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AUTUMN 2010 • Vol. 7, Issue 4

FOR AUSTRALIAN EDUCATORS

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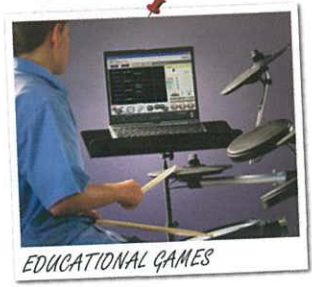
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EDUCATIONAL GAMES

MUSIC in ACTION

AUTUMN 2010 • Vol. 7, Issue 4

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#28



FROM THE EDITOR



In this issue we focus on two main topics—on music as a means of achieving well-being for teachers, students and the wider community, and on music for students with special education needs. We also have profiles of three more recipients of 2009 National Awards for Excellence in School Music Education, plus more in this slightly larger than usual issue of Music in Action, that will hopefully start off your year with some inspirational ideas for better music teaching and learning in your schools!

Our lead article, by Antony Hubermayer, describes a technology-based group composition game that is sure to provide you and your students with a highly engaging and educationally worthwhile activity—do check out his YouTube demo!!

A major concern in many schools these days is the issue of student well-being—and how better to achieve this than through music? In her article, Catherine Threlfall tells us about the Making Music Being Well week that runs from 17 May as part of the 2010 line-up of Music: Play for Life activities. The Making Music Being Well week was last held in 2008 with a series of great events, some of which Catherine draws on as examples of activities that you and your colleagues might try in your own schools and local communities. The theme is followed up in Top Tips, with some ideas from Sally Arnold for achieving work-life balance.

Two articles deal with music for students with special education needs. Karen Twyford, who works as a music therapist and educator in New Zealand, describes strategies for successfully integrating students with special educational needs into mainstream music classes. Victorian special education teacher Helen Farrell introduces some technology-based tools that can make musical creativity and performance more accessible for physically-disabled students. Helen also reviews one of the key references in this area—Adam Ockelford's *Music for Children and Young People with Complex Needs*.

Our NetNews contributor, Andrew Swainston, has collaborated with Helen to present a list of websites to help promote musical creativity through interactive audio and online DJ environments, across a range of musical styles and cultures.

Three winners in the 2009 National Awards for Excellence in School Music Education give us insights into what drives them. Tasmanian recipient, Stephen King, discusses the importance of music as not just an academic subject but as a way of living life; South Australia's Chris Narroway outlines how to build a successful primary school music program from next to nothing; and Nicole Mengel of the ACT describes her transition from primary generalist teacher to specialist music educator, in the highly successful Music Education Program at the Australian National University.

Finally, there are: an overview of Griffith University's Sound Links project by Brydie-Leigh Bartleet, outlining how community music making is working to make a better Australia; and Michael Griffin answering the all-important question of 'what makes for effective practice on an instrument?' In our News section there is an update on music in the National School Curriculum, and a report on the unfinished work of the (now disbanded) Federal Government's Music Education Advisory Group.

We at *Music in Action* wish all of our readers a good year ahead, and thank you for your continued support.

Robin Stevens

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UNFINISHED BUSINESS

The Music Education Advisory Group's work is passed on

The 2005 findings of the National Review of School Music Education (NRSME) gave promise that music in schools finally would be put onto a viable and sustainable footing so that all Australian children would receive a sequential and developmental music education during their primary and secondary school years. The 2006 National Music Workshop (NMW) endorsed the NRSME's recommendations. In response to both, the Howard Government, through the then Minister for Education Dr Brendan Nelson, established the Music Education Advisory Group (MEAG)* for an initial two-year term beginning in June 2007.

MEAG's brief was to assist in improving provision for school music education, principally through promoting and developing the recommendations from the NRSME and the NMW, as well as providing advice and making recommendations to the government on music education policy.

After gaining office in December 2007, the new Rudd Labor Government continued MEAG for the remainder of its two-year term under the Department of Education, Employment and Workplace Relations (DEEWR). In April 2009 Peter Garrett, Minister for the Environment, Heritage and the Arts, announced that the arts, including music, were to be included in the second phase of the new National School Curriculum that is being developed by the Australian Curriculum, Assessment and Reporting Authority (ACARA). In December the Minister for Education, Julia Gillard, advised that MEAG would not be re-appointed for a second term but that ACARA would be consulting with arts educators, including music specialists, in the development of the arts learning area within the national curriculum. ACARA has since established the Arts Curriculum Reference Group that includes several music education specialists (see 'Update' below). ASME and AMA observers have also attended meetings of the Joint Interdepartmental Working Group convened by the Department of Environment, Water, Heritage and the Arts that provides an additional forum for discussion about music and arts education.

One of the benefits of these actions is that the music education agenda is now being progressed through a national process as part of a wider education (and in particular, arts education) framework—music is no longer having to push its agenda in isolation.

During its two years of existence, MEAG provided Minister Gillard with a number of proposals that included development of a National Online Music Education Portal (the principal suggestion to come from the 2006 NMW), and implementation of a strategic plan for 2008–2011 that had been prepared by MEAG, which would have taken major steps towards realising the recommendations from the NRSME.

These plans will now need to be advanced through the ACARA processes.

MEAG projects

In addition to its work on music education policy, MEAG was able to initiate a number of projects that will support the cause of music education in schools.

Music Advocacy Materials

This project enabled the production of information for parents, teachers and the community on the unique benefits of music in the school curriculum for young people in Australia. MEAG working in partnership with the Australian Council of State School Organisations and the Australian Music Association produced three music advocacy leaflets—*Music Makes the Difference* (see Resources), *What Music Means to Me* and *Music Matters*—that were distributed to 4,500 kindergartens and pre-schools, 7,000 primary schools and 4,000 secondary schools.

National Audit of Music in Primary Teacher Training

Given the lack of data on the nature, content and extent of music in primary teacher training courses, this project aimed to provide baseline data to assist future decision making in relation to National Review Recommendation 3: 'To improve the standard of pre-service music education for all generalist classroom teachers'. This MEAG-commissioned project was undertaken during the latter half of 2009 through the Music Council of Australia, by researcher Dr Rachel Hocking. The project's findings indicate that on average only 17 hours are given to the mandatory study of music in the surveyed teacher training programs. Moreover, on average, mandatory music studies represented only 1.51% of the total credit points in primary teacher-training programs. The full report is available for download from the MCA website (see Resources).

'Keep Singing' Project

This professional development program resulted from the valuable experience of the Music: Count Us In campaign. This project was a pilot, aimed to improve the competence and confidence levels of generalist primary teachers implementing singing programs as part of their classroom teaching. The Victorian professional association aMuse was commissioned to manage the project, with Desley Roy as project officer to develop the professional development materials for implementation. The project concluded on 10 December 2009 and a comprehensive report about the on-line delivery of professional learning to enhance singing in primary schools was submitted to DEEWR.

Australian Music Education Resources Database Project

This project aims to provide teachers throughout Australia with information about teaching materials and classroom resources produced by state and territory education departments and curriculum authorities. The Music Council of Australia is being funded to develop the database and Rachel Hocking has been assembling not only the database of music curricula, teaching materials and classroom resources, but through MCA's own resources, extending the database to include information on professional learning, music facilities and equipment, etc. that will be of interest to music educators. All of this information will be available on a new MCA Music Education Resources website that will be launched in late February or early March. An article about this worthwhile resource will be in our next issue.

Continued on page 42

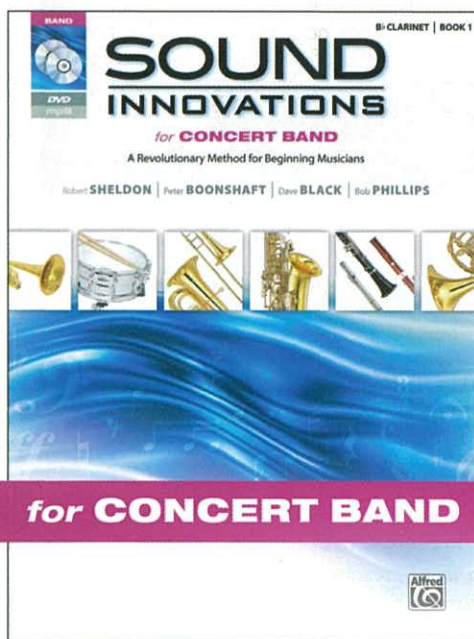
* The MUSIC EDUCATION ADVISORY GROUP: (MEAG), included representatives from education departments in each state and territory, National Catholic Education Commission, ASME, MCA, Australia Council for the Arts, Independent Schools Council of Australia, Australian Primary and Secondary Principals' Associations, Australian Music Association, Australian Council of State School Organisations, Australian Parents Council and other co-opted members. MEAG met periodically during its term of appointment, with Professor Margaret Seares as chairperson until June 2008 when she was succeeded by Associate Professor Robin Stevens.

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PLAYING ‘COMPOSITIONAL CHAIRS’

Children learn best when they engage through a broad range of activities. ANTONY HUBMAYER finds that combining technology and group composition with his variation of the 'musical chairs' game can achieve tangible music learning outcomes.

Composing as well as performing your own music has long been regarded as beneficial in shaping people's intellectual, emotional and social understandings—it is personal, authentic, motivating and intellectually stimulating. It's hardly surprising then that the activity of composing and arranging is strongly emphasised in all Australian school music curricula. Technology has played an increasingly significant role in broadening and extending the authenticity of these creative music activities. Phrase- and loop-based composition programs such as ACID Music and GarageBand have become ubiquitous within Middle school music programs.

On the whole, music educators have become very good at designing technology-based music learning activities that motivate many students to work independently in a self-regulated manner with some exceptional results. YouTube abounds with many such examples. As we celebrate and enjoy the success of these students, I am also concerned that despite the same opportunities, a significant number of students within the same class setting do not develop or demonstrate their musical 'voice' or imagination.

I have recently observed the Information and Communication Technology (ICT) pedagogies of ten secondary classroom music teachers where the typical music ICT classroom consists of rows of computers, electronic keyboards and headphones. Teaching strategies frequently rely upon direct 'show-and-do' instruction, highly structured skill development tutorials and broadly-framed exploring and creating activities. Such a classroom structure and activity focus tends to isolate students, and therefore limits them to working only in a self-directed manner.

I advocate that we should approach music education through technology from a broader range of learning activities. These should include: student self-direction, teacher-directed instruction, both lightly- and heavily-scaffolded tasks, designed peer mentoring, listening and analysis, self-reflection, peer- and self-assessment, as well as whole-class creative games.

Music educators such as Jackie Wiggins¹ and Sheila Scott² emphasise the importance of students constructing knowledge and understandings through interactive

experiences. David and Roger Johnson³ suggest that teachers should promote interactive classroom experiences for their students by developing learning activities that emphasise cooperation, competition or individualistic efforts.

There is also a social constructivist philosophy which suggests that learning is a social activity, and that the group dynamic of the school classroom plays a critical role in modelling compositional practice and process: students construct personal understandings and meaning through active participation, discussion and reflection.⁴ I drew on these principles and concepts to create a music game activity that widens the range of learning activities and experiences.

What is Compositional Chairs?

Compositional Chairs is a short, themed composition activity designed to motivate students to practice and apply compositional devices and software skills in a creative manner. The activity is framed as a game in which students and teacher create the context (the intention of the music), the rules (content criteria) and the conclusion (performance presentation). In its most simple form, the process for Compositional Chairs includes:

- a topic is discussed and musical criteria set.
- student groups are formed.
- each student within the group starts a composition and works independently for two minutes.
- students shift to the next computer in their group and further develop that composition.
- there are generally six or seven rotations of this process.
- when the composing time ends, each group discusses the compositions produced and identifies the best one; they then play it to the class, highlighting where they have used compositional devices and software skills.
- the activity is intended to occupy a single 45-minute lesson.

The use of the term ‘game’ to describe Compositional Chairs is more about the activity being ‘game-like’ rather than deliberately competitive. The activity is non-software specific, but loop- or phrase-orientated software such as ACID Music and GarageBand are the most accessible. Below is a more detailed discussion of many of the facets listed above, with a particular focus on pedagogical issues.

Class discussion

Fostering and developing group dynamics and decision-making skills is important in any classroom, and Compositional Chairs can assist with this. A brief five-minute teacher-mediated group discussion that focuses on developing a list of the musical and technical devices for facilitating group pieces is time well invested. This process not only provides the opportunity to practice interdependent social skills but also for students to conceptualise the musical possibilities that will contribute to a compositional framework, as well as heightening their engagement and ownership of the activity.

Deciding on an engaging and authentic purpose for the music activity is the first step. Using visual images associated with movies or videos is a popular starting point, and my classes have had success with creating music on themes such as a car chase, love scene, space battle, thunderstorm, and superheroes.

Framing a musical structure will often be directly influenced by the topic choice. One common structure is a modified ternary form such as:

Introduction—a quiet sound (creating suspense)

Main music idea—a strong beat that gradually layers other instruments (pyramid style, repetition and variation)

Contrast section (textural change—fewer instruments, different sounds, different rhythms)

Main idea returns

Big finish or fade out.

The choice and blending of appropriate instrumental phrases, rhythms and incidental sound effects are highly subjective, so it is often helpful to create a list of characteristic sounds appropriate to the topic. These may include instrumental, SFX and synthesiser sounds. Recording their own voices to create missing sounds has been a popular feature for students.

Technical devices

This game activity assumes that students have a fundamental understanding of the software they are using, and some experience applying software manipulation skills towards a musical outcome. Technical skills that extend students beyond the fundamental use of Music ICT software—such as GarageBand—may include volume mixing, panning automation, shortening loops, snap to grid on/off, volume automation, master track tempo and fade out, loop variations, and loop pitch change. Identifying and practising these technical skills to achieve creative mixing, arranging and editing of loops and phrases is an important aspect of Compositional Chairs.

The Year 8 class featured in the YouTube demonstration (see E-contacts) were using their own MacBook computers with GarageBand 09, and had completed four lessons of an arranging and skill development activity entitled ‘Loopfest’, from the PDF book *Music Creating Using GarageBand* (see Music Creation World web site in E-contacts). This is a highly structured, self-paced activity that provides students with a common skill set and suitable extension activities for engaging learners.

Group formation

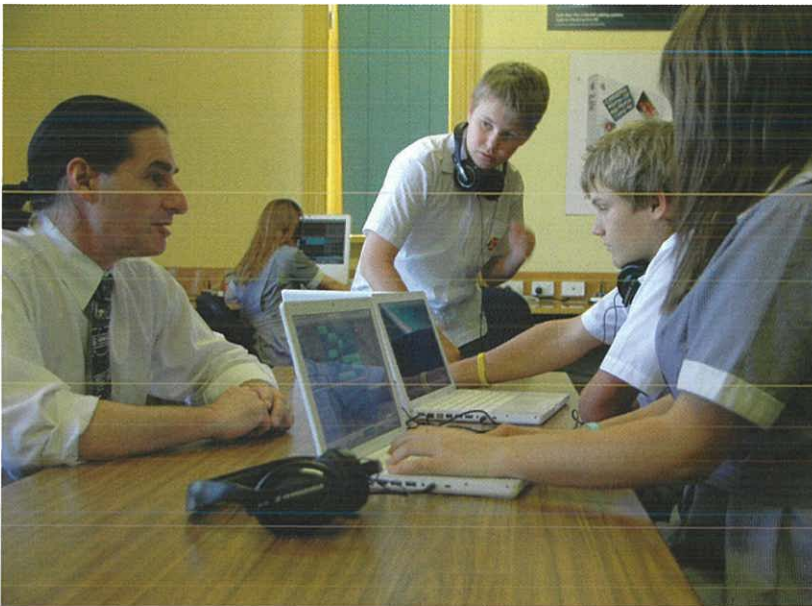
Sorting students into composition teams can be approached in many ways including student choice, hair or eye colour, height, classroom geography or teacher selection. Groups of four seem to be the best dynamic but groups of three or five are still effective.

Composition length

Setting a limit for the length of a composition is important, and thirty seconds seems to be appropriate for a single forty-five minute lesson. This time limit encourages students to focus their attention on layering, editing, placement, blending and balancing loops rather than just adding more material.

Composing time

Compositional Chairs encourages students to work quickly, instinctively and decisively with their decision-making. I have found that allocating two-minute blocks for composing



ICT-based music skill development. The activity emphasises critical listening and responding with an action. As the focus is on sound and its meaning—not the symbol—the activity can support a whole-class experience for mixed ability levels. As students are using headphones, their participation in and contribution to the group composition is personal, anonymous and less threatening than working in pairs or small groups. The composition develops despite any initial minimal contributions by one or two group members. It is my experience that students gradually develop confidence to contribute as they can see and hear the composition process modelled by other students.

Check out the YouTube demonstration of Compositional Chairs, and try adding the activity to your repertoire of teaching skills.

MinA

allows students sufficient time to listen once, select or record a sound, and edit it into the composition before the next rotation occurs. For experienced class groups, one minute of composing time can provide both excitement and humor.

Rotation countdown

An audible countdown from ten to one prepares students for the next rotation and creates a sense of energy and urgency. Prior to the last two rotations, it is worthwhile reminding students that they should be addressing the activity criteria and tidying their compositions.

Small group discussion

The small groups then require two minutes to identify their best composition and identify how it meets the activity criteria.

Class performance

In principle, the class performance and discussion of the best group pieces should be the high point of the activity. Unfortunately, it can become a rather rushed affair especially if you have not kept a close eye on the time. I find student groups are very keen to play their compositions to the class and just as curious to hear what others have achieved. Ideally, connecting student computers to good quality monitor speakers and a data projector can aurally and visually demonstrate to the class what makes a successful composition. At worst, gathering around a computer monitor and listening through poor quality speakers is a pragmatic compromise. Ideally, a brief student explanation as to how the composition addresses the criteria is an important part of the group reflection and analysis process; however, lesson deadlines may require the teacher to appraise and positively reinforce the techniques evident in the work.

Learning benefits of Compositional Chairs

Compositional Chairs provides a learning activity variation to the individual and self-directed work often associated with

Notes

1. J Wiggins, *Teaching for musical understanding*, CARMU, Oakland University, Michigan, 2009.
2. S Scott, 'A constructivist view of music education: Perspectives for deep learning', *General Music Today*, vol. 19, no. 2, Winter 2006, pp.17–21.
3. DW Johnson & RT Johnson, *Learning together and alone: Cooperative, competitive and individualistic learning*, Allyn and Bacon, Needham Heights, MA, 1999.
4. See LS Vygotsky, *Mind in society: The development of higher mental processes*. Harvard University Press, Cambridge, MA, 1978.

Antony Hubmayer

Head of Music at Scotch College, Adelaide, Antony also is manager of the Scotch SoundHouse. He has a background in performance, particularly in the areas of classical, jazz and popular music. He is currently studying for a EdD degree focusing upon music curriculum and music ICT pedagogy.

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Music Creation World:

www.musiccreationworld.com

YouTube Compositional Chairs demo:

http://tinyurl.com/compchairs



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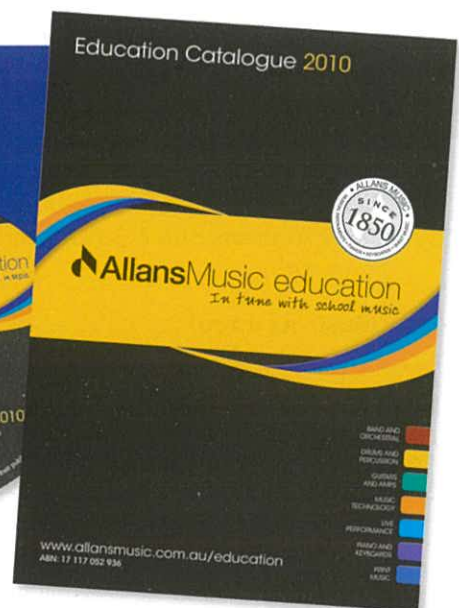
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STUDENTS WITH SPECIAL NEEDS

Developing children through music

Music therapist KAREN TWYFORD advocates fine tuning of our approach, to successfully integrate children with special educational needs into our music classrooms.

For children with special educational needs, music taught in inclusive settings can promote positive and successful experiences. However it needs to be used creatively and effectively. This article suggests strategies and ideas to assist generalist and specialist music teachers in planning and implementation of inclusive music sessions that work!

Inclusive education—a better way of meeting special needs

New Zealand, like many countries, is working towards a more inclusive education system, with an increasing number of children with special educational needs attending their local mainstream schools. It can be challenging for both generalist class teachers and specialist teachers to accommodate these children appropriately and successfully, in addition to meeting the needs of the whole class. The New Zealand Ministry of Education Special Education section, together with schools and early childhood education services, provides services to children and young people with special education needs.

As a music therapist for the Ministry of Education, I work consultatively with special needs children and their surrounding support teams, including parents, teacher aides, class teachers and peers, music specialists and other professionals. An exciting part of my work is the opportunity to share music making with special needs children and to witness the positive effect that music can have on their communicative, social, emotional and spiritual wellbeing. I also appreciate the opportunity to share my skills, impart knowledge and develop musical potential with those using music to enhance the experiences of children they care for or work with.

Music as a tool

The research literature shows that, in the music setting, a child with special educational needs will often show responses that in some cases are not seen elsewhere. Why so? Music is motivating, universal, malleable, multisensory and also contains structure—all essential elements when working with children with special educational needs. When used creatively, music can be effective in enabling a special needs child to develop a variety of personal, social and educational skills. Music may involve singing the school roll, chanting rhymes to learn new or recall previous information, and using music for quiet listening or for physical exercise, or it may include a more formally structured music class approach.

In some instances, the idea of using music creatively within

the school day may be a new one and perhaps somewhat daunting. In all scenarios there are some basic ideas that can be used to fine tune your approach to promote successful experiences when using music as part of an inclusive approach with special needs children. These include finding our own roles and educating others on theirs; developing tactical skills; understanding the needs of the child; nurturing specific areas of development; implementing ideas successfully; considering some additional 'nuts and bolts' to bring it all together; and gathering useful knowledge and information.

Find out your role and educate others on theirs

Before starting any work with a child it is important to determine the roles and responsibilities of everyone involved. It is easier to set ground rules first to ensure success, rather than trying to change difficult situations that may arise later on. First, if you are a music specialist, find out what your role will be and what is expected of you. Discuss this with parents, class teachers and other professionals. Are you required to develop music skills or use music to support others learning areas? Will you be required to implement Individual Education Plan aims including areas of skill development and/or behavioural management? If you're including a special needs child as part of a music session, it's important that you educate others—that is, peers or teacher aides—what their role is and what you expect of them. For example, you may ask class peers to model good participation and behaviour for the child to observe and follow. You may ask the teacher aide who accompanies the child to your session to provide support only when necessary and to encourage the child to do as much for themselves as possible to increase opportunities for integration.

Tactics

Children with special educational needs usually respond to familiarity, structure and clear boundaries. As you plan your music session, consider what strategies and structures you can put in place to ensure that the child feels comfortable and settled, as this will contribute significantly to how they respond and participate. This may include:

- Define an appropriate music space—create a clear space with as few distractions as possible.
- Consider group numbers—is it necessary to work with the whole class or is it possible to work in a small group situation with the child?
- Consider positioning—think about the most appropriate place for the special needs child within the class or group. Should they sit opposite you to follow verbal and non-

verbal cues? Should they sit with their back to the window to avoid distraction? Would the child work better on the floor? Perhaps the group could work in a circle in order that everyone can see and respond to each other.

- Structure your sessions—use a familiar structure each session for a special needs child so that they can anticipate what is going to happen next. You may think about commencing each session with the same introductory activity each week to engage children and cue them in. It may also be helpful to end each session with a familiar finishing activity. This will help the child to conclude the session appropriately and anticipate change to a new environment or activity.
- Consider a variety of activities and resources which are appropriate for use with the special needs child and also peers. This should include a variety of musical instruments but may also involve a variety of objects and props to facilitate vocal work or creative sound sources.
- Plan your activities—start simply, build up your repertoire and try not to over plan. Allow activities to grow. A child's spontaneous reactions will often provide new direction. Perhaps link with classroom topics to generalise skills being learnt or a specific interest area to encourage involvement.
- Provide opportunities for decision making or leadership—you may consider using a choice board with symbol cards to represent different activities which children can choose from.

Understand

Part of realising your own role should include developing an understanding of the child. While this information will be documented within the child's Individual Education Plan, it is important to discuss the finer nuances of a child's needs and character with the people who work closely with them. If possible take the time to observe the child in another setting to understand how they communicate, attend and respond to other people and stimuli around them. This will inform your work and provide useful insight to consider in your own approach.

Nurture

Music is a powerful tool that can nurture positive change. While the formal music lesson will focus on developing specific musical skills, consider other areas, relevant to all children, where music can influence and promote growth. These include cognitive, social, spiritual, cultural, physical and emotional domains.

- On a cognitive level, music can develop awareness and engagement, attention and concentration, organisational skills and memory.
- Socially, most skills are learnt through visual observation and modelling. Music can be effective in promoting relationship building, appropriate peer interaction, as well as verbal and non-verbal communication with others. Fundamental skills such as listening, use of eye contact, shared and understood experiences, and tolerance of change and flexibility can also be practiced in the music setting.
- On a spiritual level, we know that music is innate in all children. Taking the time to tap into and expand on each child's creative and expressive potential will foster personal

growth and development and promote positive self-esteem and self-insight.

- On a physical level, music can promote movement and develop co-ordination as well as fine and gross motor skills.
- Emotionally, music provides structure and familiarity, which can be useful for self-regulation and experiencing shared emotions.
- On a cultural level, music can be used to make connections with the histories of specific cultures, areas and individuals. It can promote a greater understanding of who people are and where they come from.

You may also notice that children experience a special needs child differently in the music setting, due to the powerful and positive impact music can have on relationships and skill development. Consider how these aspects can be generalised back into the classroom. Can any activities be taken back to the class to use at other times and share with other children? Could music be used elsewhere by the school team during the school day? Can you provide ideas and support for this to occur?

Implement

Gathering appropriate information and planning useful strategies will provide you with the confidence to get the work underway. However careful and considered implementation of acquired knowledge and tactics will ensure that the child responds as you anticipate. You may find it useful to consider the following:

- Use of language—keep it simple and clear so that the child can follow and understand what is being asked for.
- Think about timing when you introduce new ideas or respond to what the child is offering. Consider if the child is focused and receptive before beginning something new. Perhaps a more familiar activity may re-engage the child if they are distracted or unresponsive.
- Use of silence—it is important to provide space and time for the child to respond. Most special needs children take longer to process information and their reaction time can be delayed. Use a hand gesture or facial expression to encourage a response.
- Flexibility—don't always follow the plan you have set for the day, consider following the child's lead. You never know where the music might end up! Also consider that there is no right or wrong way to play an instrument or respond to an activity. Allow creativity and have fun with the responses that the children will offer.
- Create opportunities for the child to participate at their own level. This may require some careful planning so that the child's music can be incorporated into the class's musical whole.
- Consider your use of musical cues, physical gestures and facial expressions. These are important to engage the child and hold their interest.
- Use repetition. Children will learn from observing modelled participation. Often a special needs child will watch an activity a number of times before actually joining in with the group. During this observation period they may participate physically or vocally as they learn what they need to do.



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Nuts and bolts

Lastly, before you begin, you consider the following practical suggestions:

- Timing—think about the time of day, length and regularity of your session. Which other children will be involved and are they free of other commitments at the time of your session? Is there anything else taking place in the room next door at the same time—as additional noise can be distracting and disruptive?
- Use of instruments—which are the most appropriate for the children involved? Does the child have any intolerance to particular sounds? Don't forget the most basic and expressive instrument—the singing voice!
- Alternative means of communication—does the child use Makaton signing, PECS (Picture Exchange Communication System) or assistive technologies—for example, switches? If so, can they be incorporated into your sessions?
- Use of technology—special needs children can sometimes be very interested in technology-based musical equipment—for example, recording devices, stereos, MIDI devices, electronic musical instruments. This can work to your advantage or disadvantage ... so plan your use of it carefully. Consider also the use of appropriate computer programs that are available.
- Use of graphic notation or symbolic music cues—consider the size, simplicity and relevancy for the child.

Gather

Continued professional development will ensure that your approach and attitude to an inclusive approach remains positive and successful. There are many ways to gather new ideas and resources to remain motivated and focused including attending conferences and workshops, reading books and articles, sharing with other colleagues or contacting music specialists in other areas—for example music therapists—and finally, receiving supervision of your work. **MⁱⁿA**

Karen Twyford

Having worked as a music therapist in Australia, England and now in New Zealand, Karen is currently self-employed, working contractually for the NZ Ministry of Education Special Education, the Accident Compensation Corporation, and local mainstream schools. Karen co-edited the book *Integrated Team Working: Music Therapy as part of Transdisciplinary and Collaborative Approaches* (Jessica Kingsley Publishers, 2008).

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Special needs music resources:

<http://www.tinyurl.com.au/113>

Special education music curriculum notes:

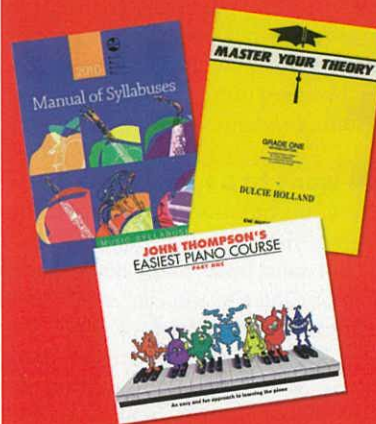
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PRACTICE MAKES PERFECT, BUT ...

What are the keys to effective practice?

Do our music students really know how to practice? For that matter, do we? International music education specialist MICHAEL GRIFFIN has been visiting schools around the world explaining the why and how of music practice, encouraging students to aim high and to believe in their musical potential.

I love talking to students about how they practice and learn their music. Recently I've talked to students from different education systems from countries in Asia, Australasia, Europe and the Middle East, and found that students are fascinated with how learning occurs, and excited by the prospect of becoming better learners. Everyone likes learning—but not necessarily in formal school situations. The boosts in self-esteem and self-growth resulting from mastery of a concept or skill are indeed some of life's great joys. We are born to learn. But I rarely observe systematic approaches within school music departments that address the 'how and why' of practice. Given that the majority of instrumental tuition is delivered by private providers, *learning how to learn* music it is often left to chance, and the initiative of that individual. Students usually know that slow practice is prudent, for example, but they don't always understand why. This article reviews some fundamentals of musical practice.



emerging picture from research studies is that 10,000 hours of practice—that is, approximately three hours practice per day for ten years—are required to achieve the level of mastery associated with being a world-class expert. What Levitin suggests is that nurture is a far more important factor than nature in becoming an expert. Daniel Coyle in *The Talent Code*² says that as long as an individual has a threshold level of natural ability, what distinguishes expertise is a matter of hours. This doesn't mean that everyone who puts in 10,000 hours of work inevitably becomes an expert—rather that experts who have done less than this are few and far between. Malcolm Gladwell³ cites many excellent examples confirming this point with stories about The Beatles, Mozart, Bill Gates and others. But from

my perspective, the point of all this is that these research findings can be used to encourage students to work hard and to believe in their ability to improve—that the brain is plastic and can become anything that we want it to be if we are willing to work hard enough. When I ask students if this seems like too much hard work, a few hands show. But as I say, if this is the case, then all the better because those of us prepared to work hard will be distinguished by our efforts.

Most music students are told to practice slowly. Interestingly, everyone's conception of 'slowly' seem to be different! As teachers, we need to model what we mean by slow practice and know why it is a cornerstone of effective practice. Rachmaninoff said 'the most efficient manner in learning to memorise a piece seems to be the one which proceeds in an error-free manner'. He believed that if we had never 'practiced' an error, the chances were we wouldn't perform one either. Hence he was known for excruciatingly slow practice—like setting a metronome on the slowest tempo, moving only incrementally once a musical passage had been successfully learnt. Our brain doesn't distinguish bad habits from good—it simply does its job of learning patterns faithfully. Coyle refers to slow and repetitive practice as 'deep' practice. He says that when we slow down our brain can pay deeper attention to the neural circuits being formed and 'myelinated'. He cites an example of a New York music academy where a professor told students 'if what you're

'Do you want to be an expert?'

When I ask this question, a majority of students indicate that they do—not necessarily in music, but at least in some domain. In recent times many books have been written about the nature of expertise and the 'expert brain' (see Notes). The average human brain consists of about 100 billion neurons, and the brain's job is to find patterns and to make connections. When a stimulus is repeated often enough, a new connection or neural circuit is made. Further repetition strengthens this connection in the form of myelin, a fatty white substance that coats the axon of a neuron. This is known as 'the white matter' of the brain and, as an insulator, myelin significantly increases the speed of the neural impulses involved in transmitting information. So what is the answer to this question 'do you want to be an expert?'. Build more myelin. But how? By repeating an activity. How often? More is better, but at least four times for a new neural connection to form. *Repetitio est mater studiorum!*

How long does it take to be an expert? In his book *This is Your brain on Music*,¹ Daniel Levitin maintains that the

practicing is recognisable, then you are playing it too quickly'. Mozart was known to repeat a musical passage ten times during practice. His father would place ten dried peas in Wolfgang's left coat pocket and after each successful attempt, a pea would be moved to the right pocket. Of course any failure—even on the tenth repetition—would mean all the peas were moved back to the left pocket and young Wolfgang had to begin over again. What encouragement to slow down and play a passage perfectly!

Isolating a passage for 'deep' practice is known as 'chunking' which simply means organising items into manageable units. It has been more than fifty years since psychologist George Miller wrote his paper 'The Magical Number Seven, plus or Minus Two'.⁴ He explained that our short term or working memory is limited by what it can deal with, to about seven discretely different things, and hence the need to learn in small units. I like to use a telephone number as an example—we usually chunk a 10-digit number into units of four and three for easier recall. The other important truth about working in small units is successful completion of a unit. Completing a task successfully is motivating and satisfying. It gives one a sign of progress, lack of which is one of the key reasons people give up learning an instrument.

Good learners are meta-cognitive—that is, they take responsibility for their own learning and reflect on it. Successful deep practice—determining the chunks and units of work, repeating them sufficiently and at slow tempi—are excellent indications of a meta-cognitive practice routine. Another good practise is what psychologists call 'verbal mediation'. This is an active description of our thinking as we practice. I often ask students to tell me what they are thinking, that is, to 'think aloud' as they practice. I find that this will almost always uncover the root of a problem.

Practicing music can take different forms. Most students practice music with their instrument and notation, most of the time. But it is very good for the development of the whole brain to practice the other permutations involving the use or non-use of music and/or instrument.

With instrument With music	Without instrument With music
With instrument Without music	Without instrument Without music

It's been only relatively recently that brain scanning techniques have revealed to us the true power of the imagination. In one such experiment, a young violinist had MRI scanning done under two conditions: first playing music with the violin and second with no violin, but imagining the playing of the same music. The scan showed almost the exact same neural functioning and circuitry. I often tell a story—which I am told is true—about a professional golfer who, after being imprisoned for a year for a crime, played a spectacular round of golf on his release. When questioned by his golfing buddies how this was possible with no practice for a year, his reply was 'but I did practice—18 holes every day up here', pointing to his head. This person went through all the detail as he would in a usual round of golf and his imaginary game took about the same time as a real game of golf. When I was studying piano, my teacher encouraged me to read my score on the train and practice imaginary piano on my lap. When travelling by plane, John Coltrane used to close his eyes and practice on a piece of wood, imagining that it was his saxophone.

I can't relate all the benefits of playing with and without music, but we do know that reading music is more of a left-brain than right-brain activity, and that playing from memory uses the right hand side—so it makes sense to do both and activate the whole brain. Whole brain activation has been a key ingredient in the annals of human genius. Einstein was an advocate of the power of the imagination and for the artistic endeavour as a means of providing inspiration. The great scientist was well known for his competence as a violinist, and for being inspired when day-dreaming. Renaissance man Leonardo da Vinci studied the 'art of science and the science of art'.

When problems are recognised and errors encountered, it is important to deal with them as soon as possible. During 2009 I took an opportunity to perform as part of a duo at Dubai's iconic Burj al Arab Hotel. This ten-week assignment was undertaken at very short notice, and my job in accompanying an unfamiliar singer provided several challenges, not least of all playing a repertoire in my singer's unique key set. I kept a notepad on the piano to detail those passages that required additional practice and revision, and would duly practice these the following morning in readiness for the next evening. The best time to solve a problem is as soon as possible. I don't like musical problems incubating in my mind!

The same principle of immediacy in fixing musical problems also applies to retaining inspiration. I encourage students to use their technology ('read' mobile phones) during their music lessons ... but not in the traditional sense. The average mobile phone has three functions that are useful for learning: a video recorder, a sound recorder and single-image camera. Teachers can record homework and playing advice on a student's phone sound recorder, or more pro-actively, students might ask to record their teacher to repeat their 'gem' of advice just proffered. Photos can be taken of embouchure, hand position and the like, and students might video a teacher's model performance.

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While the suggestions above might make sense to students, you can't assume a seamless transition into their practice routines. Students need to practice how to practice. Teachers would do well to model practice techniques, and then observe the student practicing. As Daniel Coyle says 'it's not practice makes perfect, but perfect practice makes perfect'. **MⁱⁿA**

Notes

1. D Levitin, *This is your brain on music: The science of a human obsession*, Dutton, New York, 2006.
2. D Coyle, *The talent code: Greatness isn't born. It's grown. Here's how*, Bantam Dell, New York, 2009.
3. M Gladwell, *Outliers: The story of success*, Little, Brown and Company, New York, 2009.
4. GA Miller, 'The magical number seven, plus or minus two: Some limits on our capacity for processing information', *The Psychological Review*, vol. 63, pp. 81-97, 1956.

Michael Griffin

After more than twenty years as a music educator and administrator in Adelaide and Dubai, Michael now travels extensively working as a music education consultant mainly for independent schools in Asia and Europe. In Australia he was presented with the Education and Arts Ministers' Award in 2006 and was nominated for a National Teaching Excellence award in 2005. As an author, Michael has recently published the *Music and Keyboard in the Classroom* series, and *Modern harmony method*, and is presently working on a book about musical learning. As a musician, Michael has been a resident performer at world-renowned hotels such as Hayman Island (Australia) and the seven-star Burj al Arab Hotel in Dubai.

E-CONTACTS

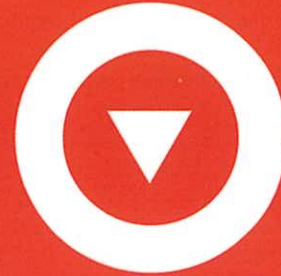
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TOOLS FOR STUDENTS WITH COMPLEX NEEDS

Melbourne special education teacher and music educator HELEN FARRELL suggests some technology-based tools that can assist students with physical disabilities, making music creativity and performance more accessible.

For more than a decade, music curriculum writers Australia-wide have advocated that students be involved in creating, making and presenting music as well as engaging in music criticism and aesthetics.¹ Continually-emerging ICT—for example, digital imaging, desktop publishing, multimedia and music authoring software—has considerable potential to positively impact on creating, making, presenting, and responding with artistic skills. Several music technology experts have suggested ways in which low-tech music instruments may be adapted for students with complex needs, while others have suggested that, to support the use of standard music authoring software, the use of more high-tech assistive peripherals also may have potential for special needs students.

I was first introduced to the continually-emerging range of assistive peripherals and ICT in music by Kathryn and Neil Russell² through their 'Soundbeam' system. I followed up on their ideas through personal professional development at the Arts Centre's Alfred Brash SoundHouse, Melbourne, and incorporated them into classroom practice.

Research suggests that while a short time ago the main forms of technology used across the school day were 'domestic sound reproduction systems' such as CD players,³ future technology-based resources will need to be both challenging and age-appropriate.⁴

Low-tech music instruments adapted for complex needs

Possibilities for the adaptation of low-tech instruments—that is, instruments which are not themselves

altered or re-designed, but are simply made more accessible to special needs students by being especially positioned—are many and varied. Adaptations are made according to the particular interests and specific needs of the student, and the creativity and ingenuity of the teacher.

For example: chimes can be attached to a pole then easily adjusted and secured at an appropriate height and angle. The teacher can hold a guitar while fingering a chord with the left hand, in such a way that the student can reach the strings and pluck or strum them. A tambourine can be secured to a padded mat with a webbed non-skid material, to ensure the instrument does not slip from the tray at the front of the student's mobility chair.

Assistive peripherals

The Soundbeam

This device⁵ emits a low-grade laser beam. When the beam is interrupted by movement, a pre-set sound or sound effect is generated by the MIDI application. The length and width of the beam can be quickly and easily adjusted. A very short, narrow beam may be interrupted by a minimal movement—for example, that of an eyelid or finger.

Students with profoundly reduced ranges of voluntary movement can generate a sound or sound effect independently.

A longer, wider beam can be set for students with a greater range of voluntary movement, and students can 'dance' in a wheelchair as they generate a sound or sound effect.

Banana Keyboard

I worked with staff of the Arts Centre's Alfred Brash SoundHouse to assist in the research and development of the locally engineered assistive peripheral, the SoundHouse



Special Access Kit, which incorporates the appropriately named Banana Keyboard. This device allows students with complex needs to access music and sound technologies. The keyboard is curved for easy access and carries sixteen large keys corresponding to the chromatic scale. Up to eight switches can be plugged into the side. The keyboard and switches are easily mounted on a wheelchair tray as appropriate. Each key or switch can be edited to play any instrument sound at any pitch, or any pre-recorded sound saved on your computer.

Micro-switches

These are access devices that are commonly used in special education settings across many areas of the curriculum—for example, using a micro-switch plugged into a switch box, a student can safely activate devices such as, say, a blender in a homecrafts or domestic science program, through a variety of micro-switches. They require a minimum of pressure to activate, and in the case of music can be applied in many different creative and presentation scenarios.

Sooner or later, we are all likely to encounter students with complex needs in our classes. There are many more special needs students, particularly those with physical disabilities, now entering mainstream primary classrooms. Both specialist teachers and generalists teaching music need to have greater awareness of the options to cater better for them. I hope that these examples perhaps will inspire you to apply your own creativity to adapting existing physical and technological means to allow these students to more fully participate in your lessons. Making a music education accessible to all students—regardless of their level of need—is something that all music educators should aim for. **M in A**

Notes

1. See for example the Victorian *Curriculum and Standards Framework: The Arts*, Board of Studies, Carlton, 1995.
2. K Russell, 'Imagining the music, exploring the movement: Soundbeam in the sunshine state', *Queensland Journal of Music Education*, vol. 4, no. 1, 1996, pp 41–48; K Russell and N Russell, "'See that? That's magic": New sounds and sights in music movement improvisation—the Soundbeam experience', *ASME XI National Conference Proceedings: New Sounds for a New Century*

- (ed. by Gifford, AR Brown & A Thomas), Australian Society for Music Education, Brisbane, Queensland, July 1997, pp. 270–277.
3. A Ockelford, *Music for Children and Young People with Complex Needs*, Oxford University Press, 2008. (The book is reviewed by Helen Farrell on p. 41 of this issue of *Music in Action*.)
 4. G Welch, A Ockelford, F-C Carter, S-A Zimmerman, E Himonides, 'Sounds of intent: Mapping musical behaviour and development in children and young...' *Psychology of Music*, vol. 37 no. 3, 2009, pp. 348–370
 5. Although using different technology, it is similar in effect to the (ondes) martenot and the thérémín, both invented in the early twentieth century.

Helen Farrell

Dr Helen Farrell has taught in special education settings across Victoria since 1985. She is an expert consultant in Special Education to the Australian Curriculum, Assessment and Reporting Authority (ACARA). Helen is a member of the ISME Music in Special Education, Music Therapy and Music Medicine Commission for 2008–10, and Board Member of Advocacy for Disability within Ethnic Communities.

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Alfred Brash SoundHouse–Special Needs Access Program (SNAP):
 www.theartscentre.com.au/snap



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TAPPING THE VITALITY IN MUSIC

For STEPHEN KING, Tasmanian winner of a 2009 National Award for Excellence in School Music Education, music is much more than an academic subject—it's a way of knowing, understanding, feeling, expressing, sharing, and living.

I live and breathe music. I love teaching all ages, and I love to see people touched, challenged, moved by music and celebrating the richness of life through music. I believe that I can make a contribution to society through my love of music and my desire to share it with others. I truly believe it's my calling to be an educator. The musical skills I've been given will one day, I hope, inspire others to want to do what I love doing. It's a tough job, but the rewards are great ... not the extrinsic reward of fame and fortune (I don't want to be the centre of attention and we all know there is no fortune to be made in music teaching), but the intrinsic reward of knowing I have assisted someone in their journeys, of life and music.

I teach at Scotch Oakburn College in Launceston, Tasmania, a Uniting Church day and boarding school for boys and girls from the Early Learning level to Year 12. The position offers much scope. As Coordinator of the Middle School Music Program and Director of Bands, I teach Years 6, 7 and 8 classroom music, Years 9 and 10 audio design, and Years 8 and 10 computing. I am responsible for the College's Senior concert band and Intermediate and Senior stage bands, co-direct the Intermediate concert bands, and conduct the



symphony orchestra that is formed for the College's annual speech night.

As a music educator, my strong conviction is that I am here to inspire students to participate in all facets of musical creativity and performance. One facet of this is that I aim to instil a love of music in those who don't wish to be involved in music performance and creativity! Hopefully these people will become future audience members for those who do—the creators and the performers. Music is vital to the total

development of children. A child who participates in a comprehensive music education program will eventually enjoy and appreciate music as an art form, and that involvement can also enhance their cognitive, social and physical development. There are many extra-musical benefits to be gained from participating in a strong music program. It's hard to find another subject within the school curriculum that integrates and reinforces such benefits as teamwork, self-discipline, collaboration, cooperative learning, intrinsic motivation, leadership, creativity, self-expression and responsibility as music does.

My vision is to have students who develop a deep love and appreciation of music as an art form—students who respect

(but don't necessarily like) all genres of music. All students should have opportunities to create (compose/improvise), to perform (instrumentally/vocally/electronically), to have a broad listening experience, and to reflect on and draw informed, objective and non-judgemental conclusions.

In the music classroom I endeavour to be creative in developing musical understanding in many different ways. I like to find different ways to capture students' interest. This doesn't necessarily involve using the latest gadget or gimmick or the latest teaching fad. Rather it is based on a heartfelt desire to engage students at their own level and to work within their frames of reference. I use many different approaches to get my students hooked—such as by using cartoons; Adam Hills' and Jimmy Barnes' inspired version of 'Advance Australia Fair'; or 'live performances' for recording sessions undertaken by my audio design students.

I like to integrate technology as much as possible into learning activities to teach aesthetics—musical beauty, natural beauty and man-made beauty can work together to create something new and uniquely beautiful. For example, I ask students to record sounds from around the school environment and then import them into an audio recording program. Their task then is to create a soundscape using an ostinato from nature, together with a variety of the elements of music (texture, dynamics, tempo, etc) as well as being in a recognisable and meaningful musical form. Once they have completed their soundscapes, they need to select visual images that reflect and represent their composition. The completed works are then displayed as an art/sound and visual installation. This use of music technology and particular teaching approaches enable me cater to the different learning styles and types of intelligence of my students, while reinforcing what is covered by other aspects of the school's music curriculum.

Also, I like to have students reinforce their own learning. A unit of work I developed requires students to construct a music game. They have to think through the creation of a game (cards, boards, counters, rules), but as well they need to base the game on concepts and skills they have learnt

throughout the year. It forces students to reflect on the teaching and learning that has taken place, use their musical literacy skills, and demonstrate their musical understandings. As it is a group task, students have to not only work collaboratively, but to double-check with others that their understandings are correct. I have based this activity on Gardner's Multiple Intelligences theory* as it provides access to seven potential pathways to learning:

- Linguistic intelligence ('word smart')
- Logical-mathematical intelligence ('number/reasoning smart')
- Spatial intelligence ('picture smart')
- Bodily-kinaesthetic intelligence ('body smart')
- Musical intelligence ('music smart')
- Interpersonal intelligence ('people smart')
- Intrapersonal intelligence ('self smart')

The study of music contributes greatly to how we as humans view and perceive beauty in our society. Music can be a powerful communicator of values, morals, beliefs, emotions, ideas and nationalism. The study of music demands precision, discipline and attention to detail, yet it is still flexible due to its creative potential. Music can and must be a vital component of any child's development.

In the Middle School at Scotch Oakburn College, I have worked with my colleagues to provide a holistic music program—one where practical lessons are more than just playing an instrument, and music theory and history are more than just learning facts, figures and formulas. I strive to make all aspects of music interrelate and be relevant to students' everyday experiences. I often tell stories and anecdotes to help my students understand the concepts we are studying. For me, music is much more than an academic subject or an over rehearsed performance group; it's a way of knowing, understanding, feeling, expressing, sharing, and living!



This is one of the many reasons I am involved in community music-making. The University of Tasmania Community Music Program (UTCMP) provides an outlet for members of the community and university students to come together and make music. The UTCMP consists of six 'graded' wind bands from Beginning Band—which starts beginning players of all ages—through to the Wind Orchestra—which was featured at the recent ASME National Conference. I have the privilege of working with, and conducting, the Beginning Band and the Wind Orchestra. It is a wonderful experience to teach the fundamental concepts of music and music-making on Monday evenings and then on Wednesday evenings to conduct the great works from the wind band repertoire and orchestral transcriptions.

The UTCMP provides me not only with the opportunity to foster and develop my own musicianship, but also to refine my teaching skills. I have to effectively create a differentiated curriculum for each member of each ensemble. Working with people from young children through to retirees enables me to hone my teaching to ensure that no-one 'falls between the cracks'. I believe that you cannot be a music educator if you are not a musician first and foremost and that MUSIC education doesn't just happen in the classroom! This is why when people talk about me as a classroom music teacher or a band conductor my response is 'I don't teach band, I don't teach classroom, I teach music—but more importantly I teach for the future of our world'. It is incumbent on me to make them global thinkers, reflective thinkers with open minds, hearts and souls. To achieve this I must instil a love of the arts and especially music, which has the power to touch people in a special way. Music is used to celebrate the good times, support us in the bad times, lift us in the down times, bring us together for the common good, etc. If the students in my care don't experience and embrace the gift of music then I have failed. We music teachers need to reflect on our efforts to bring the best out in our students, through matching appropriate musical challenges with each child. Isn't this really at the crux of excellence in music education?

To be nominated for a National Award for Excellence in School Music Education came as a great surprise to me, and I feel honoured to be an award recipient. **MinA**

Note

* See H Gardner, *Frames of mind: The theory of multiple intelligences*, second (10th anniversary) edition, Fontana Press, London, 1993.

Stephen King

Stephen King is Coordinator of the Middle School Music Program and Director of Bands at Scotch Oakburn College in Launceston, Tasmania. He is Musical Director of the University of Tasmania Wind Orchestra and Chief Musical Director of the university's Community Music Program. Stephen has also lectured in music education and conducting at the University of Tasmania.

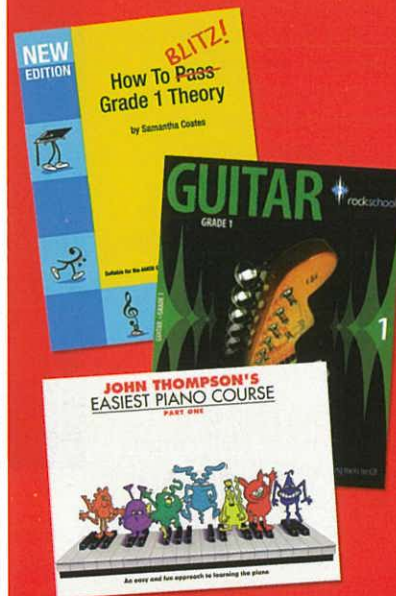
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From musical outsider to insider ...

ONE TEACHER'S JOURNEY

NICOLE MENGEL describes her transition from primary generalist teacher to specialist music educator, through the highly successful Music Education Program at the ANU.

When I started my teaching career eight years ago I could never have dreamed that I would be a recipient of a 2009 National Award for Excellence in School Music Education—but with the support of great colleagues and family, I have come so far in a short period of time.

I sang in my primary school choir, and played flute for two years before having to give up my instrument through financial constraints. Later, at university I undertook a semester of music studies. So, I've had very little music training indeed, but here I am today working in the Australian National University's Music Education Program (MEP) and loving every minute. How did it all happen?

In 2005 I was a generalist primary teacher at Hall Primary School in the ACT, when a colleague told me about a professional development course on singing available through the ANU's Music Education Program. This program runs through a partnership between the Australian National University and the ACT Department of Education, and is funded through Arts ACT. It offers training and support to teachers to assist them in developing individualised music education programs for their school environments. It enables teachers to gain confidence in their own singing and general music abilities and promotes the enjoyment of music within the classroom and the wider community. The only prerequisites for the program are enthusiasm and a desire to sing. The MEP includes training in an innovative approach called the Music Outreach Principle. Outreach is designed to encourage students and other participants to use music to positively influence the lives of others in the community by taking their music performances to nursing homes and elderly care facilities. Through participating in Outreach experiences, children develop high levels of social and musical skills.



I had always wanted to teach more music in my classroom, but already handling an overwhelmingly crowded curriculum and lacking confidence in my own singing abilities, music wasn't high on my priority list. So when the opportunity arose to enrol in a 16-week MEP course run by Dr Susan West, I jumped at it. MEP focuses primarily on shared, social music-making as a means of promoting well-being and encouraging participation while at the same time developing musical skills and knowledge.

Every week I would go back to my class, teach them a new song, and discuss with them what I was discovering through the MEP. My students were enthused by their singing experiences and were excited that we were on a music learning journey together. I was heartened by the enthusiasm of an autistic student who was reluctant to engage in many subject areas: the socially-engaging approach of singing gave

him the opportunity to relate to his peers, and the enjoyment and focus he displayed during singing was gradually transferred into other areas of the curriculum.

My students also had the opportunity to sing in Llewellyn Hall—the main concert venue at the ANU School of Music—in the MEP Gala Concert. This was a great experience for all. I held my autistic student's hand while he sang to the audience. It was then that I experienced one of my proudest moments as a teacher, as I fully realised the social transformation that had taken place in my students. They, as much as I, had developed confidence and a level of social awareness through engaging in the practice of Outreach. By giving the students a purpose—to turn their singing into a gift that they give to their audience—the singing takes on a life of its own.

At the end of 2006 Hall Primary School was closed and I applied for several positions, including a vacancy in the Music Education Program. I was acutely aware that I was not

‘musically trained’, yet excited at the prospect of possibly being appointed to such a position. Imagine my reaction upon my appointment!

One thing I have learnt over the last two-and-a-half years is that, regardless of what you think of your own musicality, we are all innately musical and each person really has the ability to successfully teach music in their classrooms if only they have some guidance.

My current position at the MEP allows me to visit schools and support teachers in implementing music strategies in their classrooms. One of the initiatives I have most enjoyed implementing is to establish boys’ singing groups in several ACT schools, to encourage more boys to engage in vocal performance. In 2007 the MEP ran the first ACT boys’ singing Outreach sessions with students from three schools across the ACT. These help dispel the myth that girls are better than boys when it comes to singing, and gives boys an opportunity to share music together in a safe and enjoyable forum, to develop cross-age and cross-school mentoring as well as leadership opportunities.*

Over the past year I have also been working with students in Learning Support Units and Introductory English Centres. I am interested to continue researching the effect that singing can have on the learning of English as a Second Language (ESL) students and the effects of singing for students with learning support needs, such as those with autism, and students who are classified as ‘at risk.’

The MEP, with its now many dimensions, was the brain-child of Dr Susan West. Susan has changed the way that many teachers now perceive music education. Music does not have to be taught by a specialist teacher—generalist teachers just need a little support. I am the living proof!! Susan West and my colleagues in the Music Education Program have given me an enormous amount of guidance and support, and without them, I wouldn’t have been nominated for, let alone have been awarded a National Award for Excellence in School Music Education. I continue to learn every day from my fellow teachers, but mostly from the students I teach.

I love singing, but what I love more is to see children *enjoying* singing. I also love the positive feelings that come from seeing a child at an Outreach session. There are few words to describe the overwhelming sensation of seeing elderly nursing



home residents smiling and experiencing the joy of having the students visit them. When the students look into their eyes, it’s as if they are sharing a little piece of themselves with the residents. As one teacher recently said to me, ‘ [their] faces just glow when they sing—they are so happy’. **MⁱⁿA**

Note

* See the article ‘Singing boys reach out’ by Nicole Mengel in *Music in Action*, vol. 6, no. 4, Autumn 2009, pp. 20–21.

Nicole Mengel

Nicole Mengel works with Dr Susan West in supporting teachers and students with classroom music programs, and assisting with the implementation of school Outreach programs across the ACT. She was winner of a 2009 National Award for Excellence in School Music Education.

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BUILDING A PRIMARY SCHOOL MUSIC PROGRAM

CHRIS NARROWAY outlines a proven way to build a successful primary school music program.

National Award for Excellence in School Music Education?—what an amazing title! When one of these awards came my way in 2009 I had congratulations from far and wide, which I found a bit confronting. I think it's fantastic to have music education acknowledged in this way ... but I believe I just do my job.

Sure, I may be a good teacher—but there are so many good teachers. Music teachers in particular are generally busy, hardworking people. They are often at the whim of the school administration, either for their funding or to provide this or that to promote the school's image. My nomination came about through the encouragement of a colleague, the nomination being written by my principal, with support from the school community and my music support group. All these people are the reason why I won the award: each has contributed to making my music program work.

I provide music classes as part of the specialist program for all students in a public primary school in South Australia, from Reception (Prep) to Year 7, and coordinate instrumental provision, performances and ensembles.

When I started at Rose Park Primary School (I love the name!) in 2004, the role of the music specialist was largely ignored. My predecessor had worked there three days per week and taught specialist music classes, however it became evident that music was not high on the school's list of priorities.

The program had become incredibly degraded. I was shocked when I looked at the size of my classroom (about two thirds the size of a general classroom), the lack of instruments and general resources, and a minimal annual budget of \$800. My room inventory included six triangles (no strikers), four tone-blocks, two 'dead' xylophones and eight glockenspiels, with no mallets at all. After a great deal of discussion with everyone I knew—friends, family and music colleagues—I set about outlining strategies to raise the status of music in the school and the quality of the whole music experience, for both students and the wider school community.

Getting Started

First, I sent out a survey to the parent community—and I was 'blown away' by the response to my questions. I asked parents what they would like to see happen with music in the school and received a phenomenal response—close to all of the 250 families at that time responded. The principal was amazed, and began to take notice. This was obviously an area

that parents recognised as important in the school curriculum but was not really being well catered for. I collated the responses and wrote a three-year plan for the development of ensembles, and the expansion of provision for instrumental and choral music teaching, and of performance opportunities.

I put a formal proposal to the fundraising committee and they gave me \$3000 to spend on new instruments. With this, I bought a good quality digital keyboard and a drum kit. In this first year, I spend my entire \$800 allocated budget on classroom percussion instruments, and survived using my own materials or those begged and borrowed from anyone who would help. By this time, many people began to notice me. Sure I am a bit bossy and pushy at times, but I think that these are positive character traits for a music teacher!

By the end of first term, I had employed a percussion teacher 'to go with' my drum kit and manoeuvred time from the DECS (Department of Education and Child Services) Instrumental Music Service, and we started a concert band. Previously Rose Park had only a small string, brass and woodwind teaching program, but no ensembles. We used a drummer and any students who played a wind instrument to start our first ensemble.

I begged and borrowed printed music from far and wide, and we played all sorts of interesting repertoire that year. We presented our first concert at the end of Term 2 with choir, band and a few recorder players and some soloists. We held it in our school hall—and that was the beginning of the renaissance.

I worked very hard that year to raise the profile and push music into every possible spot—Book Week, Grandparents' Day, Christmas celebrations, visits to the local pre-schools, Old Scholars' Day. Any time musical entertainment was needed, our band and choir were there. We were seen everywhere.

Making progress

Success breeds success, and my next year's budget was \$8,000! I almost had trouble spending it all.

In my first year, I also started writing a segment in the general newsletter to parents every fortnight. I wrote about coming events, and articles advocating the importance of music education, particularly singing and ensemble playing. I was trying to embed an understanding of the intrinsic

values of music education into the ethos of the school. I also included a 'Musician of the Week' segment that profiled the work of senior students in the school. I sent an overview of my music program to staff to include in their general take-home information, and set up a feedback system to coordinate management of students and our teaching program.

In my second year I started a string ensemble and expanded the instrumental provision to include acoustic guitar group lessons and private flute, saxophone and clarinet lessons. I believe that all instruments taught at school should lead to an ensemble experience. Eventually we had a guitar ensemble, recorder ensemble, concert band, jazz ensemble, string ensemble and two rock bands. The rock bands were originally initiated by the students themselves and I just found staff members willing to help them focus and work towards a performance. I also included bass guitar lessons and voice for year 6 and 7 students to support rock band and the choir.

The school also offers a senior choir for Year 6 and 7 students, and a junior choir which is held at lunchtime. Most instrumental lessons are held during class time and I have to work very hard with the staff and students to keep all stakeholders happy.

The next step

In my third year I held my first 'full-on' musical at the school. I 'built in' the musical into the primary year's music program and specifically targeted Year 5 students. All classes that had Year 5 students in them were included. At Rose Park nearly all classes are composite so this meant my first musical included three classes. Last year was our third year of musicals, and each has been phenomenally successful—not only in a financial sense, but also as a means for uniting the school community. In our first year I think the students were a bit doubtful about the annual musical, but now it is seen as part of the school program and something looked forward to by students.

About performing

Performance opportunities for students are sometimes dictated by school and community events and sometimes by the needs of the music program. I have a fairly structured performance timetable, which is important for keeping students progressing and helping them to grow and develop as musicians. To specifically support instrumental tuition I hold a major concert for ensembles in the middle of the year. This also can feature soloists, and sometimes we include dance or drama aspects. Term 3 is usually my busiest. The choir performs at the Festival of Music with our instrumentalists participating in the orchestras. We also perform as part of the concert series, as well as holding mini-concerts for individual or small groups of instrumental tutors, where all their students play. Wherever possible I look for opportunities for students—workshops with other local schools including high schools; and playing at the local preschools is a favourite. Our choir sings at Rose Park Community Aged Care Facility. It has been very successful in

Continued on page 42

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EXPLORE, EXPERIMENT AND CREATE

Fun on the Web with musical sounds, colours and textures

For students with or without special needs, ANDREW SWAINSTON and special education teacher HELEN FARRELL provide a list of great Websites to help foster musical creativity.

All children like to explore and have fun, and music provides an exciting dimension in which they can travel. For children with special needs, Information and Communication Technologies (ICTs), including the Internet, can provide limitless possibilities for creative engagement and expression in which physical, sensory and/or intellectual disabilities need no longer be barriers to full and active participation.

The listed websites incorporate activities such as composition, performance, listening adventures, improvisation, ensemble skills, humour and surprise at many levels. While engaging in these activities, children with special needs can develop social and language skills, problem-solving techniques, and both fine and gross motor skills. If appropriate, activities may be further modified with access to equipment such as joysticks, jelly bean switches, the Banana Keyboard, and Soundbeam, outlined in the article on pages 20-21 of this issue.

The websites are in two categories:

- Experiencing interactive audio, many of which have a strong visual arts component.
- Mixing, remixing and being a 'cool' online DJ, across a range of musical styles and cultures.

Have fun!

Interactive Audio Links on the Web

In Bb 2.0 by Darren Solomon (USA)

<http://inbflat.net>

This website, a collaborative music and spoken word project includes twenty YouTube video clips arranged in a 5x4 grid. Play along in any combination, and join in—each consists of a different instrument and a different recording in Bb.

Pixel by Pixel by Frédéric Durieu, Jean-Jacques Birgé, and Kristine Malden (France)

<http://www.lecielestbleu.com/media/pixelbypixel/frame.htm>

Simple but excellent visuals. You can exercise subtle influence on the music being heard as you move the mouse and occasionally click, with intriguing relationships between the audio and visuals. As audio (de-)composition, this is a truly rich environment.

Pianographique by Jean-Luc Lamarque (France)

<http://www.pianographique.net/>

This is a keyboard- and mouse-controlled aural/visual interactivity. This project has been ongoing for several years and a new piece is added at least once a year. This website is action packed and full of surprises.

Pianolina—The interactive piano by David Krause, Volker Bertelmann, Fons Hickmann, and Simon Gallus (Germany)

www.grotrian.de/spiel/e/info.html

This website is hosted by the Grotrian, a piano manufacturing company. Piano notes are represented by coloured squares that you drag and drop into a sound space affected by gravity. You can play around with tunes from Beethoven, Eric Satie and 'Ferdinand Loh' (which is a joke ... F. Loh = floh which translates from German as 'flea')—or deconstruct your own!

Pâte à Son by Le Ciel Est Bleu, on an initiative of the www.lecielestbleu.com/html/main_pateason.htm

The Pâte à Son is a sound toy and compositional tool conceived to encourage musical experimentation. Drag instruments, switches, and transporter pipes from the conveyor belt to the checkerboard above to make music. You can rotate the pieces and choose a melody. Change pitch, tempo and volume to fine-tune your composition.

Musical 'DJ' Games

Beatbox DJ Mixer by 'Blob'

www.blobprod.com/mixers/beatbox/beatboxmain.asp

The Beatbox DJ Mixer is an interactive music console. Its description says: 'We believe that music delivered to computers via the Internet should also be in a format that allows you to play with the music.' Here, the kids can do it!

'Cmapm'

www.oyunlar1.com/online.php?flash=2241

Here, you can help two colourful alien DJ cartoon characters mix a wild tune or two. You can even dance and sing along—and you might even learn a new language.

Global grooving

www.oyunlar1.com/online.php?flash=752

This loop mixing game with a difference lets you mix styles and instruments from a selection of world music cultures including China, Brazil and the Middle East.

Virtual drums

www.entropicorder.net/reviews/play-online-virtual-drums/

Here you'll find four 'virtual' drum kits to play around with.

'Make your own music' game

www.tvokids.com/framesets/play.html?game=94

Just choose four musicians playing different instruments from a broad selection, then drag them on to the stage, and mix to create music.

Indian Music Mixer

www.onlinedjgames.com/indian-music-mixer.php

The 'mixing desk' interface here allows you to mix in and out a variety of mostly Indian instruments—including sitar—to build up a complex musical texture. However, the titles and the vocal sounds are in French, so users need to know what these words mean. This is my favorite.

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WAYS TO PROMOTE MUSIC IN SCHOOL

The many programs of Music: Play For Life are designed to help raise awareness about the importance of music-making in schools and communities. This year there are even more opportunities for people to participate in our national music advocacy campaign, writes TINA BROAD.



Music: Count Us In

Last year's Music: Count Us In event saw over 1,200 schools participate, and professional learning in music was delivered to approximately 1,306 primary generalist teachers in schools all over Australia. Watch for news late in first term! By the time you read this, the 2010 campaign should have received funding approval from the Federal Department of Education, national sponsor of the initiative. Please check on the website (below) for details, including the culminating date and the song to be performed.



Stepping up—tiny, two-teacher Theebine State School, near Gympie in north-west Queensland, sang with gusto as part of Music: Count Us In 2009. (Photo: Sandy Mohyluk)

When we surveyed schools after their participation in Music: Count Us In 2009, we found a clear picture emerging about the benefits of involvement. For many, this program wasn't just about raising awareness about why music education is good for students (and about changing attitudes of staff, students and parents—though that definitely happens!). It also leads to decisions for music being made in many schools: more kids putting their hands up to join the choir or band, more schools deciding to recruit a music specialist, more teachers willing to have a go at singing with their students, or more time allocated to music in the classroom.

You can find out more about the program by visiting the website, where you'll also see how schools have participated in the past. You can even download last year's song and supporting classroom materials, and use them as part of your music work this year.

Flame Awards

2010 marks the fifth year for this national scheme, which Music: Play For Life runs in conjunction with our national broadcaster, the ABC. Thanks to funding support from the Potter Foundation, this year will see the development of a More Music Toolkit, featuring case studies on previous Flame Award-winning schools.

Against a backdrop of research showing that music has been losing its place in many schools, the whole premise of the Flame Awards is to reward and recognise those schools that make an extra effort to get as many students as possible participating in meaningful music education. The More Music Toolkit will be an online resource that presents all sorts of useful information about how to get a music program started, or improve the one you have, based on

lessons learned from the Flame winners. The Flames have uncovered exemplary music programs from over forty winning schools from all over Australia, with diverse profiles: regional, rural and remote; well-resourced and under-resourced; primary and secondary. We'll be going back to them and asking them to take us through, step-by-step, how they achieved their successes, so we can share that information with principals, staff and parents. The goal is more music in more schools!

For more on the Flame Awards, visit the website and click on the links.

Music in Communities

Late last year, Canberra's Music For Everyone and Melbourne's Ambient Orchestras took out national wins in the campaign's Music In Communities Awards.

From humble beginnings, community arts organisation Music For Everyone has become an important ingredient in the cultural life of Canberra as the largest and broadest hands-on music making group in the ACT, delivering music programs to kids, adult beginners, 'lapsed' players, and anyone else whose musical spark needs lighting! Ambient Orchestras is an innovative program which puts a new twist on the concept of 'orchestra' and supports people with profound disability, to give voice to the music within them.

The Music In Communities Awards, now in their third year, are designed to highlight the wonderful efforts of the many community-based groups doing their bit to engage more people in active music-making and singing. If you lead or are involved in a music-making program in your local area, go to the website for be inspired by the work of the Awards winners and finalists. While there, register your interest to be notified of the 2010 Music In Communities Awards entry period. **M_{in}A**

E-CONTACTS

Music: Count Us In: www.musiccountusin.org.au/

Music: Play For Life: www.musicplayforlife.org/

Music in Communities:

www.musicincommunities.org.au/

PATHWAYS OF AUSTRALIA'S COMMUNITY MUSIC

Community music is flourishing in every imaginable location in Australia, from bustling urban centres to remote outback towns, and millions of people are participating on a weekly basis. Those are among the findings from the Sounds Links project, writes BRYDIE-LEIGH BARTLEET, researcher at the Queensland Conservatorium.

Over the past two years, the Sound Links project has researched the dynamics of Australia's community music activity, and the models it represents for music learning and teaching in both formal and informal settings. A close examination of six diverse case studies, and a nation-wide online survey, revealed an intricate picture of musical activity, which until now had hardly been visible outside the circles of its participants.



Just Fiddling, Albany, Western Australia.

The case studies

At the start of the process, the scope for case studies in community music was vast. Across Australia there is a staggering array of activities, ranging from small-scale initiatives to those of fairly major organisations. From this wealth of possible examples, with the input of our partner organisations and their networks, six were selected. Over 400 people from these communities then participated in the study. These communities included a middle-class suburban location, a large established regional city, a small rural town, a culturally-diverse urban city, a remote Indigenous setting, and an urban Indigenous setting.

Accordingly, each case study provided a variety of insights into the dynamics of community music across a range of settings, locations, approaches and outcomes. For instance, the Dandenong Ranges Music Council (DRMC) case study provided a vibrant model for creative and innovative community partnerships, both through their ongoing activities and their successful school-community collaborations, which occur on an everyday level and at a flagship level. The Albany case study provided valuable insights into how community music operates in an Australian regional city: There was a striking community-mindedness in this regional centre, which then translated into a commitment towards participating in and supporting community music-making. The McLaren Vale case study provided a practical model of how a school-initiated community music program can take shape: The local Tatchilla Lutheran College is nurturing a number of vibrant school-community collaborations, which show a commitment to intergenerational learning, and in turn enhance the school's curriculum and students' learning experiences.

The Fairfield City case study examined how community music programs operate in a culturally-diverse urban location in Australia: there was compelling evidence to support the connection between community music and cultural identity, particularly in case of migrant communities. The Borroloola case study illuminated how a remote Indigenous community music operates: it showed that in such a context, notions of culture, kinship and the land are deeply connected to Indigenous concepts of community, and by extension community music. The Inala case study demonstrated how a

The Sound Links project—the lowdown!

Sound Links was a project of Queensland Conservatorium Research Centre Griffith University in partnership with the Music Council of Australia, the Australian Music Association, and the Australian Society for Music Education. It was supported by the Australia Research Council's Linkage scheme. The research team for the project consisted of Professor Huib Schippers (Queensland Conservatorium Research Centre), Associate Professor Peter Dunbar-Hall (Sydney Conservatorium of Music), Dr Richard Letts (Music Council of Australia), and Research Fellow Dr Brydie-Leigh Bartleet (Queensland Conservatorium Research Centre). The project was undertaken during 2007–2008.

The resulting report was launched at a Community Music Symposium co-hosted by Queensland Conservatorium Research Centre and Music. Play for Life in May of last year. The report makes a number of targeted recommendations for creating a sustainable environment for community music across the country. From an international perspective, it also constitutes the first study that considers six widely different practices with a consistent approach, creating the opportunity to draw conclusions about site and project specific characteristics, as well as more general features of community music activities. This article briefly discusses some of the most significant findings from the report.

community-driven program called 'Stylin' UP', strongly supported by a local council, can be used to engage young Indigenous people in an urban context, and allow them to feel a sense of pride about their cultural identity.

The nation-wide survey

The Sound Links nation-wide survey was designed to validate the case studies and benchmark them against national impressions and perceptions. The survey was developed in consultation with the partner organisations, and distributed online, mostly through their mailing lists, to a wide range of music educators, community music facilitators and practitioners, music therapists and arts administrators. Over 200 people responded, representing every state and territory. School teachers made up the highest proportion of respondents (60.3%), and a large proportion of those were then involved in choral music (48.6%).

The results revealed a number of significant trends, particularly in terms of success factors, learning and teaching models and school-community collaborations. The survey identified a range of critical success factors in Australian community music, the top five being:

1. inspiring leadership from an individual (64.7%)
2. careful planning (62.8%)
3. location, venue and facilities (62.2%)
4. support from the broader community (61.5%)
5. choice of repertoire/style/genre (59.6%).

These success factors were all highly evident in the case studies, and substantiate the importance of engaging practice and pedagogy, the provision of infrastructure and organisation, and connections to the broader community in vibrant community music-making.

In terms of learning and teaching in community settings, survey respondents noted the prevalence of one-way instructional teaching and peer or collaborative learning. Many of the responses touched on the need for the musical director/conductor to be flexible, responsive to participants' needs, and to acknowledge that skill levels can differ. A focus on the process, the enjoyment of learning and the social factors of playing music together were also noted. However, the most striking response to the online survey was in relation to the connections between the schools and community music: 74.3% of respondents believe the connections are not reaching their full potential. This is a significant response, and illustrates the importance of not only examining this issue further, but finding positive models for how these connections can be initiated and developed more effectively. Such models are explored in greater detail in the report.



Me & chorus, McLaren Vale, South Australia.

Significant findings and recommendations

Sound Links demonstrates that community music is a vibrant and widespread phenomenon in Australia, enriching the life of people across geographical locations and social and cultural backgrounds. It also suggests that community music has perhaps been less recognised than it deserves as a powerful player in the cultural arena because of one of its very strengths—strong local engagement and support—often leading to relative independence from external drivers and funding. Although the brief of this project did not extend into the economics of community music, Sound Links suggests there is a strong case to be made for a high return on investment: the 'musical activity for public dollar' value of community music activities is considerable beyond doubt, and a possible source of inspiration for more effective arts funding strategies at the local, regional and national level.

Given that each of the six case studies was selected to represent a very different set of circumstances and environment, many of the characteristics of the community music activities observed were unique to their specific participants, facilitators, sites, contexts, aims, and infrastructure. However, there were also strongly shared underlying characteristics between the activities. Indeed, the research team discovered nine domains were present (in varying degrees) in all community music activities observed: Infrastructure; Organisation; Visibility and public relations; Relationship to place; Social engagement; Support and networking; Dynamic music-making; Engaging pedagogy and facilitation; and Links to school. This may well be the most significant outcome of Sound Links. As it represents the first community music research project that has juxtaposed six widely different practices examined through a single methodology, the research team was able to draw comparisons that were previously difficult or even impossible to make.

In light of these findings, the Sound Links report outlines a number of concrete recommendations based on the nine domains identified, designed to create a sustainable environment for community music to flourish in Australia now and into the future. Some of the recommendations are aimed at practitioners, others at cultural officers, policy makers, music educators or other stakeholders. Many can be used and implemented at a local level. However, the most significant recommendation on a national scale was to initiate a community music network in Australia. Music Play for Life stepped up to the challenge and acted upon this recommendation at the Symposium in May this year. Australia's Community Music Network website is now up and running (see listing in E-contacts). The research team hopes that these initiatives, and the implementation of the other recommendations outlined in the report, will ensure a sustained and growing engagement with community music in Australia in the years to come.

Aside from the specific research findings from this project, one of its most important outcomes is the series of case studies that can serve as exemplars for professional music educators. So—whether you're a classroom generalist teaching music, a specialist classroom music teacher or

specialist instrumental teacher—if you have a commitment to community music making, please obtain a copy, read through the chapters that are relevant to your interests and your local community, and swing into action to help put community music into practice. **MIA**

To find out more about Sound Links

The book *Sound Links: Community Music in Australia* can be ordered in hard copy from the Queensland Conservatorium Research Centre for \$39.95 (including postage)—email: qcrc@griffith.edu.au to order.

- FREE downloadable copies are available from <http://tinyurl.com/sound-links-report/>

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Brydie-Leigh Bartleet

Dr Brydie-Leigh Bartleet is a Lecturer in Music Studies at the Queensland Conservatorium of Music, Griffith University. She completed a BMus degree from the Queensland Conservatorium and then a PhD from the University of Queensland. Her research interests include community music, women conductors, peer-learning in conducting and feminist pedagogy, and she is currently co-editing three books on music research, music education and music autoethnography.

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- 14th Early Childhood Conference of Performing Arts (ECCPA) 21-22 August 2010 in Kew





PROMOTE WELLBEING BY MAKING MUSIC

'Making Music Being Well 2010' is the second national celebration of active music making for personal and community wellbeing. National Coordinator, CATHERINE THRELFALL has a simple message: 'Come and join us!'

Music educators are invited to join with community musicians, music therapists, and arts, health, education and community workers to host events—both large and small—all around the nation in May. The aim is to promote and celebrate health and wellbeing through active participation in music making over our whole life span.

Making Music Being Well 2010 (MMBW) will take place from 17 to 23 May. Being part of MMBW is an ideal opportunity for all individuals and organisations committed to active music making to showcase their work in local communities and celebrate the strengths and skills of their music makers. In 2008 when MMBW was first held, there were over 130 events and 12,000 participants engaged in concert attendance, community performances, open rehearsals and sessions, workshops, displays, musical feasts and dance parties.

A number of music educators staged events in 2008. See the four short reports for great exemplars of what MMBW can bring to a variety of school and community settings:

- young performers in a community market extravaganza on Christmas Island
- inclusive 'drum circles' in a Brisbane State school
- young performers at a private school in Melbourne
- young Indigenous drummers from Alice Springs taking their music to schools in Adelaide.

So, be inspired by the possibilities—and join us in 2010.

The Christmas Island community market extravaganza

You will often hear the phrase 'Well, this is Christmas Island', meaning we do things differently to mainland Australia and everything happens at its own pace. The Making Music Being Well event on Christmas Island was no exception. Christmas Island is a remote tropical island, located just south of Java with a community of approximately 1,000 people and one District High School that caters for students from Kindergarten through to Year 12.

The MMBW event was held in conjunction with a community market day when music and mental health were adopted as the themes for the market. The market was held at Flying Fish Cove, with the stage facing a natural bay and high cliffs as a backdrop. Alongside the stage were a variety of stalls with food and other items for sale and other stalls simply promoting healthy lifestyles. The school psychologist had a stall set up with fliers promoting mental health and a chocolate wheel with musical instruments and games as prizes.

Chinese, Malay and European/Australian cultures were represented by a variety of different performances throughout the day. The market was opened with a traditional Chinese lion dance with loud cymbals and drums to chase away any bad spirits and to bring good luck. An a capella group of teachers and parents followed singing songs from different countries. The school's Year 7 Drumbeat participants then demonstrated their djembe drumming

skills, playing two pieces they had learnt during their 10-week course. Four primary students presented a graceful Malay traditional dance taught to them by the Malay LOTE teacher and her daughter. Private keyboard and piano students gave solo recitals of classical and jazz pieces, and the Year 3 students performed an 'edu-dance' routine to *Eagle Rock*. The market concluded with the school choir singing a number of songs with backing tracks and the school rock band performing as well.

Approximately 90 people actively sang, played or danced—which was a large percentage from a small population. Participants came together to showcase the quantity and variety of forms that music making can take and show that music for wellbeing has no boundaries.

—Report by Eleanor Wycherley



Inclusive drumming circles at Sunnybank Hills State School, Brisbane

Sunnybank Hills State School has over 1,000 students and a wonderful music program. Music is often heard coming from the music block, classrooms and the school hall, but rarely from the playground. What was different about our Making Music Being Well activities is that the week-long event was held at the same time as the Year 3/5/7 tests, and the music-making experience was used to help the children relax, join with others in a group context, and enjoy a physical activity that made them feel great.

I boldly set up twenty large drums and an array of auxiliary percussion in the school grounds to start off the music celebrations. About 120 students spontaneously gathered for the lunchtime experience. With my toolbox of techniques we began playing and creating music together, regardless of age. Teachers were impressed by the interaction between the students, and the enjoyment felt by all.



Throughout the week I facilitated drum circles in the classroom for students during their usual music lessons. We also held a lunchtime drum circle exclusively for the students from the Special Education Program. It had an amazing effect. The approach naturally generates the social skills of turn taking, looking up and listening to others, being part of a team, cooperating and learning the basic steps of making

music together. This was an enjoyable experience that was also educationally satisfying for all. A Special Education Program Band was formed as a direct result of the event—I had been trying to get support for such a group for years. Thanks to MMBW, I had approval to make music with these students as a distinctive group of their own during one lunchbreak each week. This ensemble continued throughout 2008.

Making Music Being Well is a wonderful initiative that allows the use of music to be prepared with a therapeutic focus. Sometimes as educators we can become overly concerned with the skill content and correctness of each note. Music is a powerful tool that heightens the senses and can make humans feel well. This event gives the opportunity to bring everyone together to enjoy the process of music making. 2010 will see the Drum Circle return.

—Report by Bethany Rowe



Music making by young performers at Geelong Grammar Toorak

We all had a blast in assembly on Monday, 12 May 2008! With our 'Positive Psychology' and focus on wellbeing at GGS that year, we decided to join the bandwagon of the 'Making Music Being Well' event that was being implemented all over Australia. For our school launch of this special event, every single child from Kindergarten to Year 6 played a percussion instrument in our very own 'Jam Session', with some talented staff members and parents getting in on the act too! First of all, we arranged the instruments into three groups—drums (skins), woods and metals—and secondly, each group learnt a basic rhythm. We then combined our rhythms and played along to a Coco's Lunch composition entitled 'Coco's Samba' which had us all grooving away at the same time as playing. Yes, every single percussion instrument the school owns (a total of 240) was in use that morning—from the tiniest pair of finger cymbals to the biggest bass drum!! All students played enthusiastically and with good timing and really entered into the MMBW spirit.

On the Wednesday of that week our Junior Choir—all Year 4s and Year 6 girls (86 students in all)—participated in a service held at St. Paul's Cathedral to acknowledge the work of 1,200 Brotherhood of St. Laurence volunteers. We sang the hymns and joined in with the Choir of Hard Knocks. The Friday and Saturday of that week also saw us hold the annual May Music Carnival, an intensive rehearsal weekend for each Instrumental and Choral Ensemble in the school (120 students involved) as preparation for the Annual Concert.

The best thing about our MMBW experience was that the whole school joined in making music together in the Monday Assembly and from there, we had a real music focus for a whole week—a first for our school.

—Report by Lyn Richardson

Young Indigenous drummers from Alice Springs taking their music to Adelaide schools

In May 2008 fourteen participants from the Drum Atweme group visited Adelaide to participate in the 16th World Youth Performing Arts Festival. For some on this trip it was the first time they had been to a city. Drum Atweme is a group of Indigenous young people from the town camps of Alice Springs who range in age from 6 to 15 years with a high percentage being girls. Music is a powerful voice for these young people for whom English is a second, even third language. Playing music is a great communicator and means of social connection. While in Adelaide we were very happy to be part of Making Music Being Well and its national celebration. It was great to feel connected to such an event, knowing so many others were engaged as well.



One of the MMBW venues that we performed at was the Tandanya Arts and Culture Centre, which involved working with other school groups. Not only did we get to share some rhythms and have a lot of fun, the participants from Drum Atweme made some great social connections with other kids—which is another example of music breaking down barriers. One day at the park at Light Square we were practising for our performance when about thirty high school students happened to pass by. Their teachers were intrigued by who we were and what we were doing, we performed for them, then invited them to join us for a jam session. It was really good, and yet another musical connection.

We also performed for MMBW at the Youth Hostels Association one evening. We had the girls from the Drum Atweme group lead many international tourists in a rhythm and dance session. The tourists really loved it. Not only did they get to make great music, but they also learnt something about these kids' culture.

It's a wonderful journey to be part of, to see the change in these young people's lives and also the lives of people who meet them. The most amazing thing is that sometimes you don't even have to say a word—the rhythm and the beat say it all. **MⁱⁿA**

—Report by Peter Lowson

E-CONTACTS

Catherine Threlfall: paulandcath@iinet.net.au
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Spin Round: 18 New Vocal Rounds, Lyrics and Music by Grant J Ward.

Published by Seize the Tune. Reviewed by Ros McMillan

One of the great pleasures of choral performance is the singing of rounds. They can be learnt easily, they are invaluable for assisting the development of aural skills and, arguably best of all, they provide an easy way to sing in harmony. For young choirs in particular, the pleasure of harmonic singing without the difficulty of pitching notes other than the melody is a real bonus.

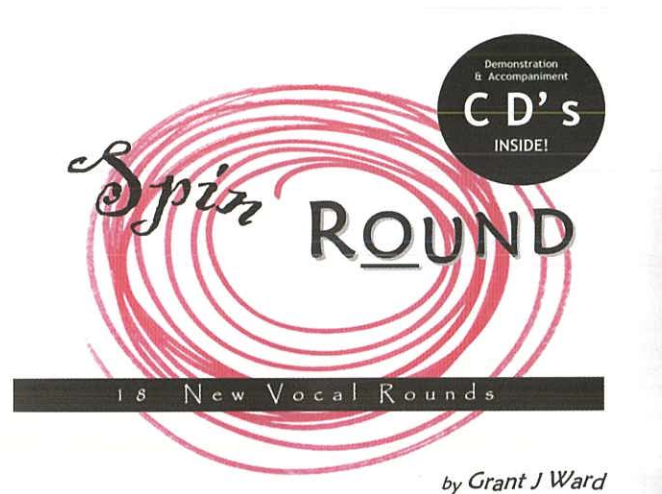
An exciting new publication is the *Spin Round* collection, written by music teacher and composer, Grant Ward. It consists of 18 four- and five-part rounds that range in difficulty from easy to challenging. Each is marked with a star to denote whether it is simple to learn (one star), with two stars suggesting that the round may take a little longer to learn, and three stars for 'challenging'.

'Shoo-Be-Do-Be-Do' is a four-part round that is rated as easy to learn. It is sung in a jazz feel with the harmony forming the chords of D, B min, G and A—sounds that should appeal to students of all ages. An example of a 'two star' round is the spirited 'Hats!'. Performance notes provided for each round urge the conductor to make sure the 's' in the word 'hats' is very short as the round 'is about hats not snakes!!'. Instructions are also given on the importance of keeping the rhythms in line with the 'swing' feel to ensure a comfortable rhythmic 'fit' when singing in parts. There is also a suggestion that lots of different hats can be used and that choreography looks great in canon, too.

Many of the slower rounds, such as 'Morning Star', have exquisite melodies. This round is denoted as 'challenging' because of some difficult melodic intervals and its very slow speed. It is far more than a 'warm-up' exercise and would make a beautiful piece for concert performance. Its reflective feel would make it suitable for any number of occasions, as can be appreciated from the following lyrics:

Morning Star, come to me; open up my eyes.
Peeking through night of grey to chase the darkness away.
In your eyes I see you will ever be my hope, my light;
Come and rescue me from the night.

Two audio CDs are provided with the book, one with a children's choir of 32 voices demonstrating the rounds with accompaniment, and another with accompaniment only. The multiple instruments of the accompaniment would provide fine backing tracks for a formal presentation. The demonstration CD presents each round in a standard format of three sections: the round sung in unison, then in two parts, and again in four parts. Conductors may of course make their own arrangements, particularly if using instrumentalists to accompany the singing.



When I first heard examples from *Spin Round*, I wished that I still conducted a choir! There are so many books of rounds on the market consisting of words and music that have been around forever, that a new set of rounds is a pleasure to encounter. When they are both delightful and embrace a range of styles, every choral conductor should find *Spin Round* an invaluable resource.

MⁱⁿA

Thanks to our reviewer, Dr Ros McMillan, Senior Fellow in Artistic and Creative Education, University of Melbourne.



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Music for Children and Young People with Complex Needs by Adam Ockelford

Published by Oxford University Press, 2008. Reviewed by Helen Farrell.

As teachers, therapists and community musicians, most of us have an intuitive sense and lifelong commitment to the notion that music makes a genuine difference to all children and young people—music being beneficial both in its own right and promoting thinking and learning within and across all domains. Moreover, most of us believe that music makes a very special difference to children and young people with complex needs.

As promotional material for this book points out, 'there are around 40,000 children and young people in the UK alone with severe or profound and multiple learning difficulties, in special schools and in mainstream education'. However, research appears to indicate that provision of musical activities and experiences for such children and young people is, at best, happenstance. In the foreword to this book, John Lubbock—who is conductor of the Orchestra of St John in London and co-founder of *Music for Autism* in the UK—elegantly describes several examples of the powerful impact of music on such children and people who otherwise could not (or would not) engage with others: music just 'blew away' all inhibitions—but this is very much an 'insider's perspective'.

Ockelford, on the other hand, takes nothing for granted, and accordingly addresses several profound questions during the course of this book. Can musical activities and experiences be used to develop thinking and learning in other domains in children and young people with complex needs? Do these children and young people remember, and thus generalise musical thinking and learning, from one musical activity or experience to another? Do these children and young people all respond in similar ways, or do they each respond uniquely to musical activities and experiences? Indeed, do such children and young people make progress in musical thinking and learning?

Systematic attempts to address them are very recent. Results are very much preliminary. Part I identifies the issues, Part II presents a new model for action which is based on the premise of 'making sense of music making sense', Part III addresses the issue of special musical needs, and Part IV considers the identifying and fostering of special musical abilities in young people.

Of particular interest and indeed fascination is the 'Sounds of Intent' research project which is reported on in some detail in Part II. Ockelford, who is a professor of music at Roehampton University, has worked in partnership with the Royal National Institute of the Blind (Sally Zimmermann) and the Institute of Education, University of London (Graham Welch and Evangelos Himonides) on this project. They investigated early music development in children with severe and profound multiple learning difficulties to develop a model, curriculum framework and interactive resources and assessment materials for teachers. The 'Sounds of Intent' research team gathered sufficient evidence to

map 'typical' musical development in two groups—very young children, and within and across children and young people with complex needs. The hypothesis that 'typical' musical development in both groups broadly follows the same course appeared to be supported by the data presented by Ockelford. However, one of the aspects highlighted in this book is that special needs children may indeed have entirely uneven profiles of development, both within and across the musical and other domains of thinking—for example, with so-called 'savants'.

Ockelford points out that the highly specialised area of engaging children and young people with complex needs in musical activities and experiences has tended to be the province of music therapists. However, he refers to extensive data that has been gathered suggesting a good deal of overlap in the musical activities and experiences provided by a music therapist, and those provided by a music teacher, to children and young people with complex needs. In fact, many of the perceived benefits of music therapy and music education for children and young people with complex needs were viewed as identical.

This book informs and thus facilitates reflection on activities and experiences that might be more spontaneous and responsive to the kaleidoscope of musical thinking and learning in all children and young people, including those with complex needs. This publication is highly recommended for teachers, therapists and community musician practitioners as a most useful compendium covering both research information and practical strategies for bringing the many benefits of music education to special needs community. **MⁱⁿA**

Thanks to our reviewer, Dr Helen Farrell, Department of Education and Early Childhood Education (Victoria).



Continued from page 29

the Adelaide Eisteddfod in the last two years. Class groups and individual students are offered performance opportunities all year round, in assemblies and as part of events like the 'Come Our' Arts Festival and 'VIP' Day, but the end-of-year celebrations are the highlight for the Early Years team and the youngest members of the school, who love performing in their celebration performance.

Are we there yet?

This year, after the 'Building Education Revolution' has finished changing the physical landscape of school, I will finally—after 5 years of hard work and not too much whingeing—claim a huge, beautiful classroom. Whoo hoo!

I love my job, and my personal drive and energy keep it evolving. My whole school program is not really anything too different but it does reflect a 'learning community'. I believe that, to develop a successful music program, we should allow our students to develop their own goals by offering them broad-ranging possibilities so that their parents and wider school community have something to be really proud of.

I have worked very hard to create a positive culture of music performance ... but are you ever really there? **M in A**

Christine Narroway

Chris Narroway has been a primary school music specialist at Rose Park Primary School for the past five years. She has worked in a variety of school settings from Reception to Year 10 in both public and independent schools, and as a tutor in primary music education at tertiary level. Chris won a 2009 National Award for Excellence in School Music Education.

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Continued from page 6

Unfinished business

Although members of MEAG felt the Minister's decision not to support MEAG's continuation for a second term means that one of its terms of reference—'progressing the recommendations of the NRSME and National Music Workshop'—has only partly been achieved, the work done by MEAG will form a basis for future action by other advocacy groups, and in particular by ACARA's Arts Curriculum Reference Group.

It is important that music educators continue to engage and involve themselves in the processes established by ACARA. The music education agenda remains unfinished business, and more effort is required if music in schools is destined to achieve the kinds of outcomes outlined in the National Review of School Music Education.

See 'Update' (below) for ways in which you can continue to play a part in the development of music education in our schools.

Update on Music in the National School Curriculum

The Australian Curriculum, Assessment and Reporting Authority announced late in 2009 that:

- an arts position paper had been developed;
- Professor John O'Toole (Graduate School of Education, University of Melbourne) had been appointed as the lead writer for the development of the *Shape of the Australian Curriculum: the Arts*; and
- a 27-member Arts Curriculum Reference Group had also been appointed. Music education members include Margaret Barrett (University of Queensland), Peter Dunbar-Hall (Sydney Conservatorium), David Forrest (ASME), Richard Gill (Victorian Opera), and Dick Letts (Music Council of Australia).

ACARA has invited all teachers to be involved in the curriculum development process by registering with ACARA's online consultation and feedback services (see Resources). Teachers may also like to participate in the Musical Council of Australia's discussion blog on music in the National Curriculum. Keeping in touch with developments in the National Curriculum process and having your say in ACARA's Arts consultation phase are useful ways you can support music education in schools.

Resources

ACARA Phase 2 Curriculum—Arts:

www.acara.edu.au/arts.html

ACARA 'Get Involved': <http://tinyurl.com/ACARA-Involve-me>

MCA 'Music and the National Curriculum' discussion blog: www.mca.org.au/discussion/

MEAG Report on Music in Primary Teacher Education:

www.mca.org.au/pdf/mca_preservice_finalreport.pdf

'Music Makes the Difference' advocacy kit:

<http://www.mca.org.au/mpfl/Kit3.pdf>

MUSIC EDUCATORS DAY AT THE AUSTRALIAN INTERNATIONAL MUSIC SHOW

FRIDAY OCTOBER 1ST, 2010
MELBOURNE EXHIBITION CENTRE
CLARENDON ST, MELBOURNE

KEYNOTE SPEAKER: DAVID PRICE OBE. David is one of the world's leading music educators and creator of the hugely successful Musical Futures UK approach to teaching and learning in the UK.

PLUS A FULL DAY OF STREAMED ACTIVITIES FOR:

- PRIMARY TEACHERS • SECONDARY CLASSROOM MUSIC TEACHERS
- INSTRUMENTAL TEACHERS

INCLUDING WORKSHOPS FOR:

- MUSIC TECHNOLOGY AND MULTI MEDIA • MUSICAL FUTURES
- CREATIVITY AND SONG WRITING

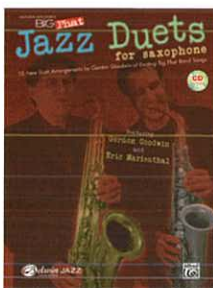
PLUS SEE, HEAR AND TOUCH THE LATEST MUSICAL PRODUCTS AND SERVICES

Register your interest in Music Educators Day by visiting www.aimshow.com.au



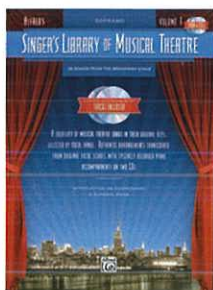
NEW RELEASES

FROM ALFRED PUBLISHING
www.alfred.com



Big Phat Jazz Saxophone Duets—Gordon Goodwin with Eric Marienthal *Book & CD*.

Composed and arranged by Gordon Goodwin at the medium-advanced to advanced level, these ten saxophone duets are completely interchangeable for any combination of Eb or Bb saxophones. These can be played with a duet partner or use the CD and play duets with great saxophonists Gordon Goodwin (tenor sax) or Eric Marienthal (alto sax). On the included CD, Duet Part 1 and Duet Part 2 are each controlled by dialing in/out the left or right channels on your stereo system.



Singer's Library of Musical Theatre *Book & CD*.

Equally suitable for study, auditions and performances, each book includes over 200 pages of songs from a variety of shows that span decades of theatre history, including Sweeney Todd, My Fair Lady, Chicago, Porgy and Bess, Pippin, Grease, and many more! This series includes authentic arrangements transcribed from original vocal scores, authoritative historical and contextual commentary for each song, audition tips with 16-bar cut suggestions, and CDs recorded by professional pianists from New York's theatre community.

FROM AMPD (ALL MUSIC PUBLISHING & DISTRIBUTION)
www.ampd.com.au

SASHA MUSIC PUBLISHING:



The Amazing Ukulele Songbook

Filled with many well loved songs from Australia, New Zealand and around the world, from essential traditional fare like Waltzing Matilda and God Defend New Zealand, to iconic hits like Counting The Beat and It's A Long Way To The Top. Each song is presented with chords and lyrics and words are positioned with markers to show where they fall in the bar. All songs are presented across 1 or 2 pages so you'll never need to put your ukulele down to turn pages mid-song! A useful strumming guide is also included and the book is small enough to put in your ukulele case.



Great Southern Lands Songbook

Melody line, guitar chords and lyrics of over 80 of the best songs to ever be released by Australian and New Zealand artists—Eagle Rock, Better Be Home Soon, Horror Movie, Love Is In The Air, Waltzing Matilda, Bow River, Pub With No Beer, Even When I'm Sleeping, No Aphrodisiac, My Happiness, Tie Me Kangaroo Down Sport, Slice Of Heaven, Along The Road To Gundagai—just to name a few. Perfect for the classroom—your kids will love to sing and play the songs they know.

LATHAM:



First-Finger Pachelbel Score & Parts NEW—Arr. 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 the technique is very elementary with no slurs and nothing more rhythmically complex than crotchets and quavers.

HERITAGE MUSIC PRESS:

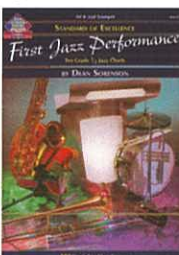


99 New Musical Games—Bonnie Krueger *Book & CD*.

Whether you're searching for a great way to break the ice, a quick assessment of musical skills, or simply to have a blast with a group of music-minded friends, this book has the activities you need. From singing and listening games to activities requiring creative movements to reproducible puzzles, riddles, and word games, the only thing more creative than these games is the companion CD.

FROM ENCORE MUSIC DISTRIBUTORS
www.encoremusic.com.au

KJOS:



First Jazz Performance—Dean Sorenson

These ten grade 1/2 charts by Dean Sorenson can also be played in a concert band setting. These books are the perfect introduction to jazz performance and are available in jazz ensemble instrumentation as well as being expandable to full concert band.



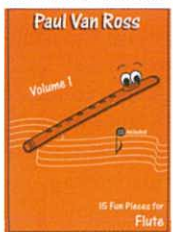
Festival Ensembles 2—Bruce Pearson, Chuck Elledge and Dean Sorenson
This collection includes 15 medium-easy arrangements for any combination of band instruments, featuring Kjos multiple option scoring, playable for solos, ensembles and full concert band. With limited ranges, easy rhythms and a wide variety of musical styles and genres, the pieces are perfect for festivals, concerts, summer camps and private study.

MAYHEW:

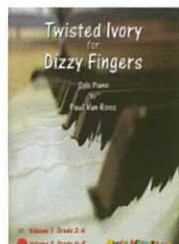


One More Time! —Sarah Watts
Book & CD.
This is a collection of folksongs with a new take that is available for alto saxophone, flute, clarinet, and descant recorder. The folksongs in this collection have been loved for generations. A free CD is included.

MUSIC ALLSORTS:



15 Fun Pieces—Paul Van Ross
Book & CD.
This collection of beginner to intermediate pieces for Alto or Tenor Saxophone, Clarinet or Flute introduces the musician to rhythms, harmonies, phrasings and effects found in contemporary music. Styles include: jazz, blues, funk, contemporary classical, folk and latin. A demonstration CD with play-along tracks is included.

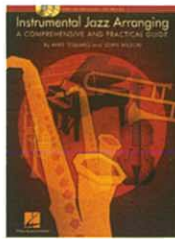


Twisted Ivory for Dizzy Fingers—Paul Van Ross
The two volumes with this title contain 10 original contemporary style compositions that introduce the pianist to rhythms, harmonies, phrasings and time signatures found in music and to styles including jazz, blues, contemporary classical, disco, folk and latin. Volume 1 is beginner to intermediate level and Volume 2 is intermediate to advanced.

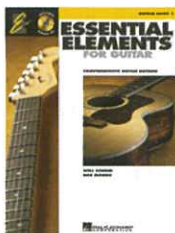
FROM HAL LEONARD AUSTRALIA
<http://halleonard.com.au/>



Teaching Music with Promise—Peter Boonshaft
Written by one of today's most prolific author/educators, Boonshaft's new book is sure to top the charts following the international success of his first two best sellers. Filled with motivational anecdotes, quotations, and ideas on how to improve your teaching, this is a must-read treasure trove for students, music educators, and administrators. Also available are Teaching Music with Passion and Teaching Music with Purpose. All are published by Meredith Music.



Instrumental Jazz Arranging—Mike Tomaro and John Wilson
Book & 2 CDs.
Instrumental Jazz Arranging consists of a systematic presentation of the essential techniques and materials of jazz arranging. Authors Mike Tomaro and John Wilson draw upon over 50 years of combined teaching experience to bring you a book that addresses all of the basic needs for beginning arrangers. Topics include counterpoint/linear writing, jazz harmony, compositional techniques, and orchestration. All topics serve to address issues concerned with true arranging in great detail. The book may be used in both individual and classroom instructional situations. The accompanying CDs—170 tracks in all—include many of the examples in the book, plus templates for assignments formatted for Finale.



Essential Elements For Guitar—Bob Morris and Will Schmid
Book & CD.
Take your guitar teaching to a new level! Hal Leonard's top-selling comprehensive method for band and strings is now also available for guitar. With the time-tested classroom teaching methods of Will Schmid and Bob Morris, popular songs in a variety of styles, and quality demonstration and backing tracks on the accompanying CD, Essential Elements for Guitar is sure to become a staple of guitar teachers' instruction and get beginning guitar students off to a great start.



Essential Elements For Recorder—Kaye Clements, Paul Lavender and Charles Menghini
The new Essential Elements Classroom Method for Recorder is designed for today's classroom, including easy-to-use technology features that enhance the learning experience for any teaching situation. This book can be an effective tool for introducing or reinforcing general music concepts, as an introduction to ensemble performance (band, orchestra, and choir), or individual or small group instruction.

FROM AUDIO PRODUCTS GROUP
www.audioproducts.com.au



AKG Perception 120 USB Microphone
The Perception 120 USB is the very first USB-equipped microphone from AKG, offering studio-quality sound performance without requiring any installation or drivers. In its class, it is the only USB microphone with an integrated analogue-to-digital converter with 24-bit and 128 oversampling. Instead of usual one-chip-solutions the high-quality

analogue-to-digital converter provides great sound quality and low noise.



Peavey ESCORT 3000 portable PA

Peavey's ESCORT 3000 system is a convenient, all-in-one PA system which includes everything from mixer, speakers and power amplifiers to a PVi100 microphone, mic and speaker cables and even speaker stands! The Escort's 300-watt power amplifier delivers a powerful 150 watts to each side, while a five-channel mixer features four XLR inputs, digital reverb and a five-band graphic EQ with the patented FLS® Feedback Locating System. Everything fits into the luggage-style case for a quick convenient set-up and pack down, yet this sound system is powerful enough to suit presentations, karaoke, and even larger acoustic gigs.

FROM ROLAND

www.rolandcorp.com.au



RP201 Digital Piano

The new RP201 brings Roland's superb piano sound and hammer-action keyboard into a compact, classy, and affordable instrument—affordable elegance. The gorgeous, grand sound is made all the more realistic by resonance-behaviour modelling for string, damper, and key-off. The friendly panel features dedicated buttons for ease of use and fast navigation, while the instrument's low power consumption makes it more environmentally friendly without sacrificing output level. A variety of skill-building features are onboard the RP201, including metronome, recorder, and Twin Piano mode for side-by-side teacher/student sessions.



VR-700 V-Combo All-In-One Stage Keyboard

Tired of big, bulky, expensive keyboard rigs? Meet the new V-Combo VR-700, a multi-function keyboard that covers every base onstage. The V-Combo offers powerful real-time performance capabilities and a simple user interface. With a legendary Virtual Tone Wheel organ and dedicated harmonic bars onboard, plus a first-class array of essential ensemble sounds (grand piano, EP, strings, brass, synth leads, and more), the V-Combo melds an entire rig into one convenient instrument for easy transport and fast setup. Backing-track functionality, built-in rhythms, great effects, and a comfortable waterfall-style keyboard round out the feature set, making this multifaceted keyboard a godsend for gigging musicians.

VP-7 Vocal Processor

For keyboardists in need of great background vocals, the new VP-7 vocal processor is ready to sing! Create harmonies instantly with a microphone and a MIDI connection to the keyboard of your choice. It's simple. Just select a sound type from the front panel, and play. The Human Voice section provides rich and expressive choral backing by just playing the keyboard—no singing required. The Vocal Designer section can automatically generate 2-voice or 3-voice backing harmonies based on the lyrics that you sing into the microphone. And for classic robot-voice effects, the Vocoder button lets you instantly sound like a vintage Vocoder.

FROM JANDS

www.jands.com.au



The Notepad 124FX

Soundcraft has released a new range of small multipurpose mixers, some with integral digital FX, bearing the name of the now-legendary Notepad series. Each 124 model has 4 mono mic/line inputs while the Notepad 102 has 2 mono mic/line inputs. All models boast 4 stereo line inputs, and suit a very wide range of applications where simple yet high-quality mixing is required—such as in home recording, small band/cabaret PA systems, AV presentation systems, small broadcast edit suites and educational environments.

THE MUSIC MAKERS PROGRAM



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

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



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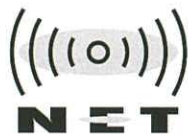
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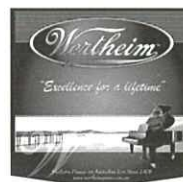
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ACHIEVING SWEET HARMONY IN YOUR LIFE

Balancing your life as a person and your career as a music educator and musician can require a bit of thinking through. In this article, professional coach SALLY ARNOLD describes how to use the Life Balance Wheel to achieve a better life style.

How easy it is in our everyday lives to get caught up in the process of working through each day in the same old familiar pattern! And most of the time, we don't ever sit down and really think about how we could improve sections of our lives that may not be as enjoyable as others. 'Achieving work-life balance' has to be one of the most sought-after topics whenever I work with musicians. Quite often the clients I meet with don't look at bringing their lives into balance until something goes wrong.

Taking a simple snapshot of your life and evaluating it is fast and effective ... and gives you answers immediately. Once you have an 'ah-ha' moment, then you can move forward and change parts of your life that may need a little bit of tweaking. So ... sit down now and have fun with this exercise. The Life Balance Wheel will help you understand where you are in balance with areas of your life and identify those areas that may need attention.



**Work Life
Balance Wheel**

Using the Life Balance Wheel

Read and answer the questions listed below. Rate your answers from 1 to 10 depending on where your life is now in relation to each section. A rating of 1 is low and 10 is high. The numbers grade from the inner part of the circle (1) to the outer section (10). For each section, decide where you are right now, and when you have finished the exercise, join all the numbers in each section together. You may still have a round shape or it could be a rather odd-looking resemblance of a wheel. The shape of your wheel will tell you the areas in your life where you need to aim for greater balance.

Finances

This is not about the amount of money you earn. It is about how you balance your finances. Do you lead a great life on not a lot of money? Do you save? Are you aware of how you spend? Could you change your spending patterns for the better?

Health

How important is fitness and good health to you? Do you exercise regularly, even if it is taking the dog for a walk each day? Do you look after your body by eating the best food you can? Remember that food is your fuel as a musician and teacher. You are no different to an athlete who needs to fuel their body to run a race ... so assess your general health and fitness realistically.

Fun

This is an area that most of us can improve on. What do you do to relax and have fun? Think about lightening up your life with a good laugh. Do you go to the movies and watch comedies? Do you read light books—novels and non-fiction—in contrast to your professional reading? Do you take part in some inspirational activities in your spare time—say salsa dancing, or perhaps just having fun with your family at somewhere like the science museum? Such activities can allow you to become a child again for an hour or two—to be totally spontaneous!

Growth and learning

In your career, are you always learning or have you decided to 'go into neutral'? What are the new and exciting areas of learning that could add more interest and passion to your career? How can you incorporate new learning that will develop your career further instead of staying in the same place? What have you always wanted to learn about and have put aside all these years?

Home and family

How important is your home life? Do you love coming home every day? Is your home really special to you and have you made it a creative and inspiring place for you to relax in when work has finished for the day? And regarding your family—do you really connect with each and every one of them? Do you tell them how much you love them?

Spirituality

This can be any part of you that connects with a place that gives you relaxation and inner peace—whether it be a meditation session you attend or being a member of a religious group. A spiritual connection can give us peace of mind and focus when we go through challenging moments in our lives. For musicians and educators alike, meditation before going ‘out front’ helps to achieve balance and gives focus to our performance.

Career

Where are you in your career at this stage? Are you in a career that you love or are you just marking time until something else comes along? As a music educator and musician, do you still feel the passion inside yourself or has that part of you changed a little over time? How can you reignite the passion for your career as your chosen vocation?

Friends

How important are friends to you? We do not need to have a large number of friends—just a few. Who are the people whom we treasure deeply as friends? And what type of friend are you to others? Do you give to your friends or do you expect them to give to you?

Now ... look at the Life Balance Wheel and think about the simple ways that will enable you to make small changes that will bring more ease and fulfilment into your life. This is really a self-directed diagnostic tool. Go back to the wheel after a month and see what has changed in parts of your life.

We all go through cycles of change—some weeks and months are great, then without warning something alters in our life—and this is when it is important to bring that section of life back into balance. For example, you may have been consistent with exercise and with eating well, then a change occurs at work or within your family. Old coping habits creep back in. You eat ‘comfort’ food or convenience food. The exercise regime can all too quickly go out the window. The important thing is not to be hard on yourself—just become aware of the change. And then spend some time consciously bringing your life back into balance again.

Remember that the Life Balance Wheel exercise is a simple easy and effective way to become more aware of how you are living your life. You can use this exercise with friends, students, teaching colleagues and fellow performers. Finally remember that all you have to do is be aware of making small changes to bring about a happy, healthy and purposeful life. Enjoy!

MⁱⁿA

Sally Arnold

Sally has worked as a professional musician and corporate development arts manager, and a therapist. She now works as a coach, assisting performing artists and organisations towards reaching their highest potential.

E-CONTACT:

Sally Arnold: <sally@ccdirections.com.au>



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

ABODA (NSW)

• 4–15 August 2010
Jerry Nowak Conducting Summer School
 Sydney (limited places available)
 Details: www.abodansw.com
 E: aboda@optusnet.com.au
 T: 0414 293 123

AMUSE (Victoria)

• 20–21 March 2010
VCE Music Conference
 Melbourne High School
 Details: www.amuse.vic.edu.au
 E: kevin.kelley@amuse.vic.edu.au
 T: 03 9349 1048

AUSTRALIAN NATIONAL ASSOCIATION OF TEACHERS OF SINGING (ANATS)

• 30 September–3 October 2010
National Conference 2010: The Balancing Act
 Bardon Conference Centre, Brisbane
 Details: www.anats.org.au
 E: scott.harrison@griffith.edu.au

BIG MUSIC & MULTIMEDIA PD

• 10 May 2010
 Sibelius Level 1
 • 11 May 2010
 Sibelius Level 2/Worksheets
 • 24 May 2010
 Garage Band
 • 25 May 2010
 Acid Music in the Classroom
 • 7 June 2010
 Creating Audio CDs
 • 8 June 2010
 Finale 2010 Level 1
 • 24 June 2010
 Band in a Box
 • 25 June 2010
 Sibelius Level 2/Worksheets
 Venue: 85 Alexander Street, Crows Nest

Details: www.bigmusic.com.au
 T: 02 8622 6555

INTERNATIOAL TRUMPET GUILD

• 6–10 July 2010
35th Conference
Sydney Conservatorium of Music
 Details:
 www.australiantrumpetguild.com/itg2010
 T: 02 9518 7722

KODÁLY

VIC (KMEIA)
 • 26–29 September 2010
KMEIA National Conference 2010
 Melbourne, Caulfield Grammar school, Caulfield Campus
 Details: www.kodaly.org.au
 T: 03 9535 7035

ORFF

NSW (OSA NSW)
 • 26 September 2010 (first day)
Levels 2010 (NSWIT accredited)
 Venue: TBC

• 2–22 August 2010
Workshop with Doug Goodkin
 Venue: ACT (precise venue TBC)

• 6 June 2010
TaikOz Japanese Drumming workshop
 Venue: Dojo Studio, Wattle St Ultimo
 Time: 1-4 pm
 T: 0408 223 020

VIC (VOSA)
 • 6–10 April 2010
Orff Music and Movement Courses
 Burwood Uniting Church Hall, Glen Iris

• 7–8 May 2010
Living Music and Dance 2010
 Darebin Arts and Entertainment Centre, Preston

• 21–22 August 2010
Early Childhood Conference of Performing Arts
 Genazzano FCJ College, Cotham Rd Kew
 Details: www.vosa.org
 T: 03 9535 7020

QUEENSLAND CONSERVATORIUM

• 28 June–9 July 2010
Professional Development Winter School
 South Bank, Brisbane, Queensland
 Details: www.griffith.edu.au/openconservatorium
 E: J.Kukulies@griffith.edu.au
 T: 07 3735 6306

SOUNDHOUSE VIC

Alfred Brash SoundHouse Melbourne

• 22 March 2010
 Sibelius 110

• 25–26 March 2010
SoundHouse Certificate in Sound Reproduction

• 15 April 2010
 Band in a Box

• 16 April 2010
 Finale

• 3, 10, 17, 24 May 2010
 Pro Tools 101

• 6–7 May 2010
SoundHouse Certificate in Music Production using ACID

• 9–10 September 2010
SoundHouse Certificate in MIDI and Audio Production with Sonar Home Studio

• 13 September 2010
 Sibelius 201

• 11 October 2010
Creating your own Original Loop Library using Reason

• 15 October 2010
Groovy Shapes, Jungle and City

Details:
 www.theartscentre.com.au/soundhouse
 T: 03 9281 8194

SoundHouse @ Debney Park Secondary College
 Flemington, Victoria

• 6 May 2010
Create Music for your Films with GarageBand

• 20 May 2010
Podcasting, Vodcasting, Youtube and RSS

• 3 June 2010
 Sibelius 110

• 17 June 2010
 Sibelius 210

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

ADVANCE NOTICES

2010
Australian International Music Show

• 1 October 2010
 Melbourne Exhibition Centre, Clarendon St, Melbourne
 Details: www.aimshow.com.au

2011

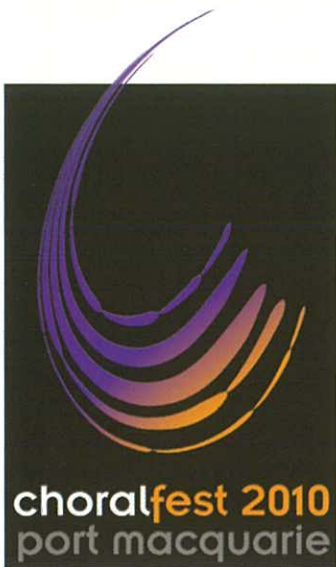
18th ASME National Conference 2011
 • 2–5 July 2011
Making Sound Waves—Diversity, Unity, Equity
 Broadbeach, Gold Coast, Queensland
 Details:
 www.asme.edu.au/conferences.htm
 E: andrew.reid@qsa.qld.edu.au

SUMMER ISSUE SUBSCRIBER PRIZE WINNER

Bianca Pittman, Sacred Heart College (Senior), Somerton Park SA 5044

Was the winner of the ZOOM R 16 RECORDER : INTERFACE : CONTROLLER

Our thanks to DYNAMIC MUSIC for their generous donation of the prize, and to our new subscribers for helping to keep Music in Action going. The winner will be advised by mail.



Australian National Choral Association National Conference
choralfest 2010
port macquarie – july 7 – 10
national conference for choral conductors, choral musicians and choirs



What is ChoralFest?

ChoralFest 2010 is a four-day event, July 7 – 10. The conference's purposes are to promote artistic excellence, cooperation, and exchange by bringing together the finest choirs and choral leaders for seminars, reading sessions, and performances; to facilitate the dissemination of choral repertoire, research, recordings, and other related material and information; and to enhance the existing choral life in Australia.

Choice of 3 options:

- 1 Conference Delegate**
(Full access to whole conference including all workshops, interest session, open rehearsals and concerts)
- 2 Big Sing Participant**
(Experience the thrill of being in a massed choir while also being part of the National Conference with some workshops sessions and concerts)
- 3 National Secondary Honour Choir**
(Open to all Yr 10 – 12 students by audition)

ChoralFest 2010 will include:

- Welcome ceremony and concert
- Professional development sessions
- Conducting Masterclasses
- Workshops, seminars, reading sessions, discussion groups
- Open rehearsals with renowned conductors
- Daily Concerts
- Conference dinner

Picturesque Port Macquarie

A coastal conference escape, Port Macquarie is where delegates can combine the pleasures of an idyllic waterfront setting with a premium conference venue. Port Macquarie is a picturesque seaside location where delegates can relax, recharge & refocus while gaining professional development from some of the best choral conductors in Australia.

Port Macquarie has spectacular beaches only a stroll away as well a brand new Performing Arts Centre in the Glasshouse.



Keynote Presenters

Three international conductors will be the Key note presenters for ChoralFest 2010.

JING LING-TAM (USA)

Jing Ling-Tam, Professor of Music, is the UTA Director of Choral Studies. As one of America's most sought after choral conductors, Prof. Ling-Tam has conducted All-State and Honor Choirs throughout the United States.



JENS JOHANSEN (DENMARK)

Vocal Line was formed in January 1991 by Jens Johansen, who has conducted the choir ever since.

Jens is currently a lecturer at the University of Aarhus.



BRUCE ROGERS (USA)

Professor Bruce Rogers is the Director of Choral Activities at Mt. San Antonio College in Walnut, California where he directs Mt. San Antonio College's award-winning Chamber Singers and the elite vocal jazz ensemble, Singcopation.



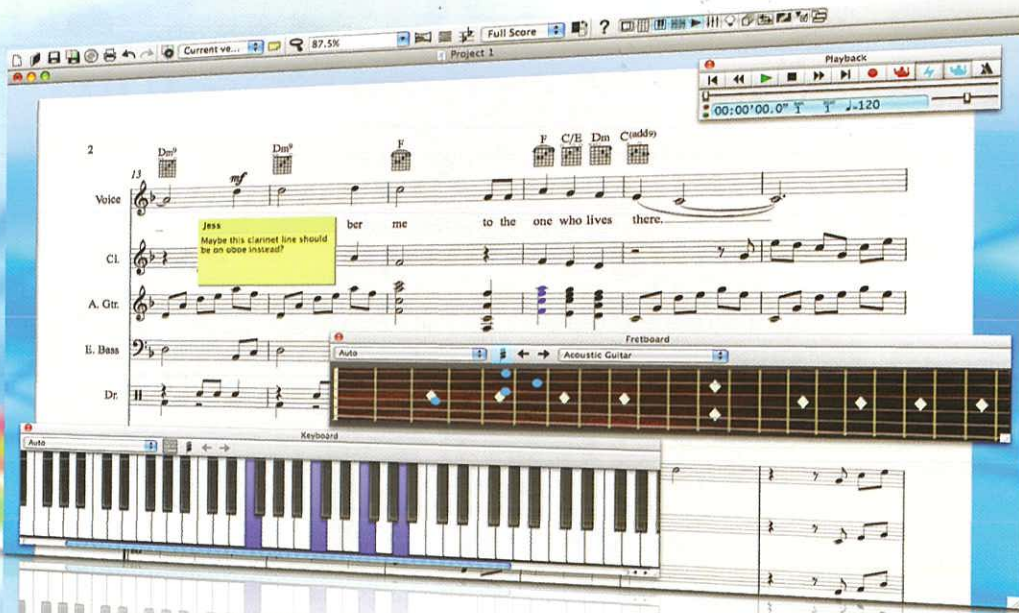
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