

MUSIC in ACTION

SPRING 2009 • Vol. 7, Issue 2

FOR AUSTRALIAN EDUCATORS

MUSIC IN EARLY CHILDHOOD

The transition to primary
Leadership and social skills



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Marimbas, echocellos ...

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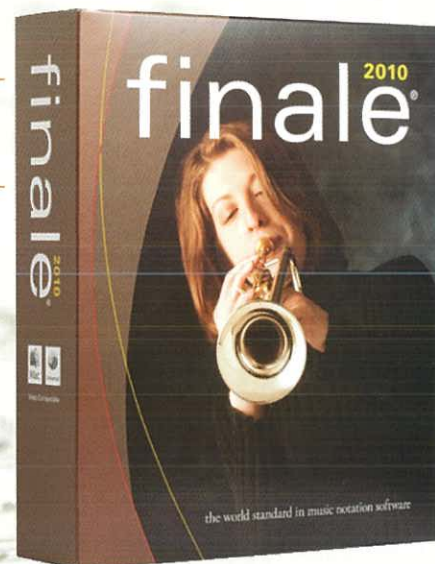
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MUSIC in ACTION

SPRING 2009 • Vol. 7, Issue 2

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#26

FROM THE EDITOR



For this issue we have a focus on 'Music in Early Childhood Education', plus another collection of useful articles to assist you with some great ideas for classroom implementation. Peter de Vries addresses the important issue of ensuring that the rich musical environment found in many pre-schools and early childhood centres is carried forward to the primary school. Peter encourages lower primary generalist teachers in particular to utilise play-based activities to continue positive musical experiences for young children. Also addressing music in the early childhood years,

Jolanta Kalandyk-Gallagher explains how early childhood teachers can lay the foundations for their students' social development by promoting leadership skills through music-based activities.

Renée Crawford reports on her recently-completed research which investigated teacher and student responses to using technology in music classrooms, and offers some worthwhile suggestions to ensure that the use of technology results in authentic learning in music. Annette Castle's 'Top Tips' also follows up on a recent focus—Boys and Music Education—with some practical suggestions to win over boys to your music program

We hope you'll enjoy Heather McLaughlin's fascinating profile of Jon Madin, one of the most influential Orff practitioners in Australia; Amanda Watson's great ideas for using literary devices as memory aids for teaching aspects of music theory and performance; and some practical exercises from Bohdan Krowicky to help you maintain your well-being as a musician and a music teacher. Our regular Net News columnist Andrew Swainston is joined by Neryl Jeanneret in an overview of websites on contemporary Australian art music—particularly useful for teachers of upper secondary music classes. As usual, we have reviews of new products and publications as well as news of recent developments in Australian school music education.

The announcement by Federal Arts minister, Peter Garrett, that the arts will now be included with languages and geography in the second phase of development of the new Australian Curriculum, is excellent news. The visit to Australia in June by Sir Ken Robinson, advisor to the UK government on creativity in education, has also highlighted the importance of the arts and music in schools. In his interview with Kerry O'Brien on ABC-TV's '7.30 Report', as well as in other interviews on ABC Radio National, Sir Ken put forward some compelling reasons for promoting creativity through the arts and argued the case for the arts having greater influence and importance in schools (for access to these as online video and podcasts, see www.tinyurl.com/ABC-SirKenRobinson/). Another valuable advocacy resource directed specifically to music is the recent series of four programs featuring interviews with Richard Gill, Michael Giddens and Alastair McKean in the 'Keys to Music' program, presented on ABC-FM by Graham Abbott (go to www.abc.net.au/classic/keys/ to download these as podcasts).

Despite this excellent publicity which brings the value of the arts and music in schools to public attention, there is still a need to maintain a vigorous advocacy campaign to specifically promote music in schools. For the third year running, 'Music. Count Us In' will be one of the most important ways in which the music education profession can promote music in schools. So please read the 'Music. Play for Life' page in this issue for full details of the 'Sing the Song' event on October 22, and get involved to make an even bigger impact this year!

Finally, Music in Action is now also available in an online alternative, complete in a turn-the-page 'eMag' format. Information is on p. 25, while a free trial and the subscription details are on our website.

Robin Stevens

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Mark your diaries for Thursday, 22 October 2009 at 12 noon AEST

JOIN IN AUSTRALIA'S BIGGEST SCHOOL MUSIC PERFORMANCE

You are invited to join with hundreds of thousands of students, teachers and parents all over Australia for the third annual 'Music. Count Us In' event. This is the national initiative designed to promote the value of music education in our schools, run by *Music. Play for Life* with funding from the Australian Government.

In last year's 'Music. Count Us In' event, almost half a million students, teachers and families in 1700 school communities all around Australia joined in to sing the same song, 'Sing', in our biggest-ever simultaneous school music performance. It successfully created community discussion and media coverage about the importance of more music in our schools, even as research shows that music is losing its place in many classrooms. However, beyond its main objective of raising awareness and discussion, last year's 'Music. Count Us In' has led many parents, teachers and principals to review the status and provision of music education in their school and take steps to raise it.

Some reaction to 'Music.Count Us In' 2008

'The principal has requested that a music specialist to be added to our staff for next year.'

'It helped to re-start my music faculty which had been a dying thing.'

'Students, particularly in the upper grades, are not so self-conscious about singing now.'

'I have been approached by numerous parents requesting more information regarding our music program. There has been an increase in choir numbers by over 75 per cent and our instrumental program is now full for 2009. We used the event as the opportunity to really promote music education and it worked.'

'[There are] more students asking to join choirs, guitar club, asking to hear the song. Great comments from parents about students being excited and talking about music.'



How to join

NO COST! Participation and all support materials are FREE!

1. **Register at** www.musiccountusin.org.au

2. **Mark your diaries** for the big day: Thursday, October 22, 12 noon AEST.

3. **Listen to the song.** As we went to press, the 2009 song was being written in a composing workshop led by Program Ambassador, John Foreman, with four Year 12 music elective students from NSW high schools—Katrina Ambrose (Westfield Sports), Meriana Gyory and Jasmine Johnston (Newtown Performing Arts) and James Lange (Barrenjoey)—who were all recommended by the Performing Arts Unit of the NSW Department of Education.

4. **Learn the song with your students.** You can download lyrics and support materials from the website once you register. Again, it's all free. If you have a school band, orchestra, choir, string ensemble, percussion group, ukulele group, rock band, there are special arrangements to suit you—at the website, easily downloadable and at no cost to your school.

• *This year, in a new move particularly directed at secondary students, the stem files from the studio recording will be made available on our website for remixing.*

5. **Get your whole school community involved.** Send lyrics home to parents, get your colleagues learning the song, invite your school's friends and supporters to join you on October 22, tell your local MPs about your participation (and extend an invitation to them to join you too), get your local community bands and choirs learning the song—get everyone ready to play the song together with the rest of Australia.

6. **Make the case for music.** Our website is full of free resources and research summaries that can help you make the case for more music in your school. There is so much evidence about the benefits for students and the wider school community in making more music in school. Last year, some schools translated the song into other languages, did re-styles and rearrangements of it, buddied-up with neighbouring schools for the culminating performances, and built the program into visual art and ICT activities. Get creative!

7. **Need more help?** Extra help is available for primary classroom teachers who feel they lack the musical skills to get involved. Professional development sessions are being provided in each State and Territory.

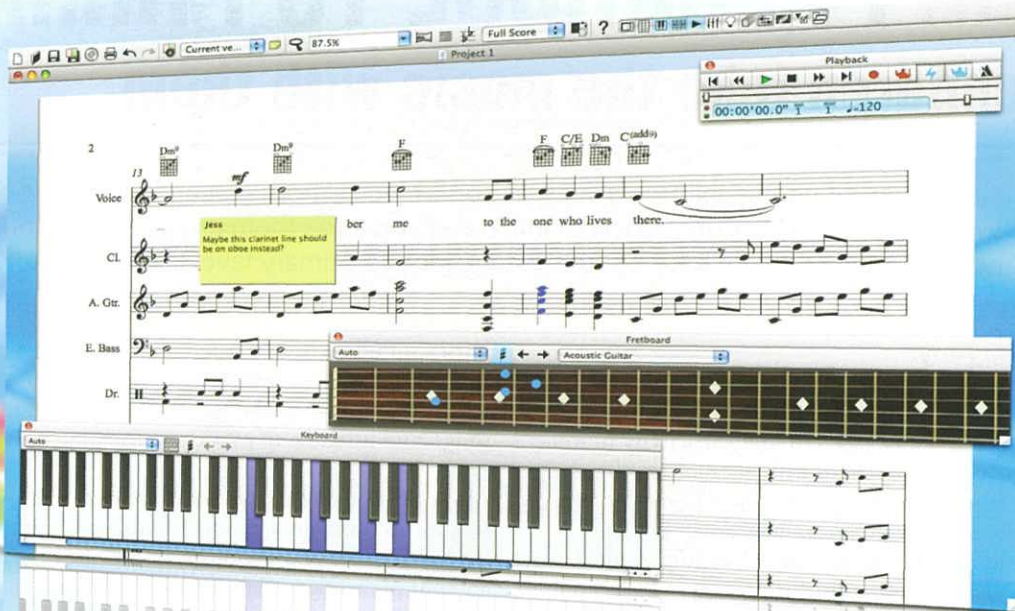
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FROM PRESCHOOL TO PRIMARY

Help children take the music with them

Music is an integral part of young children's lives, as confirmed by both research and our own experience. Walk into a preschool or childcare centre and you'll see them engaged with music in many ways throughout the day. But what happens in the transition to primary level? PETER DE VRIES offers some ideas.

Learning from Amy

I recently spent half a day in a preschool observing one child, whom I shall call Amy. In that time there was barely a half-hour when Amy was not engaged in musical activity in some way. As she entered the preschool with her mother, the song 'Ring a Ring a Rosey' was being played on a portable stereo. Almost immediately Amy began singing along. Fifteen minutes later, the children sang a 'good morning' song. Then, after reading a *Hairy Maclary* story, the teacher asked if the children knew any songs about dogs. Amy's hand shot up and she sang 'Bingo' to the class. Throughout the rest of the half-day, Amy spent time listening to music at a listening post with headphones; went to a musical instrument table to experiment with sounds from untuned percussion instruments and shakers made from recycled materials; and played outside with friends while singing songs, including some she made up herself. Finally, towards the end of the time at preschool, the teacher brought the children together to play some singing games.

Next year it's primary school

Next year Amy will be going to the 'big school'. She is very excited about this. Already she knows about the music room that each class visits for their weekly half-hour music lesson with the school's music specialist. However I was disturbed to find that the only music they 'did' here was in these half-hour music lessons. When asked if they had any music with their classroom teacher, the answer across all year levels invariably was 'no'.

I thought about Amy—so wonderfully immersed in and engaged with music in a variety of ways at preschool. Did this mean that next year her musical experiences would be narrowed to a half-hour weekly music lesson? It certainly looked that way.

Diversity and play

Amy's engagement with music at preschool occurred in a variety of forms: there were group singing, music integrated with other areas of learning (singing and reading), and music games. These activities were teacher-led. Then there were music activities that Amy initiated, such as experimenting with musical instruments. Children came and went to the musical instruments table as they pleased, but the teacher was always nearby, ready to help if asked, and to comment on what they were doing and act as a music participant if invited. For example, Amy invited her to 'make clip-clop

horse sounds' with her when playing with claves. There were also music activities initiated by Amy that the teacher was not involved in—such as the singing of known and invented songs, and listening to music at a listening post.

Amy's musical day at preschool was rich and diverse. But how might this translate into a half-hour weekly music lesson at school? It can't! The obvious reason is the time factor—half an hour per week as opposed to three-and-a-half hours per day. Unless, of course, the primary school music specialist translates into the new context some of the ways that Amy engaged in music at preschool.

For Amy, her engagement with music centred around *play*, which is so valued by the early childhood education community in fostering young children's learning and development. Play was apparent in the teacher-led musical games, but even more so when Amy was playing with musical instruments, and inventing her own songs in the outdoor area.

Maintaining music into primary school

THE MUSIC CLASS

Most music teachers already use a wide variety of musical games with young primary school aged children. But what about providing opportunities for students to play with music in the different ways Amy did? What about the use of listening posts, of different areas within the room for experimenting with musical instruments, or a space for student-led singing? In these cases the music specialist can become the facilitator of musical play, even a musical partner.

This doesn't mean that traditional, whole-class music lessons are done away with. Rather, establishing music play areas can serve to reinforce music learning, engagement and creativity fostered in the more traditional lesson. For example, if children have been focusing on keeping the beat in their regular music lesson, beat could be the focus in the musical play areas. Children could be encouraged to experiment with fast and slow beats at the musical instrument table. In the singing area, children could be encouraged to sing songs of their choice, but keep the beat in some way (body percussion; in pairs, groups), and at the listening posts they could be encouraged to listen to the music and see if they can feel the beat and keep it on their body as they listen to the music. But this is just the half-hour music lesson.

THE EVERYDAY CLASS

The music specialist can easily integrate such play-based activities into music lessons, but what can be done the rest of the time? For young children like Amy to have rich musical experiences when they enter school, music needs to be part of the everyday classroom culture. Fox has argued that music should not be left only to a specialist to provide, as they tend to have infrequent contact with children, essentially offering 'a series of separated activities, relegating music to that isolated spot in the curriculum'. But this can be difficult to overcome if there is a music specialist in the school, who is seen as providing the only music education children need.

A workable solution in such cases can be for the music specialist to provide some assistance, by providing the classroom teacher with ideas about how music can be easily and seamlessly included in the school day. This could be initiated by either teacher.

This can be accommodated by the music specialist helping with such ideas as:

- offering to work with the general classroom teacher to identify opportunities in the curriculum to accommodate play-based musical materials
- providing audio recordings that might be played as students enter the classroom in the morning or after lunch
- providing recordings of songs, or lyrics to songs learnt in the music lesson, that can be sung in the classroom during the week
- introducing basic composition software for children to experiment with (see below).

With such materials, the core work of assembling music materials has already been done for the classroom teacher, and the children can be engaged with music in their daily classroom.

Two weeks after visiting Amy at preschool, her teacher sent me an email with an attachment titled 'My song'—a song created by Amy on one of the preschool computers using the software *Super Duper Music Looper*. Amy's teacher had not spent any time formally teaching her how to use the program but, with the help of a friend, Amy had not only manoeuvred her way around a computer, but had created and recorded her own composition! This activity could be transferred easily into the primary school music classroom. This and similar software—for example, *Groovy Music Shapes*—are specifically tailored for use by children under eight to create their own music, and be engaged in musical play that is not necessarily teacher-directed. It can be made available in both the music room and the daily classroom, providing yet another opportunity for young children to be actively engaged in music throughout the day.

Cooperation is the key

Although challenging, there are ways to ensure that the positive musical experiences enjoyed by children like Amy at preschool can continue when they enter primary school. It's a matter of the music specialist and the general classroom teacher rethinking the curriculum to accommodate play-

based experiences, then working cooperatively so that children can continue to be engaged in musical experiences at school, beyond the weekly music lesson with the music specialist. **M in A**

Notes

GE Moorehead & D Pond, *Music for young children*, Santa Barbara, CA, Pillsbury Foundation, 1941/1978.

PS Campbell, *Songs in their heads: Music and meaning in children's lives*, New York, Oxford University Press, 1998.

DB Fox, 'The musical education of early childhood majors: All God's critters got a place in the choir', *The Quarterly Journal of Music Teaching and Learning*, vol. 2, no. 3, 1991, pp. 27–35.

Peter de Vries

Dr Peter de Vries is senior lecturer in the Faculty of Education at Monash University. His research revolves around early childhood learning and engagement in music and he has published widely in this field. Peter is currently early childhood chair for the Music Council of Australia.

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Creating music play centres:

<http://journal.naeyc.org/btj/200407/musicPlay.asp>

Music software for young children:

www.learningplace.com.au/deliver/content.asp?pid=36053



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ARTS INCLUDED IN NEW NATIONAL SCHOOL CURRICULUM

A welcome agreement was reached by federal, state and territory education Ministers that the arts—including music—will be part of the second phase of development of the new national curriculum. Together with languages and geography, they will join subjects developed in the first phase—English, mathematics, sciences and history—to form the basis of the curriculum. The agreement was announced by Arts Minister, the Hon. Peter Garrett MP, in April.

'Creativity, interpretation, innovation and cultural understanding are all sought-after skills for new and emerging industries in the twenty-first century' Peter Garrett said. 'Arts education provides students with the tools to develop these skills'. He also referred to the extrinsic benefits of the arts: 'International studies have found that arts education is important to the development of young minds and positively influences learning in other areas. Arts education can also help address social exclusion and assist the development of students with learning difficulties'. Teacher education was not overlooked. 'Including arts in the national curriculum also ensures that training for teachers is prioritised', the Minister said. This means greater opportunities for teachers to expand and update their arts skills and knowledge and also ensures students receive high quality instruction.' The development of the new Australian Curriculum will be undertaken through the Australian Curriculum, Assessment and Reporting Authority (ACARA).

The Minister for Education, The Hon. Julia Gillard MP, has since announced that Professor Barry McGaw (The University of Melbourne) who had chaired the Interim National Curriculum

Board, will chair the 13-member ACARA board which will report to all education Ministers through the Ministerial Council on Education, Employment Training and Youth Affairs (MCEETYA).



Development of each learning area (subject) curriculum includes four stages—Curriculum Framing, Curriculum Writing, Implementation, and Evaluation and Review. There will be opportunities for community and professional consultation for each learning area. A major issue will be the framework adopted for the arts: will the learning area consist of five discrete arts disciplines and forms—that is, music, dance, drama, visual arts and media—or will a more integrated model be applied? Music has a 'ready-to-go' curriculum framework in place: the set of 'Guidelines for Effective Music Education' developed in 2004–05 as part of the National Review of School Music Education (NRSME). These guidelines subsequently were endorsed by 170 attendees from all over Australia, who represented the school music education sector at the follow-up National Music Workshop in August 2006. Hopefully the opportunity to implement these guidelines will be taken up by ACARA.

Websites

Australian Curriculum, Assessment and Reporting

Authority: www.ncb.org.au/

'Guidelines for Effective Music Education' (Part 4 of the Report of the NRSME): <http://tinyurl.com/NRSME-Report/>
Report of the National Music Workshop (2006): <http://tinyurl.com/NMW-Report/>

AUSTRALIAN MUSIC CENTRE'S NEW RESOURCE

Music lovers, festival programmers, teachers, students, and the creators and performers of original Australian music across the globe now have an indispensable new resource in Australian Music Centre Online.

Featured throughout the site are over 2600 audio samples, including 35 links to full-length recordings hosted by the ABC's Classic Amp website. An advanced 'repertoire finder' already includes more than 1200 score samples to try, with some available for download. An online shop offers over 10,000 items including CDs, books and education kits.

The new look Australian Music Centre Online is the result of more than five years of planning, development and work. The site already incorporates over 21,000 works from the Centre's collection, with many more to come. Biographies of 530 composers, improvisers and sound artists are included and there are some 30 guided tours of major works and themes in the history of Australian music.

The AMC's well-respected magazine, *Resonate*, has also been incorporated into the site, making nearly 300 news, reviews and feature articles available to all readers free for the first time.

A comprehensive national events calendar already offers over 320 listings, with links to information about people and works, and a click-through to buy tickets.

An outstanding feature is the use of a unique cataloguing system which cross-references material to provide contextualised information in new ways. Visitors can quickly discover connections between creators, works, influences, products, performances, events, commentary and critical discourse to gain a much richer picture of the Australian music landscape than before. 'The Australian Music Centre is proud to celebrate its 35th anniversary with the delivery of this remarkable new online tool for the promotion of the performance and appreciation of Australian art music,' said Barry Conyngham, chair of the AMC. 'It provides a great new resource for the discovery of the diverse and inspirational world of Australian music for newcomers and aficionados alike.'

Australian Music Centre Online is made possible by the generous support of the Australia Council for the Arts, the Australasian Performing Right Association; and the assistance of partners, the National Library of Australia and ABC Classic FM. Further development will be enabled by additional investment from the Australian Research Council, the University of Western Sydney and Edith Cowan University.

See review, p.10 this issue.

AMC Online: <http://australianmusiccentre.com.au>

MUSICAL FUTURES TO BE LAUNCHED IN AUSTRALIA

The Australian Music Association, with funding support from the US-based NAMM Foundation, will soon introduce Musical Futures, the highly successful UK music education program, to Australian teachers and schools.

The Musical Futures program has been adopted widely in the UK, with over 1,000 secondary schools using the approach since it was developed with the support of the Paul Hamlyn Foundation.

Musical Futures is not a scheme of work, but a series of models and approaches that can be personalised by teachers, practitioners and others. It is based on the premise that music learning is most effective when young people are engaged in making music, with their existing passion for music acknowledged, reflected on and built upon in the classroom.

The starting point for Musical Futures was to try to understand the factors that caused the disengagement of young people with sustained music-making activities at a time in their lives when we all know that music is not only a passion for many young people, but plays a big part in shaping their social identity.

At the heart of Musical Futures is a commitment to:

- Finding ways of engaging all young people in the 11–18 age range in meaningful, sustainable musical activities
- Making music learning relevant to young people, and connecting their in-school and out-of-school interests and experiences
- Enabling young people to experience practical music making, to understand the processes of music making, and for music making to contribute to their overall social, educational and personal development.

Musical Futures founder and director, David Price OBE, will visit Australia regularly over the next year or two, as the program rolls out a series of professional development and skills transfer programs to Australian teachers.

Ian Harvey, the AMA's executive officer, says that the program 'initially aims to provide a number of teacher leaders with an in-depth knowledge of the Musical Futures approach, while building an infrastructure base on which Musical Futures can be adopted and supported in schools across the country'.

Selection for the teacher leader positions will occur late in 2009 after a published call for expressions of interest, with the program being implemented from early 2010.

Musical Futures (UK): www.musicalfutures.org.uk/home

NAMM: www.namm.org

NAMM Foundation: <http://tinyurl.com/NAMM-Foundation>

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NAMM Foundation (established by the USA's National Association of Music Merchants) is this year spending almost US\$850,000 on 31 projects across the USA and in other countries to support innovative music education programs.

NEW YOUTH BANDS PROGRAM IN VICTORIA

The Youth Bands Program is a non-profit organisation that offers two main ensembles for young people to perform with—The John Mallinson Youth Band (AMEB Grade 4–5 or equivalent) and the Victorian Youth Wind Ensemble (minimum of AMEB Grade 6 or equivalent). These 55-piece symphonic bands also offer solo opportunities, and chamber ensembles and jazz combos will be drawn from their members.

The Youth Bands Program aims to provide young people with the musical education, experience, exposure and enjoyment to complement what schools are offering. All participants are members and are welcome to be directly involved in the management of the organisation: for the more senior musicians, tutoring opportunities are provided. The program provides a variety of performance opportunities, and aims to develop active relationships with the wider community. High standards of performance are maintained through sectional tuition and regular master classes with high profile musicians.

The Director of YBP is internationally renowned brass player Joseph Yu, who also teaches brass, woodwind and percussion. Joseph is highly experienced in teaching music, ensembles and conducting. He has worked with eminent musicians such as Tim Reynish, Clark Rundell, Jerry Junkins, Eric Banks, and Alfred Reed. Joseph is currently the Brass Tutor at Camberwell Girls' Grammar School, Mount Waverley Secondary College and with Melbourne Youth Music. He also conducts the Moorabbin Brass Band and formerly conducted The Hong Kong Young Musicians Wind Orchestra. Joseph was a tutor and conductor at the University of Melbourne until 2007, has played as a freelance trombonist with the Victoria Opera and the Melbourne Symphony Orchestra, and was also the principal euphonium player of the Hong Kong Wind Philharmonia.

Applications are invited from young people interested in joining.

WEBSITE

Youth Bands Program (Victoria):
www.vicbp.org

TRIPLETS CAN BE BEAU-TI-FUL!

Music teachers traditionally have used a variety of literary devices to assist students to understand music theory basics, technical aspects of learning and playing an instrument, and interpretation of individual melodic phrases. AMANDA WATSON takes us into the world of analogy, imagery, metaphor, onomatopoeia and simile.

Many professional and scholarly articles have been written about the use of literary devices in music teaching. These articles are generally associated with the fields of music psychology, pedagogy, music perception and music cognition, verbal instruction in teaching, imagination and improvisation.¹ The value of using metaphor in music lessons as a pedagogical device has been well documented, and various researchers have identified that teacher talk and teacher-student discussion during music lessons has totalled at least one-third of teaching time, including the use of imagery as well as explanation and instruction.² When using this approach, teachers should be mindful that some researchers have argued that students may not always fully understand a concept being explained by their teacher through imagery, analogy and metaphor unless at least some shared contextual understanding is in place. These examples are best described as ‘word painting’ and may lead to confusion, particularly in students’ understanding of terms associated with musicality and musical expression.³

Various associations between musical concepts and language through literary devices have been passed down the generations as teachers use them with their students, who in turn pass them to their students. This generational link was confirmed when I initiated a small research study through an open email survey to build a collection of literary devices that addressed the technical aspects of playing an instrument, rather than the stylistic interpretation of repertoire.⁴ Teachers who responded provided a wealth of material that they used in a variety of educational settings. Their ideas were classified under five headings: notation and scales; rhythm and note groupings (both represented by onomatopoeia and metaphor); articulation; posture, hand shape and arm movement; and pitch, intonation and sound production (represented by analogy, imagery, simile). This article summarises their responses.

Notation and scales

In classrooms, the traditional metaphors for remembering the names of staff lines and spaces have been altered over time to be more socially inclusive. So for example, ‘every good boy deserves fruit’ has become ‘every good basketballer deserves fruit’ (treble staff lines). Other examples are ‘empty garbage before dad freaks’ and ‘every great bear does football’.

To assist learning key signatures for sharp scales, demonstrate the following to students on the board:

- draw letter G (takes one pen stroke) and has 1 sharp
- draw letter D (takes two pen strokes) and has 2 sharps
- draw letter A (takes three pen strokes) and has 3 sharps
- draw letter E (takes four pen strokes) and has 4 sharps.

The order of major scale names in the key clock in both the sharp and flat directions, and the order of sharps and flats that make up each scale, are represented by metaphors. For example, major flat scale names have been taught as ‘fred bear eats apples dates & grapes’, and the order of sharps in the major sharp scales as ‘father christmas gets drunk after each birthday’.

Rhythm and note groupings

Crotchets in simple time can be represented as ‘tea tea’, groups of quavers in simple time examples are ‘run-ning’, ‘ap-ple’ or ‘cof-fee’, and in compound time ‘gal-lo-ping gal-lo-ping’. Minims and semibreves can be represented by ‘yuuuuuum’. Four semiquavers could be ‘one-e-and-a’ and ‘one a pen-ny’, and multiple beats of semiquavers in a row described as ‘one a pen-ny, two a pen-ny’. Suzuki established a tradition of using word patterns for rhythms such as ‘bus-y bus-y stop stop’ and ‘rat-tle rat-tle dump truck’.

Many three-syllable words can indicate triplets—for example, ‘beau-ti-ful’, ‘trip-o-let’, ‘plat-y-pus’, ‘pine-ap-ple’ and ‘vic-tor-y’, with a triplet followed by a crotchet being ‘vic-tor-y V’. A group of five notes could be ‘hipp-o-pot-a-mus’ and when subdivided into three plus two is ‘dif-fic-ult rhy-thm’. A hemiola (a metrical pattern in which two bars in simple triple time are articulated as three bars in simple duple time) can be represented by the word ‘America’ in the first line of the song from *West Side Story*, ‘I want to live in America’.



A dotted quaver-semiquaver pattern can be ‘this-to’, and when describing a dotted quaver followed by a number of semiquavers, ‘One ha choo, a tree, a four a’.



In this case, the teacher commented ‘I say it in rhythm and do physical hand movements, ‘ha choo’ (hand on nose to sneeze), ‘a tree’ (point to a tree outside), ‘a four a’ (like calling out for golf *fore!*). The kids think I’m crazy but they do make the connection!’ A semiquaver-quaver-semiquaver pattern can be represented by ‘ba-na-na’.

Articulation

When teaching legato phrases, one response was to ask students to imagine painting with a wet paintbrush without

creating any gaps. The opposite articulation style of staccato was described as reproducing ‘chook notes’, as in a rooster pecking at its food. To avoid staccato notes being too short, ask students to play ‘warm’ staccato notes. Very light (staccato) semiquavers were described as ‘trip-ping through the [tulips]’.

Posture, hand shape and arm movement

Respondents contributed examples of similes that helped appropriate instrument playing posture. Students were asked to imagine they are ‘as tall as a giraffe’ to assist in keeping their shoulders back with the head balanced upright on the shoulders. Players then have optimum control of their breathing, freedom to move their arms and support the weight of their instrument.

To ensure correct hand shape for long-term health in playing any instrument, one teacher encouraged students to form a hand position with gentle curving fingers and an open hand position, ‘like holding a can of drink at a barbecue’. A specific hand movement example (suitable for clarinet players moving from the wrist to play the throat note ‘A’) was to invite students to think about holding a glass of water and turning the wrist to take a drink.

Early lessons on the violin and viola were often described as resembling physiotherapy sessions rather than music lessons! To avoid the left hand clamping down, and oppositional finger and thumb movement, it was suggested that ‘the space between the left thumb and the other fingers under the fingerboard is a ‘mouse hole’, and the space remaining between the left hand and the fingerboard is just enough room for a ‘bird’s nest’. The violin and the student’s head should be ‘like gas balloons on a string always floating upwards’, and the thumb on the bow hand should be bent and flexible, ‘like a mountain’.

Pitch, intonation and sound production

The following idea was suggested for encouraging male students to sing—‘it’s like getting into cold water at the beach—it’s much easier to plunge straight in—the water gets warmer quicker than if you put in one toe at a time’. To avoid excess tension in the throat and chest for woodwind and brass players, ask students to think about the sound box on a guitar or violin and then remind them how important it is to allow the throat and chest cavity to be as open as possible. Another suggestion to achieve an open throat is for students to pretend they have a golf ball or egg in their mouth.

The tuning of an instrument was compared to the process of tuning a radio. One teacher said, ‘I say to my students, even if you are in tune on the radio station, sometimes it is best to go either side of the position on the dial to make sure you are exactly in the right place. I encourage students to employ this image with their instrumental tuning as well, to confirm their pitch and hopefully be more confident with their tuning’.

Teachers depend on many types of literary device as a pedagogical tool to assist students with their learning and

understanding of musical concepts. The examples of literary devices outlined here, and contributed by classroom and instrumental music teachers in schools and by studio music teachers, are only a sample of material that teachers use every day in their teaching. **MⁱⁿA**

Notes

1. Some authors include: PJ Flowers; WH Leatherdale; DA Sheldon; J Sloboda; RH Woody.
2. M Tait, ‘Teaching strategies and styles’, *Handbook of research in music teaching and learning*, Schirmer, New York, 1992, pp. 525–532.
3. HC Froehlich & G Cattley, ‘Language, metaphor, and analogy in the music education research process’, *Journal of Aesthetic Education*, vol. 25, no. 3, 1991, pp. 243–257.
4. A Watson, “‘I Want to Live in America’: Using imagery in instrumental music teaching’, *Victorian Journal of Music Education*, 2008, pp. 11–16.

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MUSICⁱⁿACTION

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LEADERSHIP AND SOCIAL SKILLS

Student development through classroom music

Early experiences have a lasting effect on the way children perceive their abilities, meet challenges, and display their social confidence. In music class, children can find a means to develop initiative and leadership during their formative years. JOLANTA KALANDYK-GALLAGHER presents some proven strategies and activities for the early childhood years.

Are some children in your classroom quiet most of the time, avoiding self-expression or leadership tasks, and appearing to be shy? Do others draw attention through inappropriate behaviour which disrupts your class? All teachers would like to see their students display a healthy level of initiative and leadership skills in their social interaction. The strategies and activities suggested here have been successful in both developing the self-expression and confidence of the 'quiet' group, encouraging them to take on leadership roles in the classroom, while facilitating more socially appropriate self-expression and initiative among the 'noisy' ones.

Getting started—preparing your students for leadership-type music activities

Although the song-based activities presented here are appropriate for younger students, the strategies for developing self-esteem apply to all levels. They are based on those recommended by Robert Reasoner¹, who has developed and applied them over the past 20 years. I used these activities in research² which examined the effect of a specifically-designed music program on development of young children's self-esteem, including the dimension of children's leadership skills.³ This work showed that the development of leadership skills can be significantly enhanced within the relatively short period of nine weeks, with one 60-minute music session per week. The development of leadership was preceded by increased involvement in music activities and by increased social interaction and acceptance. Leadership skills developed in the course of the program were transferred to their usual kindergarten setting and home and family environment.

Develop a sense of security, identity, and belonging

1. **Create a friendly learning environment** Promote social acceptance, interaction, cooperation and group cohesion. If there is a risk of being criticised, ridiculed or bullied by others, students will be reluctant to express themselves freely and show initiative. So, present to your class clear, consistent rules for everyone to follow—respect for all, accepting different points of view, and appreciating efforts of each group member.
2. **Encourage expression of students' interests and dreams** Students should get to know each other well, which will lead to mutual understanding and acceptance. Singing songs of friendship in class, and discussing the need for individual and group support, will further strengthen the sense of group acceptance and cohesion. Invite students to compose a class song with everyone contributing to the process.
3. **Provide opportunities for care-type activities** Examples: maintain and repair classroom instruments together, sing songs about plants, animals, younger children, and old people. These activities will foster a sense of responsibility, of taking charge, and of being a valued group member.
4. **Encourage students to participate** Examples: in the school choir and/or the school band. This experience can be a wonderful opportunity to not only develop musical skills and a sense of achievement, but also build a strong sense of belonging and support for every student.

5. Involve parents and community members in your program Example: invite a musical parent or a local artist to share his/her musical expertise with your students. You will not only enrich students' musical experiences, but also help them to become a member of a larger group.

Develop a sense of purpose, competence, and personal power

1. Give your students choices and encourage their decision making

Whenever possible, provide your students with choices. Examples: let them choose the instruments they would like to play in a group work, the song they would like to sing at the school assembly, the musical project they are keen to undertake.

2. Involve your students Examples: in planning of the term's musical activities, get their ideas related to the content and invite their practical contributions; let them make decisions regarding regular assembly items; and plan towards the end-of-year performance.

3. Foster task competency Encourage expressing and sharing ideas, and create opportunities for individual and group success. Examples: select teaching material that is age- and level-appropriate, that adequately challenges your students, and can be performed for others. Accomplishing a task that requires some effort, so that presenting it to others will generate a sense of achievement and competence. As well as providing opportunities to experience success, reinforce the students' sense of achievement through the use of 'I can' types of songs and activities.

4. Provide opportunities for an authority role-play This will give children an experience of a significant social role. First, invite individual students to be your assistants. Example: checking the class roll, helping with instruments distribution and collection. Start off by inviting the most confident student to provide the role model. Make sure to involve everyone in the class equally throughout the year. Second, in a musical game/play, students can assume any authority role—a teacher, captain, policeman, king/queen—which will further reinforce children's

experience of social influence over the group.

5. Develop children's sense of strength and assertiveness Examples: encourage open debates and expression of assertive statements; provide opportunities for students to experience and express their inner and physical strength through specific musical activities (see below).

Ideas for practical activities

1. Songs and dances promoting social interaction and initiative
Echo songs, question/answer songs, and partner songs can be sung by two small groups or by two children facing each other. Once children sing confidently, action and movement can be added to the songs. In the echo song, the responding child copies precisely the initiating child, and in the question/answer song one can imitate or contrast the actions of the other. 'London's Burning' and 'Pussy Cat, Pussy Cat' are examples of the most familiar songs of this type for younger children. Older children can write their own words to a well-known tune or compose their own original melody and text.

Partner songs involve two different songs harmonising with each other while being sung simultaneously. Both songs have the same length (or half of each other's length and repeated), are in the same key, have the same time signature and the same chord structure. Well-known examples of partner songs are: 'Peas Pudding Hot' sung with 'A Ram Sam Sam' and 'Skip to my Lou' sung with the 'Bluebells' song. Ruth Elaine Schram has compiled a comprehensive collection of partner songs for primary school children with her *Partner Songs for the Whole Year Long*.

Singing games and folk dances represent a wonderful opportunity to facilitate social interaction and initiative. Close physical contact, eye contact, holding hands, and changing partners promote social acceptance and communication. A simple example of a musical request to share a dance is the song 'Please dance with me':

Please dance with me
(s m m s)
two children facing each other clap their own hands.

What does the research say?

- The pre-school years—ages 3 to 6—have been identified by Erikson³ as the stage when young children's main developmental task is to attain a healthy level of initiative, leading to exploration and satisfying curiosity that, in turn, influences their sense of purpose, responsibility, and consequently their self-esteem. Parents and teachers should value and encourage children's initiative.
- *Initiative* involves the making of a decision, then carrying it through to action. While initiative can involve only the child—that is, without the contribution of others—*social initiative* is directed towards others. Even though the initiative—whether task-related or social—is characterised by clear direction, purposefulness and assertiveness, it is still self-directed.
- *Leadership*, on the other hand, refers to directing others, and because it requires the agreement and participation of others, it also implies the importance of social acceptance. Parents and teachers should also value and encourage activities to develop leadership in young children.

we'll have great fun together
(m s f m r m d)
children clap each other's hands together.

The children then shake their right hand first, then left hand across (with accompanying sounds of a tambourine being shaken) and then they spin around together (with a fast beat of a tambourine, and a slower beat of a triangle or a sleigh bell).

The 'Rig a Jig Jig' singing game involves children walking individually, in different directions, facing a partner and shaking their hands to the first half of the song, then locking their elbows together and turning around to the second half of the song.

The 'I Went to Visit a Friend One Day' singing game is based on the well-known tune of 'I Went to Visit a Farm One Day'. An even number of students is required for this game. Half of the children (Group A) scatter around the room and stand with their hands on their hips. The other half of the group (Group B) walk freely to the first phrase, face a partner and sing his/her name to the second phrase. The stationary partner has to respond with a friendly, three-syllable word or a short three-word sentence. Remember to swap the groups around.

I went to visit a friend one day,
I saw ... (*child's name*) ... along the way
And what do you think I heard (*her/him*) say?
..... (*partner's response*)

2. Assertive speech and movement reflecting personal strength

Assertive speech and movement can be used as a part of many musical games. Here are some examples:

- Children walk to the beat as 'soldiers', stand in front of an imaginary gate, stamp their feet or clap their hands (to three crotchets followed by the crotchet rest) with a firm, repeated request 'Please let us in'.
- A child wearing a mask of a lion approaches standing group (with soft beat of a maraca). When he/she comes close and stops, the others pick up the beat by stamping their feet and waving their arms while loudly calling 'Go away!' (to three crotchets followed by a crotchet rest).
- Children individually imitate the growth of a large tree, starting from a 'seed' on the ground.
- Children individually or as a group (in the circle) imitate a balloon being inflated.
- Children individually jump over a 'fire' (red cloth or piece of crepe) to dynamic recorded music. Children can also create their 'fire' music performed on various percussion instruments.

You don't need to have experience in movement to carry out the above activities. Just make sure that children are safe at all time—have plenty of space to move freely around, use a carpeted area or a wooden floor, and if needed follow clearly marked paths for their movement.

While demonstrating those activities, pay attention to fully express the sense of expansion and strength.

3. Songs and movement activities with a leader role
It is advisable to precede this type of song with songs affirming children's competence. All songs conveying an 'I can' message will prepare children for undertaking simple leadership tasks. For the youngest students use the 'Punchinello' singing game (Merrily, Merrily, p.51) and 'I Can Play' song with selected percussion instruments:

I can play the big bass drum,
(s m s m r r r -)

I can play the big bass drum,
(f r f r d d d -)

Rum-tum-tum- tum, rum- tum- tum,
(s m s m r f l -)

Hear me play my big bass drum.
(s f m r d d d -)

The drum can be replaced by a tambourine (making a 'chin' sound), triangle ('ping'), wooden block ('knock'), etc.

The following songs offer a leadership role for younger children:

- 'Six Little Ducks' (*Springboard ideas*, p.161)
- 'Do What I am Doing' (*What will we play today*, p.55)
- 'Come On Everyone' (*Catch a song*, p.44)
- 'Go in And Out' (*Catch a song*, p.63)

A number of professions represent an authority role to children. Activities comprising those roles provide an opportunity for children to identify with the authority figures. Some examples include:

- a general saluting the marching squadron of soldiers
- a king receiving gifts from his subjects
- a policeman directing the street traffic
- a boat captain ordering his crew.

Other leader-led movements include:
a wind sweeping autumn leaves away
a wind blowing snowflakes onto a drift
a lion leading animals through the jungle
a swan leading the flying flock
a jet leading a plane formation
an alien leading astronauts through a foreign planet
the Pied Piper of Hamelin leading children.

Choose appropriate recorded music, or have half a class playing their percussion instruments for these activities.

4. Conducting: passive, indirect and direct *Passive conducting*

The easiest way, and least stressful for a shy child, is in leading others with passive conducting. The child simply

holds a sign with a word or symbol—from in the group or in front of the peers—instructing for a specific action, movement, dynamic sign, instrument, etc. Examples of signs are: Go, Stop, Run, Jump, Soft, Loud, Slow, Fast, High, Low, Drums, Bells, etc. Two words/symbols can be displayed on the same sign—one on each side—and the child can flip the sign to change the task. Make the signs large and clear, use sturdy cardboard and preferably laminate them for extended life.

Indirect conducting

Indirect conducting occurs when the child is active, but doesn't need to face others to lead the group activity. Here are some examples of indirect conducting in which the child points to:

- picture cards indicating instruments to be played
- the beat on a rhythm grid
- a rhythmic/melodic pattern to be followed by the group
- a sequence of dynamic signs.

The picture cards, charts, grids, and notated musical patterns can be displayed on the floor or on a board.

Another form of indirect conducting applies the use of various instruments to indicate group actions—for example:

- a 'wizard/witch' changing children into giants stomping around to the drum beat, then changing them into hiding mice on a single sound of a triangle
- a drummer making 'soldiers' march to his beat, and stopping them on a single sound of a cymbal
- a 'cyber-mechanic' making 'robots' to move on the scraping sound of a guiro, then freezing their movement on a single sound of a tambourine.

Direct conducting

The best way to introduce children to direct conducting is by providing a good role model. Children might have observed your gestures corresponding to different metres while you conducted their singing, such as round singing, and various instrumental items. First, have the whole class imitate your conducting gestures to 2/4 metre, with a clear entrance or 'breathing' gesture, and an assertive closing gesture. With younger children, keep this up and down movement of the arm for music in 4/4 time signature. Introduce conducting in 3/4 and 4/4 metres when children have gained sufficient confidence with 2/4 gestures. A xylophone mallet (with the felt or rubber head end held in the palm of the hand), makes a good conducting baton. Encourage an assertive standing posture, regular breathing, eye contact with the group, and firm but flexible and relaxed movements of the arms. Once the children master the conducting of one group they will be able to conduct two or more groups, for example small groups singing a round.

My research into the development of leadership skills of the pre-school children who scored very low in this area indicated that leadership can be significantly improved within the relatively short period of nine weeks, with one 60-minute music session per week. So, when focusing your strategies and activities on development of your students' initiative and leadership, it is useful to remember that the more involved,

competent and confident the children are, the less leading and active the teacher's approach should be. Always recognise and acknowledge your students' efforts and enjoy every activity! **M in A**

Notes

1. R Reasoner, *Building self-esteem: Teachers' guide and classroom materials*, ACER, Victoria, Australia, 1992.
2. J Kalandyk, *Music and the self-esteem of young children*, University Press of America, Lanham, 1996.
3. E H Erikson, *Childhood and society*, Norton, New York, 1963.
4. S Coopersmith, *The antecedents of self-esteem*, Freeman & Company, San Francisco, 1967.

Resources

- B. Farmer (ed.), *Springboards ideas for music*, Thomas Nelson Australia, Melbourne, 1994.
- D Hoermann & D. Bridges, *Catch a song*, Dominic Publications, Brookvale, 1985.
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Dr Jolanta Kalandyk-Gallagher

Dr Jolanta Kalandyk-Gallagher received her Masters Degree in Music Education with Distinction at the Warsaw Academy of Music and completed further professional training in Music Therapy in Paris and at the University of Melbourne. In 1993 Jolanta completed groundbreaking doctoral research at the University of Melbourne, the first study of its type in the world to focus on the effect of a specifically-designed music program on the self-esteem of young children. She is the inaugural Convener of the Early Childhood Music Program at the Australian National University's School of Music, Canberra.

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OUR CONTEMPORARY ART MUSIC

Go online for analysis and composition resources!

There are some great resources online, waiting to assist and inspire students about Australian contemporary art music. ANDREW SWAINSTON and NERYL JEANNERET teamed up to find them.

Australian Music Centre—Breaking sound

barriers: www.australianmusiccentre.com.au/
This newly-launched website provides access to scores, recordings and information about Australian art music 'including diverse genres from contemporary classical, improvisatory and jazz, to experimental music and sound art'. It offers enormous potential for teachers and students to locate resources. The 'Pathways' menu provides starting points for teachers and students, while 'Introductions to Australian music' is a wonderful way to explore Australian music from a number of perspectives, including a 'Timeline of Australian Music' and 'Themes and Influences in Australian Music'. You can easily find connections between, for example, creators, works and performances. The site allows access to samples of works to be heard and seen among the extensive range of available scores and recordings. You can purchase many resources online including (of particular interest to teachers and students) some recordings as MP3s. There are also a number of teacher kits focusing on Australian music and composers, which come with scores, recordings and teaching ideas.

The Australian Music Centre Library has been collecting the works of contemporary Australian composers for over twenty years. This most comprehensive collection of its kind is, for many of these recordings and sheet music, the only source. If you are a member, loans may be made in person or by telephone, fax or email. If you live outside Sydney, your loans are sent directly by mail (the borrower pays postage). Inter-library loans are also available through all public and academic libraries in Australia. If you have a special request to help you in teaching Australian music, the specialist staff can help you identify resources.

Australian Music on ABC Classic FM: www.abc.net.au/classic/australianmusic/

This website is dedicated to Australian music recordings and related information, images and links. 'Classic amp' (Australian Music Presented) is a wonderful resource that allows you to stream recordings that are not readily available. The first one on the current list is that of Adam Yee and his work, *Zephania*, and this page provides an audio-on-demand recording as well as information from the composer and links to other sites such as the composer profile at the Australian Music Centre. There is another page devoted to podcasts from the Australian Music Unit that includes new Australian music recordings and interviews with artists.

Australian Bell:

Federation Bells: www.federationbells.com.au/
The Federation Bells are situated at Birrarung Marr beside the Yarra River in Melbourne. The 'Australian Bell' website

describes the bells in detail, including their acoustical specifications as well as providing audio sound bites of each bell. At the 'Federation Bells' website you can click on the individual bells in a photograph and the sound produced has amazing resonance, even through laptop speakers. The 'compose' page allows you to create your own music for the bells using a 'drag 'n' drop' timeline, creating a virtual multi-track piece using the 39 distinctive bells. Publish your composition and you can hear it played on the Federation Bells in Birrarung Marr!

Melbourne Symphony Orchestra—Encounter: www.mso.com.au/cpa/htm/htm_article.asp?page_id=49/

In 1997 the Melbourne Symphony commissioned composer Stuart Greenbaum to compose a piece of music for students to explore individual instruments and their families. The work is *90 Minutes Circling the Earth (Hymn to Freedom)* and it was the Australian Music Centre and APRA 'Classical Music Awards—Orchestral Work of the Year' in 2008: '... this piece takes about 5 minutes to represent a 90-minute space flight that visually encompasses a full 24-hour "Earth" day'. On the 'Instruments' page, you are able to click on any of the instruments to find out more about them and to hear a sample of their sound. A particularly nice touch about these samples is that they are all from the work that students will ultimately hear as the full orchestral piece. On the 'Conductor' page, Markus Stenz discusses aspects of conducting and demonstrates conducting patterns in a number of engaging video clips. The *90 Minutes* page includes a video performance excerpt which opens with a rocket launch. We are then focused on particular instruments so children can clearly identify what is playing at any time. 'Music Analyser' lets you listen to *90 Minutes Circling the Earth* while watching the score, to see which parts of the orchestra are playing, and link to a detailed analysis of each part of the orchestral score. 'Virtual Composer' lets you do your own arrangement of the piece by giving you the orchestral parts and letting you arrange them. The 'Thematic analysis' page provides notes and analysis from the composer.

Music Australia—Australia's Music: Online, in Time: www.musicaustralia.org/

This website is aptly sub-titled 'Music made and played by Australians'. It allows users to:

- discover historical and contemporary Australian music
- view and print Australian sheet music and find full scores
- listen to sound recordings or purchase digital downloads
- find information about music, people and organisations
- explore related materials such as pictures, books, archived websites.

Music Australia is an online service developed by the National Library of Australia* (www.nla.gov.au) and the National Film and Sound Archive (www.screenound.gov.au/), and other cultural institutions across the nation. You can discover, access and navigate a rich store of information on Australian music, musicians, organisations and services, all from a single access point. Music Australia includes many different types of resources, such as tens of thousands of music scores, sound recordings, videos, websites, and a range of other music-related material held by a large number of Australia's cultural institutions or described by specialist music services. Music Australia covers both heritage and contemporary music, and includes all formats, styles and genres.

Don't know where to start? The site provides a range of helpful navigation options—including by selecting a given theme, such as 'Waltzing Matilda', 'War and Peace', 'Musical Treasures', 'Sport and Patriotic Music'.

Musica Viva 'In Schools' Zone:

http://musicaviva.com.au/in_schools/online_activities/

For middle years and junior primary students and teachers, the Musica Viva 'In Schools Zone' is well worth a look. This site is the latest addition to the 'Musica Viva in Schools' integrated music education program. It has links to three online activities. The online downloadable kit 'Hands on Hindson' is an 'exciting way for secondary music students and teachers to explore the art of composition with Australian composer, Matthew Hindson':

- Experience Matthew's thrilling blend of classical, techno and 'death metal' musical styles
- Download scores/worksheets and listen to Matthew's compositions
- Explore Matthew's process diary for his work *Comin' Right Atcha*
- Compose your own piece based on Matthew's musical motifs in The Studio

Baroque on! is an 'innovative and award-winning Internet project [that] explores music from the Baroque period through a series of interactive activities based on two movements of Handel's Concerto Grosso in D Major opus 6 no 5 performed on period instruments by British early music group Florilegium'. 'The Viva Zone' is where your students can learn and at the same time have fun 'experimenting with sound in the studio, creating a web page, designing the ultimate concert, exploring a day in the life of a musician and investigating a large range of musical instruments'.

New York Public Radio—'New Sounds'

www.wnyc.org/shows/newsounds/episodes/2009/05/

No discussion of contemporary music and composition would be complete without reference to the cutting edge net radio program 'New Sounds', best described as 'truly exceptional exciting listening featuring the best of contemporary composers, experimental and World music collaborations. From 'Minimalism' to 'Post Minimalism' from Nairobi to Tibet, cover versions which reconstruct, deconstruct and destruct; it's all there'.

Host John Schaefer provides an inspiring, insightful and engaging commentary as he 'combs recent recordings for one of the most educational and enchanting hours on radio. For 20 years, he's been finding the melody in the rainforest and the rhythm in an orchestra of tin cans'. Many programs feature music from Australia including work by a diverse range of contemporary composers, ensembles and 'avant-garde' musicians such as Michael Askill, Andrew Ford, Elena Kats-Chernin, Nigel Westlake, Ron Nagorcka, Robert Lloyd, Alan Lamb, Simon Walker, The Necks, Topology and avant-garde pianist Lisa Moore.

Through the New Sounds 'Archive', a month-by-month, year-by-year grid, you can access about ten years worth of programs. That's a vast library at your disposal. The value of this as a listening/teaching resource particularly with regard to Years 11-12 teaching and contemporary composition is obvious. Here are just two examples from the 'Archive':

NEW MUSIC FROM AUSTRALIA

www.wnyc.org/shows/newsounds/episodes/2003/01/26/

In the spirit of Australia Day (January 26), host John Schaefer offers an assortment of works by leading composers from Down Under. Michael Askill is formerly the principal percussionist with the Sydney Symphony Orchestra and continues to write for that instrument family as in *Hand Stencils*. Nigel Westlake's music resonates with a mixture of classical, jazz, rock, ethnic and fusion influences as revealed in *Call Of The Wild*. Tasmanian-born Peter Sculthorpe's works, including *Little Nourlangie*, celebrate the unique social climate and physical characteristics of Australia. Other highlights include music by Ron Nagorcka and Robert Lloyd.

A NEW FACE FOR THE GUGGENHEIM

www.wnyc.org/shows/soundcheck/episodes/2006/04/21/

As part of this program, Australian composer Andrew Ford shares his piece *Scenes from Bruegel*, which gets its inspiration from three paintings by the 16th-century Flemish master Pieter Bruegel, and was premiered by the New Juilliard Ensemble on April 24 in 2006. **M in A**

Other reading

*See 'Making the most of our libraries' by NLA Curator of Music, Robyn Holmes, in the previous issue (Winter 2009) of *Music in Action*.

Regular Net News contributor Andrew Swainston, and his co-writer this issue, Dr Neryl Jeanneret, are respectively Lecturer and Senior Lecturer in Music Education at the Melbourne Graduate School of Education, University of Melbourne.



MARIMBAS, ECHOCELLOS, ETC

Australian music educator Jon Madin has devised several new and often fanciful musical instruments that he uses to engage and enthuse children and adults. Profile by HEATHER McLAUGHLIN.

Jon Madin believes that music making should be sociable and fun. ‘Helping people to enjoy making music with others is what I really care about’, he says; but his colourful and unusual instruments have a deeper purpose than mere entertainment. When people are intrigued by a ‘floatwacker’ or a ‘beadspinner’, all their anxiety about playing a wrong note disappears. When they play marimba parts that are simple and easy, they gain confidence. When their parts combine with those of many other instruments to make satisfying music, they get a buzz out of how good it all sounds. ‘My interest is in providing music and instruments suitable for ALL children—not just those in dedicated performing groups’, Jon says.

A science graduate, majoring in zoology—whose first job was caring for the chimpanzees at Melbourne Zoo—his career as a teacher, composer and inventor is flourishing. Jon’s fertile mind is constantly coming up with new sound-making ideas—many of them bizarre, colourful and fascinating. But they are much more than novelties. They get people joining in and ‘having a go at music’—often those adults and children who are not usually involved. So does the music he composes.

His workshop days in schools combine instant music making with delight at his many ‘wacky’ musical inventions. By the end of the day, every child will have played on these instruments, and the audience filling a school hall to

overflowing will be cheerfully dancing the ‘Macarena’ and singing ‘We Will Rock You’ to a riotous instrumental accompaniment. There’s a fair chance that ‘aggy pipe’ shaker rings will be whirling overhead at some point, and parents will be happily pulling ropes for the pole percussion, making colourful streamers flip. The school principal may even get a turn on the musical bike—in whatever version Jon has come up with in his shed the night before!

‘I teach aurally. I use no notation but occasionally put note-letter names on a whiteboard or “cheatsheet”. I need the kids to watch me all the time for direction for when parts change, dynamics, arranging as we go’, Jon says.

Jon’s early musical experiences were limited to singing in the car or while doing the washing up. Nobody he knew learnt to play musical instruments in country Victoria in the 1950s.

When in his early 20s his initial efforts at teaching himself the recorder were supplemented by lessons with well-known recorder teacher Jurgen Lenffer, who introduced him to the world of baroque concertos. Jon then took up the oboe and played in amateur orchestras. Other music styles beckoned, and an extended visit to the United States developed his interest in folk music, including old timey and bluegrass styles. He then learnt the mandolin, accordion, banjo, fiddle, tin whistle and more.

‘Though I have played quite a lot of early music, I worry a bit that children who are pushed to practice long hours on an instrument will lose interest ... Some kids are keen and want to do that, but it does take effort. The recorder is different—simple tunes can be learnt quickly. And I love to hear kids sing with enthusiasm.’

On his return to Australia Jon spent about ten years as a musician in bush bands such as Ragamuffin and Bushwahzee. A big influence on his musical trajectory came in 1986 when he joined the multi-cultural folk dance band, Shenanigans, which combined bush dancing with European and Israeli folk music. Christoph Maubach was a fellow band member, so some Orff concepts such as singing, echoing of patterns, use of body percussion, and varied dance ideas expanded the usual repertoire. This also introduced Jon to new ideas for getting people up and moving—genres such as Hungarian folk music, and instruments such as the hurdy-gurdy, which were to bear fruit as he wrote his own pieces and invented instruments in later years. ‘Getting a group of kids to dance the “Heel and Toe” while others play instruments is still really satisfying’, he says.



‘It was hard to find music which could be quickly taught, so I started making up my own.’ Jon has found marimbas work well with a wide range of people, but the parts do need to be easily learnt. ‘Many instruments and individually simple parts can sound really good when combined’, he finds. What about managing large groups of novice musicians? ‘When we first learn a tune, we often practice the parts with fingers rather than beaters on the bars. And if a child is tapping when it’s not appropriate, removing beaters can help.’

For the last 18 years Jon has visited around 80 schools every year, and taught in every state in Australia, and in nine other countries.

As well as dozens of one-off teaching days each year, and a few more extended visits, Jon has taught marimba bands at Belmont Primary School for 10 years. These bands learn pieces to perform—for other classes in the school or in shopping centres.

A real breakthrough came for Jon when he wrote ‘I Wanna C, C, C’, the first alphabet song. Before that it was difficult to



A major new direction came when he and musician Andy Rigby began experimenting with marimba building in 1991. They found that PVC plumbing pipe could be substituted for the gourds traditionally used as resonators. Meanwhile Jon retrained as a music teacher and was working at a secondary college in Geelong.

The marimbas worked very well with adolescents, who could stand up to play them and quickly learn patterns that combined to produce satisfying music. Jon remembers: ‘I redesigned the smaller one-player marimbas into one three-octave instrument, and changed from pipe resonators to box resonance. It sounded good and was much easier to construct in school or community marimba-making situations.’

During the 1990s, Jon and Andy led workshops and parades at festivals, and developed their own music. Drums made of plastic chemical containers, shaker rings made from agricultural pipe, and instruments such as J-pipes, all became part of Jon Madin’s trademark workshops, along with a large collection of home-made marimbas.

find pieces that worked instantly and well. ‘This was the first of my alphabet pieces—the piece teaches itself. Then you can vary it—play it softly, loudly, faster or slower, let individuals play different bits, introduce movement, maybe jump up and down when you play ... [or] perform it to another class.’

More recently, Jon has found inspiration for instrumental pieces as well as the alphabet songs using classical tunes with words (such as ‘The Blue Danube’), well-known dances (the ‘Nutbush’ and ‘Macarena’), and pop tunes familiar in the community (‘We Will Rock You’—the ‘universal song’, says Jon). ‘Lots of these are fantastic with echocellos and marimbas—doing them in concerts where everybody gets to join in. I love it when teachers and parents get involved and get up to dance or sing a few verses of the songs while the children are playing instruments.’

Jon Madin is an incurable inventor. His car and van overflow with plumbing pipe, marimbas, echocellos, and a continuous procession of made-up instruments. ‘One of the joys of my work is playing around, making up new noise-makers. I do it

The Echocello

Jon Madin says 'The echocello is the result of experimenting with springs, resonator tubes and piano wire, with lettered keys to play different notes. The echocello evolved into the current model since 2000, and now I'm working on a smaller version. Kids can play it instantly—getting a reasonable sound is easy, as it has keys and spring reverberation. I take at least 20 of them with me when I visit schools—it's an instant orchestra.'

As popular as the echocellos are in his workshop sessions, he admits they are not very practical for regular school use.

'But echocellos can provide a haunting, subtle string backing to a piece. They have been fabulous for me—and kids love playing them.'



so I can keep my work fresh and amuse myself.' Trying out new and silly ideas means he spends many hours in his two-storey shed in Geelong.

His many 'whacky' instruments are constantly evolving, but the aim is still to get people involved. He has found children are not so interested in playing 'prosaic' instruments like egg shakers, so there is a constant search for new ideas. His latest success is what Jon calls 'pole percussion'. Playing a tambourine is a bit ordinary, but inventing 'streamer cymbals' on sticks has led to a whole new genre of percussion. 'Anything on a stick looks silly and fun; adults love this idea, and pulling a cord makes it all more interesting.'

With his vast experience of so many schools, what does he believe are the signs of a good music program? An occasional visiting artist (even Jon Madin!) does not give a solid basis—neither do whiz-bang hi-tech gadgets, or a general arts program, he says. It needs to be consistent, whether through regular singing, learning the recorder, or class music sessions; tokenistic dabbling is a problem. 'Some kids have a focused look, which is the result of a music program in which one or two directions are followed systematically rather than haphazardly. If the children really listen, if the teachers are

The Musical Bike

This evolving idea began with a musical mechanism that hangs off a bike's handlebars. A roller is turned by the front wheel, causing beads to spin and strike tuned aluminium tubes when the appropriate key is pressed. During the Orff Schulwerk Association's MOSAIC



conference in 2008, Jon changed the design from 2 beads to 4. There was another model that was a 'drum-kit bike'. But since bikes and classrooms don't mix, Jon has come up with various stationary ways of playing the mechanism:

- Direct belt-driven treadle bikes, sitting on a chair—but this was uncomfortable.
- The walking system, like a wheelbarrow—this only lasted one day, because the speed of the wheel needed to play notes required the player to run!
- One with a big pram wheel and a smaller one, using gearing.
- The multi-player standing beardspinner, with one person sitting and pedalling while four people played (see photo).
- The table-top all-in-one bead-spinning pedaller, requiring pedalling with hands (very popular).

Jon expects that the next version, a hurdy-gurdy type, will become the preferred model of this invention. He wants to have multiple instruments, so children can play in a group. If there are four or five playing the same part it is less scary—making a mistake is not a big problem.

interested, if everyone wants to be involved, then I know it will be a good day.' **MⁱⁿA**

Resources

Publications: by Jon Madin and Andy Rigby—available from VOSA (website below). For information about Jon's publications and teaching approach, and to download some of his pieces, visit his website (below).

Musical bikes: see them on YouTube—key in 'Musical Bikes at Turrumurra'.

Article on marimbas: H McLaughlin, 'Accessible music making', *Music in Action*, Vol. 5, No. 1, Winter 2007, pp. 8–11.

E-CONTACTS

Heather McLaughlin: <heathermmc@gmail.com>

VOSA: www.vosa.org

Jon Madin: www.marimbamusic.com.au



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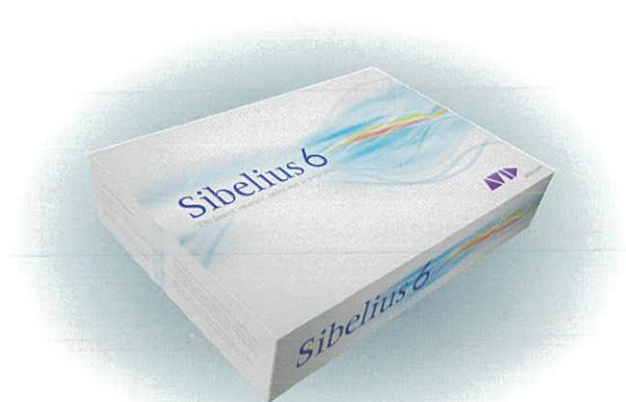


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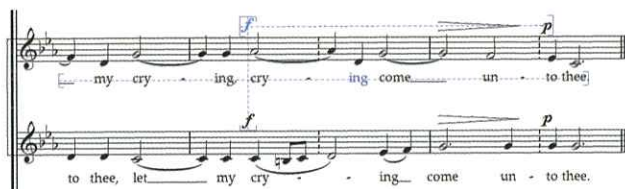
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Sibelius 6 Notation Software

Published and distributed by AVID Technology. Reviewed by James Humberstone



Sibelius 6 was released last month and is full of exciting new features. Probably the most innovative feature is the new *Magnetic Layout*, in which objects in a score have become 'self-aware' of their position in relation to everything else that's already in the score. So, drag a note down over the top of a dynamic marking, and the dynamic moves further down to avoid a collision. Not only that, but any new dynamic will look at other dynamics on the same system and work to keep all dynamics nicely aligned. It all works like magic and has the capability to save both teachers and students hundreds of hours of work—and make any score look better, too.



The magnetic layout at work

Other features that will benefit students include: the new *Keyboard Window* and *Fretboard Window*, which allow students to work visually in these mediums on-screen (and if students are working on their own laptops, they can even map the keyboard to their laptop's keyboard—there is no need for the addition of a MIDI keyboard); a host of cool playback features including *Rewire*, which will allow students to link Sibelius to a sequencer and add unlimited audio tracks; *Live Tempo*, which will allow students to 'conduct' their own scores and further improve playback with *Sibelius Sounds*, through a newly-designed sample player developed by Digidesign's AIR group. Then there's the new *Chord Symbols* and *Guitar Diagrams* which are incredibly quick to add, and can even be intuitively played in from a MIDI keyboard.

Teachers especially are going to benefit from Sibelius 6's new *Classroom Control*, which allows you to give out or collect work from students, freeze the computers while you speak, send messages to students and more.

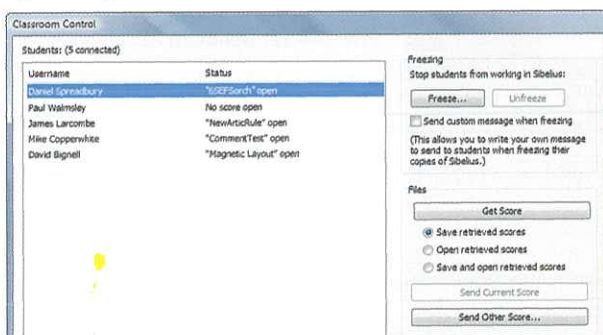
Space prevents me from describing the hundreds of other features in Sibelius 6 in further detail. Instead, we will focus on two new features that took very seriously the demands of teaching composition in Australian schools, as part of their design.

VERSIONS

In many Australian state syllabuses and also in the International Baccalaureate, students are required to keep a compositional journal (or creative diary) documenting the process of creating their work. There are two main reasons for this. First, it helps students to reflect on the process of composing, and to relate what they are doing to their compositional model. Second, the diary can be somewhat used as 'evidence' if there is any doubt about whether the work is actually the student's own or if the composition mark is well 'out of kilter' with performance or listening marks of the same student.

In Sibelius 6, the process of keeping such a diary is automated in the new feature called *Versions*. After working a score, Sibelius will prompt students, before they close their work, to create a 'version' of that score. Each version is automatically stamped with the date and time that it was started and completed, so students can't 'cram' their work into the night before it's due. Also, each time a version is made, Sibelius asks the students to add their thoughts, thus embedding the reflective process. It also summarises further comments from 'sticky notes' which can now be added to scores by students and teachers.

In many ways, this is a feature just as useful for professionals—for example, groups and studio bands who may need to collaborate on the many arrangements they write each week and keep track of revisions and improvements to be made—but *Versions* has been specifically tailored for students and educators.



The Edit Versions dialog box

Students can review previous versions of their scores at any time in the above dialog box, as well as any notes made on their scores. If they realise that they had some great ideas in an earlier version of the score, they can copy and paste them into the current version, or they can even go back to the earlier score and make it the current one, continuing from that point of development. And if students have been too lazy to make notes on the score as they've created it, Sibelius will even compare two versions and tell them

everything they changed between versions, or create a complete journal from the very beginning of the score to the current point. Teachers can also use the new Classroom Control feature to force students to save a version during lessons. Every part of the process has been thought of and integrated into the program.

Sibelius highlighting differences between two versions of the same score

TRANSFORMATIONS

While the *Transformations* feature is not one of the 'headlines' for Sibelius 6, it is an incredibly valuable educational tool. Often when teaching composition we try to relate what we are asking the students to do to a compositional model. At the simplest level, students might listen to a twelve-bar blues, and then create their own; at a more complex level, in years 11 and 12 students may

study the development of a melody or shorter motif in, for example, a Beethoven symphony, then try to apply similar developmental transformations to their own material.

Transformations is a set of plug-ins for Sibelius 6 which automate many of the processes that composers (regardless of genre or style) may apply to their pitch material. The plug-ins allow students to highlight material they are working on and apply such transformations as changing the tonality, augmenting, diminishing, inverting or retrograding rhythm or pitch, and shuffling or rotating series of pitches. Together with the study of set works, the *Transformations* plug-ins will add meaning to, and assist students with, compositional work that beforehand may have seemed more like a set of theoretical tasks than part of the creative process. By the way—at some point I hope to create a series of useful shortcuts and lesson plans for students to use with *Transformations*. These ultimately will appear for download from my website. In the meantime, I've created a one-hour course for my own students, teaching them how to use Sibelius 6, which you can access straight away.

Meanwhile, for more detail than space here allows, there's a free demo available on the Sibelius website. **M in A**

Thanks to our reviewer, James Humberstone, composer-in-residence, MLC School, Sydney.

E-CONTACTS

Sibelius: www.sibelius.com/

James Humberstone: www.composerhome.com

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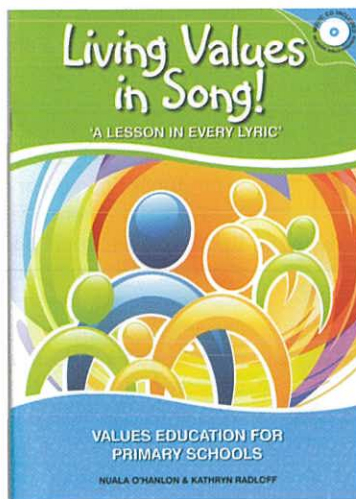
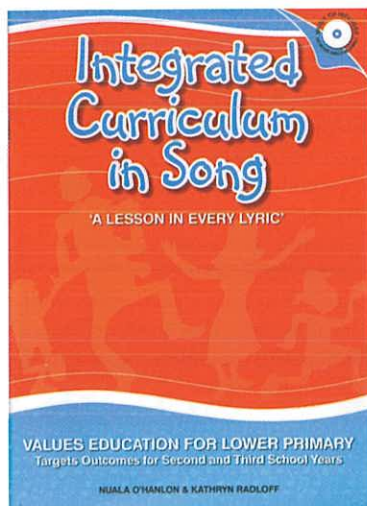
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Integrated Curriculum in Song—A Lesson In Every Lyric

by Nuala O'Hanlon & Kathryn Radloff. Published by Keystone Creations. Reviewed by Brendan Hitchens



In terms of its application to the classroom and usability by teachers, the books rate a tick in every box. Lesson outcomes are clearly outlined at the top of each page, and the four main lesson sections cover suggestions for literacy activities, musical concepts to explore, easy-to-run learning activities, and suggested pieces to perform at assemblies.

Integration is indeed the key to these books, with each lesson being linked to key strands of the 1994 National Curriculum Statements and Profiles. For example the environment-themed *Living Things* not only teaches students to respect the planet, but seamlessly integrates with ICT, with one of the suggested activities requiring students to create a film-clip-like PowerPoint presentation to the song, using photos of their own holidays. The compassionate lyrics of *All Weather Friends* can be used for Interpersonal Development, with one activity involving students

assembling in a 'friendship circle', and each one saying something positive about the student next to them, while *Workers in Our Community* can be used in Visual Arts, where students are asked to use magazine pictures to create a collage of different occupations.

Aside from targeting several subject areas, the series also focuses on different year levels—the first targets Primary Year 1, the second targets outcomes for Years 2 and 3, and the third has a broad focus on all primary years. Although they are modestly priced at around the \$50 mark for each book, it's perhaps not essential to purchase all three as often several songs double up across the books. The music is appealing enough to captivate students of all ages, and each lesson could also be adapted to suit the level being taught.

By no means is the learning from these books limited to music, and there is often more than one lesson in every lyric. From extending literacy skills, through reading lyrics, to developing social skills by working in performance teams, this series of books validates music as far more than serving its own ends, but rather as a powerful tool for learning across the curriculum.

Thanks to our reviewer, Brendan Hitchens, music teacher at Canterbury Primary School, Melbourne.

This Australian-produced series of three books promotes 'values education' for primary school students. The authors, Nuala O'Hanlon and Kathryn Radloff, have countless years of experience in teaching creative arts and producing children's entertainment. Together they have developed succinct and relevant teacher reference books that explore a previously untapped niche.

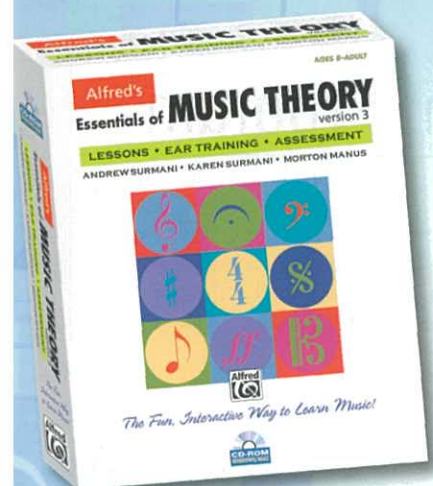
Leaving barely a stone unturned, the series covers topics ranging from transportation to the environment, healthy eating, the senses, and even swimming carnivals and graduation. While each lesson explores specific musical concepts, including dynamics, pitch and tone colour, the books lean more towards a values focus than a music focus, and as such are ideally suited to generalist classroom teachers. Music is treated as simply the medium for delivering the messages in a dynamic manner, so that learning almost becomes coincidental. Although music is the common thread of the books, the authors have successfully written in a tone and style that doesn't alienate those 'without a musical bone in their body'. To extend those who do, be they teachers or students, the books contain the musical score of each song, complete with the melody line, lyrics and chord symbols to play along to. Each book also includes an audio CD with the musical accompaniment as well as vocals for each song, allowing the opportunity for complementary singing, dancing and acting performances.

The nature of singing such songs naturally lends itself to social engagement and in this case is further strengthened by using rhyme, up-tempo rhythms, and a variety of musical styles to communicate laterally with students. Taking what are often dry and tedious topics—classroom rules and healthy eating for instance—the authors successfully break down the boredom barriers and establish a direct link to children through music. For example, the song *Our Class Rules – OK!* is the perfect means for reinforcing class rules at the beginning of a new year. as the song targets core values including cooperation, integrity, responsibility and compassion—such as: 'Never shout or roar / Sit with chair legs on the floor' and 'Scissors to the ground, / If we need to walk around'.

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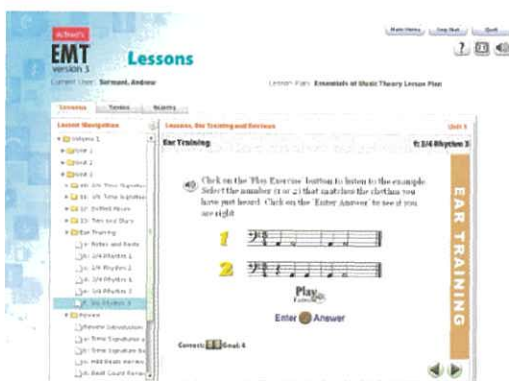
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Optimo MRAMP

Music Resource Asset Management Program

Published and distributed by Optimo Software. Reviewed by Darryl Pope.

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Instrument Repair History - Report Builder

Family: Brass Report Header: Brass Repair Report

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Sub-Type: All Period From: 31 May 2009 To: 31 May 2009

Brand: All

Instrument Group: All

Repairer: Re-Tune Music

ID	Type	Sub Type	Brand	Serial No	Cost	Repair Details
INST002	Euphonium	Baritone	Bach	950753	\$0.00	Remove jammed mouthpiece Free-up the third slide Replace water key spring Remove dent from bell Repair hinge on case remove dent from bell remove dent from big bend
INST009	Euphonium	Euphonium		32578	\$160.00	Solder bracing in two places where needed Repair lyre holder repair hinges on instrument case
INST011	Euphonium	Euphonium		32790	\$200.00	Replace water key Remove dent from lead pipe Repair hinges on case Free-up sticking second valve Remove dent from bell
INST017	Horn	Mellophone		980769	\$150.00	Remove dent from bell 3rd valve sticking Repair the water key Repair broken slide (3rd valve) Remove dent from bell Repair handle on case
INST020	Horn	Mellophone		113962	\$89.00	Free up the valve Remove dent from bell Remove dent from 3rd slide
INST021	Horn	Mellophone		37-198925	\$200.00	
INST033	Horn	Horn Bb	Conn	934152	\$65.00	
INST035	Horn	Mellophone	Yamaha	855144	\$125.00	
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As at many schools, our music department was struggling to keep up with tracking the instruments and accessories owned by the music department—and as for the music library, that was a similar story!

Enter Optimo Software with their MRAMP product. When I first saw a demo of this outstanding music resource management system, I could see the potential savings in both time and money. Optimo MRAMP keeps records of instrument loans to students and of instrument repairs. It allows you to see at a glance where the repair/maintenance budget stands, and helps to identify those instruments that are becoming too costly to continue using, based on their repair history—those past their 'use-by date'. It also identifies problems such as when, say, Flute #11 is brought in for repairs (yet again): not only does the system tell how much has been spent on that instrument in repairs, but also which student has been playing the instrument. This enables decisions to be made on whether the student may be at fault, or whether the instrument is becoming unreliable and no longer suitable for service. The system also provides the school management/business office with an accurate asset value, based on purchase prices and scheduled depreciation. This, in turn, assists in planning for the scheduled replacement of significant items. Budgeting is now much more accurately forecast several years out.

The library functions of this system are outstanding. Whilst it allows me to 'noodle' through the library looking for inspiration for this year's concert, I can search for specific styles and/or levels of music. I might be looking for a concert band piece to feature my final year alto saxophonist at about Grade 3 level. The library function will help me to identify the options and, through the

relevant notes entered, give me an overview of this work. The library function also will show me that the piece of music I am seeking is stored in the shelves in Band Room 2 (or Library/Chapel/Junior Music Room etc).

The Concert Builder is a very useful and unique feature of MRAMP. While relaxing on the veranda of my holiday house, I can access the system and plan my April concert. MRAMP is Web-based and accessible from anywhere; your data is backed up all the time and can never be lost. As I select pieces to add to the program, the Concert Builder will give me a total time for the Concert and also allow me to factor in applause time, compere talk-time and stage resets as I go. For the first time ever, I can get an accurate idea of how long this concert will last. The Concert Builder will also add students' names to the program from the student ensembles list, will add conductor/staff biography notes and program notes from feature works. I can then export the whole program in a ready-to-print format, saving me and my staff many hours of work.

As I am accessing the library and selecting a piece for the Choir to perform, the system will alert me that there is a recording of that work on CD #123 and that it is referenced in the 'Voiceworks' book on the staff reference shelf.

At my school we are now entering our students into group lists associated with a particular instrumental teacher. From this we can then create a timetable of clarinet/saxophone lessons and use this information as the basis for the billings for these lessons. It will also show on the student's records as having been a student of Billy Brown (clarinet teacher) and having been a member of the Intermediate Band from Year 9–11, and the Senior Band in Year 12.

Quite simply, Music Resource and Asset Management Program saves great amounts of time, and along the way will save enough money that it will easily pay for itself. I have been using it for 18 months and realise that the more we use it, the more uses we can find for it. The staff at Optimo send regular newsletters and updates, and are extremely helpful and readily available for training.

Thanks to our reviewer, Darryl Pope, Director of Music, Wilderness School, Adelaide.

E-CONTACTS

Optimo Software: www.optimosoftware.com
MRAMP 10-minute online demo:
www.optimosoftware.com/flashplayer.php

WHY FOCUS ON TECHNOLOGY?

There are several compelling and highly practical reasons why technology should be used in music classrooms, as RENÉE CRAWFORD identified in her recent research.

Student and teacher responses and reactions to using computers and other forms of technology are central to discerning what is appropriate in technology-based teaching and learning practice. The qualitative results from this study¹ showed a highly positive response to using music technology. This supports three educational notions:

- valued knowledge—what students consider important for their own learning
- authentic learning—student activities and resources based on ‘real life’ contexts
- multidimensional/non-linear learning—ways of thinking about music making and listening, including interactions with technology.

The findings were particularly significant because the research was conducted in a school in which music education was under-resourced.

The investigation explored how technology is being currently used for music teaching, and whether such practices are the most appropriate, given the expectations and requirements of our contemporary society. There were three subsidiary aims underpinning the research questions:

1. To investigate the pedagogical efficacy of employing technology in the music classroom.
2. To investigate teachers’ perceptions of technology applications in the music classroom.
3. To investigate students’ perceptions of the use of technology in the music classroom.

Holistic teaching and learning

The three primary notions underpinning this study (above) are encompassed by the so-called holistic approach to teaching and learning. Widespread acceptance of this approach in contemporary education is evidenced by its adoption as the basis for recent curriculum developments in Victoria.² The idea of holistic learning is supported from a variety of research perspectives—such as neurology, psychology and sociology³—so that we now recognise that learning can’t be reduced to a purely behavioural or physiological process, as this would reduce humans to the equivalent level of lower order animals! A holistic perspective can be applied to all facets of music to form a circular, multidimensional/non-linear model that can then be transferred to the wider educational context. Therefore, given that we live, work and play in a setting that requires complex interaction on a multidimensional level, it is necessary for the learning process to be considered holistically.¹

Findings from this study demonstrated that such a holistic approach, when applied to teaching and learning music, resulted in more successful outcomes than more traditional

approaches, particularly when technology was used. The Year 7 and 8 general music students in the study made basic connections with all three of the primary notions underpinning holistic learning throughout their journals. But the most dominant one that appeared from the Year 7 students was *valued knowledge*. This was made through identifying comments of interest and engagement—students indicated what they actually perceived as important in music education. This idea was extended with the Year 8 music students. These students regarded the ability to use technology as an important ‘skill’ to acquire—and an easier way to learn.

Brad Merrick points to the role of technology in student learning when he says:

Educational research identifies that students learn in many different ways (Gardner, 1983) and are constantly interacting with their learning environment in order to regulate their cognition (Bundura, 1986, 1997). The use of technology provides the perfect vehicle through which to engage students, while also catering for individual interests and learning styles.⁴ ‘Skill’ is referred to here, not in the traditional sense of a ‘tool’, but as an application to enhance interactive and non-linear/multidimensional learning.

The results from the Year 9 and 10 elective music students also supported the notions underpinning holistic learning. For these students, their elective music subject included content that reflected contemporary music and practice in a way that was important for the current time as well as for the future. These students valued knowledge that was relevant, that was regarded as authentic and that was fostered within a multidimensional/non-linear learning environment. This teaching and learning approach let the students take some control of their learning, or to at least feel at times as though they were in control of their own decisions and music making.

Also, as students progressed through the units of work, it appeared that the music teacher taking part in the case study increasingly became a facilitator for her students’ learning rather than a teacher in the traditional sense. One of the most contentious issues with past models of teaching and learning has been that all too often learning was measured by the end result. Instead, the true measure of learning occurs in the journey. This study demonstrated that using music technology allowed the teacher to focus on the development of her students’ learning. She facilitated, while her students engaged in self-directed learning. Again Brad Merrick confirms this when he says:

We can see students develop ideas from just a few notes into significant, personalised pieces of work. There is nothing more

fascinating than seeing and hearing students immerse themselves in a learning environment of music technology. The outcomes are often way beyond our expectations. The hardest thing is to sit back and let the students redefine their learning environment, and to encourage them by being good 'facilitators' of learning.⁴

This approach developed to such an extent that, even away from the technology, the students dominated during class discussions. Particularly in a film music unit, students were confronted with genuine musical problems to solve. The content was relevant and was approached in an authentic and non-linear way, whether technology was used or not. The effectiveness of the pedagogy came to the fore as students became more and more comfortable in their learning environment. Initially, students conformed to regimented behaviour associated with their school environment, but once the boundaries were re-established, the learning process and development was more productive. But how does this teaching and learning approach support the use of technology in music classrooms?

Technology in education

Initiatives and government policies argue for an increase in technology to better position Australia within a global context, but in contrast, also advocate a 'values in education' approach. The Victorian curriculum has emphasised that education and training are crucial in establishing a highly skilled, innovative workforce for social, cultural and economic growth in Australia. In the complex multidimensional technology-able society that we live in, not to use technology in education would be to deny students the ability to learn in contexts that support real-life learning. Also, the use of technological innovation and the understanding of technology is a necessary skill if students are to become active participants of contemporary society. However, no amount of funding will change educators who are set in their ways and stuck on decaying teaching practices no longer relevant to contemporary society. In reality, 'there may be a pod of computers in a room, but they're probably not being used well. Rarely are they used for just-in-time learning or to enhance thinking and problem solving.'⁵ The true change in educational processes through technology will only occur if the pedagogy changes accordingly.

Resources and status of music in schools

One of the issues that emerged from the study was the concern about a lack of computer and music technology resources. At one end of the scale would be a school that has excellent funding and maintains high quality computers and music technology, with all the technical support needed for teaching and learning; it is hard to find such a school in the state system. The other extreme is a school with very few reliable computers, where music technology is effectively

nonexistent. However, the most common scenario is a school with some computers and music technology. Most of these schools have computer laboratories but these are generally not readily available to music classes.

While ICT resources have increased dramatically over the years, with government initiatives at both state and federal level encouraging ICT in education, there appears to be an inequality of resources distributed within the schools themselves. This in turn raises an all-too-familiar issue—that in a majority of schools, the status of music is quite low. Access is frequently denied to music due to the perceived importance of other non-arts based subjects. This is another important reason why music education must use technology to enhance teaching and learning of music in a contemporary and holistic way. This will enforce the importance of technology in the music classroom and put our subject on par with other learning areas. After all, this is an access and equity issue. If anything, music practice should be leading the way in technology due to the nature of the subject, where the potential use of ICT is boundless and relevant to real life or authentic practice.

Cultural diversity and socio-economic status

The case study also revealed that a school's demographic and socioeconomic factors are a major issue. Cultural diversity often created a tension that led to behavioural problems. In particular, the students in Years 7 and 8 were identified as having serious behavioural issues. Technology was used effectively to counteract this. Cultural diversity and socio-economic status are factors that are independent of popular culture and youth culture, and are referred to in this study as valued knowledge. It was interesting that even though the teacher was dealing with a very unsettled and misbehaved group of students, maintaining their interest and engagement with music was comparatively easy when they viewed the learning as relevant. The students were excited about using technology in class because it was identified by their teacher as 'something they know'. The music teacher continually made links to what students were doing in class, both theoretically and practically, to the technology that they would be using. The Years 9 and 10 students showed great interest and engagement in using technology in music class while studying the unit on film music. This was not only clear from their interest and engagement, but many of the students completed the unit hoping to pursue careers in film music or as sound engineers. In this instance technology assisted in creating authentic learning situations, and the students viewed this as relevant and in turn considered valued knowledge.

So, what *are* the practical reasons why technology should be used in music classrooms? If students engage with the teaching and learning process in a holistic way that

'The computing machine is a marvellous invention and seems almost superhuman. But in reality it is as limited as the mind of the individual who feeds it material'
—Edgar Varèse⁶

HARNESS THIS ENORMOUS POTENTIAL
'As technology pervades the classroom environment, we teachers need to realise that we can't always be the experts—rather we need to be the 'facilitators', who direct traffic and keep the learning experience moving. Research from the Yamaha Corporation (Rudolph, 1996 p.7) identifies that music technology sustains motivation and student engagement, positively enhances attitudes towards classroom music, and improves comprehension of the concepts of music, while also fostering higher-level thinking skills. As educators we need to ensure that we harness this enormous potential in the classroom.'
 —Brad Merrick⁴

encompasses valued knowledge and non-linear/multi-dimensional engagement to create authentic learning, then the use of technology in the music classroom can:

- support the Information and Communication Technology (ICT) integration called for in the curriculum documents, and initiatives from government and educational authorities
- overcome access and equity problems often experienced in arts-based subjects at least potentially,
- raise the status of music in schools by highlighting interdisciplinary possibilities that enhance general learning
- help overcome serious behavioural issues of students, often caused by cultural diversity and/or socio-economic situations,
- interest and engage students because they consider their learning is now 'valued knowledge'.

Although there are other reasons for the use of technology in music classrooms, the five factors were the main issues addressed in the case study. I agree with Forrest who suggests that 'Music educators must prepare students to be the musicians of the [twenty-first] century. It's important that students are technologically literate in music as well as other areas.'⁷ My study also showed that teaching and learning practice that utilises technology changes the roles of both the teacher and the student. In contrast to traditional teaching practice, teachers facilitate student-directed learning.

Setting the foundation

Allowing students to make decisions about their learning enhances metacognition and sets the foundation for using technology for the purpose it was designed for. **MⁱⁿA**

Renée Crawford

Dr Renée Crawford is a music educator affiliated with Monash University, where she recently completed PhD research on the philosophy of authentic learning, and using technology in music teaching and learning practices. Her musical interests are composition, film music, minimalism, the analysis of contemporary Australian music and the use of digital technology in music.

Notes

1. This article is based on the writer's PhD thesis: R Crawford, 'Authentic learning and digital technology in the music classroom', Monash University, 2008.
2. Including CSF II (Curriculum and Standards Framework II), VELs (Victorian Essential Learning Standards), VCE (Victorian Certificate of Education), VCAL (Victorian Certificate of Applied Learning) and VET (Vocational Education and Training).
3. B L McCombs, 'Assessing the role of education technology in the teaching and learning process: A learner-centred perspective' in *Secretary's Conference on Educational Technology 2000* [online], <http://tinyurl.com/McCombs-2000>
4. B Merrick, '21st century musicians', *Music in Action*, vol. 1, no. 2, 2004.
5. A Elliott, 'Cultural change needed to exploit ICT in schools', *Information Age* [online], 2004 <http://tinyurl.com/Elliot-2004>
6. E Varèse, 'The electronic medium: Lecture given at Yale University', in E Schwartz & B Childs (eds.), *Contemporary Composers on Contemporary Music*, USA, Holt, Rinehart & Winston, 1967, pp.195–208.
7. J Forrest, 'Music technology helps students succeed', *Music Educators Journal*, March 1995, vol. 81, no. 4, pp.35–38.

E-CONTACT

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 <crawfy12@aol.com>

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FROM IMMEDIA

www.immedia.com.au/amid/

AustralAsian Music Industry Directory



The 42nd Edition (March 2009) is an online and print sourcebook for all the contacts in the Australian music market—over 5000 listed companies and individuals in 70 categories updated twice yearly since 1988. All highly detailed listings consist of addresses, phone, fax and mobile numbers, emails and URLs (both hotlinked online), complete staff rosters and enhanced details on many listings. The

current print edition is 172 pages of highly detailed contact information, a valuable asset if you're trying to break into our part of the planet. A six or twelve month subscription to the online edition gives you access to our continually updated website and includes a fortnightly email with updates and changes to current listings.

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<http://halleonard.com.au/>

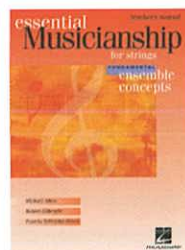


Essential Elements Guitar Ensemble—Hal Leonard Corporation

The songs in Hal Leonard's Essential Elements Guitar Ensemble series are playable by multiple guitars. Each arrangement features the melody (lead), a harmony part, and a bass line. Chord

symbols are also provided if you wish to add a rhythm part. For groups with more than three or four guitars, the parts may be doubled. Play all of the parts together, or record some of the parts and play the remaining part along with your recording. All of the songs are printed on two facing pages, so no page turns are required. This series is perfect for classroom guitar ensembles or other group guitar settings.

Essential Musicianship for Strings—Hal Leonard Corporation



Supplement your beginning string curriculum with this new ensemble series from the authors of Essential Elements 2000 for Strings. Essential Musicianship—Ensemble Concepts is a two-level series correlated with Essential Elements 2000 that will reinforce your students' developing skills with solid beginning rounds and easy arrangements. All are designed to supplement method instruction and are organized around the keys taught in Essential Elements 2000 Books 1 and 2. In addition, each book provides a wealth of beginning and intermediate performance materials (over 35 rounds/arrangements in each book). Fundamental and Intermediate Levels are published for violin, viola, cello and

bass, and a Teacher's Manual and Piano Accompaniment books are also available.

GIA PUBLICATIONS:

Choral Conducting and Teaching—Sandra Snow DVD

On this extraordinary DVD, master conductor Sandra Snow outlines a new paradigm for choral teaching and rehearsing within performance-based classes. Dr. Snow presents a systematic, pragmatic approach to topics including: Developing diagnostic rehearsal strategies; Capitalizing on teachable moments in rehearsal; Productive score study; Formulating a personal yet authentic interpretation of a piece; and many more.

This DVD features 38 mini-rehearsal segments for a variety of mixed, women's, and men's choirs at high school and university levels. These segments model how to continually analyze and respond to the sounds being produced by an ensemble. Extensive, full-color animated graphics support the score study and analysis sections of this DVD, as well as the helpful, step-by-step demonstrations of the process of improving keyboard and perceptive listening skills. For any practitioner of the choral arts, this DVD takes a groundbreaking approach to the role of the conductor/teacher, helping to bring true growth to the musicianship of choral singers.

FROM AMPD (ALL MUSIC PUBLISHING & DISTRIBUTION)

www.ampd.com.au



Cockroach Pie—Christina de Beus

This book contains 16 pieces for beginner pianists, written to appeal to children but adults will love them too! Inspired by Roald Dahl's Revolting Rhymes and Dr Seuss' Green Eggs and Ham, Australian pianist and teacher Christina de Beus started making up rhymes and putting them to

music. Once she started she couldn't stop, and hence Cockroach Pie was born!



Termite Munchies—Christina de Beus

This second book from Christina de Beus presents 16 pieces with an Australian flavour for budding pianists from 6 to 96. Two pieces appear on the ANZCA Syllabus for First Grade: 'Rag for Sarah' and 'Under the Paperbark'. The pieces range in length from 8 to 32 bars.

SASHA MUSIC PUBLISHING:

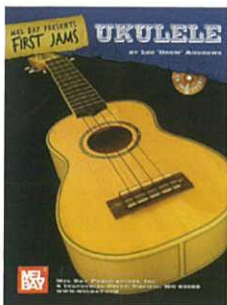


Caught in the crowd—Kate Miller-Heidke

This song about bullying won Kate and her husband Keir Nuttall the Grand Prize of the International Songwriting Competition (ISC). Judges included Tom Waits, Neil Finn and Robert Smith (The Cure). Written from the perspective of the passive observer who then feels guilt, this song has struck a chord with

school children everywhere and is being used as a teaching tool in schools as far away as the UK. This single sheet is in True PVG format which presents all the significant parts of the song, as heard on the recording.

MEL BAY:



First Jams—Lee Drew Andrews
Book and audio CD.

The First Jam series provides a number of easy to learn tunes, which are also great for the player who wants to have a go at improvising. Each book in the series offers the melody for that particular instrument as well as back-up chords for another instrument to accompany you. Each song is represented in Tab, staff

notation and chord symbols. The accompanying CD has two tracks for each song. The first playing the song with the melody line, the second track offers just the backup so you can play the melody over it or even improvise. Available for Ukulele, Mandolin, Banjo and Flat-picking Guitar.

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pianos or other locations where space is limited—or where a fixed-location stand is desired.

HERITAGE MUSIC PRESS:

Music Game of the Week—Brenda Knowis

Why not take advantage of the many holidays and seasonal celebrations that occur throughout the year, from the familiar to the far-out (National Sandwich Day, anyone?) to reinforce music concepts? This collection of 52 puzzles, worksheets and activities—one for every week of the year—provides creative ways to review or assess instrument and composer facts, terms and symbols, and note- and rhythm-reading. All games are reproducible for single classroom use, as are the included fact sheets, which help extend usability to those teachers without a music background. This set of games is perfect anytime you need a quick activity, any week of the year!

LATHAM MUSIC:

Mambo Amable for String Orchestra and Latin Percussion—Thom Sharp

Mambos just don't get any friendlier than this. Every section in the orchestra is featured, with lots of fun imitation between upper and lower strings. All parts are in first position, with only one low 2 in the Violin 1 part. A nice tutti pizzicato section adds additional challenge to a very simple rhythmic theme. Optional percussion parts make this mambo 'muy bien!'. Suitable for Grade 1 level students.

First-Finger Pachelbel for String Orchestra—arr. R Svendsen

Like Pachelbel's original, this open string and first-finger masterpiece, written in D major, builds in intensity and rhythmic interest throughout. All four strings are used, and

technique is very elementary with no slurs and nothing more rhythmically complex than quarters and eighths. Violas are responsible for supplying C sharps with low 1s on the C string (prominently marked in their part). Suitable for Grade 1 level students.

Rooster Tail—arr. Les Sabina

You'll definitely want to add this terrific Latin chart to your library for developing groups. The hard-driving groove will energize your band as it navigates through smooth melodies and a catchy ostinato pattern played by the rhythm section. Trumpet and alto saxophone are the designated soloists before the chart yields to an exciting shout section featuring both block voicings and contrapuntal answering effects. Scored with Kendor Konvertible instrumentation for 9-17 players, each set also includes a guitar chord chart by Jim Greeson and optional parts for flute, clarinet, horn in F, tuba, and vibes.

SCHOTT:

Best of Songs of Inspiration and Celebration—ed. Barrie Carson Turner

Contained in this newest book from the 'Best of ...' series are songs of pride, patriotism, and praise. The collection contains commemorative tunes such as national anthems, and songs of battle and glory. Also included are works sung at festivals, national events and times of rejoicing. Some songs recall past glories and others reach out to future hopes and aspirations. Finally, there are light-hearted songs—celebrating good English roast beef, a distant dream island, and the joy of home.

Indian Melodies Violin—Candida Connolly

Book and audio CD.

This book presents North and South Indian music in staff notation to whet the appetite of discerning western violin players. The melodies begin at around Grade 4 level and gradually become more advanced. Candida Connolly provides an informative introduction to this interesting and beautiful music, including careful explanations of the elaborate ornamentation. The pieces are performed on the accompanying CD by Candida and her colleagues from the Bharatiya Vidya Bhavan Centre in London.

KENDOR:

Flex Trios for All Winds—Lennie Niehaus

Featuring ten selections that can be played by virtually any combination of three (or multiples of three—six, nine, twelve) 'like-or-mixed' wind instruments using the appropriate key-compatible book. Titles include: 'The Band Played On'; 'Finlandia'; 'Waltz' (Brahms); 'Can-Can' (Offenbach); 'For He's A Jolly Good Fellow' and more. Available for C Treble Instruments, B Flat Instruments, E Flat Instruments, F Instruments and Bass Clef Instruments at Grade 2-3 level.

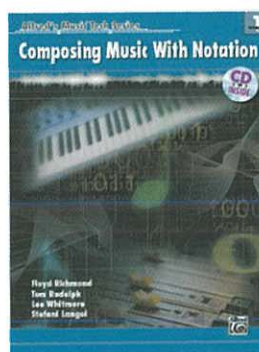
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Music from the Inside Out—Daniel Anker, Carol Ponder & Donna Santman

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Based upon the award-winning documentary featuring the musicians of the Philadelphia Orchestra, this newly-developed curriculum that promotes music literacy at Upper Elementary, Middle School and High School levels engages students in reading, writing, listening, and talking about all kinds of music, and offers students the opportunity to compose their own works. The curriculum is intended for grades four and up, and is constructed so that each lesson may be used individually or as part of the complete curriculum.



Alfred's Music Tech Series—Floyd Richmond, Tom Rudolph, Lee Whitmore & Stefani Langol

Teacher's Manual, Book 1—Book & CD-ROM.

The Music Tech series Teacher's Manual incorporates all three of the books in the series—Composing Music with Notation, Playing Keyboard, and Sequencing and Music Production. A Teacher's CD containing additional files not

found in the Student CDs is included. The Teacher's Manual provides lesson ideas suggestions that you can reference as you teach each page of the Student Books, assessment possibilities, and extension activities additional activities you can consider to extend the lesson. Student components include: Composing Music with Notation, Book 1 (Book & Data CD) introduces concepts to help gain a broader understanding of the elements of music; Playing Keyboard, Book 1 (Book & CD) is designed for elementary to high school students, and may be used in a classroom setting or for individual study; and Sequencing and Music Production, Book 1 (Book & CD-ROM) allows students to gain a broader understanding of composing and recording music, and by using these basic tools and techniques, students will be able to mix their own songs.

Essential for the Music Classroom—Eric Branscome

The enjoyable learning games and activities in this collection (Listening Activities and Rhythm Activities) are presented in lesson-plan format and have been selected for their ease in instruction and flexibility. Easy-to-use templates are also included for most lessons, along with instructions on making manipulatives to supplement the lessons. A solid curriculum choice for any elementary classroom, Essential Listening Activities for the Music Classroom will set your students on a path to achieve their musical best!

See our new online edition with instant web links! www.musicinaction.org.au/

The Animals' Christmas Tree (A 'Tree-mendous' Mini-Musical for Unison and 2-Part Voices)—Andy Beck & Brian Fisher, recording orch. Tim Hayden

Score, Teachers Handbook and CD of reproducible PDF files.
When the animals of Winter Wood awaken to find that their favorite pine tree is missing from the forest, they join together and mount a grand search. Having no luck in the sky, the treetops, the briar, or the brook. Cardinal, Bear, Squirrel, and Deer eventually discover their precious pine displayed in the town square of nearby Merryville, just as the annual tree lighting celebration begins. They watch in wonder as the festive villagers decorate the tree, making it more beautiful than ever. The Mayor declares that he will plant a new tree in Winter Wood, and the animals vow to love and nurture the young sapling in order to give it back to the Merryvillians next Christmas! Recommended for Years K-5. Performance time: approximately 20 minutes.

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Jingle Bell Rock
Upstairs Downstairs Theme
I Wish I knew How It Would Feel
To Be Free / **Nina Simone**
If I had A Hammer / **Pete Seeger**
Accidentally Kelly Street / **Frente**
Blue Jeans / **Skyhooks**
Git Along Little Dogies / **Alan Lomax**
Pinball Wizard / **The Who**
Soul kind Of Feeling / **Dynamic Hypnotics**
The Joker / **Kath & Kim Theme**
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MAINTAINING MUSICIANS' WELL-BEING

Caring for ourselves: mind, posture and breathing

Musicians who are also teachers need to have skills to deal with particular combinations of stress. Teaching, practising and public performance make demands upon our bodies, minds and emotions. Here, BOHDAN KROWICKY shares some methods that have served him well.

It's hard to imagine any teacher who is unaffected by the stresses of the profession, but as musicians, we have the added element of public performance to deal with—as conductors, accompanists, soloists or members of ensembles. Even when practising, dealing with the demands of our instruments imposes significant wear and tear on our bodies, but when we take on a performance, we all know the extra mental and emotional dimensions which come into play.

My aim here is to share some of the ways by which I have learned to cope with the varied aches and pains of a music teacher's life, some of which have even threatened to end my performing career. But due to a certain amount of obstinacy, I have overcome many of the issues that have bugged me over the years. Others, of course, remain 'works in progress'.

Why be a musician?

At first, this may seem a strange place to start, but consider the question and look at where it leads us. Some responses might be:

I love it. Well, of course, we all do, but what happens when the flow of our enjoyment is somehow blocked. Do we get frustrated and tense? Might there be a more useful motivation than our personal feelings?

It's what I do. Sure, but is there a chance this may lead to a rather dry, uninspired attitude? What of that sense of wonder that drew us to music in the first place?

It's the sublime art. It may well be, but if we are always searching for that wonderful emotional charge, what happens when we don't find it? More frustration, or disillusionment?

I'm not trying to supply answers, but to provoke questions about matters that need consideration. Many of us simply assume that our way is good enough, so just go on, somewhat heedlessly. My suggestion is that our motivation—why we engage in music—is the central issue, and until we give it sufficient thought, there are no solutions to our issues which can have lasting benefit.

Further, I'm proposing that there is a form of healthy motivation, as well as many unhealthy motivations. This is hard to prove, but I'm hoping that the usefulness of this approach may become self evident.

My journey

A brief account of my own journey of motivation might be helpful here. As a child my aim was to be a concert pianist.

I worked very hard, very persistently. Fame and fortune beckoned, but my practice was crippled by my attitude. What I *wanted* was constantly in the forefront of my mind; it was all 'me, me, me', and little room indeed for the music. This kind of greed for success is always partnered by the fear of failure, so you can imagine that my performances were less than fine! Tension in the neck, shoulders, arms, hands and stomach was constant.

Sadly, nothing much changed at university level, except that the stakes seemed higher. They certainly were so in my mind. I muddled through, but without learning any practical performance skills—that is to say, I played, but without the knowledge of how to do so with a creative frame of mind, and without anxiety. It was later in life that I gradually learned this art.

Minding the mind

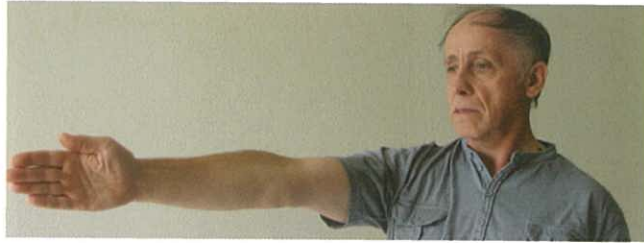
The issue is very simple. If I am in performance, and my thoughts include 'that was awful', or even 'this is great', then my mind is divided, and my work is already dishonest, even if I get through in reasonable shape and people say pleasant things afterwards. It is dishonest because my concern was for myself, not for the music.

OK then, how do we train the mind to behave truthfully? The first step is to recognise when we are deceiving ourselves, and to accept this. Those who refute this deception are sadly fated to continue the way they are. If we are willing to go along with this assertion, then we need to constantly remind ourselves of this. A once-only agreement—which might sound reasonable—really won't help at all. We need to *maintain mindfulness*, as the less often we forget, the sooner we attain.

So, in practice, we work to forget the 'me', and instead to put our whole heart into the music. The concept of 'heart' helps, as that warmth of feeling energises our work, and releases the creative spark. Obviously, this re-orientation of attitude cannot remain isolated in the field of music, otherwise if we practise ordinary selfishness, greed or other ego behaviours in our dealings with family, friends and so on, then we need not be surprised if not much changes. Nobody said it is an easy task! But we wouldn't have become musicians if we had wanted an easy life ...

Minding the body

As long as we remember that the above premises should underpin our ongoing practice as musicians, I would like to share some physical and breathing exercises that help to ease our bodily ills. If implemented with honesty and dedication, these exercises will do more to relieve our aches and pains—because of the nature of our being musicians, it is the combination of procedures that help us.



Posture

When posture is misaligned, neither the breath nor the creative impulse can flow freely. This simple postural exercise will help the breath to flow with more freedom, leading to increased integration of body and mind. When you're in this state, creativity is quite natural. Feel as though there's a thread through your spine to the top of the head, as though you're a hovering marionette. Stand tall, but with the bottom tucked in. To find this position it can help to stand with the back to a wall, heels against the wall, with the small of the back touching the wall. That's the vital bit—your

hand should not find any space between your back and the wall. If this is hard for you, bend the knees a little, and try to rotate the pelvis forward. The head should feel balanced on the neck. When sitting to play your instrument, try to maintain the same feeling.

Head and neck

In that same position, roll the head from side to side, and to the front. Very gently—don't crunch!

Shoulders, arms and wrists

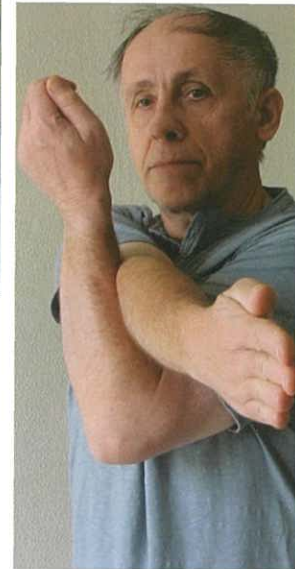
Arms need to be very straight, fingers pointed outwards—be fussy with this. Circle your arms to the front and to the back. Imagine the fingertips drawing large circles in the air. Push your shoulders up, down to the middle (or neutral position), then down—right down—pushing down through the fingers. The front of the body should feel very active in this position. Repeat.

Reach one arm out straight from the shoulder—as if out to the socket—then take it across the body, elbow straight. Lock the elbow of your other arm around your straight arm and hold for 20 to 30 seconds—but less or more according to your own awareness of your body's needs. Avoid strain at all times



Wrists

Put your arm out in front, palm up, grasp the hand and all the fingers and thumb with the other hand, bend backwards to give a good stretch. Not too far! Hold until you get a feeling of stretching, but with no strain. Repeat with other arm.



Hold arm (as illustrated below), then with other hand, bend wrist by dropping elbow to give a good stretch. Hold until you feel the stretch doing some good—but not too long. Repeat on other side.



Kneel as illustrated next page. Put your weight into the wrists in positions as shown—but do be gentle. Move around the wrists in small circles—gently.

These practices will not provide a 'quick fix', but if you do them at least a few times a week, and persevere for at least a couple of months, you will find significant benefit. If you feel you need more help, Pilates is—in my experience—extremely valuable, and is generally well taught.



Breathing

1. Equal breathing

Stand erect, relaxed and still. Breathe in for 3 seconds, and out for 3 seconds, always through the nose. Your focus should be on total smoothness and ease, not on the quantity of air. Use a clock or metronome for accuracy of timing. Do 15 breaths only—more is not better! Become aware of distracting thoughts and learn to dismiss them, repeatedly. This is the key point, as it is our uncontrolled thinking which allows the greed and the fear to snowball into tensions ... and worse. We need to learn to gradually become absorbed in the breath, but it is done by noticing thoughts as they enter the mind, but immediately dismissing them. Practice daily to get the most benefit.

2. Abdominal breathing

Lie down on the floor, on your back, knees up and together, feet apart, small of back firmly on floor. Place one hand over your navel, breathe to inflate your stomach as though it is a balloon, and exhale—your stomach goes back in towards the spine. This is using the diaphragm of course. Breaths should be as smooth and even as possible. Do 15 breaths in and out. This is an extremely valuable relaxation practice, provided that stillness and mental control is maintained.

So, if you're in need of a new lease of life as a performing musician or music teacher, try putting these ideas into practice. **MⁱⁿA**

Bohdan Krowicky

Bohdan Krowicky is a pianist, composer and teacher of keyboard and voice at the Murray Conservatorium in Albury, NSW. He is also director of the Conservatorium's 'Voices of the Murray' Youth Choir. For fun he is a performer with Fruit Bats, an adult circus group based at the Flying Fruit Fly Circus.

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OH BOY(S)!! Ideas for engaging boys in music

Most of us have read articles and been to conferences, desperately seeking the elusive 'key' that will unlock the door to reaching and engaging boys in music. Primary level music specialist ANNETTE CASTLES shares some practical ideas that have worked.

Last year I started at a school where the boys at the upper level were completely disillusioned with music. You can imagine the first lesson—they shuffled in, avoiding eye-contact, fearful I was going to make them dance ... or worse still, sing!

Like you, I understand the problems—in theory at least. Their voices are changing, their hormones are racing, they're terrified of being made to look ridiculous. But I've learned a thing or two over the years and would like to share some practical ideas that worked for me ... and my boys.

1. Boys like action

Boys don't like talk—unless it's to each other. They want to 'do'. Without speaking, I launched into 'stamp, stamp, clap'—that timeless rock-anthem rhythm. I saw 'light bulbs' go on all around the room as they recognised it and joined in. I started the chorus and they joined in that too! They were singing ... but I didn't tell them, of course!

Next I picked up a glockenspiel and played 'C B A G AA', and showed the nearest boy. I saw the moment when he realised he could probably bang out those notes. I gave it to him, and picked up another instrument. Within a few more bars there were half a dozen boys playing the melody.

I picked up a tambour and mallet, and within a few more bars, a few more boys were banging out the first two beats—the 'stamps'. Then we added some other instruments for the 'clap'. They had stopped singing, but it didn't matter because now we were playing, and I hadn't said a word.

2. Boys need toys

Give them something to play with. Rehearsals for the Christmas concert were a disaster; they liked the songs, they were even happy to 'make a few moves' (as long as we didn't have to 'dance'—labels are very important for maintaining composure). But I couldn't get through the few—very few—words of script without some disturbance breaking out. Then I remembered: 'boys need toys'.

I arranged for a Christmas tree to be put on the side of the stage, together with a box of decorations. While the 'lines' were being said, two-at-a-time (a single boy may feel exposed), the students moved to the tree, chose a decoration and hung it on a branch. I used Roll order. As each finished, he tapped the next student on the shoulder, alerting them to their 'turn'. With this system we even managed a step-ladder on stage to place the Christmas star atop the tree! Suddenly rehearsals were electric, and very successful.

3. Boys like to hit things ... especially drums

One of our favourite lessons involves a 'Mexican Wave'. I set out tambours, bongos and claves in a circle. I ignore the

banging and mayhem as they sit, then give the conducting signal for silence. No, they don't all see it, but enough students do so that the message quickly passes on while I wait.

I start a four-beat rhythm and the student on my right joins in on the first beat of the next bar, so on and so on, until we've passed a 'Mexican wave' of rhythm around the circle and we're all playing it. Then I stop after four beats, and this passes around until the single percussionist on my left falls silent. Then I nominate a student to lead the next wave.

This is currently growing as a performance piece. A student, inspired by the drummers at the Beijing Olympics with their neon mallets, suggested we perform a rhythm choreography in the dark, with glowstix, at an upcoming concert.

4. Boys like cars

Boys don't know what to do with themselves, or their hands, when they sing.

I let them sit on chairs, and I model driving a car—sitting on the front-edge of the chair, left foot on the ground at right angle to the thigh, right foot forward and flat on the ground. No! I don't drive in this position, but the boys don't know that. Try it and you'll find students will sit 'up' in a very good approximation of a useful singing position.

5. Boys need respect

Boys have a very useful hierarchy already in place. If you make their 'leader' your right-hand man, he will help you with discipline issues. Talk to him out of class—I don't mean become friends; that can make for discipline issues—but if you acknowledge the chain of command, the principal boy will most likely respond when you ask for assistance. (I've also found that issues of bullying can be addressed through this relationship with the natural student leaders.)

Final tips

Don't talk much—model instead. Let the music and activity engage them. Boys are so inspiring, creative and generous when they feel safe and respected. **MIA**

Annette Castles

Annette Castles is a specialist primary music teacher at Boisdale Consolidated School in rural Eastern Victoria.

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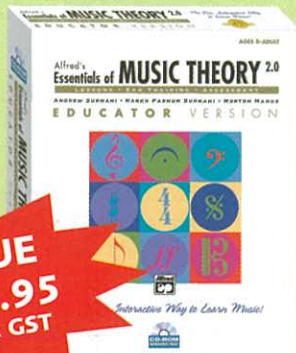
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AUSTRALASIAN MUSIC BUSINESS CONFERENCE

• **20–22 August 2009** ACER Arena, Olympic Park, Sydney
 Details:
www.immedia.com.au/ambc
 T: 02 9557 7766
 E: jessica@immedia.com.au

DALCROZE AUSTRALIA

South Australian Chapter
 • **16 August 2009**
Dalcroze Workshop
 Highgate Primary School
 T: 08 8303 3762
 E: ruth.saffir@adelaide.edu.au

T: 08 8381 4535 E: rvfudge@inet.net.au

KODÁLY

VIC (KMEIA)
 • **5 August 2009**
Ian Harrison Memorial Choral Workshop
 Coatesville Primary School, East Bentleigh

• **28 August 2009**
Kodaly Junior Choral Festival
 Caulfield Grammar School, Wheelers Hill Campus

• **21 October 2009**
Favourites Workshop
 Caulfield Grammar School, Caulfield Campus

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

MUSIC NT

(Northern Territory)
 • **20–21 August 2009**
iNTune Music Conference
 Medina/Vibe Conference Centre,

Darwin Waterfront
 Details: www.intune.net.au
 T: 08 8981 1995
 E: manager@musicnt.com.au

ORFF

NSW (OSANSW)
 • **8 August 2009**
ACT Kids Music Company Workshop with Heather Monro
 Canberra Grammar School
 T: 02 9987 2152 E: rossam@tpg.com.au

• **4–9 October 2009**
Orff Schulwerk Teacher Accreditation Course
 Monte Sant' Angelo, Mercy College, North Sydney
 Details: www.orffnsw.org.au
 T: 02 9987 2152
 E: rossam@tpg.com.au

QLD (QOSO)
 • **13 August 2009**
Early Childhood Music with Werner Berdinger
 Griffith University Conservatorium.
 E: coxclan@bigpond.net.au

• **16, 23 & 30 October 2009 (afternoons)**
'Orff Basics' course
 Jindalee State School
 E: coxclan@bigpond.net.au

SA (OSASA)
 • **31 July–1 August 2009**
State Orff Conference
 Fullarton Park Centre
 Details: www.osasa.net

VIC (VOSA)
 • **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)
 • **28 September 2009**
Orff Level 1 and 2 courses
 Details: www.ancos.org.au

SOUNDHOUSE

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 Alfred Brash SoundHouse Melbourne
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• **27 August 2009**
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• **3 September 2009**
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• **4 September 2009**
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• **17 September 2009**
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 T: 03 9281 8194
 SoundHouse @ Debney Park Secondary College
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• **15 October 2009**
Sibelius 110 (Level 1)

• **22 October 2009**
Create Music for your Film with GarageBand

• **5 November 2009**
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 T: 03 9376 6833

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 Sydney
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 T: 02 9518 7722

ANCOS National Conference
 • **3–8 January 2010**
Creative Music & Movement—Creating New Blends
 Immanuel College, Adelaide
 Details:
www.ancos.org/conference
 T: 03 9593 7020

KMEIA National Conference 2010
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 Details: www.kodaly.org.au
 T: 03 9535 7035

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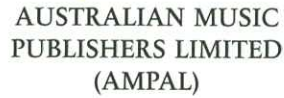
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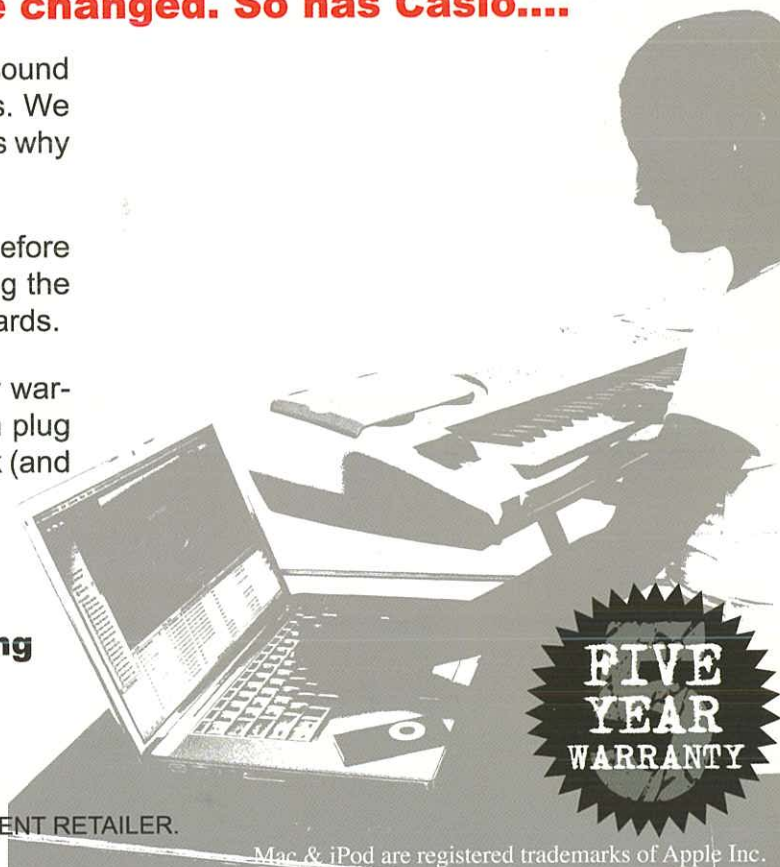
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