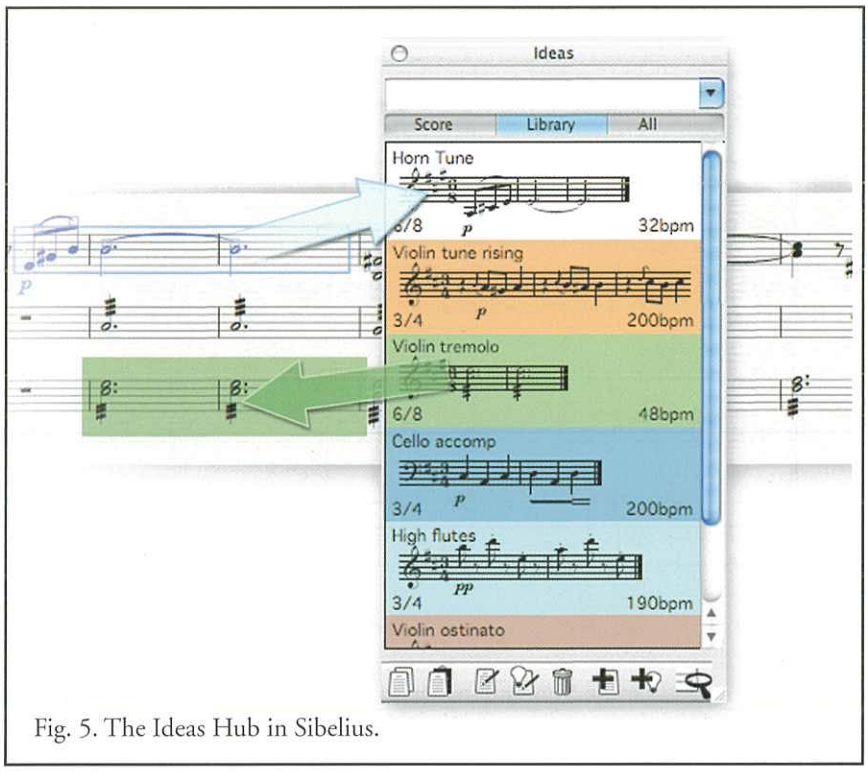

Fig. 5. The Ideas Hub in Sibelius.

In GarageBand the process is similar. Record your loop in a 'Software Instrument' track, then highlight it and choose 'Edit > Add to loop library'. A dialog box similar to the one above will appear, with settings based on the current project. You can easily make duplicates of the loops, but in different styles, by changing the instruments and effects. These loops are automatically added to your own loop library but to share them with students you'll find them all in your home folder under 'Library > Audio > Apple Loops > User Loops'.

Step sequencing
Lessons are built into O-Generator: Use them, and extend the same concepts into Fruity Loops or Reason or any sequencer with a matrix editor.

Notation composition projects
If using Sibelius, the key to delivering great composition resources is to use the 'Ideas Hub.' If you have Sibelius 5, you can open this feature by going to 'Window > Ideas'. You'll find a library of hundreds of musical ideas with a notation preview that will play back when you click and hold them. You can search for different ideas by keywords (for example, 'hip hop drums', or 'film music'). It's like a loop browser for notation software.

As with the loops provided in Acid and GarageBand, these ready-made ideas have a limited shelf life. However you can capture your own ideas by highlighting the music you want to provide for students and clicking the 'capture idea' button or keying Shift-I. You can also turn off the Library provided in your template files by going to 'File > Score Info' and under the 'File' tab tick 'Show ideas from this score only'. In Sibelius, you can also turn off the Library permanently under 'Preferences'.

While Finale doesn't have this feature, you can of course create Finale templates with material in them, to open in different windows.

The power of this template facility is enormous—you can provide students with just the material they need to get them started (avoiding the 'blank page' syndrome)—but do not distract them with superfluous material. As the simplest task, you could break a melody up into pieces and ask them to put it back together. And for a more complex task, create files that link to the repertoire you've been studying, with key elements included in the 'Ideas Hub'. I created a series of these files for an Australian Music Centre education kit released recently called *Stepping Stones.*

MLC sharing

Samples of similar files are downloadable from my website or can be found as shared resources on the Apple Learning Interchange.[7] Sharing is an important part of the MLC Music Department's policy, following successful outreach projects to Broken Hill and Mungindi over the past few years. We've just joined the Soundhouse Association, and having become an accredited Sibelius Training Partner, will be providing professional development courses this year.[8] In addition, we're developing a new website for our Australian Music Day this year to allow students anywhere to follow the composition of a new Australian work, and to interact online with the composer, Andrew Schultz.[9]

The MLC online unit model described above is now being expanded beyond our intranet as part of a new project called 'Skoolaborate', which incorporates cutting-edge virtual-world technology. With this new 'global' model, teachers in any country will be able to subscribe to units of work for use in their own classes.[10]

More creative sources

These examples are a few of the ways that technology can allow teachers to become publishers of their own work. We might also consider the possibilities offered by collaborative online research projects using Wikis, assignments handed in as Podcasts, the integration of basic audio editing skills to students' performance work, the making of multimedia worksheets for students, and so on. This is the kind of PD we'll be aiming to provide at MLC. It's so much fun and the sense of achievement from creating something great is, for me at least, akin to one's first performance, improvisation, or composition. MinA

James Humberstone

James Humberstone is composer-in-residence at MLC School, where he is also co-ordinator of the composition programs in stages 1 to 5. James draws on previous experience as director of applications and education at Sibelius Software in his work at this 1-to-1 Apple school and also lectures in music education and technology at the University of Western Sydney. As a composer he is interested in writing music with integrated programmes of learning that can be easily embedded in schools' curricula: this is the focus of his PhD research at the University of New South Wales and recent children's opera *Kiravanu* (www.kiravanu.com).

E-CONTACT

James Humberstone:
<jhumberstone@mlcsyd.nsw.edu.au>

Notes, resources and contacts

1. Sibelius Starclass
2. I Dorricot, *Listen to the Music*, fifth edition, McGraw-Hill, Sydney, 2007.

   B Rixton & B Merrick, *Music: Let's do it!*, second edition, Science Press, Marrickville, NSW, 2006.
3. For a summary of education copyright information, see: www.smartcopying.edu.au
4. From *Symphony of the Child*, by James Humberstone, written for Sydney's International Grammar School, who will premiere it at Angel Place, Sydney in May.
5. This is not an exhaustive list of software titles, so it's important to recognise that the distinction between looping software and sequencers has become blurred. Both types have shared features, but it is useful to first consider the simplicity of the original looping programs. Similarly, some sequencers include step sequencer plug-ins, and Reason itself is not limited to step sequencing. The software titles mentioned are those of which I have first-hand experience.
6. For more ideas on how software and hardware can be used in the classroom, see Andrew Brown's recent book *Computers in Music Education: Amplifying Musicality*, Routledge, New York, 2007.
7. Access is at www.composerhome.com and at Apple http://ali.apple.com/ respectively.
8. For details, see MLC School Soundhouse: www.mlcsoundhouse.com
9. MLC Australian Music Day: Watch for the new website at www.mlcsyd.nsw.edu.au
10. MLC Skoolaborate: www.skoolaborate.com/ For more information, contact Westley Field, MLC Director of Online Learning, at <wfield@mlcsyd.nsw.edu.au>.

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

REVERSING THE TIDE IN THE TOP END

Responsibility for primary music has been increasingly left to generalist teachers, yet NORA LEWIS outlines how a system of classroom teachers working with visiting specialist music teachers is making a real difference in some NT government primary schools.

The Northern Territory Music School delivers a variety of music education services across the Territory, with 21 staff working in the Darwin/Palmerston area and 7 in other regions of the NT—not many for 771,747 square kilometres! A unit of the Northern Territory Department of Education, our core business is to provide a program of instrumental music teaching and development of performance ensembles using the 'Band Approach' method through the 'Standard of Excellence' curriculum,[1] and choral teaching focusing on an annual multi-arts program with a massed primary schools choir. Over the years the Music School's work has expanded and diversified to encompass an array of activities:

- provision of a Middle School class music program at a host school using SMARTBoard interactive whiteboard technology
- validation and moderation of Year 12 student performances in senior secondary schools across the Northern Territory, as part of South Australian Certificate of Education/Northern Territory Certificate of Education Stage 2 course work
- coordination of touring artists, such as those in the keenly-appreciated annual Musica Viva in Schools music education program
- writing and publication of practical classroom music education materials, such as in the Lynx Project.[2]
- provision of teacher professional development and mentoring—in these materials and in specific areas, such as singing through the 'Music. Count Us In' project, and the South Australian-linked choral program
- ongoing visit-teaching in remote Indigenous community schools, particularly in support of senior secondary Indigenous music students
- workshops in performance skills and music technology for students from all over East Arnhem at the annual Garma Festival
- emerging use of Interactive Distance Learning (IDL) for instrumental music lessons from our recently-completed video-linked studio
- music camps and festivals
- partnerships with other agencies, such as The Songroom and The Smith Family.

As in any work unit, these activities involve growth spurts and plateaus according to staff skill and energy, client response, availability of resources and support; but on the whole we have been excited by the enormous opportunity for involvement at numerous levels. One innovation is our Year 3/4 classroom music program that was trialled last year in 13 schools around Darwin and Palmerston. I highlight it as much for its potential as for what has so far been achieved.

Most of our work over the years has been in response to student or staff requests for, or interest in, music teaching. Sure, we have sought out likely students, canvassed interest through various means, encouraged participation and vigorously followed up faltering application, as we all do in music education! But on the whole we have met the interests and needs of those who have opted into our services.

The Year 3/4 class project is a departure from the norm. After obtaining consent and consulting with teachers, two members of our music school have entered the classrooms of 750 children who have never asked for music lessons and wouldn't have known what to expect!

This program resulted from the alignment of several factors:

a) recommendations from the National Review of School Music Education calling for provision of a developmental music education for all primary school children, and the realisation that in the Northern Territory, this might best be provided by specialist music school staff (rather than by generalist teachers), even within a limited scope;
b) the emphasis of the National Review on the importance of, and accessibility to, singing in schools;
c) South Australia's stated intention to trial a whole-class (although not class band) approach to Year 5 instrumental music education, which seemed to match our thinking; and
d) the presence on staff of two teachers well suited to whole-class work—guitarist Stephen Duff, who easily involves children in singing with movement, and Julie-Anne Watson, who is a woodwind player and winner of a National Award for Excellence in Music Education last year as a classroom music specialist.

Several schools expressed interest in participating in the program in 2008. Our aims were to deliver weekly classroom music lessons to children in 28 selected Year 4 classes, at no cost to schools, and to develop aural and musicianship skills through singing, playing the recorder and (although not proceeded with) the ukulele. Although there was an emphasis on practical participation and enjoyment, music reading—including music theory—was included. One of the intended outcomes was that these children would be better prepared for whole-class instrumental learning the following year. The only condition was that teaching would occur only in the context of the generalist teacher's willingness to engage at every level of the program.

Although the two Music School teachers designed the lesson program for congruent implementation, they employed different methodologies and operated fairly independently. Stephen's approach was mainly through oral/aural development, by gently attracting students' interest to singing through his guitar accompaniments, developing a repertoire of favourite songs, linking singing with group rhythmic work, and teaching the recorder with a 'copy me' approach before

introducing any notation. Julie-Ann, while equally comfortable in promoting singing, focused more on teaching notation through the recorder and rhythm games, aiming to develop students' musical independence.

Both teachers proved themselves highly effective in bringing music into classes that otherwise had not experienced it, and worked hard to bring the generalist teachers along on the learning journey. While most of these teachers responded positively, enjoying their students' delighted engagement and embracing some mentorship offered, others were more reserved, seemingly daunted by the unfamiliarity of the subject, the amount of preparation needed, and the challenges to familiar notions of classroom control.

The students' response was universally enthusiastic. Several teachers reported that children viewed their music lessons as 'the high point of their week' and eagerly anticipated them.

Before embarking on similar work this year, we reviewed the program to evaluate its impact and effectiveness during 2008, and made some interesting although not surprising discoveries. Honest discussion revealed some weakness such as:

- insufficient consultation with some host schools, leading to a lack of clarity over intended outcomes of the program and little real 'ownership' by the schools
- lack of explicit student assessment targets, including performance targets
- insufficient time for joint planning to allow for inclusion of the music lessons as part of an integrated unit of work, for follow-up, and for team teaching with music school staff.

However, many positive aspects were identified. Students said they enjoyed:

- learning new songs—old and new, happy and sad, and songs in other languages
- singing together, sharing thoughts about music, 'hearing other people's noise', having fun
- copying and echoing in the call-and-response songs
- the teacher bringing different instruments to class that they had never seen before and being allowed to touch and play them
- learning how to play recorder.

Many students said they would like music classes twice a week!

As a result of the program, classroom teachers found that they experienced:

- reduced fear of participating in music activities, especially singing, and feeling more willing to 'have a go', to sing along with children and to play the recorder
- increased confidence to 'allow' children to participate in active music-making in class, despite the risk of noise. Some even demonstrated increased confidence and competence to include music in a weekly classroom program
- new understandings of music theory.

Although significant progress in music literacy had not been made for all students, what did emerge at all schools was a positive impact on students' well-being. Well-being is an area of specific accountability for all Northern Territory school principals (and I suspect nationwide), so schools embrace any program that benefits children in this way. The music teachers' encouraging attitude and level of engagement with every child in the class was mentioned by many partner teachers as having a noticeable effect on their students' confidence in speaking up within a group and sharing together. Also reported on was the effect of song repertoire on children's emotional experience and ability to express a response, especially in classes with high ESL presence.

This year the program is continuing, with closer consultation between the music specialists and the classroom teachers, and the setting of specific levels of attainment for students. Implementation of these, with small-step assessments, should provide further evidence of the rich music and more general learning taking place through the program. As a result of the Year 4 class program, at the end of the year over 150 students expressed interest in learning an instrument in Year 5—a marked increase over other years.

Although perhaps 'swimming against the tide of history' by re-introducing specialist teachers into government primary schools[3], the Northern Territory Music School is demonstrating both the musical and the personal well-being benefits of teaching music by involving specialist music educators in government school settings. MinA

Notes

1. The 'Standard of Excellence' Series of 'method books' is authored by Bruce Pearson and published by Neil A Kjos Music Company.
2. The Lynx Project, developed by the Music Advisory Support Team at the NTMS, provides arts-based professional learning opportunities for generalist teachers, including interactive school performances with literacy and numeracy outcomes and a resource kit with detailed strategies for planning, implementing and evaluating arts learning.
3. In the late 1970s, for example, the Music Branch in Victoria and its 'field force' of 90 visiting music specialists was disbanded.

Nora Lewis
Principal of the Northern Territory Music School, Nora Lewis first went to Darwin in February 1978, teaching music, English and humanities at a local high school for five years before moving into music advisory work in the Education Department. She then took over leadership of the instrumental teaching team, until the 'Music Centre' became the Northern Territory Music School, combining several programs and delivering a range of music education services.

E-CONTACTS

Nora Lewis: <nora.lewis@ntschools.net>
Northern Territory Music School:
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THE PODCASTING NET

Podcasting has become a powerful modality for music teaching and learning. From her own experience of the technology, FIONA PHILLIPS outlines and advocates its use in music education generally.

The growth of podcasting as a popular means of disseminating education content has led some schools and universities to look at providing iPods or their equivalent for students.

However, the real power of podcasts for learners is when the pupils become producers as well as consumers. Alexandre Bonucci, who is in charge of Information Technology (IT) and Information Systems at Université Lumière Lyon 2, suggests: 'Teaching used to be about teachers delivering content to passive students. Now teaching is much more interactive, an act of common construction between teacher and student using the media.' Technology having a high perceived 'cool' value can be used to engage otherwise disaffected pupils. Podcasts produced in small groups encourage collaborative learning and teamwork, while the tasks of producing podcasts also improves literacy through researching and writing the script—topic knowledge is imparted almost by stealth. Recording audio develops oratory skills and builds confidence, especially if students' podcasts are distributed to an audience wider than class peers, and where positive feedback is encouraged from the listener.

There are many opportunities for using podcasts to supplement normal teaching. One possibility that is particularly useful in music is to sing and discuss music examples in the aural mode. I am sure many of my students in the past have asked, 'How did that song we sang last week go, again?' Now I have the means to be able to answer that question in the best possible way—aurally.

Casting my net

I decided to trial podcasts in teaching 'Young Children's Movement and Music', a subject in the pre-service Early Childhood Education (ECE) course at Deakin University, mainly because much of the material in the prescribed text was aural in nature—songs and melodies—and although the material appeared in conventional staff notation, I was certain that for a high proportion of students this would be of little help. Throughout the semester, I 'pushed out' a 'Song of the Week' podcast with suggestions for rehearsal technique, vocal style and accompaniment ideas. I also used the podcast to highlight the key points made in class, and to present extended discussion about them. I could add to or edit the podcast, include interviews with external music educators, add to or reinforce the material, and underline examples of good teaching practice. In addition to receiving this sort of information about the content of the unit, students were given the skills and opportunity to produce their own podcasts in the form of audio books, songs and arrangements of songs, interviews and discussions, which developed their oral skills and enabled them to share their musical and other ECE experiences with others.

To gauge the potential of podcasting as supplementary material, I undertook an evaluation of the subject, delivered both as an off-campus mode with two 3-hour 'intensives', and as an on-campus workshop. I chose to release weekly podcasts that supplemented the classes and reading materials, rather than just record the sessions.

First, I surveyed students to find out what access they had to digital audio players, and if they had any experience with podcasts/podcasting. I found that 65% of the students had a portable device, and that 75% regularly listen to audio on a computer. Those that had portable devices estimated that they spent an average of 7.6 hours per week listening to them, and 15% reported listening to them for 10 or more hours per week. The most popular situation for listening was while walking (33%), but other activities were popular too—including while travelling on the bus and in the car (21% each), while exercising (15%) and on a bike (10%). Only 5% of the students had listened to a podcast before, and only two students in the class reported listening to podcasts daily. This could be a reflection of the age range and distance from the perceived 'net generation' of these students, coupled with the lack of adoption of podcasting in Australia due to relatively high charges for Internet use and lack of broadband width. Despite the lack of experience with podcasts, 85% of the students reported that they intended to listen to the first podcast.

All students taking 'Young Children's Movement and Music' had access to the weekly podcasts. The podcasts ranged in length from 5 to 15 minutes and took the general format of: a welcome comment, 'song of the week', musical ideas for the song of the week, last week's song and a review of the material from the past week, topics coming up later in the subject, reminders of any deadlines and discussion about current topics, especially if they related to current events—community arts events, concert dates, etc. Some included sections of the prescribed text read aloud, with additional commentary and/or aural example sung or played.

The podcasts were recorded using digital audio editing software—mostly 'GarageBand' or 'Audacity'—and used both inbuilt and studio microphones. Interviews often were edited into the podcast, along with excerpts of songs or music.

The podcast genre typically has a 'live' style, with minor glitches left in the recording. Recording in one take makes

LECTURES TO GO

Australian universities have been making lectures available as streaming audio for a few years now, albeit with learners anchored to a computer in order to listen, due to lesson length and content. Creating a Podcast, then downloading to a mobile media device (e.g. iPod or other MP3 player) has allowed students to take lectures and other audio wherever they go. Students can listen and re-listen to content while they are exercising, riding the bus or simply taking a walk. However, this 'coursecasting' or 'profcasting' model still relies on the top-down structure of lectures, as academic content for students to consume. This is not the podcast model that I wish to fish with. I say 'fish with' because I envisage the podcast as an innovative way of capturing the attention of students taking my units. Finding the right hook and bait can be difficult in this very rich media stream, and I am not sure when the students in my classes are swimming, like salmon, against the stream, or are more likely to be 'going with the flow'.

Benefits of podcasting

- frees students from the constraints of the physical classroom
- assists students studying in a distance education mode
- moves towards an 'on-demand' teaching material model
- enables students with lower traditional literacy skills to participate in learning at all levels
- makes it easier to integrate learning material from external experts
- engages learners
- promotes personalisation and collaboration
- uses a familiar interface, medium and equipment for 'net gen' learners
- relies on readily-available access devices—a portable media player or web browser
- requires a relatively small investment in start-up equipment
- utilises intuitive software for creation—for example, iLife from Apple
- requires a relatively low level of technical skill to begin podcast production
- availability of free open source editing and distribution of software
- automates dissemination of routine information
- frees up time for tutorial work
- opens new channels of communication for students and teachers
- builds literacy and oratory skills, confidence and teamwork
- enables students to review lesson, tutorial content without taking verbatim notes.

creating the podcast much less effort, and gives a personal and dynamic feel to the episode. Podcast recording software such as 'Castblaster' and 'PodProducer' (both for Windows only) assume this 'one-take' mode of operation, whereas editing systems such as 'Audacity' and 'GarageBand' (for Windows and Mac respectively) encourage editing of the content. I found that interviewees were often a little nervous as it was a new experience, and in these cases the offer to edit out any hiccups was greatly appreciated.

Feedback from students indicated a small but significant group with almost no interest in this mode of learning. However, for those who regularly used the podcasts, the feedback was extremely positive—including comments such as 'Great idea—keep it up!' and 'Nice addition to study material and I loved hearing the songs again'.

Podcasting in music education settings

My evaluation of podcasting in this 'music and movement' subject indicates that it can be a low-effort and effective supplement, but not a substitute, for traditional teaching. I had cast my podcasting net and managed to 'trap' (benignly) quite a few students who were swimming in the multi-modal stream of ICT (Information and Communication Technologies). Students who used the podcasts greatly appreciated them, and many of those who had not accessed them indicated that they thought it was potentially a useful and interesting resource that they intended to access 'later'. The ability that students had to be part of content creation and step up to the 'iPodium' was beneficial for all involved. For my ECE students, podcasting was far more than a content-delivery mechanism; it was part of their ongoing participation in knowledge communities, in tertiary settings and beyond. Student podcasting also made content creation possible for all, and was part of the process of helping learners develop the tools of cultural interaction, not just consumption, which are increasingly part of an essential digital literacy.

Unexpectedly I discovered that the students' listening and oral skills were further developed. Skilled listening is the foundation of any musical activity and such a skill cannot be taken for granted by music educators. Different listeners may come to different conclusions about and understandings of the same piece, depending on their musical experience and cultural background. The skill is governed by context and requires active involvement and musical thinking on the part of the listener.

By engaging in the initial listening and then responding in an aural mode, the students were able to state their position and experience and in some cases, they were able to re-tell the story in their own words. Music is an aural art, requiring highly developed listening skills. For students in the off-campus mode it would have been quite easy for them to complete the semester of study having only engaged in the sharing of vocal and oral work during intensives. However by inviting them to complete a response podcast, where they needed to script, speak/sing,

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Podcasting background

The term podcasting is a combination of 'iPod' and 'broadcast' and describes a type of syndicated digital audio that results in automatically downloadable MP3 format files that can be played on portable media devices, of which iPod is the best-known. Podcasting has proven extremely popular with many 'online citizens' creating their own regular online audio shows. A true podcast also includes subscription; once the visitor has subscribed—often a one-click process—new podcasts will be downloaded to their player or browser automatically without having to return to the site and search. The subscription service normally used is RSS (Really Simple Syndication). When media files made available through podcasting are posted to a site, the publisher updates an accompanying RSS file with the new media file's name, topic description, length and location. Recipients subscribe to the publisher's RSS feed only once, then each time they are online, their web browser or iTunes polls the RSS feed for new entries and automatically downloads any new content. There are an increasing number of applications—such as GarageBand from Apple and Open Source alternatives—for creating and editing podcasts. Media companies, from traditional broadcasters to newspapers, are experimenting with podcasts distributed to a select but growing audience.

One of the reasons why podcasts appeal to a new generation of digital consumers and increasingly mobile students, is their portability—podcasts can be consumed on the go, using either a laptop computer or portable media player, such as an iPod. Podcasts are not confined to audio files, JPEG still images, PDF documents and MPEG4 video can also form part of enhanced podcasts. Podcasts containing video are sometimes referred to as vodcasts or videocasts, but the majority of podcasts are audio-only or audio with images. There are fewer video-capable players and audio podcasts are simpler to make and easier to consume on portable players. Having said this, the ability to hear aural content and see its symbolic representation at the same time is a favorable way of teaching any language—music especially.

The integral hard disk can be used to carry the student's work, timetable, and school correspondence and become a private portable part of the student's virtual learning environment (VLE). As podcasting becomes more popular in education and moves beyond the realm of enthusiasts towards established best practice, systems such as Apple's Podcasting Server (iTunes U) are emerging which enable teaching staff with near-zero technical skills to automate the production of podcasts on an institution-wide basis.

arrange/re-arrange and produce the aural work, I was asking them to embark on the creative process and therefore evaluate and reflect on the use of their voice, sounds, and the telling of the story, in and through the medium of sound. To be able to make independent musical judgements, and function as musicians in the context of an ECE setting, my students had to be able to critically evaluate what they have heard, thereby encouraging self-directed and autonomous listening.

Here are some suggestions for music educators wishing to explore the use of podcasting in their own teaching:

- Keep podcasts short and to the point—15 minutes per week is probably about right for most students.
- Use a system such as RSS to push the information out to students—this is likely to result in a higher uptake than if they students have to manually download the files.
- Be aggressive in overcoming technical problems at the start—for example, make sure files are easy to download both at school and at home. I devoted classtime to explaining how to make podcasts and how to download and listen to them. Students received a mark for this 'hurdle task'.
- Include motivating material such as interviews and topical news articles in podcasts to keep them interesting and relevant.
- Maintain a live feel to the podcasts, and inject personality.
- Have all files you want to use in the right place and in the correct format. I tended to make folders in my media browser in GarageBand and carefully labelled them. I also marked images and songs in iPhoto, iTunes and iPictures.

Based on this experience, podcasts seem to be an effective 'net' to help engage students, build a class 'culture', and disseminate the important and fascinating problems that music as a discipline addresses. Music is an aural art—and what better way to be engaged and learn than in an aural way? MinA

Fiona Phillips
A lecturer in music and music education in the School of Education at Deakin University's Geelong Campus, Fiona has developed expertise in music education and technology with a particular focus on creative music applications, podcasting, and developing virtual collaborative environments for music learning in Second Life.

E-CONTACT

Fiona Phillips: f.phillips@deakin.edu.au

Podcasting software: For the latest, check out 'Podcast' on www.versiontracker.com

Université Lumière Lyon 2: www.univ-lyon2.fr

WHY BOTHER WITH AURAL TRAINING?

Whether a musician is classically-trained, a jazz performer, or a player in garage band, DEBORAH SMITH says it's of paramount importance to be able to hear what you want to play in your head and the way you want to play it, without resorting to your instrument first.

In every Australian state there is some requirement that our final year secondary school music students be able to aurally perceive, comprehend and transcribe music using some form of notation. This skill is one that makes for more highly-skilled musicians (and audiences), yet it is an area for which many students are under-prepared and, as a result, can find it a terrifying experience.

Of course aural training should begin as early as possible (preferably from kindergarten if not earlier!) In the Australian music education environment, however, this is becoming increasingly unlikely. Therefore a common scenario experienced by many teachers of senior secondary school music students is that many students lack even the most basic of aural skills.

So?

Over many years, students and colleagues have often asked: 'why bother with aural training?' It is usually these same students and teachers who think that aural comprehension skills are to be learned specifically for an end-of-year exam—a separate study—one that is not really related to being a good performer.

In response, I ask these students and teachers to consider what 'aural comprehension' really means—which is to 'comprehend music aurally', or to fully understand the music we are listening to or performing.

To be able to listen critically to your own and others' performances, and to compare different performances or interpretations of the same work, are some of the important goals of aural training. Another worthwhile outcome of aural training is to more thoroughly enjoy the experience of being an audience member, through better understanding of what you are listening to. Being able to understand the function of notes within a melody or harmony also provides vital information for a performer.

For a classically-trained musician, being able to first hear the difficult passage or sight reading exercise correctly in their head, will ensure a more accurate performance once the instrument is played. For a jazz musician, the ability to hear what is going on and musically react to it is a basic requirement of the style itself; and for a member of a 'garage band' wishing to play covers, being able to correctly reproduce what is heard is of paramount importance.

Often the term 'musical literacy' is linked with 'aural comprehension'. True music literacy is recognised among many as the ability to 'hear what you see and see what you hear'. This can be explained as being able to see a written score and to hear it performed in your mind, and to hear a performance and imagine the written score. This ability is invaluable for:

- developing inner hearing—sometimes referred to as 'audiation'—that is, the ability to hear sound clearly in your mind without the need to first resort to an instrument
- sight reading
- choosing music without having to play it first
- understanding relative pitch
- internalising musical concepts
- developing secure musical memory
- developing improvisation techniques
- improving the ability to use music creatively—to compose without the aid of an instrument.

How do I teach it?

In order to best find the answer to this question you need first to briefly examine the nature of music. Music is sound, and as such can be regarded as a language which can be listened to, 'spoken' (sung and performed), written down, read and used to create with.

In this way we are studying music as a language—one that we learn to hear and understand, then speak, read and write, and finally to improvise and compose.

Another thing to consider is that the learning of aural skills is not simply about taking down dictation exercises (albeit useful for assessment purposes). Rather it is about students being given the tools and strategies needed to be fully functional with the language of music and to be fully musically literate.

As we all know, there is no single 'best method' for teaching aural skills; however it is universally accepted (if not necessarily liked) that singing is the one essential pathway to be able to fully express the language of music. Singing is the most direct and personal way of reproducing musical sound. The act of singing reinforces the sounds you are hearing in your 'inner ear' in a way no other musical instrument can. It is also a fact that the ability to recognise and reproduce is very firmly linked to the ability to 'inner hear' and sing.

Singing can take many forms. Students can simply hum or sing the notes using letter names or numbers etc. It is in my opinion—formed over the many years of teaching students of all ages from babies to adults (including music teachers) that moveable 'do'/tonic/relative solfa (a functional/relational system of note naming where the tonic of a major scale is always 'do')* is the system that provides the maximum amount of aural understanding and knowledge. Unlike letter names and numbers, it is also a system that encourages musical singing simply by the nature of the syllables used.

Suggested activities for teaching aural comprehension

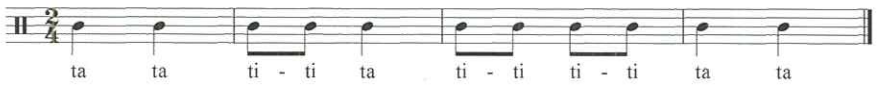
Rhythm

One of the most basic requirements for the understanding and inner hearing of rhythm is very often overlooked—the beat. If students do not have a solid understanding and

physical awareness of this, then they stand little chance at being able to work out how many sounds are heard on each beat. The use of rhythm syllables (ta, ti-ti etc) provides a foundation for understanding rhythmic duration, preferably while physically keeping the beat (for example, by clapping). This allows students to 'inner hear' the rhythm names and accurately transcribe the result.

Example one

Task 1. Read the rhythm of this example, firstly in your head, then out loud using the rhythm names written below the notes, while tapping, walking or conducting the beat.



Example two

Task 1. Read the rhythm of this example, first in your head and then out loud, using the rhythm names, while tapping or walking the beat.

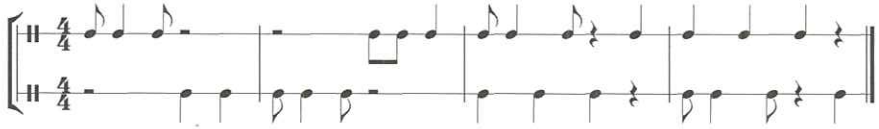
Task 2. Sing using the rhythm names while conducting the beat.

Example three

Task 1. Read the rhythm of each part of this example, first in your head, and then out loud, one at a time, using the rhythm names while tapping the beat.

Task 2. With a partner, perform as a duet, concentrating on the way the two parts sound together. Swap parts.

Task 3. Individually perform both parts together by tapping the rhythm of one part in the right hand and the other in the left hand. Repeat—reversing hands.



Other suggested rhythmic activities:

- learning and memorising rhythmic patterns
- improvising and composing rhythmic patterns
- transcribing and analysing recorded music
- sight reading the rhythm of ensemble music/solo repertoire etc.

Task 2. Inner hear, then sing out loud the melody of this example, using the solfa names while conducting the beat.

Task 3. Sing the melody of this example, using the letter names while conducting the beat.

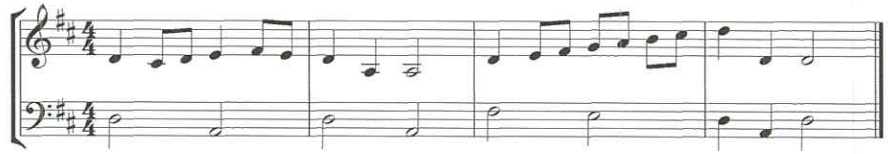
Frère Jacques

Example three – two-part melodies

Task 1. Sight read (using inner hearing first) the treble part, and then the bass part, of this two-part melody by first working out the key (and therefore 'do') and the rhythm names, then singing the solfa and letter names.

Task 2. Sing as a duet with a partner.

Task 3. Sing one part and play the other on a keyboard.



Other suggested melodic activities:

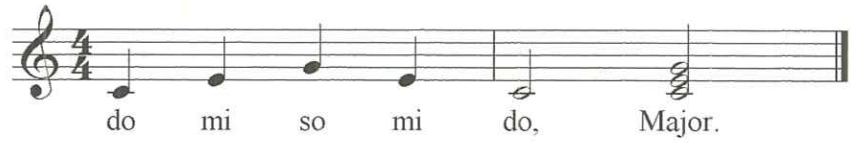
- learning and memorising short melodic excerpts (such as folksongs)
- composing, improvising, without instrumental assistance
- sight singing from ensemble music/solo repertoire
- singing in parts including individually—i.e. singing one part and playing the other on the piano, etc.
- «transcribing and analysing recorded music
- aural analysis of solo performance pieces.

Harmony

Example one

Task 1. Sing the following triad in solfa in your head, and then out loud.

C major tonic triad *(melodically)*



Melody

Example one

Task 1. Inner hear then say out loud the rhythm of the Beethoven C major chorale melody below, using the rhythm names, while tapping or walking the beat.

Task 2. Inner hear then sing out loud the C major chorale melody, using the solfa names while conducting the beat.

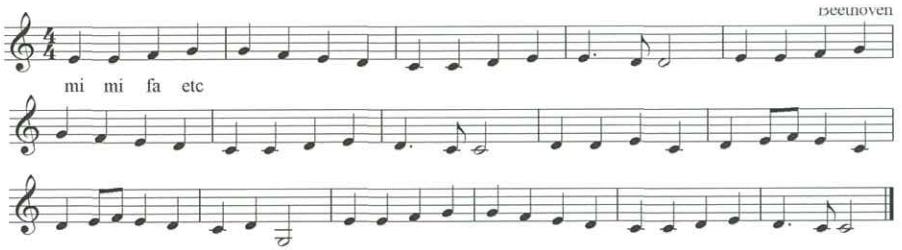
Task 3. Sing the C major chorale melody, using the letter names while conducting the beat.

Task 4. Repeat Tasks 2 and 3 with the D major version of the chorale melody.

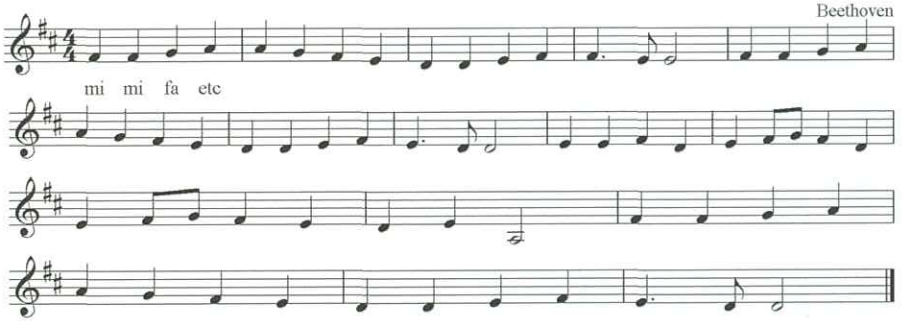
Task 5. Play around with the notes—for example, inner hear all the 'mi's; sing only the first bar of each phrase out loud and inner hear the rest; even sing it backwards!

This activity highlights the fact that, in a major scale, the tonic note is always do—hence the terminology 'moveable do'.

Chorale melody from Beethoven's Ninth Symphony
(C major version)



Chorale melody from Beethoven's Ninth Symphony
(D major version)



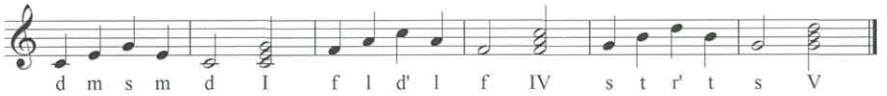
Example two – bass clef

Task 1. Inner hear, then repeat out loud the rhythm of this example, using the rhythm names while tapping or walking the beat.

Example two

Task 1. Sing the following chord progression in solfa in your head and then out loud.

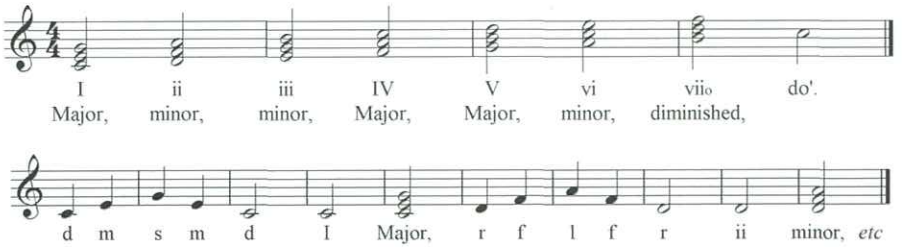
Task 2. Sing what would be the bass line of this chord progression.



Example three

Task 1. Sing the following chords melodically, in solfa in your head and then out loud.

Task 2. Sing again, inner hearing the bass note of each chord.



Other suggested harmonic activities

- Sight sing specific parts (in particular the bass part) from ensemble music/solo repertoire
- Sing in parts including individually, i.e. sing the bass part and play the other parts on the piano, etc.
- Transcribe (particularly bass lines) and analyse recorded music with very clear harmonic structures.
- Perform aural analysis of ensemble performance pieces.

Teaching aural comprehension successfully to senior secondary students requires an integrated approach both within each lesson and from the music teachers involved in a music student's development, whether they are a classroom music teacher, instrumental teacher or ensemble conductor. Every aspect of music training should involve the inner ear and aural comprehension. MinA *More on page 25*

Deborah Smith
Deborah Smith taught both primary and secondary music at Clayfield College in Queensland before moving to Melbourne in 1994. She worked as Head of Junior School Music at Scotch College and as Director of Music at both Lowther Hall Anglican Grammar School and Ivanhoe Girls' Grammar School. She is a respected authority on the Kodály approach to teaching and aural training.

PUTTING MODERN HARMONY INTO THE CURRICULUM

Do extensions up to the 13th, altered notes, suspensions and secondary dominants have a place in your curriculum? MICHAEL GRIFFIN argues that this type of understanding is exactly what students will need when they want to arrange (or remix) in the popular/jazz style.

I have often wondered why there is not more focus on the study of harmony in music education. Our curriculums expect senior students to arrange or compose, implying that in most cases, some knowledge of melody writing and harmonisation is really needed. Yet these two staple compositional tools are rarely developed in school music classes. Some teachers of harmony go the route of traditional four-part vocal style, but unless students are composing or arranging for choirs, they seldom make use of these skills in their creative work. Popular/jazz-style harmony often appeals to students, but is sometimes treated as a less rigorous alternative, being reduced to diatonic triads and perhaps an extension* on the dominant.

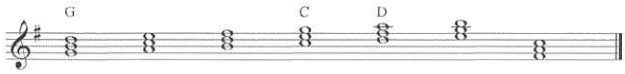
But a unit of lessons on modern harmony that includes extensions up to the 13th, altered notes, suspensions and secondary dominants is less common. A pity, as this knowledge is what many students require to arrange (or remix) in the popular/jazz style. This harmony is as rigorous (and perhaps even more so) than traditional vocal style, is inherently musical, and fulfils the utility function for arranging and composing. Not only does it provide a satisfying end to a study of the rudiments of music theory, but is another example of music education's contribution to divergent thinking tasks. That is, there is no single correct solution, but there can be several satisfactory ones.

In this article I will provide some suggestions for the teaching and learning of modern harmony. I like to provide clearly defined parameters keeping students focused on present learning content, and scaffolding for increasing complexity. Therefore I start at the very beginning with primary triads.

Note that there are two aspects to harmonisation—chord selection, and voicing. These can be taught side by side as the concepts progress, or separately. The voicing will be typical jazz piano voicing.

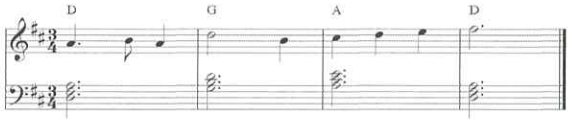
A suggested process for teaching modern harmony

The three simple chords we call the **primary triads** together contain every note of a major scale.



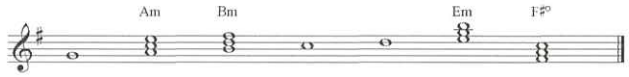
Ensure students can

- Name and build the primary triads in any key.
- Harmonise simple melodies using only primary triads.

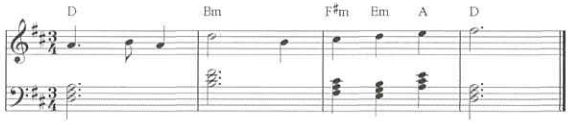


- Identify non-chordal melody notes, such as passing and auxiliary notes, which are left un-harmonised.

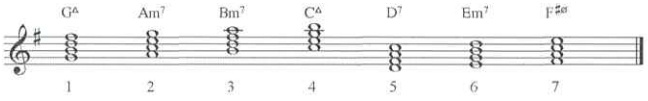
The **secondary chords** follow, so now students can build and name triads on all seven degrees of a major scale. Practise this in several keys.



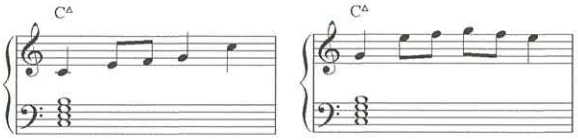
Our simple melody can be harmonised :



When teaching **seventh chords**, students need to be quite clear about the four different seventh chord types—major 7, minor 7, dominant 7 and half diminished 7.



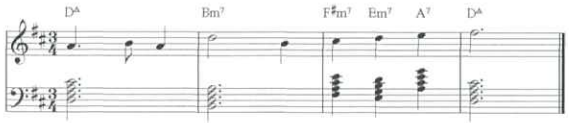
Using these four-note chords requires good judgement, and is largely determined by evaluating dissonant clashes. For example, the use of a major 7th chord on a tonic note causes dissonance. Other degrees of this chord do not.



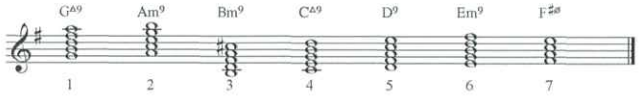
Knowledge of the **circle of fourths** is essential for progressive harmonisation. Students should be able to complete the circle in keys as per the example below:

Seventh chord:	CM7	FM7	B°	Em7	Am7	Dm7	G7	CM
Scale degree:	**1**	**4**	**7**	**3**	**6**	**2**	**5**	**1**

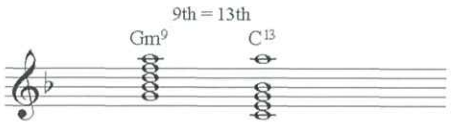
Understanding the way chords relate to each other and their place in the 14736251 progression is a *horizontal* consideration. We use this information, as well as the *vertical* relationship (melody within chord) to inform harmonic choice. Most jazz melodies use at least a fragment of this circle and very often finish with a 251 harmonic progression. In fact, working *backwards* with the 14736251 progression in mind is a useful harmonising technique. At this stage, students should again re-harmonise given melodies, now adjusting triads to as many 7th chords as possible.



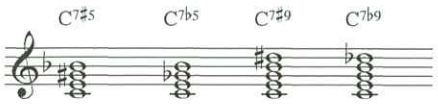
The important thing to remember about **extensions** is that they do not change the function of the chord but merely add colour. So a G9 will satisfy the role of a G7, but sound richer. As not all 7ths can be automatically extended, examine which are safest, and when to extend. For example, minor 7ths can be extended to 9ths, but the chord built on the mediant requires an accidental:



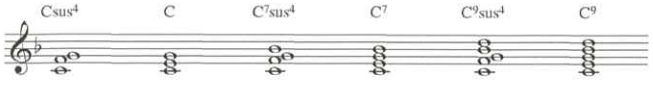
At this level, it might be prudent to restrict extensions beyond the 9th to the dominant 13th chord which is particularly effective in the progression 2m9–513. This works because the dominant 13th note is the same note as the 9th of the 2m9 chord:



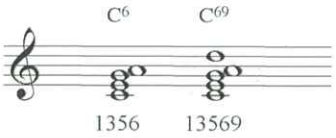
Alterations can occur in all chord families, but most commonly with dominants . Like extensions, alterations do not change the function of the chord, but add colour. The two most commonly altered notes are the **5th** and the **9th**. The note to be altered is either raised or lowered a semitone.



Suspensions are chords which include a non-chordal note that usually resolves to a chordal note. The most common is the **4-3** suspension. The example below shows a suspension and resolution based on a triad, 7th and 9th chord.



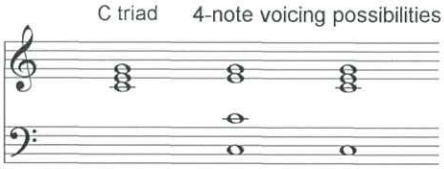
As mentioned , if the melody note is the tonic of the major chord, do not extend it to the 7th. Here, the M6 and M6/9 chords come into play. These chords do not contain a 7th degree, so there is no semitone clash with the tonic melody note. The chords have a 'finished' sound, useful in final cadences.



A secondary dominant is a dominant chord built on a secondary tone within the key. Theoretically, this means degrees 2, 3, 6 and 7 but in practice usually refers to the minor tones 2, 3 and 6. Secondary dominants add life to harmony, as the unexpected appearance of a dominant creates a (usually) temporary modulation. Secondary dominants are usually prepared and resolved within a 251 framework.

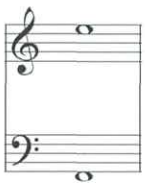
Chord Voicing

Mature chord voicing requires at least four notes. As a triad consists of three notes, we need to include one note twice. This is called doubling a note. In modern harmony, we double the tonic note of each chord.



The tonic note of the C major triad, **C**, is used twice in this four-note voicing. Notice that in pianoforte style it is typical to have three or more notes in the treble and one or two in the bass.

This voicing range is known as the middle to moderately low register. It is recommended to stay within these notes:

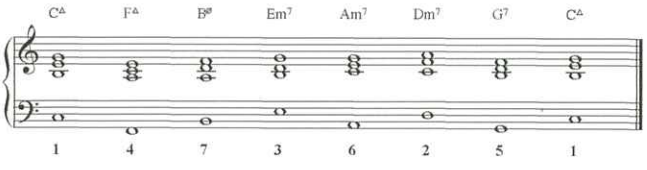


A 7th chord has four distinct notes and is usually voiced in what is called the **A form** or **B form**. **A form** voices the chord in numerical order: **1 3 5 7** from the bass note upward. The bass–tenor interval will be either a 10th or 3rd. Only use the 3rd if the bass note is high.

I find it useful to refer to notes in their voice terms—soprano, alto, tenor or bass.

B form is an inversion of A form. Rather than **1 3 5 7** we have **1 7 3 5**.

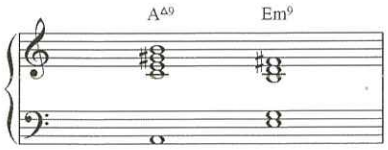
In the circle of 4ths, A and B forms alternate, creating smooth voice leading. Notice the tight intervals (3rd and 4ths) between alto and soprano.



Have the students practice this in several keys.

9ths require a 5-note voicing.

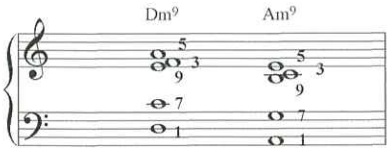
A form: 1 3 5 7 9



B form is an inversion of the A form.

Rather than **1 3 5 7 9** we have **1 7 9 3 5**.

It helps to think in blocks, **3 5** and **7 9** stay together. Invert the two blocks to change voicing form.

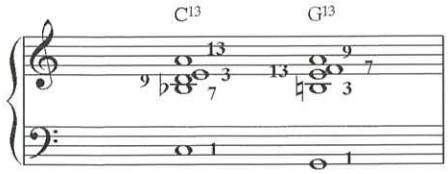


The **dominant 13th** chord also has A and B form voicing.

A form: 1 7 9 3 13

B form: 1 3 13 7 9

Note the omission of the 5th in this voicing.

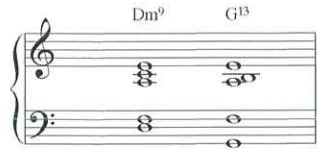


The **dominant 13th** chord is particularly effective in the progression 2m9–513. This is due to three common notes:

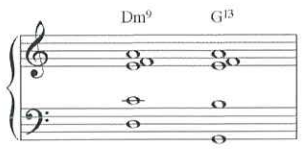
Dm9 D F A C E (1 3 5 7 9)

G13 G F A B E (1 7 9 3 13)

A form



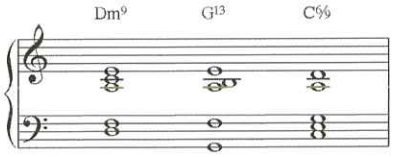
B form



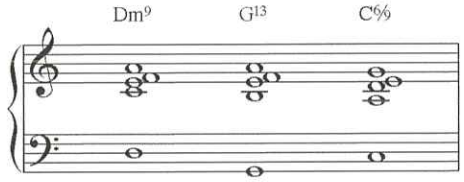
The **Major** 6/9 chord is useful in completing a 2m9–513 progression. Again, use a 'block' mentality to gain a simple understanding of the A and B forms.

Extending the 2m9–513 progression with M6/9:

A form

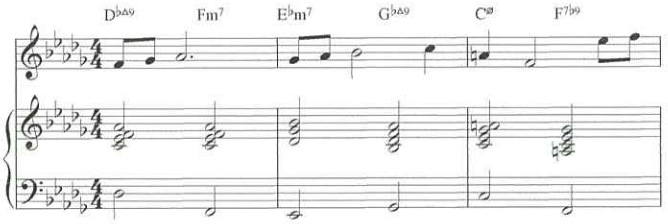


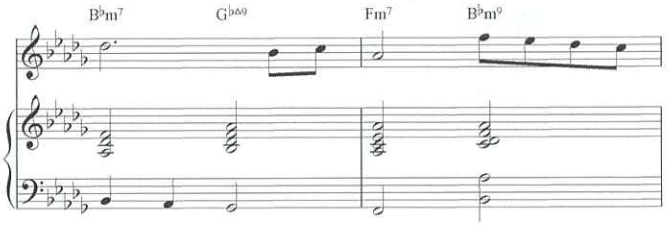
B form

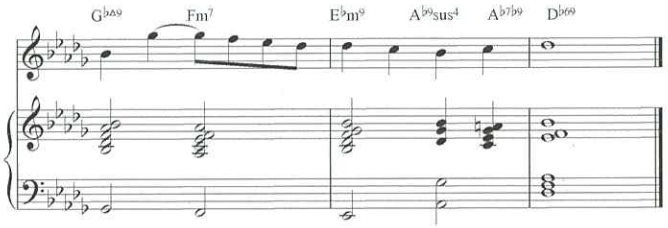


The **B form** appears the more satisfactory in this key.

This tutorial has been brief—certainly not as comprehensive as your students will need. But with much practice and several exercises, your students will be ready to take up the challenge of harmonising 8-bar melodies like the one below. This is an example of a rich harmony on a simple melody. It includes extensions, alterations, a suspension, secondary dominants and smooth voice leading. If you would like to hear how this sounds, you can download the MIDI file from http://www.musiceducationworld.com /ModernHarmony.html MinA







* The term 'extension' refers to the addition of successive notes at the interval of 3rd above the upper note of a triad—for example, the addition of a 7th, 9th, etc. In the case cited, the extension would usually be limited to the addition of the 7th only.

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 Head of Music at Dubai British School. He has recently published the books *Music and Keyboard in the Classroom* series, and *Modern Harmony Method*. As a pianist, Michael has performed throughout Australia and continues on a regular basis in Dubai.

E-CONTACT

The writer, Michael Griffin:
<mdgriffin2002@yahoo.com.au>

References by Michael Griffin may be found at: www.musiceducationworld.com

AURAL TRAINING Continued from page 21

Resources

Examples are taken from *Musicianship and Aural Training for the Secondary School, Level Two* and *Music Solo Performance*, by Deborah Smith: www.dsmusic.com.au

Kodály Music Education Institute of Australia: www.kodaly.org.au

Note

* For the origins of moveable 'do' solmisation, see Robin Stevens, 'A system ahead of its time', *Music in Action*, Winter 2008, Vol. 6, Issue 1.

E-CONTACT

Deborah Smith: <deborahsmith@aapt.net.au>

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'CENTRE STAGE' IN CLASS

In an article in the previous issue, 'Developing Centre Stage: Creating a local version of Musical Futures', we read how the principles of UK-based Musical Futures are used to develop a Year 7 and 8 classroom music curriculum that responds to the requirements of the Victorian curriculum. HENRY VYHNAL now concludes by describing suitable classroom delivery strategies.

Working within the Victorian Essential Learning Standards (VELS)

VELS is the basis for curriculum and assessment in Victorian schools. It has three Strands—

1) Physical, Personal and Social Learning
2) Discipline-based Learning
3) Interdisciplinary Learning.

The Arts is one of six Discipline-based Learning Domains. Each of the Domains is divided into Dimensions—in the case of The Arts, these are 'Creating and Making', and 'Exploring and Responding'.

However, in the spirit of VELS, I don't limit myself to The Arts in teaching the Centre Stage unit, but also respond to

- the 'Listening, Viewing, Responding' and 'Presenting' Dimensions of the Communication Domain (within the Interdisciplinary Learning Strand)
- the 'Building Social Relationships' and 'Working in Teams' Dimensions in the Interpersonal Development Domain (within the Physical, Personal and Social Learning Strand).

I use the Standards within these Dimensions because I believe that, in addition to the discipline-based Dimensions usually associated with music learning, the knowledge and skills associated with communication, and the interpersonal development associated with the rehearsal and performance process, are equally important. (See box, p.27)

Outcomes

For me, these standards describe a music development process rich in teaching, learning, presenting and assessment opportunities. By music development process, I mean music selection, rehearsal, arrangement, interpretation, reflection and communication. This process is no different to the activities of any competent group of musicians anywhere. The only difference is that in the classroom the musicians are young and inexperienced. The ultimate goal—that is, exemplary performance—is the same.

Process

Because I use Music Futures principles, my students will:

- generally use the Internet to select their music. From there they download lyrics, MIDI files, guitar, bass and drum tablature and free sheet music. Because my school blocks the downloading of audio files, students cannot access them using the school's network. However they can use their home Internet accounts, and swap audio files with each other (often using the school computers as a music file storage system).
- usually learn the music piece by ear (using headphones with iPods or other MP3 players) from each other and by tablature. Sometimes they learn from sheet music—if a member of their group has sufficient music reading and teaching skills.
- play music that they're interested in (rather than a set of pre-determined works). Only if they are unable to decide on what to play are they provided with musical materials (sheet music, tablature, MIDI files) to play.
- come together in ensembles according to what they can contribute. Some students play in several ensembles and have different roles (instrumental or vocal activities) in each ensemble, whereas less musically-capable students often assume music recording or sound production roles that support their performances.
- learn technique through playing a piece itself, rather than as a separate discipline. Their teachers are often their peers or online music tuition websites. I 'fill in the gaps' when I am able.

Ideally, class resources should include a series of fully-equipped rehearsal rooms, each including recording and music editing facilities and broadband Internet access. Unfortunately this is not the case for my school, nor for the majority of music teachers in the government school system. In order to create an environment that allows simultaneous multiple projects to move through a music selection, rehearsal and presentation process, I use several strategies:

- The classes (usually a double session of approximately 90 minutes) are segmented into 15–20 minute sub-sessions. Facilities and instruments are 'changed over' each sub-session (if appropriate). This ensures that the facilities are shared equitably and that students focus their activities on the achievement of goals that are possible in that time frame.
- Every available space is used. In the warmer months, some students rehearse outside and use verandas and other playground areas in addition to the classroom. The classroom itself can support up to five small acoustic rehearsals. The school organiser has learnt the wisdom of not booking adjacent classrooms to mine (if possible) during these sessions. This means that during the colder months I am able to expand my activities into those nearby vacant rooms so that additional small groups and individual students who play loud acoustic instruments, such as saxophone, can use them.
- Acoustic instruments are used wherever possible. Amplified instruments (if required) and public address systems for singers are only used in the preparation of the final presentation.
- Drum kits can only be played at very low volume once the music rehearsal process has begun.
- Extensive use of MIDI files ensures that backing tracks in the right key for singers can be created. In addition, students are taught to use the 'vocal eliminator' setting on our mixer to create backing tracks from original recordings.

Maintaining project process and focus is essential in this teaching and learning method, otherwise the classes can descend into a 'stodgy' amble that has no momentum or purpose. To guard against this I ensure that there is a rigorous 'show-and-tell' activity at the beginning and end of each double session. Students are required to maintain a diary that describes each session. The essentials of each diary entry are:

- what the students achieved
- how well or poorly they worked (and the reasons why)
- what the students are required to do or procure before the next session
- what their goals are for the next session.

Additionally, students develop a project plan that sets out their progress for each week of the development process leading up to the final performance. During the project, this plan is consulted to determine if strategies need to change in order to deliver the presentation on the agreed date.

Moving towards performance presentation

The Centre Stage VELS unit lasts 10 weeks. The process comprises two weeks for introduction, music selection and procurement, four weeks for development and rehearsal, and four weeks for performance development and presentation. Reminding students of this progression is a powerful motivator. Performance is all about delivering the best presentation possible on a specific date. The best presentation only occurs if all risks have been identified and addressed.

In the final four weeks, I create several presentation opportunities that strengthen the final presentation. These opportunities take the following formats:

- A private presentation to me, where I ascertain what still needs to be done to begin the final countdown. This is usually an informal acoustic performance from which I decide whether they are ready for the work-in-progress presentation.
- A presentation to the class that can be considered a work-in-progress. The performance must be a coherent 'start-to-finish' one, using all the production facilities planned for the final presentation.
- A recording of the performance (usually audio but sometimes video) accompanied by an intense deep listening evaluation by the presenters as well as the class audience.
- The penultimate performance under final performance conditions. This is assessed and marked. I explain how it could be further improved and the ensemble is given the choice to present again to improve their mark by incorporating my final suggested changes.

Record keeping

I usually teach four classes of Year 7 and 8 music each semester. With up to 25 students in each class, it is difficult to stay in touch with each student's contribution to every presentation. At report writing time, the ability to have a useful amount of relevant data for each student is crucial. I use a self-designed Excel spreadsheet to record students' progress through each stage of the unit. For each student, the data I record includes the title of the music piece, the ensemble(s) they belong to, their project role, the progress of the ensemble, items or tasks I need to do in order to assist the ensemble, comments on all pre-presentation performances and the assessment marks (performance assessment and diary). The spreadsheet is updated as often as new data is measured.

The benefits

In my experience, most students prefer the playing and performance of music to the 'book work' associated with learning about music notation and musical culture and styles. The model I use for 'Centre Stage' places the standard rehearsal and performance process at the centre of music classroom activity.

Music teachers should all be familiar with this process but, for whatever reason, many are unwilling or unsure about how to 'unlock' the plethora of music learning activities implicit in the process and make them 'Centre Stage' in their junior classroom music teaching. Many confine this way of teaching to stage or concert band rehearsals.

I encourage music teachers to be musicians with their students, and share their love of music making in a practical way that acknowledges problem solving, conflict resolution and team building, as essential elements of music making. MinA

E-CONTACTS

Henry Vyhnal:
<hvyhnal@netcon.net.au>

Musical Futures:
www.musicalfutures.org.uk

VELS: http://vels.vcaa.vic.edu.au/

VELS Standard and Progression Points

In order to understand the competencies required of Year 7 and 8 music students in Victoria, please consult the VELS Standard and Progression Points documents for the Interdisciplinary Learning and the Physical, Personal and Social Learning strands on the VELS website—see E-contacts.

The Level 5 (Years 7 and 8) standards I use are:

Communication

Listening, viewing and responding
Students modify their verbal and non-verbal responses to suit particular audiences. They interpret complex information and evaluate the effectiveness of its presentation. When responding, they use specialised language and symbols as appropriate to the contexts in which they are working. They consider their own and others' points of view, apply prior knowledge to new situations, challenge assumptions and justify their own interpretations.

Presenting
Students use the communication conventions, forms and language appropriate to the subject to convey a clear message across a range of presentation forms to meet the needs of the context, purpose and audience. They provide and use constructive feedback and reflection to develop effective communication skills.

Interpersonal Development

Building social relationships
Students demonstrate respect for the individuality of others and empathise with others in local, national and global contexts, acknowledging the diversity of individuals. They recognise and describe peer influence on their behaviour. Students select and use appropriate strategies to effectively manage individual conflict and assist others in resolution processes.

Working in teams
Students accept responsibility as a team member and support other members to share information, explore the ideas of others, and work cooperatively to achieve a shared purpose within a realistic timeframe. They reflect on individual and team outcomes and act to improve their own and the team's performance.

NEW RELEASES

FROM HAL LEONARD AUSTRALIA
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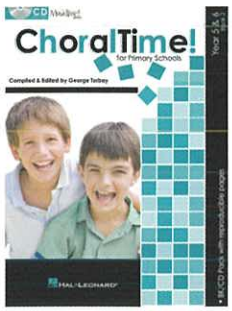

ChoralTime! for Primary Schools Book 2 for Years 1 & 2, Years 3 & 4, and Years 5 & 6—George Torbay
Books and CDs.
The Book 2 series of ChoralTime! is a wonderful collection of great songs for your primary school choir or classroom. The repertoire features pieces suitable for festivals, graduations, concerts or singing just for the enjoyment of it! The compiler/editor, George Torbay, is one of the most sought-after choral conductors in Australia. Each exciting pack contains: 5 songs arranged specifically for young voices; full choral scores; vocal scores with reproducible pages; valuable performance notes; ideas for effective choral warm-ups; and an audio CD including full performance tracks, individual vocal tracks for each part and piano accompaniment track suitable for rehearsal and/or performance.

FROM AMPD (ALL MUSIC PUBLISHING & DISTRIBUTION)
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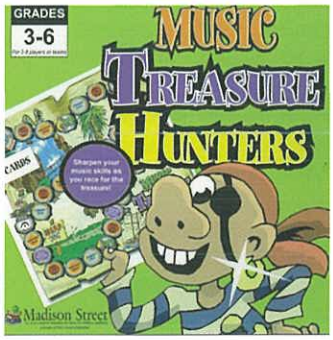
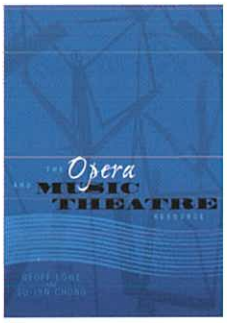
SCHOTT:
Three Ragtimes by Scott Joplin—arr. Wolfgang Birtel
This small selection of Joplin rags is of course not complete without 'The Entertainer'. In comparison, 'Easy Winners' and 'Rag-Time Dance' are no less fun to play, particularly since in the latter the performer not only has to play but also stomp his foot. Excellent music providing entertainment for many occasions! Available for Violin, Viola, Cello Flute, Clarinet, Alto Saxophone and Bassoon.

HERITAGE MUSIC PRESS:



Music Treasure Hunters Board Game—Brenda Knowis
Learning is serious stuff, but it can also be great fun! This game was created to provide children with an exciting and interactive learning experience and is ideal for 2 to 8 players or teams. The 100 question/answer cards contain questions in three different categories, (music terms, instruments, and composers) and the cards come in two different levels adding flexibility. All game pieces are included—you just add the laughs!

McGRAW HILL:



Opera and Music Theatre Resource—Geoff Lowe & Su-Lyn Chong
MUSIC THEATRE RESOURCE
This book offers extensive coverage of the Opera and Music Theatre mediums in two separate sections. This unique resource for Years 7 to 12 examines the origin of style varieties from both historical and musical angles, offering teachers plenty of flexibility to design their own material.

FROM ENCORE MUSIC DISTRIBUTORS
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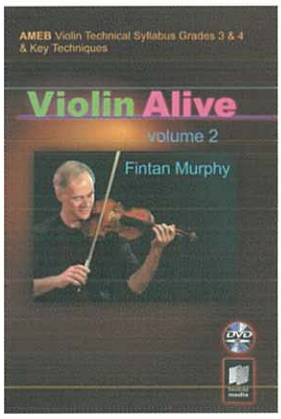
KJOS:

Theory Gymnastics by Three Cranky Women
This is the most creative and comprehensive theory available and the perfect companion to every method. By combining hilariously funny games with these creative books, music theory has been elevated from boring to fun.
Level A: Brillante (ages 4–7) and Level A: Animato (ages 8–11) are the starting books based on the students' age that include the music alphabet, the grand staff, steps and skips on the keyboard and staff, rhythm up to eighth-note pairs and more.
Level B: Spirito includes concepts such as notes on the grand staff, intervals on the staff and keyboard rhythm up to dotted crotchet, half steps,whole steps and more. Spirito roughly correlates with levels 2 to 3 of most popular piano methods.
Level C: Con Moto includes concepts such as the introduction of meter, order of sharps and flats, rhythmic dictation, composition and more.

TWOFOLD MEDIA:



Violin Alive Volume 2—Fintan Murphy
Books and DVD.
This material has been re-mastered into a DVD-ROM and expanded to include more scales and arpeggios, more on bowing, more on vibrato and new scores of the practice points. There are four volumes in the series covering exercises, scales and arpeggios as well as key techniques, bowing, left hand and resources.

Kool Piano Series—Glen Carter-Varney
Books and CDs.
This series includes Kool Jazzy Tunes, Kool Shades of Blue, and Kool Piano. Each in the series contains a CD enclosed with a full piano recording as well as a background accompaniment if desired. The pieces are an introduction to several contemporary styles such as rock, swing, dixieland, blues, Latin etc. They are bright and catchy and may be played purely as a piano solo or with the backings.

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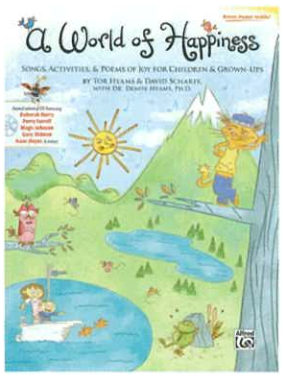
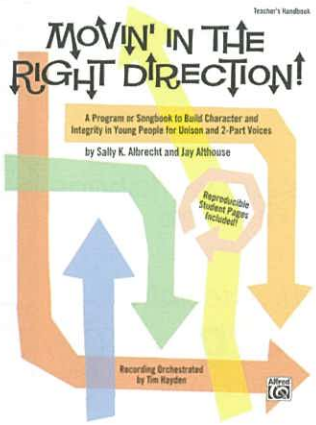
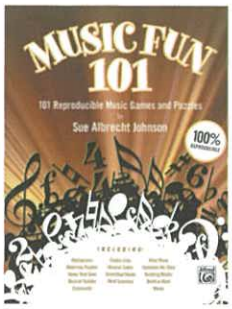


A World of Happiness—Tor Hyams & David Scharff, with Denise Hyams
Book and audio CD.
A World of Happiness is a delightful book and CD collection of rich and diverse musical entertainment for young children and grown-ups alike. Led through this special world by engaging characters such as 'Knowa' the cat and 'Lady Leo-Lani' the ladybug, children will discover A World of Happiness through the inspiring stories and toe-tapping, thoughtful songs. With the lyrics and sheet music for each song on the CD included, each age-appropriate chapter focuses on a positive, universal character trait and contains a related 'Happiness Activity' for children and grown-ups to explore together. For teachers, there are accompanying music lesson plans.



Movin' in the Right Direction! (A Program or Songbook to Build Character and Integrity in Young People for Unison and 2-Part Voices)—Sally K. Albrecht & Jay Althouse, orch. Tim Hayden
Movin' in the Right Direction! is a vibrant and contemporary 20-minute performance presentation designed to help build character and integrity in young singers. Teachers, students, and parents will enjoy the lessons that can be learned through this presentation. The texts reinforce positive concepts and goals. The seven songs, set in a wide variety of musical styles, may be sung separately or put together with the connecting narrations (35 spoken lines in all).



Music Fun 101 (101 Reproducible Music Games and Puzzles)—Sue Albrecht Johnson
This incredible publication includes all your favourite games and puzzles, from Alphagrams, Matching Puzzles, and Crosswords to Name That Tune, Musical Sudokus, Word Searches, Mazes, and more! Clever, educational, reproducible, and fantastic fun for everyone, Music Fun 101 is a valuable resource for your music classroom.

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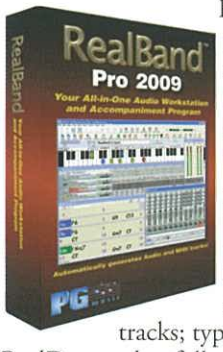
RealBand Pro 2009



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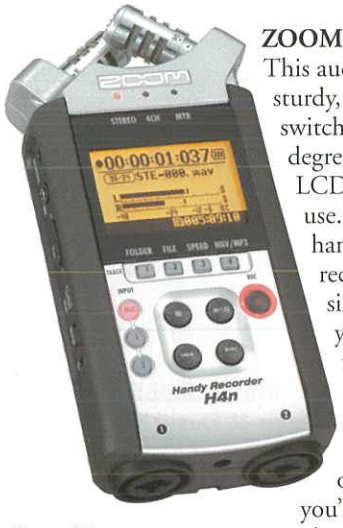

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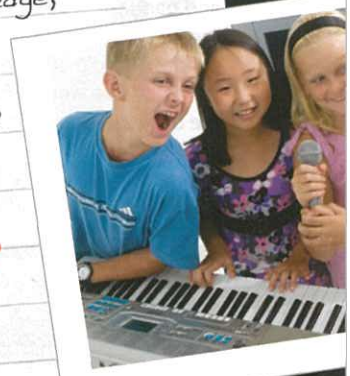

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MAKING THE MOST OF OUR LIBRARIES

How to find, explore, search and gain access to music resources, repertoire and knowledge. ROBYN HOLMES, Curator of Music at the National Library of Australia, gives some practical advice about using our national, state, public and school libraries most effectively.

1. Get to know your library and your librarian

Your business is the teaching and learning of music. A librarian's business is to help you find, explore, search and gain access to music resources, repertoire and knowledge. How much support do you get from your library? How much do you ask for help? Have you identified a library that can help you specifically with music?

A library of music is fundamental and essential to almost every aspect of music making, teaching and learning. You might have spent a lifetime—and probably a fortune—building your own personal library of music resources, or alternatively depend on what is readily available at your school, your community or from your colleagues. But to what extent do you strategically use your local library to broaden and extend your materials and expertise? Are you a member of your state library? Have you considered membership of the National Library? How can you get help? Who can best help you with music?

In general, libraries in Australia have a long history of cooperation. The National Library of Australia, the state and territory libraries, your university, public and education libraries are largely networked and their organisation parallels the three levels of government. More than 1,000 Australian libraries, including specialist music libraries, aim to work together to collect resources and, where possible, to make these available to you, wherever you live or work.

2. Join your National Library and state libraries as a 'reader' or 'member'.

Most of you would have had access to a specialist music library at your place of study. But what happens next, when you are out on your own in a school or private teaching studio? For a start, become a reader/member of both your National and your own state library. For the National Library it doesn't matter where you live or work—you can register online right now, free of charge, and it's open to all Australians. Your state or territory library specifically directs its services towards people resident in that region.

The National Library holds over 9 million items including books, journals, maps, pictures, manuscripts and oral histories. But did you know that the National Library also has the largest research collection of music, music information and services in Australia? Best of all, you can access these music resources—you just need to know how! Additionally, there are journals, indexes, databases, archived websites and guides in electronic form (e-resources). If you are a registered reader, many of these are available to you, free of charge. For example, Grove Music and all the other Oxford Music Reference databases are available online to you at home, under the terms of the subscription paid for by the National Library.

How do you register? Go to the home page of the National Library of Australia (www.nla.gov.au); click on 'Get a Library Card' and follow the instructions. You will be sent a reader's ticket with a unique number that enables you to log into the e-resources or request material from the Library's online catalogue. If you physically can't visit the Library to use material or databases, you can order copies of items through the 'Copies Direct' service directly from the online catalogue. If the Library cannot copy an item for copyright reasons, you may be able to still borrow it, by asking your local librarian to request it from the National Library (note that the National Library cannot lend directly to individuals).

The State and Territory libraries in general mirror these National Library services. Each has a process online for its state or territory residents to 'register' as a reader, akin to the National Library. Each of the state libraries holds specialist music resources, and some states like Queensland and Western Australia support musical activity by distributing and managing scores for performance throughout the state. For a small fee, you can also become a member of the Australian Music Centre (www.amcoz.com.au) in Sydney which will assist in reproducing Australian scores and parts for performance and provide related resources. All these libraries work very closely too with the specialist music or performing arts libraries in the higher education sector.

3. Your library is a resource—your best gateway to the online world

Libraries today are much more than repositories for books and scores. New technologies mean libraries are now also gateways to the online world, and librarians are the finders of knowledge in the electronic space as well as in the stacks.

Why bother to use your library online when you can just Google? Libraries have always been trusted repositories of knowledge. Similarly, reference librarians are 'maestros' at sifting, sorting and organising the maze of information that search engines like Google just help you discover. Better searches (and searchers) equal better results! Librarians at research libraries can help teach you how to improve your research and searching skills. They are expert at connecting you directly to the best resource for your needs, showing how you can get the content online or else finding where to access it. There are also networks of music librarians and sound recording archivists in Australia, who are expert in their field.

THREE SERVICES TO HELP YOU

(i) 'Ask Now' is a 'Chat to a librarian online' service

(www.asknow.gov.au) available any time between 9 am and 7 pm, Mondays to Fridays. This is a virtual reference service staffed by librarians in Australia and New Zealand. It aims to provide high quality information to people about any topic, with the convenience of immediate, online communication in real time. However, this is a quick, ready-reference service, and for more complex questions, you may be directed to specialists or 'Ask a Librarian' online inquiry services at the national and state libraries.

(ii) 'Ask a Librarian' is a service available from the home page at the National Library (www.nla.gov.au) or by phone on (02) 6262 1266. Staff can respond to enquiries on a broad range of topics, including music and dance, provide specialist advice and information about using the Library's collection, support you in your research efforts or offer alternative research avenues and sources of information. The National Library has specialist music and dance staff, as well as a Music Cataloguing and Acquisitions unit and a Music Australia manager, so that the NLA is well-placed to assist you with your music inquiries. Each of the State and Territory libraries offers a similar 'ask a librarian' reference service, and can provide specific support for access to their own collections.

(iii) 'Libraries Australia' (www.librariesaustralia.nla.gov.au) is the service that networks all Australian libraries. Its simple search interface provides a gateway to all resources held in Australian library collections. The search results tell you what the item is, where the item is held and how to contact the organisation, how to order a copy, and even at which bookshop you may be able to buy a copy online. You can limit your search just to music if you want. Your local librarian may also be able to access the full subscription service, which enables you, in just one single search, to also search Australian journal articles and research repositories, the British Library, Library of Congress, and WorldCat (the World Catalogue) amongst others. No piece of music can escape being found—that is, assuming it is catalogued online (and to be cautionary, not all are!).

4. What about making Australian music your focus?

Ever thought of orienting your music curriculum towards Australia? There is something especially exciting about studying, creating or making music in a living and real context in your own backyard!

In addition to capturing contemporary musical creativity, Australian libraries are constantly digitising our documentary heritage—to make the vast collection of books, manuscripts, photographs, ephemera, music and so on more accessible to more Australians. Mostly, this is free to you at your desktop. For example, you can explore the Digital Music Collections of the National Library (www.nla.gov.au/digicoll/music.html), as well the Library's new online audio delivery of oral histories of musicians and folklore in Australia (www.nla.gov.au/digicoll/audio.html). Similarly, some state libraries showcase their own state's musical heritage—for example in Music Queensland (www.slq.qld.gov.au/coll/musd/musq), South Australian Memory (www.samemory.sa.gov.au/site/page.cfm?u=751) or Western Australian Musical Memories (www.slwa.wa.gov.au/wammo/index.html). Mostly, this music is digitised printed music in the public domain and can be accessed free of charge: you can download it, print it, reproduce it or order higher resolution copies for inclusion in curriculum materials. Some of the heritage sound recordings of the National Film and Sound Archive (www.nfsa.gov.au) are also available through Music Australia (www.musicaustralia.org/).

Libraries Australia provides access to all music, whether it's Australian or not. But if you want to focus on Australian music, music information and musical life, then Music Australia (www.musicaustralia.org) is the best way to find this quickly and easily! It showcases Australia's musical culture across contemporary and historical periods, from the earliest published music to the latest hit, including all types, styles and genres of music. Its focus is Australian—whether created, performed or published in Australia or by Australians, or associated with Australia's musical culture. From a single search, you can find resources across all formats including printed music, sound recordings, multi-media, archives, websites, and pictures, as well as information on more than 5,000 Australian musicians and organisations. You can find in Music Australia nearly 700 educational kits and links to some online interactive music materials and archived websites. Where music is online, the service will take you directly to the digital content. Where not, the service functions like Libraries Australia—it will give you information about the item, and show you in which collections it is held. The Australian Music Centre (www.amcoz.com.au) is just one agency that provides all its records to Music Australia. The Centre has a specific commitment to creating resources for music teachers and will soon be making many of its materials accessible online.

5. Integrate music into other areas of the curriculum

Do you work with your colleagues in other curriculum areas? Music is a great lens through which to view Australian history, culture and the changing face of the nation, its people, its events, society, its celebrations, icons and myths. Music Australia (www.musicaustralia.org) includes a number of themes around which staff have curated significant topics—for example, Australians at war, the bush and the beach, Australian places, sport, aviation, railways, children, music of many lands, topical songs —or grouped around music of specific interest, such as folk music, ARIA winners, anthems, Indigenous music. The Learning Federation has written notes for teachers around at least 200 of these items. A single search in Picture Australia (www.pictureaustralia.org) gives access to 1.4 million digitised photographs, artworks and artefacts that illustrate Australia, which are held in various cultural organisations. The service also enables individuals to contribute Flickr images around particular projects (www.flickr.com). Historic Australian Newspapers 1803-1954 (http://ndpbeta.nla.gov.au/ndp/del/home) is the newest national service released by the National Library and gives people the capacity to comment, add, correct, and tag newspaper articles as they appear online. You might be

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6. Create your own resources and share them

Various professionals across Australia are working towards enabling individuals to upload their own music education materials into a shared Australian space: at a richer, deeper level than YouTube and MySpace Music! The Music Council of Australia (www.mca.org.au/) is also actively supporting a range of think-tanks about the digital environment to assist the Australian music industry and music organisations.
In the meantime, publishing of music materials continues apace, in printed form, audio-visual or mixed media, or directly online. There is national Legal Deposit legislation for music. If you are creating and publishing materials in any written form, even under your own publishing name, then you are legally required to deposit a copy in the National Library for permanent preservation; the Library tries to purchase a second copy for lending. The National Library also runs the International Standard Music Number agency (www.nla.gov.au/ismn/about.html) that provides you with a permanent identifier for your music publication, just like ISBNs for books.

Legal deposit does not yet extend to electronic, web or audio-visual publications—but responsible creators will deposit copies in relevant institutions so that together we can create and sustain a permanent record. These can then be shared and made available. Libraries and archives recommend you adopt certain standards for publication, especially in electronic formats where digital preservation becomes a complex nightmare that national libraries and archives around the world are working together to solve. Put simply, shared and agreed standards help us all share our knowledge and collaborate more easily in this digital age. The National and State Libraries all write and publish guidelines related to a myriad of issues, from metadata to writing for the web. So, to the theme of all these tips—just ask!

One final word on copyright. Libraries and archives respect creators' and publishers' rights. Sometimes though, they are the only organisation to hold material that is not commercially easy to obtain. Licences that cover reproduction and use of music in educational settings aim to manage the balance between rights and access: so, if a creator, register with APRA (www.apra-amcos.com.au), and if a consumer, always check your licence before copying. MinA

E-CONTACT
Robyn Holmes: <rholmes@nla.gov.au>
Curator of Music, National Library of Australia

Use notation software to

CREATE CLASSROOM RESOURCES

Music notation programs such as Encore, the Finale range, MusicMaster, Noteworthy Composer, Quick Score and Sibelius can create not only scores for ensembles, but also your own custom-made classroom resources. KATIE WARDROBE looks at a few of the options, using Finale and Sibelius as examples.

Would you like to create your own custom-made classroom resources? Whether you're using a full-blown notation program, or just the resources at hand on the Internet, there are options available for everyone.

1. Blank manuscript paper

One of the classroom resources most frequently used by teachers is blank manuscript paper. Sure, you can go to your local music store and purchase printed notepads or books, but did you know that you can create your own, at little cost, custom-made exactly for the job at hand? You may require large staves for your primary students, or a specific group of instrumental staves for your Year 10 students' composition assignment, or even a set of staves with pre-printed clefs and key signatures. All are possible.

You can do all of this in notation programs such as Sibelius or Finale, but there are also some effective free online resources which handle the job with ease. One such online resource is at www.blanksheetmusic.net. Head to the website and start by watching the Quick Tutorial video. It shows you how to add clefs, change the size of the staves ('scale') and the orientation of the manuscript page. More advanced options include creating groups of staves, adding key signatures and time signatures, changing margins and altering the shade of your stave lines. Once you've set up your blank manuscript, you can save the format as a template for future use. There are also some ready-made templates in the Staff Paper Directory.

2. Flashcards

Creating your own custom-made rhythmic or melodic flashcards in notation programs will give you the most flexibility with formatting, musical fonts and symbols. You can print your short melody or rhythm directly from the program to create your flashcards, or alternatively you can copy the melody or rhythm into Microsoft Word as a graphic. Copying your melody or rhythm into Word allows you to easily control the size of the resulting graphic and the page orientation of your flashcards. You can also put a few melodies or rhythms one after the other in the same Word document, print the page and then cut the rhythms/melodies into strips ready for laminating. Here's how:

Create your score

As an example, we'll create a two-bar melody which we'll turn into a melodic flashcard—so to get started, open Sibelius or Finale. Set up a treble staff with a 2/4 time signature and create the melody below.

To make our flashcard look neat and tidy, we'll isolate those two bars before copying and pasting into Microsoft Word.

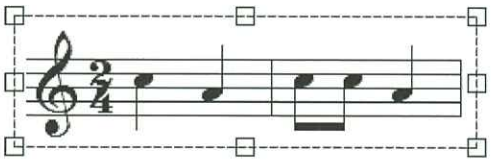
In Sibelius, select the barline at the end of the two-bar melody and press 'Enter' (Windows) or 'Return' (Mac) to insert a system break. The two bars will stretch right across the top of the page, so we'll re-size them by selecting an invisible 'handle' that's located just beyond the end of the stave. Click just to the right of the stave until a small purple box ('handle') appears. You then drag that box to the left, to adjust the length of the two bars.

In Finale, click once inside bar three (it will turn blue) and key the down arrow once to send the remaining bars in that system down a line. Next, select the Page Layout tool. 'Handles' will appear around the 'system', and you can click on the box on the right-hand side and drag it to the left to re-size the bars.

Copy and paste to Microsoft Word

Next, we'll select the two-bar melody so that we can copy and paste it into Microsoft Word.

In Sibelius, go to 'Edit > Select > Select graphic'. Your mouse pointer will become a cross-hair and then you can click and drag a box around the melody to select it. You can adjust the box around the melody by clicking and dragging any of the 'handles'.



Once you're happy with the way your melody has been selected, copy it to the clipboard by using the shortcut Ctrl+C (Windows) or ⌘-C (Mac). Open Microsoft Word and then paste the rhythm into an empty document by using the shortcut Ctrl+V (Windows) or ⌘-V (Mac).

In Finale, make sure you are in Page View ('View > Page View') and then open the Advanced Tool Palette by going to 'Window > Tools > Advanced Tool Palette'. Select the Graphics tool and then double-click and drag a dotted-line box around the two bar melody. Go to 'Graphics > Export Selection' and in the dialogue that opens, select a graphic format type (TIFF would work well for this example) and save it to an appropriate location. Next, open a blank document in Word and go to 'Insert > Picture > From file'. Locate the image you downloaded, select it and click 'Insert'.

No matter which notation program you're using, you should end up with something like this in Word:

Altering the size of your graphic in Word
Once you've pasted your melody into Word, you can manipulate it like any other graphic. For instance, click on the graphic and then re-size it by dragging one of the corner 'handles' in or out (dragging one of the middle handles will distort the graphic, so remember to use only the corner handles). You can also experiment with the Wrapping options in Word (found under 'Format > Picture') if you'd like to use your musical graphic in an essay, worksheet or exam paper rather than as a flashcard.

You can use the method described above to create flashcards for just about anything that can be created in Sibelius or Finale—from a single note, rest or clef to multiple-bar rhythms and melodies. Copying and pasting musical graphics to Word can also be useful for making your own worksheets, exam papers and tests, and students can employ the technique to cite musical examples in their essays.

3. Free graphics = instant posters and enhanced scores

Did you know that there are hundreds of free downloadable music graphics and photos available on the internet? These free images can be used to create posters for your classroom, to add interest to class notes or Powerpoint presentations, or to enhance your scores and worksheets.

One useful collection of websites is listed at:
www.tinyurl.com.au/x.php?1px7

One word of warning however. There are varying qualities of pictures out there. Bookmark any sites that contain graphics or photos you like. It's very easy to get lost in an web-based sea of images!

Download your chosen image, usually by right-clicking (Windows) or Control-clicking (Mac) on the image and choosing the 'Save As' option to save it to your hard drive. It can be a good idea to save the images into a folder with the title of the website you downloaded it from, so that way you can easily go back to the original website at a later stage or cite your source if necessary.

You'll also need to make sure that you take note of any Conditions of Use surrounding images you download from the internet. They will be detailed on the website.

4. Instant posters

Once you've found some images you like, what next? To make your own posters, open a blank document in Microsoft Word and go to 'Insert > Picture > From file'. Locate the image you downloaded, select it and click Insert. The image will open in Word and you can re-size it by selecting it and dragging one of the corner handles out to enlarge the picture, or in to make it smaller. Remember that re-sizing from the corners will maintain the proportions of the image. Add a title to the picture and print out your free poster for your classroom wall!

5. Enhanced scores and worksheets

You can also enhance handouts for your class—from scores containing music examples, to class worksheets that ask students to idenify musical instruments—by importing graphics into scores you create in your notation program. For example, in addition to including the music notation of the melody, a picture of a violin could be inserted into a worksheet to illustrate Peter's theme in Prokofiev's Peter and the Wolf.

To add a graphic to your score in Sibelius, go to 'Create > Graphic' and navigate to the graphics file you'd like to import into your score. Sibelius will allow you to import files in a TIFF format and there is a large selection of images provided in your Example scores folder (but you can use any other TIFF file you may have). Once you've selected the image, your mouse pointer will turn blue and you can click in the score to place the graphic. When the image is in your score you can select and move it, or re-size it using the handle in the corner.

You can do the same thing in Finale by first ensuring that you're in 'Page View' (go to 'View > Page View'). Select the 'Graphics tool' and then go to 'Graphics menu > Place Graphic'. Locate your image and click 'Open'. A special cursor will appear and you can click in the score to place the graphic. Once the image is in the score you can select it and move it, or re-size it by double-clicking the image, entering new percentages under 'Scale', and clicking 'OK'.

So, if you have access to a music notation software program, why not try out some of these ideas and make full use of its potential to produce more than just a score! MinA

Katie Wardrobe
Katie Wardrobe runs a music technology training business called Midnight Music, which offers on-site professional development for teachers and workshops for students. She also offers services as a copyist and arranger and has previously worked for Sibelius as Education and Support Specialist, and as the Community Program Manager for Orchestra Victoria.

E-CONTACTS

Katie Wardobe: <katie@midnightmusic.com.au>

Manuscript paper: www.blanksheetmusic.net

Sibelius: www.sibelius.com

Finale: www.intelliware.com.au

musictech.net—includes links to websites with free music graphics and photos:
www.musictech.net

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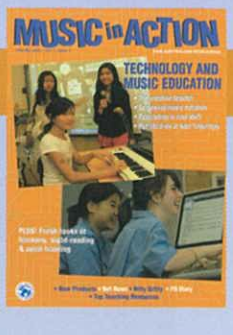

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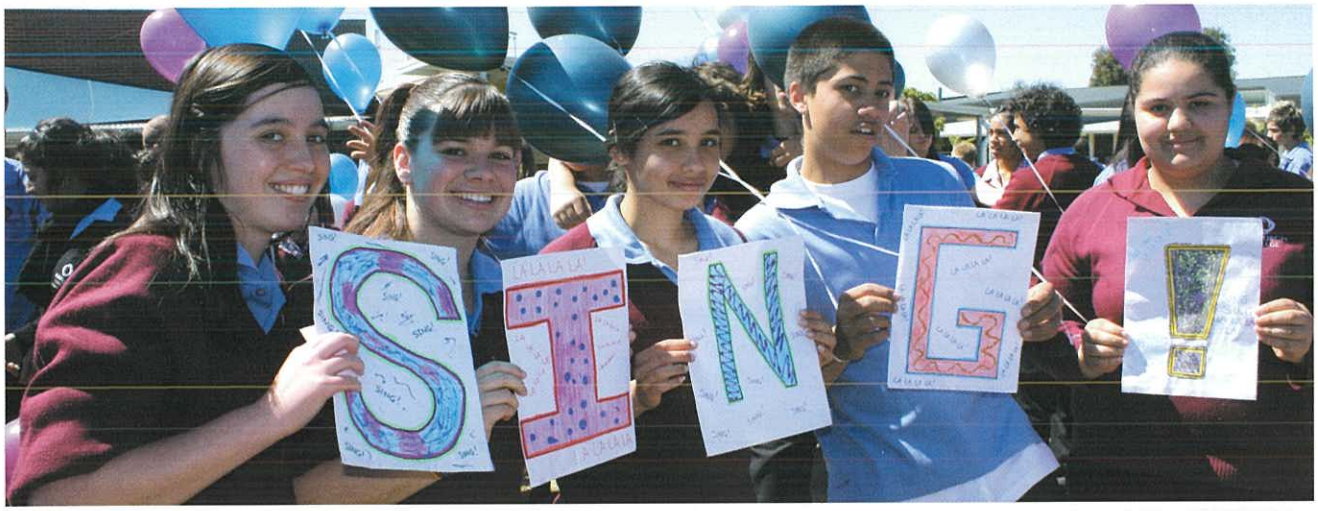

LOOKING FOR SCHOOLS THAT SING

Teachers, parents and students are being urged to enter their school in the fourth FLAME Awards, Australia's nationwide competition being conducted by 'Music.Play for Life' in partnership with the ABC. TINA BROAD says that this year the Awards are for schools that use singing to build students' engagement and skills in music.

Awards judge, Graham Abbott, is an ABC Classic FM radio presenter and a former school music teacher. 'The FLAME Awards are run against a backdrop of research which shows that music education is in decline in many, many schools in Australia, yet' he says, 'every child arrives at school each morning with a musical instrument: a voice. We want to highlight the schools making the most of that, to inspire other schools to follow their lead.'

'Whether you're in a big city or a small rural area, if your school has an innovative music program with singing at its heart, we'd love to hear about it and reward your success,' Graham says.

'Music.Play for Life' campaign manager, Tina Broad, says that making music stimulates a child's physical, emotional and intellectual development as almost no other activity can. 'The FLAME Awards acknowledge that, and give us the opportunity to recognise school communities providing their students with the best start towards a rich and lifelong relationship with music', she says.

The Awards recognise school music programs where participation and engagement are paramount. 'If performance excellence is a by-product of a great, participatory program—and it should be! —that's great,' says Tina. 'But it won't be the first thing we look for when you tell us about your program. How are you getting the maximum number of students in your school turned on to music? That's really the test.'

The Awards are being conducted by ABC Classic FM in association with 'Music.Play for Life, the Music Council of Australia's national campaign to encourage more music making in schools and communities. 'Music.Play for Life' partner, the Australian Society for Music Education, helps set the entry criteria and manage the shortlisting process. This year the $10,000 prize pool is donated by Sydney philanthropists, Robert and Elizabeth Albert.

As always, the Awards are open to both government and independent schools. After a primary-only theme last time around, this year's Awards are again open to primary *and* secondary schools. The National Winner receives $3,000 cash and plays host to a live concert staged and broadcast by ABC Classic FM. Eight state and territory finalists each win $1,000 for their school music programs, along with a selection of music CDs and magazine subscriptions.

The most recent 'best primary program' themed Awards were won by New Farm State School in Queensland, for a comprehensive music program which drew on the skills and influences of its local Chinese community. South Australia's Tatachilla Lutheran College won the 'community connections' Award in 2006, for an extensive and imaginative music program that established the school as the hub of musical life in its community of McLaren Vale. The inaugural winner, in 2005, was Virginia State School, a 300-student primary school in the outer suburbs of Brisbane, which impressed judges with the depth and diversity of its music program, achieved despite the school's limited resources. MinA

CONTACTS

To download an entry form:
www.abc.net.au/flame or call 02 44 54 3887. The deadline for entries is 20 July.

For more information: Telephone Emma Paillas, ABC Classic FM (02) 8333 2697 or Tina Broad, 0439 022 257.

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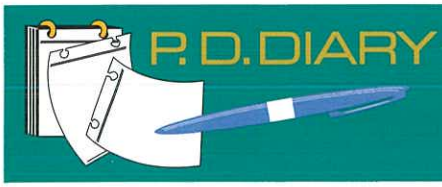

P.D. DIARY

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.

9th Australasian Piano Pedagogy Conference
• 13–17 July 2009
The King's School, North Parramatta, NSW
Details: www.appca.com.au
T: 02 9785 2547

ASME

• 10–14 July 2009
17th National Conference—Musical Understanding
Venue: Hotel Grand Chancellor, Launceston, Tasmania
Details: www.cdesign.com.au/asme2009

ANZARME

(Australian and New Zealand Association for Research in Music Education)
• 4–6 July 2009
13th Annual Conference
Venue: Akaroa, Banks Peninsula, New Zealand
Details: www.merc.canterbury.ac.nz & www.deakin.edu.au/arts-ed/education/music-ed/anzarme

AUSTA

• 9–14 July 2009
AUSTA National Conference 2009
Venue: Esplanade Hotel, Fremantle (Perth), WA
Details: www.austaconf2009.net.au

DALCROZE AUSTRALIA

South Australian chapter.
Workshop Dates
• 31 May 2009
• 16 August 2009
Highgate Primary School
T: 08 8303 3762 E: ruth.saffir@adelaide.edu.au
T: 08 8381 4535 E: rvfudge@iinet.net.au

KODÁLY

QLD (KMEIA)
• 7–11 July 2009
John Feierabend Workshop on ECE music & movement
School of Music, University of Queensland, St Lucia
E: the.willows@bigpond.com

NSW (KMEIA)
• 13–17 July 2009
John Feierabend Workshop on ECE music & movement
Sydney Conservatorium of Music
E: acollado@optusnet.com.au

VIC (KMEIA)
• 8–9 May 2009
Autumn Seminar
St John's Southgate, Melbourne

• 24 July 2009
Early Childhood Workshop No. 3
Music Works Magic, 263 Glenhuntly Rd, Elsternwick

• 23 October 2009
Early Childhood Workshop No. 4
Music Works Magic, 263 Glenhuntly Rd, Elsternwick
Details: www.kodaly.org.au
T: 03 9535 7035

Maryborough Music Conference 2009
• 11–15 July 2009
Brolga Theatre & Convention Centre, Maryborough, QLD
Details: www.maryboroughmusicconference.com.au

ORFF

NSW (OSANSW)
TaikOz Japanese Drumming Workshop
• 31 May 2009
The Ultimo Centre, Sydney
Details: www.orffnsw.org.au
T: 02 9987 2152 E: rossam@tpg.com.au

SA (OSASA)
• 23 May 2009
Term 2 Conference
Fullarton Park Centre

• 31 July–1 August 2009
State Conference
Fullarton Park Centre
Details: www.osasa.net

VIC (VOSA)
• 14–18 April 2009
VOSA Levels 1 & 2 Courses
Glen Waverley Anglican Church Hall, Glen Waverley

• 29–30 May 2009
Living Music and Dance 2009
Darebin Arts & Entertainment Centre, Preston

• 29 June–3 July 2009
Joy of Jammin' Stage 2
Hampton Primary School, Hampton

• 17–19 July 2009
Marimba Camp
Candlebark Farm, Healesville

• 22–23 August 2009
Early Childhood Conference of Performing Arts
Gennazano FCJ College, Cotham Rd, Kew

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

WA (WAOSA)
• 15 May 2009
As-May Choral Day

• 29–30 May 2009
WAOSA Creative Music and Movement Conference
All Saints' College Junior School, Bull Creek
Details: www.ancos.org.au

Sounds Great 2009 Conference (Victoria)
• 17–19 July 2009
Presented by a consortium of Victorian music education associations.
Details: www.soundsgreat.org.au

SOUNDHOUSE

VIC
Alfred Brash SoundHouse Melbourne

• 7– 8 May 2009
SoundHouse Certificate in MIDI and Audio
Production with Sonar Home Studio

• 18 May 2009
Sibelius Level 2a—Worksheets & Exams
Details: www.theartscentre.com.au/soundhouse
T: 03 9281 8194

SoundHouse @ Debney Park Secondary College
Flemington, Victoria
• 14 May 2009
Podcasting, Vodcasting and YouTube

• 21 May 2009
Create Music for your Films—Garageband

• 16 July 2009
Sibelius Level 1

• 30 July 2009
Sibelius Level 2

• 6 August 2009
Band-in-a-Box

• 13 August 2009
Groovy Music

• 20 August 2009
Finale Notepad

Details: www.soundhouse.com.au
T: 03 9376 6833

ADVANCE NOTICES 2010

35th Conference of the International Trumpet Guild
• 6–10 July 2010
Sydney
Details: www.australiantrumpetguild.com/itg2010
T: 02 9518 7722

ANCOS National Conference
• 3–8 January 2010
Creative Music & Movement—Creating New Blends
Immanuel College, Adelaide
Details: www.osasa.net/welcome.htm
T: 03 9593 7020

KMEIA National Conference
• 26–29 September 2010
Melbourne
Details: www.kodaly.org.au
T: 03 9535 7035

OXFORD

String Time Joggers

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Cello book with CD
9780193359154

Double bass part
9780193359703

Kathy and David Blackwell, authors of the highly successful String Time tutors, will be presenting a series of workshops for string teachers in Brisbane, Sydney, Adelaide, and Melbourne during July 09. For more information, email music.enquiry.uk@oup.com with the subject 'Australian String Time Tour' telling us your postal address and the stringed instruments you teach.

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Handbooks for Singing

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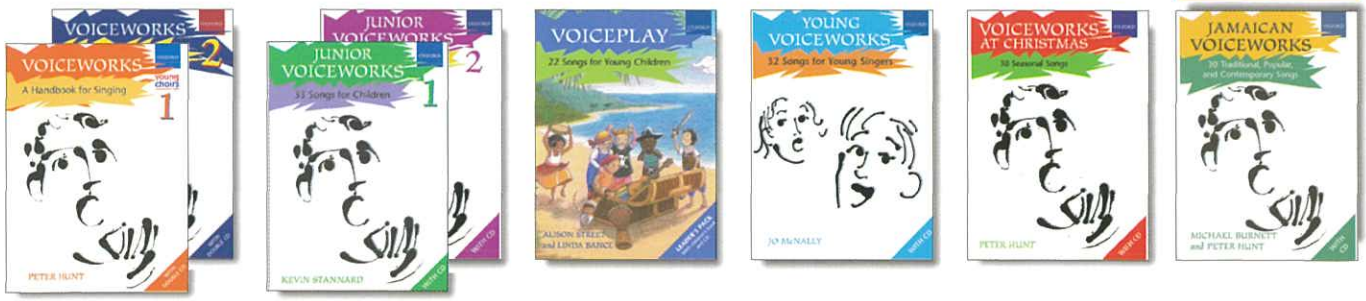
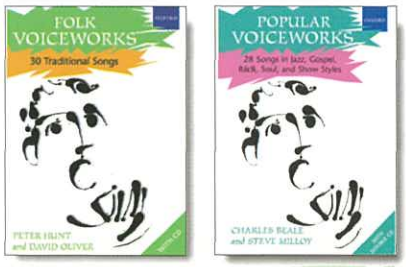


David Blackwell, Head of OUP's Music Department, will be presenting a series of workshops on the VOICEWORKS books in Brisbane, Sydney, Adelaide, and Melbourne during July 09. For more information, email music.enquiry.uk@oup.com with the subject 'Australian Voiceworks Tour' giving us your postal address.



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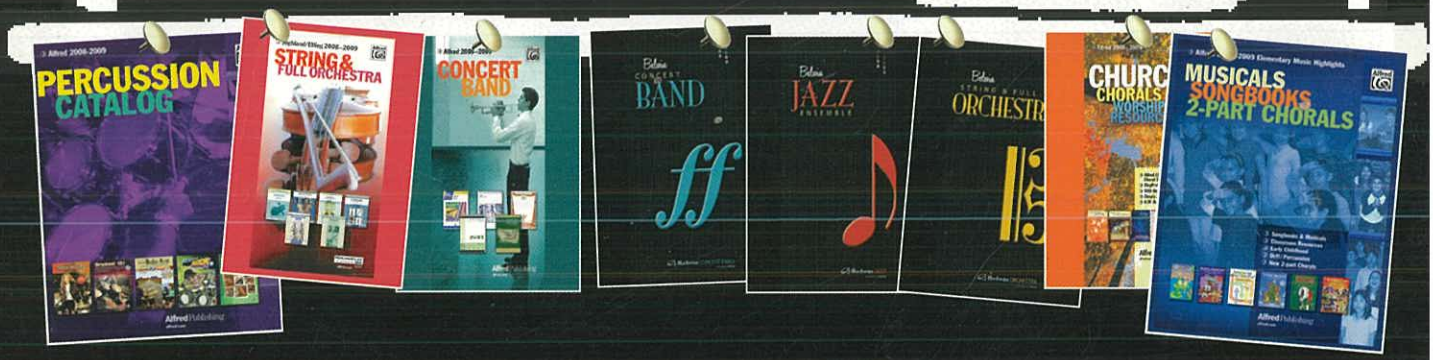

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