

MUSIC in ACTION

SPRING 2010 • Vol. 8, Issue 2

FOR AUSTRALIAN EDUCATORS

RRP \$7.95

Subscribe and go into the draw to win a Sound Innovations for Concert Band book/dvd set

MEETING WITH MUSIC

6 features on tapping into music outreach programs

AFTER THE FIRES

Music helps after bushfire tragedies

FAD, FRILL OR TOOL?

Considering music technology

PLUS

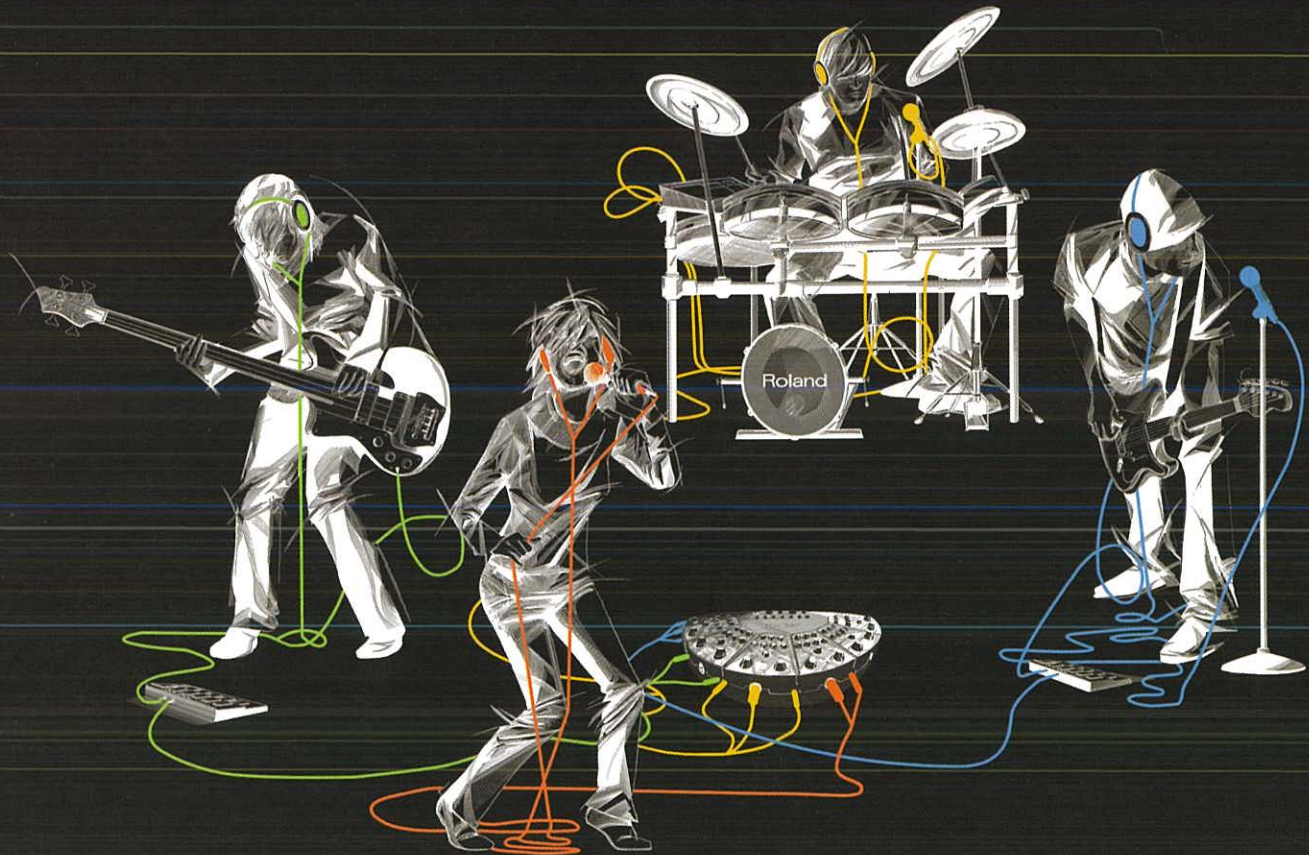
Folk music on the Web

Your own radio station?

• New Products • Net News • Nitty Gritty • PD Diary • Top Teaching Resources

Introducing
JamHub™ the silent
rehearsal studio

*Classroom rock band rehearsals -
that don't disturb the peace*



Classroom Evacuation Not Necessary

While the band rehearses, the English lesson next door goes on undisturbed. A rock band can even co-exist in a music room alongside a traditional band.

Better Rehearsals

Each student can create and control their own mix. Since they only hear the parts they need to hear, their playing will improve at an accelerated rate.

Recording Option

Rehearsals can be recorded and played back for in-depth listening. WAV Files can be imported into any computer via USB.

Exclusively distributed in Australia & New Zealand by Intellware Australia
P: 02 9981 8088 E: sales@intellware.com.au www.intellware.com.au

 **intellware**
australia

Roland



Trusted Roland quality at an affordable price

- New rehearsal function automatically adjusts input to optimum levels
- Music-practice features (change tempo without changing pitch, loop playback, etc.)
- Pre record function ensures that you won't miss sounds that occur suddenly
- Capture the audio for school events, then use it in classroom projects

WAVE/MP3 RECORDER **R-05**

A background image showing a group of musicians performing. In the foreground, a person's hands are seen playing a keyboard. In the background, other musicians are playing instruments like a saxophone and a trumpet.

Let the R-Series capture the moment with convenience and quality.

The Industry Standard in Portable Recorders

- Pristine, uncompressed stereo recording of your ensembles, directly to SD card
- Includes a wireless remote controller
- Convenient Tuner and metronome functions built in
- Bundled audio-editing software adds power and versatility
- Now at a new lower price and including a vinyl cover!

WAVE/MP3 RECORDER **R-09HR**



For more information... www.rolandcorp.com.au

MUSIC in ACTION

SPRING 2010 • Vol. 8, Issue 2

EDITOR

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

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

EDITORIAL PANEL

Dr Pauline Beston
Greg Mason
Harley Mead

SUB-EDITOR

Tony Geeves

DESIGN, LAYOUT & PRODUCTION MANAGEMENT

Mediaville
Email: mediaville@netspace.net.au

NATIONAL ADVERTISING SALES

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

SALES AND SUBSCRIPTION ENQUIRIES

Subscriptions@musicinaction.org.au
Tel: 03 9527 6658
Fax: 03 9507 2316

Website: www.musicinaction.org.au

Photos (cover and pages 5 and 6): Matt Irwin
(courtesy of Melbourne Symphony Orchestra).

*Music in Action's music notation
is created in Sibelius 6*

Music in Action is a publication of
Australian Music Association Inc.
ABN 58 026 169 284,
MBE148, 45 Glenferrie Road,
Malvern, Victoria, 3144.

Email: info@australianmusic.asn.au
Website: www.australianmusic.asn.au
Tel: 03 9527 6658. Fax: 03 9507 2316

Print Post: B322261/00036
ISSN 1448-1446

DISCLAIMERS

- All material in Music in Action (MiA) is copyright. Unless otherwise stated, reproduction in whole or in part is not permitted without the written permission of the Editor.
- Unless otherwise stated, opinions expressed are those of the contributors and do not necessarily reflect the opinions of the Editor or of the Australian Music Association Inc. or its members.
- Listings of events, dates, venues or any other related details are based upon information provided to the Publishers by event organisers and the Publishers accept no responsibility for error, cancellation or any loss or damage arising from reliance upon that information. Any details upon which the reader intends to make bookings for attendance, travel, accommodation or other commitment of time or money should first be checked by the reader direct with the organiser/s.
- The Australian Music Association (AMA) neither represents nor endorses the accuracy reliability or fitness for purpose of information goods or services of any kind that may be accessed or obtained by any reader through the World Wide Web ('Web') or email addresses published in good faith in MiA or through links from those addresses to other websites or email addresses. By using any Web or Internet address published in MiA the reader agrees to accept responsibility for exercising her/his own judgment and discretion in browsing the Internet and for the outcomes of the use of any information so obtained.

Printgraphics prints under ISO14001 Environmental Certification using vegetable based inks and PEFC certified paper. PEFC is committed to sustainable forestry management through third party forest certification.



FROM THE EDITOR



The new Australian curriculum for the arts is to be published in September 2011, after which it will be up to state and territory education departments—through teachers in schools—to implement the new curriculum during 2012. At an ACARA forum held in Sydney at the beginning of May, the shape of things to come was outlined—with preliminary information on the shape of the curriculum, assessment principles and recommended indicative hours. Professor John O'Toole (chair of the arts writing team) outlined some of the key aspects from the arts shape paper, one of which was that 'Delivery of the core material must not be out of the range of generalist teacher implementation, however specialist support would be required from the industry and practitioners to support them to do so.* Given present recognition of the need for industry and practitioner support of generalist primary teachers in implementing a music curriculum (including the role of music performing arts organisations in providing school music education experiences, particularly for primary students) it is likely that such specialist support will be even more significant in the future.

Which brings us to our focus in this issue on the music education experiences currently provided for school students, and professional learning provided for teachers, by music performing arts organisations through their excursion and incursion programs. Our lead article, by Katherine Kerezi, is an overview of the school and community outreach program offered by the Melbourne Symphony Orchestra. This and complementary articles by Melissa Harris (Victoria Opera), Kim Waldock (Sydney Symphony Orchestra), Dana Moran (Orchestra Victoria), Vicki Stanley and Gillian Howell (Australian Chamber Orchestra) and Julia Brennan (Musica Viva) collectively provide a useful overview of how these organisations can support music education in schools.

A moving profile by Heather McLaughlin of music teacher Liz Bennet's role in assisting recovery in the bushfire ravaged areas in Victoria, and another article by music therapists Denise Groke and Kate McFerran, describe a role for music in the healing process after the fires. Other articles include a timely questioning of the purpose of technology in music education, by Sharon Lierse, and some useful Top Tips from Tom Benjamin on how to turn your laptop to an Internet radio station. Our Net News contribution from Andrew Swainston focuses on websites devoted to folk music from around the world, while Tina Broad outlines what has already happened in the songwriting lead-up to the amazing Music: Count Us In event, to be held across Australia at 11.30am AEST on Thursday, 2 September 2010. We also have reviews of recent publications, from Amanda Rowarth, Brendan Hitchens and Helen O'Brien.

I would also draw your attention to the *Music in Action* professional development day, 'Creative Engagement with Music', featuring David Price, UK music educator and creator of 'Musical Futures'. This will be held at the Melbourne Exhibition Centre on Friday, 1 October 2010. Details are on page 11. I look forward to meeting many *Music in Action* readers on the day.

Robin Stevens

* F Chadwick and K Waldock, *Music Education and the National Curriculum* (email newsletter), vol. 6, May 2010. Subscription email: <nationalcurriculumandmusic@sydneysymphony.com>

CONTENTS

SPRING 2010 • Vol. 8, Issue 2



MEETING WITH MUSIC

6 Ways to tap into music outreach programs!

See pages 6, 12, 14, 17, 20 and 26

Regular Features

MUSIC. PLAY FOR LIFE 10

How the all-important song was written and recorded for the 2010 program of Music: Count Us In.

NET NEWS 24

Folkways and byways

The Web's message for students and teachers is that 'Folk music is cool', as Andrew Swainston discovered.

REVIEWS 38

Reviews by Helen O'Brien, Brendan Hitchens and Dawn Bennett

WIN 20 'SOUND INNOVATIONS' BOOKS, CDs AND DVDs 43

NEW PRODUCTS 44

PD DIARY 50

Main Features

ADVOCACY

Aiming to cover all bases 6

Katherine Kerezsi describes the depth of the Melbourne Symphony's outreach program.

Opera is for everyone 12

Victorian Opera puts opera, young people and the community together, says Melissa Harris.

Helping minds meet music 14

Kim Waldock gets a buzz from introducing children to the Sydney Symphony.

New roles for music therapy 34

Denise Grocke and Katrina McFerran explain how music therapy has come of age as 'a healing art'.

PROJECT

Orchestras of tomorrow? 17

Orchestra Victoria takes musical opportunities to rural areas, with implications for the future, writes Dana Moran.

Developing 'Forever' together 20

Vicki Stanley and Gillian Howell describe how professional mentoring boosts young performers.

TECHNOLOGY

Changes, changes, everywhere 26

Musica Viva has embraced technology to meet the needs of teachers and school, reports Julia Brennan.

Fad, frill, or future? 36

Sharon Lierse challenges us to 'look before we leap' into classroom technology.

From laptop to radio station 47

Tom Benjamin reveals how a school can run a low-cost recording studio on a laptop, to feed an Internet 'radio station'.

PROFILE

Teaching for recovery 30

A music teacher in bushfire-devastated communities helps young people find hope. By Heather McLaughlin.



AIMING TO COVER ALL BASES

The outreach program offered by the Melbourne Symphony Orchestra caters for all, says KATHERINE KEREZSI, in this overview of the directions that the orchestra is taking in education, artist development and community engagement.

The Melbourne Symphony Orchestra (MSO) Education and Community Outreach Program includes a wide range of school, community outreach, adult education and young artist programs, which are supported by teacher resources, web-based materials and much, much more (see 'Resources').

The MSO is one of the oldest professional orchestras in Australian, having presented its first concert on 11 December 1906. From 1949 until 1965, the orchestra took on the name 'Victorian Symphony Orchestra' before reverting to the original (and present) name in 1965. As early as 1934 the MSO became one of the ABC's radio orchestras. Although long since independent, it still works in close collaboration with the ABC.

The MSO gave its first schools concerts at the Melbourne Town Hall in 1929 and the tradition has continued and expanded considerably. The MSO is funded principally by

the Australia Council, with support from the Victorian Government, the City of Melbourne and corporate sponsors.

The MSO sees its ongoing responsibility as not only to provide high quality concert performances, but also to provide educational opportunities for all sections of the community. Responsibility for this aspect of the MSO's role is with Education and Community Outreach. Our program for 2010 is typical of the ranges of activities through which the MSO engages with the wider community.

Education concerts

Continuing in the tradition of the schools concerts of the past, but with a twenty-first century appeal, our 'Meet the Orchestra' concerts for primary school Grades 3 to 6 in April featured charismatic conductor Ben Northey and the MSO in hugely successful performances of the 'The Composer is Dead', written by Lemony Snicket and composed by

Nathaniel Stookey. This intriguing presentation follows the investigation of a murdered composer. Someone in the orchestra is guilty, but who? All the musicians seem to have an alibi ... but the guilty party has to be discovered. This perplexing mystery is solved in the course of a concert of great orchestral music, ranging from Bach to Schoenberg. The program, which has toured the world, created a lively excitement about orchestral music for over 2,000 young Melbourne students and their teachers.

Creative workshops and the MSO Jams

MSO creative workshops are tailored to meet the needs of a wide range of partners in the education and community sectors across Victoria. The MSO Jams—public jam sessions with a ‘come one, come all’ approach—have always been well received, and during 2010 we deliver ‘double the Jam’, with more than twice as many sessions as last year. Importantly, we have just trialled presenting these Jam sessions in the April school vacation in partnership with Federation Square. Its great success was a strong signal to the MSO to provide more of these public access opportunities during holiday periods. We also presented a public Jam session at the Arts Centre in July as part of a special Community Day marking the start of redevelopment of Hamer Hall, which is the home base for MSO concerts. While Hamer Hall is vacated to allow refurbishment, the MSO will return to its original home, the Melbourne Town Hall, for most of its concerts.



During May and June the MSO collaborated with Cardinia Shire, a relatively densely populated rural and urban local government area to the east of Melbourne that takes in Pakenham, Upper Beaconsfield and some Dandenong Ranges towns. This involved four school communities in a huge creative workshop, as the finale to the ‘Being Active, Eating Well’ project, which is aimed at promoting positive shared activities among these communities.

The MSO online

April saw two online initiatives of the MSO—a ‘classroom’ made available ahead of our ‘Meet the Orchestra’ concert, and our very first education concert webstream, which went to more than 2,000 school students in regional Victoria through a collaboration with 3MBS—a Melbourne community FM radio station devoted to playing classical music—and other partners. The webstream was delivered by the ‘Ping’ website, which aims to provide creative musical opportunities for rural Middle years school students (see ‘Resources’).

MSO ArtPlay Ensembles

ArtPlay is an initiative of the City of Melbourne, for which the MSO ArtPlay Ensemble was formed—a performance group made up of children aged between 8 and 13, and four musicians from the MSO. The ensemble is limited to between 24 and 28 places. There is only one intake of orchestral instruments students each year. Participants are expected to commit to workshop dates during school holidays for the whole year. Participation is not dependent on prerequisite levels of musical experience and/or knowledge. Members are chosen from free Open Workshops, held at the beginning of each year.

The program involves creating music as well as performing, with each project leading to the composition and performance of an original piece of music. Performances of the ensemble’s music are presented at the ArtPlay location—Birrarung Marr, an inner-city park on the Yarra riverbank adjacent to Federation Square, in Melbourne’s CBD—and at other city venues. Members of

the ensemble have the opportunity to attend MSO rehearsals and concerts through the year, as well as meetings and discussions with visiting local and international artists—so there’s a real opportunity for a real engagement with music performance and creativity. The ‘City Beats!’ project is a special extension to the ArtPlay collaboration, in which 20 young people from the inner urban Collingwood Housing Commission estate take part in our autumn ArtPlay workshops, which are supported by Concern Australia.

‘The Pizzicato Effect!’—an MSO residency in Broadmeadows

In its second successful year, the MSO’s ‘Pizzicato Effect!’ project is the result of a collaboration between the MSO and Meadows Primary School in western suburban Broadmeadows. The aim is to relieve some of the serious social and economic disadvantages of children there through the joy of collaborative music-making. Some 106 students participate in this project, and the ‘Pizzicato Effect!’ gives them opportunities to become acquainted with music by engaging them in new and challenging activities designed to foster important social skills and self-confidence. It is also intended as a long-term residency, contributing to community renewal and acting as a model for others. Participants are provided with an individual half-, quarter- or one-eighth-size string instrument; weekly group lessons with MSO musicians in their schools; attendance at, and participation with their families and teachers in three MSO concerts; and performance opportunities.

Musician training and award programs

The MSO also has programs designed to develop the next generation of orchestral musicians, conductors and composers. These include the Rob Cossom Snare Drum Award, which involves auditions and a final performance in August, and the 21st Century Cybec Composers Program, a competitive annual program offering young composers mentoring, workshop and concert opportunities.

The MSO and future education initiatives

Matthew Van Besien, the new CEO of the Melbourne Symphony Orchestra, joined the company in February this year. The area of education and community engagement is one of Matthew's main priorities in the company's strategic planning for the future. The determination is to continue the MSO as an orchestra that is relevant to community life. **MIA**

Note

'Melbourne Symphony Orchestra' in Wikipedia:
<<http://tinyurl.com/MSO-Wikipedia>>

Resources

MSO Education and Community Outreach Program:

<http://tinyurl.com/MSO-Education>

Ping: <http://pingmusic.com.au>

Katherine Kerezsi

Katherine is Manager, Education and Community Outreach, at the Melbourne Symphony Orchestra. She studied and gained classroom music teaching experience in Australia and the UK before heading up the music departments of two major Melbourne girls schools. Katherine began music at an early age, learning piano from her mother, then going on to learn clarinet. She gained her undergraduate degree in clarinet performance at the (then) Victorian College of the Arts, while also undertaking a two-year piano accompaniment scholarship. After graduating in 1999, Katherine taught instrumental music before completing a Diploma in Education.

E-CONTACT

Katherine Kerezsi: <kerezsik@mso.com.au>

Music at Melbourne.

The School of Music at the Faculty of the VCA and Music offers undergraduate and graduate programs in music performance (classical or contemporary improvisation), composition, conducting, musicology, ethnomusicology and music performance teaching.

For current music professionals wanting to upskill, we also offer intensive-mode study options for Masters programs in music therapy and music studies, allowing you to study alongside full-time employment.

Visit us on Open Day

Sunday 15 August, 10am - 4pm
Southbank and Parkville campuses

For information on Open Day activities, 2011 courses and how to apply, visit www.vcam.unimelb.edu.au



*Symphony Orchestra Concert, South Melbourne Town Hall, July 2009.
Photo: Jeff Busby.*

CRICOS: 00116K

www.vcam.unimelb.edu.au

dream large



**No other keyboards on the Planet
compare with Casio for sound
technology & value for money.**



Join the Keyboard Revolution.



CASIO®

SOUND TECHNOLOGY

www.soundtechnology.com.au

CREATING MUSICIANS EVERYDAY.™



The nine student songwriters participating in the MCUI program workshop. (Photo: Emma Unsworth)

A SONG FOR AND BY STUDENTS

How a song was written, composed and recorded for the forthcoming Music: Count Us In singing event for schools. Campaign manager TINA BROAD takes us behind the scenes.

Now in its fourth year, the national school music advocacy program, Music: Count Us In, has provided opportunities to student songwriters, singers and instrumentalists to contribute to the creation of the all important focal point—the song! This year the net was cast widely, with a national search launched to enable student songwriters in regional Australia to earn a place in the mentored workshop to write the song for the 2010 Music: Count Us In program. On the recommendations of their music teachers, and based on their preliminary musical ideas submitted by email, nine young songwriters from around Australia were chosen and flown to Sydney. There they worked in teams with some of Australia's leading songwriters, under the expert eyes and ears of our Ambassador, John Foreman. They travelled with a parent or carer, met each other over dinner and, before the pizzas had hit the table, were excitedly exchanging ideas, life stories and musical influences. Each had received the song brief in advance and came with lots of ideas to contribute, knowing that John Foreman would be picking the work which would go on to be professionally recorded as this year's song. On arrival, they were divided into three teams of three. Each team was allocated a songwriting mentor to guide their sessions.

After a hard day's work against the clock, the workshop yielded three great songs, each representing a different response to the brief:



Team One's song was titled *Come Play Your Part*, a rootsy call to action composed by Shekinah Moye from Toormina High School, Coffs Harbour, NSW; Taylor Pomery, Albany Senior High School, WA; and Henry Beale, Essington School, Darwin, NT. All were mentored by Paul Greene (one of Australia's hardest-working troubadours). Henry Beale said later, 'It was fantastic. It was brilliant working with Paul—I picked up how to craft and work a song.'

Team Two composed an upbeat, country-inspired celebration of music called *Ourselves Together*. Members were Maddie Brenner, of Scotch College, Adelaide, SA; Anthony Barnhill, Yarra Valley Grammar, Vic; and Lauren 'Lolly' Tarver, from Wanneroo Senior High School, WA. Their mentor was Melinda Schneider, a five-time Golden Guitar winner in the Country Music Awards. Lauren commented '... [the] best thing about having this experience was coming to Sydney and making music with these amazing people.'

A heartfelt power ballad entitled *Just a Simple Song* was composed by Team Three. Their mentor was Audius, an ARIA-award winning producer/songwriter, known as co-writer on Delta Goodrem's *Born to Try*. The team was Alissa Williams, from Fairvale High, NSW; Olivia O'Brien, Santa Maria College, Melbourne, Vic.; and Clinton Cave, Cairns State High, Qld. 'This experience was beyond words: a great opportunity and fun,' said Alissa. 'It was interesting to see a different side and way of writing songs.'



John Foreman, MCUI Ambassador, talking with songwriting workshop participants. (Photo: Karen Mork)

After a nail-biting wait, the students were told that John had decided that all three songs would be professionally recorded and made available to schools to learn, rehearse and perform. That decision met with a huge cheer! Then he announced that the program song—the one which schools would be directed to perform together at the 11.30am timeslot—would be *Come Play Your Part*, at which Taylor Pomery burst into tears of joy! Shekinah Moye said 'This experience would definitely be one of the best things I have ever done with my music. I feel privileged to have met and worked with the other students, the mentors, and John Foreman. I wish we had more time. I didn't want to go home, I loved it that much!'

A week-and-a-half later all three songs came to life in the studio when talented Melbourne secondary school students arrived to play *their* parts with some of Australia's best session musicians on hand as mentors—Simon Hosford (guitar), Dave Beck (drums) and Craig Newman (bass). The student session players on the recordings are:
 Drums: Jason Milic, The Victorian College of the Arts Secondary School (VCASS).
 Bass, electric: Bryce Buxton, VCASS.
 Bass, upright, acoustic: Toshi Clinch, Blackburn High School.
 Guitars: Matt Hoyne, VCASS.
 Piano/keyboards: Harry Cooke, VCASS and Anthony Barnhill, Yarra Valley Grammar School.
 Horn section: All from VCASS—Jarrod Brereton, Jun Somkiat and Fabian Acuna.

Lead vocalist on *Come Play Your Part* is 15-year-old Williamstown High School student, Bobby Andonov. Bobby has been singing and performing since the age of 6. He was chosen from 3,000 hopefuls to play Young Simba in Disney's 'The Lion King' in Melbourne, Sydney and Shanghai. He represented Macedonia in the Junior



In the studio: Bobby Andonov, lead vocalist for *Come Play Your Part*. (Photo: Rohan Young)

Eurovision Competition in 2008, performing to a TV audience of more than 55 million. For four years, Bobby has been a student of renowned Australian vocal coach, Susie Ahern (who has assisted X Factor, Kylie Minogue, Guy Sebastian and Anthony Callea). Bobby has just been announced as the first finalist in Channel 7's current season of Australia's Got Talent. What a voice!

Lead vocalist on *Just a Simple Song* is 17-year-old VCASS student, Riv Ngwenya. This was her first session in a pro studio, and she loved it. She did backing vocals on the other two songs, too. The lead vocalist for *Ourselves Together* is country star and Music: Count Us In mentor, Melinda Schneider, who made the song hers when she performed it with her team on the workshop day. We are thrilled she agreed to sing it on the recording. Backing vocals for this song came from VCASS students, Georgia Wilkinson and Zoe Drummond.

All around Australia, schools are now busily learning and rehearsing 'Come Play Your Part' which they will perform at 11.30am AEST on Thursday, 2 September in Australia's biggest simultaneous music gig, involving hundreds of thousands of students. Is your school registered for the 2010 event? If not, then go to the Music: Count Us In website, to sign up and to download the song files and charts. Everything is free. You will also find video clips which take you and your students behind the scenes at the songwriting and recording sessions. **MIA**

Resources

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

MCUI—The Song 2010: <http://tinyurl.com/MCUI-2010-Song/>

MCUI School Registration: <http://tinyurl.com/MCUI-2010-Regn/>

OPERA IS FOR EVERYONE

MELISSA HARRIS outlines Victorian Opera's mission to bring opera to young people and the wider community through active participation. The focus of a special 2010 education program on bushfire recovery.

Here at Victorian Opera we are in an incredibly exciting position—we have at our helm as Music Director one of Australia's leading music education advocates, Richard Gill. Under his visionary leadership, our mission and commitment is to provide 'opera to Victorians' and we are achieving this through a variety of means—mainstage and regional touring, community events, our annual Youth Opera Program as well as education work. Although we fulfil the traditional role of an opera company in staging musical theatre productions, we nevertheless believe that music education and participation in community music making is incredibly important, and these are areas of our work to which we are deeply committed.

Education work has been at the heart of our company from the very beginning. The first Victorian Opera event was staged in 2006: Benjamin Britten's *Noye's Fludde*—a work written in 1957 especially for a community—and in 2006 was presented by Victorian artists for the Victorian community. Performers were from the (then) Victorian College of the Arts, from Blackburn and Melbourne High Schools, and Victorian Opera. A project designed for young people and performed by young people, it was a huge success, and has since developed into our annual Youth Opera Program.

More recently the need to further expand and formalise the educational work of the company was recognised and as a result, I have joined the organisation as its first Education Manager. I am looking forward to further developing an annual program of education activity for Victorians of all ages. The immediate focus is on providing comprehensive packages on each Victorian Opera production, tailored for teachers and students, and providing vocal pedagogy courses, singing events, workshops and school visits as core features.



A 'group sing' is directed by Richard Gill.

Victorian Opera currently offers community participative activities such as the successful 'Sing Your Own Opera' events—a group 'big sing', focused on a particular opera or theme—as well as presenting our 'Discovery Series'—entertaining and informative one-hour seminars about each of our opera productions. Both are presented by Richard Gill and are an informative and insightful way to engage participants with

the operatic repertoire. Richard's strong philosophical belief in the value of music education, and his delight in working with young professionals, has resulted in the building of strong relationships with communities around Victoria, most recently with the Dandenong Ranges community in Melbourne's outer east.

The Dandenong Ranges Music Council (DRMC) organises an annual choral festival for children, which is a well-established celebration of choral singing with a strong professional development element for teachers. In 2009 Richard Gill and repetiteur Daniel Carter were invited to work with local schools to create new compositions through music and words around the theme of bushfire recovery—designed to promoting optimism about the future—that would result in a public concert performance for the entire community. The success of this event was recognised by Colin Iverson, Director of Music at Gippsland Grammar School, who said that 'It was such a valuable experience for our students and the community. I trust the Victorian Opera's vision of being directly and significantly involved in the community will be able to flourish in the years to come and help restore music making, and particularly the singing voice, in our communities.'

So, encouraged by the commitment of the DRMC to music education in the area, Richard began planning a project for

2010 that aimed at deepening the music education experiences of the local pupils by engaging with Victorian Opera artists. Through Australia Council funding, and working closely with the DRMC and the Australian National Academy of Music, we are able to re-engage with students at six local primary schools by planning a series of participatory workshops to be held at the schools, and an excursion for August this year. July/August will see our developing artists focusing on opera and vocal work with the pupils, and in September, work with the Australian National Academy of Music, will have an instrumental focus, tailored for the groups of pupils in the identified schools. There are three main elements to this project:

- Our five Victorian Opera Developing Artists, and a group of ANAM pupils will undergo training with Richard that will equip them with appropriate education and communication skills;
- they then will contribute to tailored participative workshops at each school; and
- the school students will go on an excursion to see these artists in rehearsal and performance.

Our Developing Artist Program is for emerging Victorian artists, conductors, designers and directors and has been in operation since 2006. These young people work with a range of associate artists during their time with the company, and are often invited to perform in our mainstage productions in either a role or as a cover. This year we have five talented young performers with us—singers Nicole Car, Anthony Mackey, Maxine Montgomery, Emily Uhlrich, and repetiteur and conductor, Daniel Carter. As well as undertaking relevant classes in areas such as musical interpretation, language, stagecraft and coaching, they will also work closely with Richard, who will equip them with skills and strategies for working with young people in an educational context.

With local advice from the DRMC, six primary schools have been identified for this project. Approximately 70 pupils from Years 3 to 6 from The Patch, Monbulk, Heaney Park, Upper Ferntree Gully, Upwey and Kallista schools will be involved. Each will participate in a 90-minute tailored workshop led by Richard and our artists, focused around identified needs and/or strengths for each school. Pupils will then attend an excursion to Opera Victoria’s ‘home’ at Horti Hall—the former Victorian Horticultural Society Hall opposite the Trades Hall, in Victoria Street in the Melbourne CBD. Here they will see the Victorian Opera artists in a specially-created masterclass-type performance that will include some participation from the school students themselves.

This project will build on current music education practices being implemented in these schools, but it is hoped that, by engaging with Victorian Opera artists, these pupils will experience music in a unique and needs-based manner that

will both enhance their music appreciation and learning, and also assist with their recovery from the trauma of the 2009 Victorian bushfires.

As with all other producers of art music events, Victoria Opera is looking to audience development for the future and more specifically for the promotion of an appreciation and enjoyment of opera in the wider community. The bringing together of its Developing Artists Program and a school-based incursion and excursion activities for a targeted audience of ‘bushfire recovery’ students will undoubtedly promote both audience development and opera appreciation and at the same time provide a measure of healing after the trauma of the 2009 Victorian bushfires. **MⁱⁿA**

Melissa Harris
Melissa has taken up the new position of Education Manager at Victorian Opera after four years in Scotland where she worked for Scottish Opera and the Scottish Chamber Orchestra (SCO) in similar roles. Her most exciting venture there was coordinating a year-long Orchestral Education project called ‘Masterworks’ that toured throughout Scotland with musicians from the SCO.

Resources

Hillsongs Choral Festival 2009 with Richard Gill:

www.tinyurl.com/hillsongs-2009/

Victorian Opera: www.victorianopera.com.au/

Dandenong Ranges Music Council:

www.drmc.org.au/

E-CONTACTS
Melissa Harris: <melissah@victorianopera.com.au>



HELPING MINDS MEET MUSIC

How KIM WALDOCK gets maximum job satisfaction from introducing the young, the old and the in-betweens to the joys of orchestral music.

In January 2009 I left the classroom to take up the role of Education Manager of the Sydney Symphony Orchestra (SSO), which I saw as a tremendous opportunity and great privilege.

The SSO had just started the new season with its new artistic director, Vladimir Ashkenazy. The education program, under the artistic direction of Richard Gill, was well established and respected by the company's musicians and administration.

The Sydney Symphony's education program is two-pronged. First, we aim to educate concert goers of all ages. For school students, there are our Meet the Music and schools concerts held in regional NSW, and in various venues in the Sydney metropolitan area, and there is an extensive professional development program for the teachers who bring them along to these concerts. For adults wishing to learn more about the composers and their works playing the main stage, we run the Discovery series—extremely popular with more senior school students, subscribers and patrons new to symphonic music.

Second, is the program managed by my colleague Bernie Heard, who develops artists of the future through Sinfonia (the SSO's mentoring orchestra); the Fellowship Chamber Music Program, under the direction of Roger Benedict; and the Sinfonietta Composition Project. The various developing

artist programs draw from a pool of applicants from across the country, allowing young musicians from all over Australia to have opportunities to work with us. Then there is a project called Playerlink, through which members of the SSO work with young instrumentalists in a selected regional area. This takes the form of a three-day music camp culminating in a concert. It provides an extraordinary opportunity for the youngsters to learn ensemble and musical skills from those at the top of the profession.

One of the great features of my job is the opportunity to provide young people with what is often their first experience of orchestral music. Each year the Sinfonia travels to a different region of NSW with a series of schools concerts for infant, primary and secondary school children. Last year we travelled down the south coast to Bateman's Bay. There was one school that we knew would not be able to afford to attend, but knowing that some funding could be found from Arts NSW for transport assistance for disadvantaged schools, we told the school we would send a bus!

It was an extremely excited bunch of young people who poured from that vehicle on concert day and charged down the front of the hall to meet the players and their instruments. Disregarding all acceptable rules of personal space, there they were, wide-eyed, bursting with questions, and requesting turns on instruments they could not possibly

understand were worth thousands of dollars. Our conductor, Guy Noble, added to the magic of the event by inviting them to come and stand among the players while the orchestra played the finale from Beethoven's Fifth Symphony. The students' response to the music and the concert as a whole was extremely moving. It reminded me how fortunate I was to grow up with music, and how few children are provided with regular access to quality music learning opportunities. I really hope that those children will have other chances to experience the thrill of a live orchestra.

But it is not only country people who have limited access to live concerts. We trialled a new type of concert at the end of the year (I was becoming bolder in my new role, you see!), called 'The Whitlams Meet the Orchestra', aimed at upper high school audiences. On the stage of the Sydney Opera House, the Sinfonia joined The Whitlams in a concert that explored stylistic fusion and musical arrangements, and focused on songs that had been arranged by composers such as Peter Sculthorpe, Brett Dean, James Ledger and Sean O'Boyle. We added to the program a stand-alone orchestral work, *Indian Pacific* by James Ledger. Full of colour and percussive vibrancy, it created quite a contrast to the more middle-of-the-road sound of the band arrangements.



For half of the 1,800-or-so students who attended, this was their first Opera House and concert experience. Imagine my delight to hear from teachers about the lively discussions on the train trip home about the various sections of the orchestra, which arrangements had worked better than others, and how enthusiastic the students had been about the orchestra-only work, and the long instrumental interludes in one of the Sculthorpe arrangements. The triumph was not that we 'just about made budget'—rather that so many new minds had been introduced to the orchestra and that the experience had been so positively received. In response to the announcement of the last song, the school-aged audience whipped out their mobile phones, waving them in the air as simulated candle flames. So engaged were these kids in the whole concert experience that even the seasoned performers, Tim Freedman and the Sydney Symphony musicians, were moved—and who knows how many concerts these people have given over past years!

During this project I was amazed—and disappointed—to realise that in some cases it can be an individual teacher who creates a barrier preventing children from attending the concerts. As we had some spare room, we invited a number of schools to attend this concert as our guests, only to frequently hear that it was 'too hard' or 'our children do not like classical music', or even 'I do not think our children would behave'. It was sad that these teachers so quickly rejected the opportunity for their students to engage with live

music, and underestimated children's ability to engage with a new experience. So a further challenge lies in educating these teachers about the importance of experiencing live performances, and the value of including classical music in a school program.

The great strength of our education program lies in its ability to enhance and enrich classroom practice with learning opportunities for children of all ages. Teachers are supported in preparation for their students attending these concerts, with teacher resource kits devised by experienced practitioners, and with professional training courses that are accredited by the NSW Institute of Teaching and Learning. All concerts are presented by conductors who have been trained in the art of communicating musical ideas at an age-appropriate level, and the repertoire selected has been chosen because of its pedagogical value.

So—over a year has passed and, as in any job, there have been both highs and lows. However, I continue to thrive on the challenge of bringing music to new audiences, introducing new music to old audiences, providing professional support and materials to teachers who are time-poor but determined to prepare their students for the best concert experience possible. I also continue to fight hard for better quality, more equitable curriculum content that will give all children significant opportunities to engage in musical experiences both inside and outside the classroom. Hopefully, if I can provide such opportunities, we can—over time—breathe new life into the cultural attitudes of our population and music will again thrive in our community.

MⁱⁿA

Kim Waldock

Kim moved into arts administration in 2009 when she joined the Sydney Symphony Orchestra as Education Manager, after 20 years as a music educator in Sydney schools. She has written syllabus material for the NSW curriculum; she regularly presents professional development courses and prepares educational material for teachers, for education networks and for the Sydney Symphony. Kim has worked as a writer for many arts organisations and the Australian Music Centre. Her teacher/music resource kit publications include *Out of the Blue* and *Journey to Horseshoe Bend*.

E-CONTACTS

Kim Waldock: kim.waldock@sydneyssymphony.com
SSO Orchestra Education:
<http://www.sydneyssymphony.com/education/>



audio • lighting • staging

Do you want a first class
Auditorium
or multipurpose school
Hall...

There has never been a better time to upgrade your school auditorium or turn your school hall into a Theatrical Performance Space. With the funding provided through the Commonwealth Government Stimulus Initiative and Jands expertise your school can have a first class auditorium or multipurpose hall.

**For a *free* consultation
on your school needs call**



Your complete solution. Nationwide.

For more info:



40 Kent Rd. Mascot NSW 2020 • Ph:(02) 9582 0909 • Fax:(02) 9582 0999 • www.jands.com.au



Orchestra Victoria Education Shepparton 2009—Stephen Williams and orchestra

ORCHESTRAS OF TOMORROW?

Connecting with young musicians

Orchestra Victoria has taken on a mission to bring musical opportunities to students in rural areas. DANA MORAN outlines how its education program nurtures the possible performers of tomorrow.

The major role that Orchestra Victoria fulfils is to present concert performances of artistic excellence, and to support local and national opera and ballet companies that perform in Victoria. It makes music accessible across the state by touring to regional and rural centres to present concerts, where admission is free and everyone is welcome. As a professional orchestra with a rich 40-year history* and an exciting future, Orchestra Victoria recognises that it is a custodian of orchestral music as a performing art in Victoria.

Through its education program, Orchestra Victoria provides opportunities for meaningful learning outcomes to be achieved by participants, and specifically for the nurturing of young talented musicians—from whom may come the orchestras of tomorrow.

The Orchestra Victoria Education program had its roots in 2002, when meetings of music teachers in regional Victoria highlighted the geographic disadvantages faced by local, young, aspiring musicians. Orchestra Victoria responded by collaborating with these music educators to develop a state-wide education program to meet this need. 'Orchestra Victoria Education' (OVE) is a regular series of two-day

intensive workshops run annually for Victorian secondary students who are learning orchestral instruments. The workshops provide them with an opportunity to extend their instrumental techniques and ensemble playing under the guidance of, and playing next to, Orchestra Victoria's professional musicians. Each workshop culminates in a showcase concert for the local community. Although a performance standard of AMEB Grade 4 or equivalent is recommended, all applications received are considered. In order to ensure accessibility, the OVE program is offered free of charge to all participants.

Our performance to date

Since it began in 2002, over 2000 students and 300 music teachers in regional Victoria have participated in the OVE program. By 2009, OVE programs had been held in Bendigo, Hamilton, Mildura, Shepparton, Sunshine and Traralgon; in 2010 the program extended its outreach to Werribee and Bairnsdale.

Students participating in the program come from within a 100km radius and beyond to participate. Some play in local ensembles, but for the most part, this will be the first time

'It is so important for students in regional and rural Victoria to be exposed to the musical and cultural possibilities that students in the cities have at their doorsteps—an essential educational and cultural experience.'

—Jo Beaumont, Artistic Director,
Orchestra Victoria

What excites?

Feedback from student participants in the Orchestra Victoria Education program confirms that it has a deep and positive impact, not only on the students themselves, but also on their families and their communities. Here is what excites them:

Mildura Keturah, French horn: 'the chance to play with an orchestra that is more advanced; the opportunity to be pushed to more of a standard of excellence.'

Bendigo Clare, violin: '[The workshop] has inspired me to keep going because I know now how good I could become.'

Shepparton Erin, clarinet: 'can sight read and articulate better'.

Latrobe City Attrayo, trumpet: 'playing in a large orchestra for the first time and learning new skills.'

Hamilton Rachel, trombone: 'meeting other trombone players and making awesome music as an orchestra.'

Sunshine Brooke, flute: 'getting to play in an orchestra, because we don't have one at my school'.

Shepparton Lucy, flute: 'I really liked playing as a whole orchestra; I love all the sounds. I want to practice more so I can get better.'



Orchestra Victoria mOve! Latrobe 2007—Trombones

they will have played in a full orchestral setting, with professional musicians alongside them. Students have found the impact of the program, and the experience of sharing a large-scale performance opportunity, to be invaluable.

The OVE program also includes professional learning opportunities for music educators and conductors of local school and community ensembles. Special sessions are led by the orchestra's professional conductor, covering a range of topics tailored to the needs of the participants. Shepparton teacher Adrienne Butterworth-Boord described the OVE program as a 'challenging, involving, great experience' for both teachers and students.

Percussionist Guy du Blét was instrumental in the development of OVE. He sees education as an inherent responsibility of all musicians and a tangible investment in the future of music in Australia. Guy's view is that 'There is a great responsibility for all artists to nurture the next generation. I would like to know that Orchestra Victoria contributed to the development of my future colleagues.'

The value of taking OVE to regional towns is immeasurable and has been applauded by both professional musicians and regional music teachers. Guy sums up the program's impact: 'Musical development doesn't come from being alone in a practice room; it comes from playing next to someone. When that someone is a professional musician with a passion for education, someone who really cares, it makes a real difference.'

Orchestra Victoria trumpeter Rob Smithies relates to the problem of being isolated from music-making opportunities in rural areas: 'Opportunities for young musicians in country areas are gold for the local communities and the kids involved. I grew up in Burnie, Tasmania, and started music in the local brass band. Community bands, orchestras and school orchestras, are the genesis of musical careers. ... The OVE program can be the "pressure cooker" that opens the eyes of talented students in these ensembles to the possibilities of music as more than a pastime.' Hamilton teacher Judy Hill describes OVE as 'a great gift of vision to our students and our vision for them'. In order to benefit the wider community, adult and youth

community musicians also have an opportunity to work with Orchestra Victoria musicians and conductor in a one-off evening workshop.

Beyond the program

The success of the education program is due largely to the commitment of Orchestra Victoria musicians. During the program, the students receive intensive and one-on-one tuition, but beyond the program, many students keep in touch with their Orchestra Victoria tutors.

The experience of Orchestra Victoria violinist John Noble, an OVE tutor since the program began, is typical of the involvement and commitment of many members. John feels that his job doesn't end with the Orchestra Victoria workshops—his approach is, 'Nurturing and maintaining the talent of our students should be an ongoing process. I'm regularly asked whether I would be able to tutor a student whose parents are willing to drive to Melbourne, or put their son/daughter on a train. I am always honoured when I am approached to take on a new student and I take this privilege very seriously.' In John's experience, when the issue of access is removed, the students prosper.

For example, five years ago, a young student violinist took part in Hamilton and was concertmaster at the culminating concert. Seeing the benefit and the effect of John's tutelage, her parents sent her to Melbourne every fortnight for a two-hour lesson with him. She subsequently auditioned and won a place to study music at the University of Melbourne, and is now in her second year.

Other examples include: a student violinist was concertmaster of OVE in Sunshine, then approached John to assist in preparation for her university auditions. In just six months she was able to lift her performance standard enormously and is now studying music at Monash University. A young student who participated in the past three Shepparton OVE workshops is also learning from John on a fortnightly basis, working towards an AMusA examination. These examples highlight the influence of the OVE program in providing rural students opportunities to access the opportunities enjoyed by the city counterparts.

Outcomes and possibilities

Feedback from students participating in the OVE program in 2009 indicates that 70% plan to continue playing their instrument after school. A participant in one of the first Orchestra Victoria workshops in Bendigo, percussionist

Eddie Higgs, recalls that he 'found the OVE Program to be a great eye opener into the wonderful world of classical orchestral music. Growing up in Bendigo I was rarely exposed to top line orchestral playing and ... [Orchestra Victoria opened up] a new path to me that I could pursue—the path of an orchestral musician.' Eddie met with and was mentored by Guy du Blét through OVE. He then became Guy's student and went on to successfully audition for the then Victorian College of the Arts and become principal tympanist with the Australian Youth Orchestra. As his mentor had done before him, Eddie travelled to Germany for tuition with Rainer Seegers at the Berlin Philharmonic Orchestra and during 2010, performed in Victorian Opera's double-bill production of William Walton's *The Bear* and Jacques Ibert's *Angelique*.



Orchestra Victoria Education Latrobe 2007—Violin rehearsal with Rachel Garner

Through its OVE program, Orchestra Victoria continues to nurture young talent by bringing together like-minded young musicians from regional and rural Victoria to enjoy a shared experience of music making in a supportive and professional environment. By providing such opportunities Orchestra Victoria is fulfilling its role as a custodian of orchestral music as a performing art and actively taking steps to build the orchestras of tomorrow. **MⁱⁿA**

Dana Moran

Dana is Communications Manager for Orchestra Victoria. She joined the management team at Orchestra Victoria in 2002, and previously worked overseas with a major production company based in the UK. She holds a Bachelor of Arts and a Graduate Diploma in Communications (Marketing) from Monash University, and graduate qualifications in media and communications from Victoria University, RMIT, University of Melbourne and Uppsala University, Sweden.

Note

*The Australian Elizabethan Theatre Orchestra in 1969 was split into separate Melbourne and Sydney orchestras. The resulting Elizabethan Melbourne Orchestra later became Orchestra Victoria.

E-CONTACTS

Dana Moran: < morand@orchestravictoria.com.au >
Orchestra Victoria Education (OVE):
www.orchestravictoria.com.au/
OVE contact, Cressida Griffith:
<cressida.griffith@orchestravictoria.com.au>



DEVELOPING 'FOREVER' TOGETHER

Collaborating with music and dance professionals

An original and relevant performance work resulted from an opportunity for young musicians and dancers to collaborate with professional mentors. VICKI STANLEY and GILLIAN HOWELL provide us with a useful case study.

This year the Australian Chamber Orchestra (the ACO) formed a partnership with Western Sydney Dance Action (WSDA) and Riverside Theatres to create a music and dance collaboration that is providing mentoring opportunities and valuable performance experience for young artists from Western Sydney.

Students from the ACO's Parramatta String Players Program* are joined by selected students from WSDA, and young dancers from the Sydney youth dance company 'youMove', working together under artistic director Kay Armstrong to create a new composition and dance work titled *Thinking about Forever...*

This project gives students direct contact with prominent artists such as Kay Armstrong, composer Matthew Hindson, choreographer Narelle Benjamin, players from the Australian Chamber Orchestra, and Gillian Howell, a director of collaborative projects between young people and professional artists. These combined resources create an environment for the students to produce a completely new work that will

demonstrate the area's creativity and talent, while offering them an insight into life as a professional artist. Its further aim is to encourage the growth of the arts in the region through involving the community in a work that is truly their own.

The production is relevant to the New South Wales curriculum, involving the skills of analysing, composing and listening to music, while creating a new cross-arts music and dance work. It is also based around the theme of the Department of Education and Training's 2010 Year of Sustainability, which invites the students to explore, through music and movement, what sustainability means to them. A website to accompany the project will be created by a year 12 student, to interactively track the creative process.

An introductory session before the first weekend of activities was designed to bring all the young performers together to meet and contribute ideas to the project theme and content. After a discussion between Matthew Hindson, Gillian Howell and Narelle Benjamin about the complexities of writing for dance, and of choreographing for a new work, the students were asked about their perceptions of sustainability, and to define and 'unpack' this word and its associated contextual meanings. The group then brainstormed the title and theme.



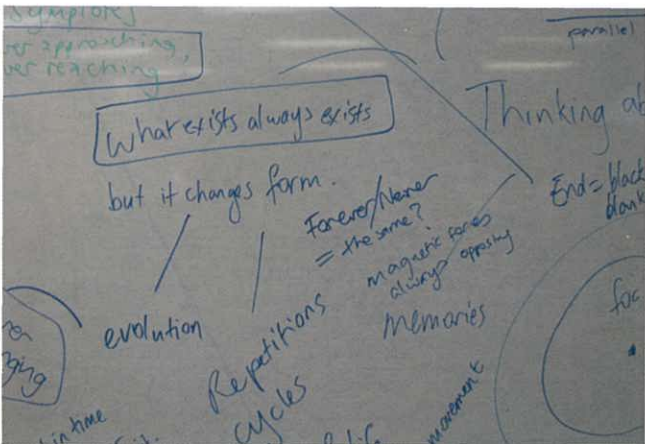


Fig. 1: Unpacking the word 'sustainability' on the whiteboard.

The Parramatta String Players then participated in an intensive weekend workshop directed by Gillian Howell and Matthew Hindson, with musicians of the Australian Chamber Orchestra, to create the material for a new piece of music.

Setting sustainability to music

The earlier brainstorming helped to identify words that the group felt related to the themes, and that also had possible musical applications. They selected four—'circles', 'balance', 'change', and 'forever'. Each of four working groups was asked to create a short movement based on one of those headings.

Melodic material from words

Brainstorming can lead to words or concepts from which musical material is immediately inspired. However, Gillian wanted to give the young musicians a number of possible tools or strategies for creating new melodies or fragments of musical material. Two pieces of melodic material were developed using the 'name-song' idea of Bach and Shostakovich. This approach utilises the German musical alphabet in addition to the A–G letter names that are used in English.

- Bach's name-song, which appears in a number of his pieces, is played B \flat –A–C–B (in the German musical alphabet, H is B \sharp , whereas B always refers to B \flat).
- Dimitri Shostakovich also put his own name-song into many of his compositions. He used his first initial (D), followed by the first three letters of his surname (spelt in German Schostakovich), that is, DSCH = D–E \flat –C–B. The German letter S, when written as it sounds, is Es—which is also the German way of writing E \flat !

B	A	C	H	D	S	C	H
B \flat	A	C	B	D	E \flat	C	B

Fig. 2: The name-songs of Bach and Shostakovich, in the German musical alphabet.

Based on this idea, we developed our own musical alphabet that could be applied to the word 'sustainability'. We used some rules that derived from the German musical alphabet, but also invented our own.

When implementing this idea, perhaps encourage your groups to experiment with a few different rules for the remaining letters of the alphabet. You don't need to find a note for every letter. Get them to first create their own rules, then work out the melody of the word—rather than to invent rules to create the melody that they feel they want, from the letters in the word! Processes that contain an element of chance or the unknown when you start, often create music with wonderfully ambiguous qualities that are very different to a melody the group would have created from a purely aural or theoretical approach to melodic writing.

We decided to create a table that had all the remaining letters of the alphabet (H through to Z). The group elected to assign an alternative for H as well as B \sharp). We decided that any 'B' in this alphabet could be either B \flat or B \sharp , depending on its context and what we liked the sound of. Thus the letter 'I' is played as a B \flat the first time it appears in the word, the second time as a B \sharp , then a third time as a B \flat :

H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E

—which created the following:

S	U	S	T	A	I	N	A	B	I	L	I	T	Y
E \flat	G	E \flat	F	A	B \flat	B \sharp	A	B \flat	B \sharp	E	B \flat	F	D

Fig. 3: Deriving the string of notes (the name-song) for the word 'sustainability'.

Each person then improvised on their own, experimenting and developing ideas, looking for a possible rhythm for this string of notes. Those who felt they had come up with something strong presented their riffs, from which the following line was chosen (see over page):



The Wertheim Gold series pianos give you high quality student pianos at a price that students and parents can afford. Enjoy peace of mind 12 year warranty and 1 year FREE service program.

All Wertheim pianos are quality inspected by our Australian quality control specialists at the factory before being shipped to our international distributors. All Wertheim pianos have Agraffe for increased tuning stability and improved tone.

Wertheim Gold series pianos have maintained the rich European tone and precise touch. These pianos are much better value than other student pianos in similar or slightly higher prices. Australia wide delivery available.

Distributed in Australia by Piano Time 109 York St Sth Melbourne 3205

www.pianotime.com.au info@pianotime.com.au
 Ph 1800 282 978 or 03 96903444



Fig. 4: The melody composed to represent 'sustainability'.

We explored possible accompaniments, and liked the way the melody sounded if it was accompanied by cellos playing the first bar of the melody as an ostinato:



Fig. 5: The 'sustainability' melody with ostinato.

Melodic material from speech-melody

We followed the same name-song process to find a melody from the word 'forever'. We also explored the idea of speech melody, using the following steps:

1. Select some pieces of text that relate to the theme you are composing music about.
2. Record a number of volunteers reading these passages one by one, using Garageband or similar software that shows you the waveform and allows you to select passages to repeat on a loop.
3. Listen to the passage carefully; try to identify first the rhythm, and then the pitches used by the speaker. (We used instruments to help us identify the pitches, first singing them together, then working out what they were on our instruments, one note at a time.)
4. These melodies can then be arranged and used in longer compositions.

Putting the work together, creating the score

If you're trying this idea, you may choose to keep each of the small-group compositions as separate entities. However, because we were writing for a full dance work, we looked for ways to splice, combine, and juxtapose the pieces, either in sections or as complete pieces, which would segue into the next piece.

We used a process frequently used in theatre-making that Gillian has adapted for group composition work, which involves everyone making decisions about the musical structure and score. These are the steps we took:

1. Go through each of the small group pieces in detail. Are there any sections that would be enhanced by having them played by the whole ensemble? Identify these, and teach them to the rest of the group.
2. Label each section of each piece. For example, in one of our pieces we had labels like 'tornados', 'insects', 'small popping bubbles', 'sustainability theme', and so on. Make sure everyone is familiar with the section-labels that make up their piece, and those they play in other people's pieces.

3. Write each of these section labels on a separate piece of paper.
4. As a group, think about how the piece should start. Do any sections suggest they might flow well into each other? Can you engineer a cross-fade (bringing one section down while bringing another one in) between two sections? Consider the overall journey of intensity or mood in the piece. You can use Blu-Tack to attach the relevant pages to the wall so that everyone can see them; move them around if the group proffers new ideas.

The beauty of this method lies in its flexibility and visual nature. Any idea can be tried out simply by moving the pages around, and it gives the whole group a chance to contribute ideas and respond to the ideas of others. At the same time, they are engaging critically with the ideal structure of the piece.



Fig. 6: A section of our score workshop Day Two.
© Gillian Howell.

Composer Matthew Hindson used our workshop ideas to create a composition to be recorded by members of the ACO. Matthew has written many works for dance and has extensive

experience working with young people. He has created compositions for the Birmingham Royal Ballet, San Francisco Ballet and Sydney Dance Company. Once Matthew's score has been recorded, artistic director Kay Armstrong will use it to choreograph a dance work.

The end result will be performed on 16 September in a gala schools concert at Riverside Theatres, including performances by the ACO, the Parramatta String Players and the youMove dance group, culminating in a performance of the new work with all of our musicians and dancers.

Part of the project also involves the production of a set of resources for teachers, based on the processes outlined above, as well as choreography methods, together with a short clip of music created during the workshop. This package allows students to actively engage with the concert by creating their own composition or choreography, which they can then compare with the final product that they see on stage in September. Teachers can link this with discussions and projects around the theme of 'sustainability' and what it means to their students, just as the students involved in this performance did.

The *Thinking about Forever...* project is especially relevant to music and dance students as an example of a cross-arts collaboration. Its premiere promises to be a most stimulating performance of a work created and performed by students from all around Western Sydney, with the extraordinary Australian Chamber Orchestra! **M in A**

Note

- A three-year program that enables school students in Western Sydney to have the opportunity to become members of the ACO's Youth Chamber Orchestra.

Resources

Thinking about Forever ...

Teacher resource pack:

<http://tinyurl.com/Forever-Resources>

Sample musical excerpt:

<http://tinyurl.com/Forever-Music-Clip>

Vicki Stanley

Vicki is education and emerging artists manager for the Australian Chamber Orchestra, she oversees the artist development, regional touring and schools education programs. She has worked as an instrumental music teacher and ensemble conductor in Perth and Melbourne, and was manager of the University of Melbourne Faculty of Music Orchestra in 2005. In 2006, Vicki was awarded the Australian Youth Orchestra Arts Administration Fellowship, and became AYO's operations coordinator before taking up her current appointment.

Gillian Howell

Gillian Howell is the Outreach and Community Director at the Australian National Academy of Music. She is a freelance creative workshop leader, who collaborates with groups around the country in composing and performing their own music. Gillian also consults as a project director and trainer to arts and music education organisations and festivals, including the Melbourne Symphony Orchestra, Australia Chamber Orchestra, the Australian Art Orchestra, The Song Room and Musica Viva.

E-CONTACTS

Vicki Stanley: <Vicki.Stanley@aco.com.au>

Gillian Howell:

<gilliansworkshops@gmail.com>

Her blog: <http://musicwork.wordpress.com>

ACO Education: <http://tinyurl.com/ACO-Education/>

Riverside Theatres (bookings):

<http://boxoffice.riversideparramatta.com.au>ShowListAlpha.aspx>

CREATIVE ENGAGEMENT WITH MUSIC MUSIC EDUCATORS DAY at Australian Music Association Convention

A professional development opportunity for primary and secondary music educators

**Friday October 1st 2010
Melbourne Exhibition Centre**

See page 51 for information on how to register

FOLKWAYS AND BYWAYS

The music of the streets

The message for students and teachers alike is: 'folk music is cool!'. ANDREW SWAINSTON reports on the many online resources that you can use to promote folk music in your music classes.

Whatever happened to folk music? Some would have it that the term is now dated. Still, as I look back fondly on sunny afternoons spent listening to groups such as the Weavers, Harry Belafonte, Miriam Makeba, Ewan MacColl, Australia's Declan Affley, Jeannie Lewis, the Bushwackers among others, I can't help thinking that folk music has a certain edge to it. More than the recent classification 'world' music, 'folk' clearly indicates the music of the people—music heard in streets, laneways, cafés and tavernas. What follows will hopefully give you glimpses into the basis of a life-long journey in music.*

Klezmer music: scores

<http://www.schoellerfamily.org/scores/>

There are over 70 high quality klezmer arrangements for bands available for download on this website covering a wide range of instruments, all listed alphabetically. The scores have been gathered to provide a repertoire for Shpilkes, the Temple Aliyah Klezmer Band. They are simply brilliant. The parts include scores for lead instruments clarinet, violin, trumpet and alto sax. In klezmer, the trombone part is generally a counter melody, although in some cases, the trombone and the tenor saxophone play the same part. In a small number of arrangements, the trombone part is more like the bass part. The piano and accordion parts for the Kammen songs are generally good, but for other pieces they may vary in quality. For download, just click on the appropriate icon for an MP3 recording, a MIDI file, the full score and then individual instrumental parts.

Manchesterklezmer.org

<http://www.manchesterklezmer.org/pages/repertoire.html/>

This is a website developed by a group of musicians (from, funnily enough, Manchester in the UK), who happen to play an extensive repertoire of klezmer music. Here you will find another fantastic collection of klezmer repertoire sheet music and MIDI files.

Les partos offertes par Fiera Brass (Cybodega)

http://cybodega.free.fr/html/partos/parto_fanfare.php?id=9/
http://cybodega.free.fr/html/reportages/video_list.php5

Amateur street bands comprising horns and percussion, complete with fancy dress costumes and with dancing and

marching, are a well-established and surprisingly organised tradition throughout Europe and Latin America. They even bob up in Turkey, India and parts of Asia. With repertoire being based around Latin, African and jazz tunes, you're just as likely to hear a pop tune, funk or disco. These combos can be small to very large, and are invariably highly entertaining, amusing and musical—not to mention inclusive. I strongly recommend checking out some of the amazing hundred or so video clips from festivals and street parties around the world. On the 'Partos' page (the language is French), you will find over 50 popular 'Street Band' scores arranged for multiple instruments, as well as accompanying MIDI files.

Indian, African, and Balinese music and dance

<http://www.ancient-future.com/>

<http://www.ancient-future.com/rhythm.html/>

This website announces itself with the introduction: 'Creating a Musical World Without Walls ... a place where new cross-cultural music and dance is created by learning from the world's great ancient traditions.' This resource brings together an impressive array of information and ideas concerning musical procedures of a selection of music cultures. From African bell patterns, through Indian talas, Arabic rhythmic modes, to the interlocking rhythms of the Balinese gamelan—all is revealed.

Abadja rhythm—drum music of Ghana, West Africa

<http://aviarts.com/demos/flash/abadjarhythm/index.html/>

For a fun African percussion game, try this link and enjoy the performance as you change the instruments in the ensemble and manipulate the dynamics.

George's Greek MIDI site

<http://www.greekmidi.com/>

Find MIDI versions of Greek songs and tunes, mostly rembetika and 'classic oldies'. There is something captivating about the 'Greek blues', which represents an excellent entry point into music of the region and around the entire Mediterranean.

Music of the outsiders (Parts 1–8)

http://www.youtube.com/watch?v=j_nOoZCGtd8&feature=related/

This fascinating video documentary made around 1988 tells

the story of the Greek musical style rebetiko (rembetico) and features many of its greatest musicians. 'Rebetiko' is a term used to designate originally disparate kinds of urban Greek folk music which have been grouped together since the 'rebetika revival' which began in the 1960s and gained strength in the following decades. This video series has an English commentary, and subtitles for the interviews with prominent Greek musicians.

Smithsonian Folkways online resources

<http://www.folkways.si.edu>

http://www.folkways.si.edu/tools_for_teaching/lessons.aspx.

The Smithsonian Institution, the national museum of the United States, has a non-profit recording label called Smithsonian Folkways Recordings that is dedicated to 'supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound'. Having acquired the Folkways record label in 1987, the Smithsonian continues the label's commitment to cultural diversity, education, increased understanding, and lively engagement with the world of sound.

The Smithsonian Global Sound® Educational Initiative is a worldwide educational online download network that provides access to tens of thousands of audio recordings and hundreds of video features from the U.S. national museum's Ralph Rinzler Folklife Archives and Collections (which includes Smithsonian Folkways) and content from partner archives including the International Library of African Music at Willard Rhodes University (South Africa), the Archives and Research Centre for Ethnomusicology of the American Institute for Indian Studies (India), the Aga Khan Music Initiative for Central Asia of the Aga Khan Trust for Culture (Central Asia) with others still to be included.

Smithsonian Folkways offers downloads and streaming video, tools for teaching, in-depth features, and sample lessons as PDF files that may be accessed at the 'tools' website above.

The extensive list of lesson titles (linked from the main menu page to the PDF lesson plans) is well worth browsing through and book marking if you wish to download the PDF material at a later date.

A Traditional Music Library

<http://www.traditionalmusic.co.uk/index.html>

<http://www.traditionalmusic.co.uk/irish-folk-music/>

<http://www.traditionalmusic.co.uk/scottish-folk-music/>

The UK based 'Traditional Music Library' is a large archive of traditional, folk and old music—song-books with lyrics and chords, tune-books, sheet-music, scores, old songs,

MIDI backing tracks, tabs, music lessons and theory, learn to play guides for various instruments, chord diagrams, scales and other music educational and academic reference materials.

The home page seems impenetrable with detail at first, but persist, for untold gems await you—otherwise just use the shortcuts above to the Irish and Scottish tunes. The traditional and folk music here is categorised into various sections such as: bluegrass, old-time, old country, Irish, Scottish, christian (gospel, worship, hymns, Ira D Sankey, Christmas), celtic, ballads, blues, jazz, session tunes, Carter Family, children's songs etc. Tablature collections for guitar and mandolin, singing lessons, song writing, and chord charts for piano, guitar, mandolin and banjo. Downloadable PDF scores, ready-to-print sheet music and MIDI backing tracks, are available for many of the songs. A complete library of 60,000 pages for musicians, band directors, music teachers, music students—or just plain lovers of 'real music' as it used to be.

Australian traditional songs and dance tunes

<http://www.wongawillicolonialdance.org.au/page/freesheetmusic/>

The songs, dances, poems of the early pioneers reflected people's hopes, humour, disappointments, courage and perseverance in a distinctive and characteristic manner. As this website of The Wongawilli Colonial Dance Club says, 'these songs and tunes collected from Australian folk musicians are well worth keeping alive'. A free PDF book ('32 Dance Tunes Collection') as well as MIDI versions, lyrics, photos and poetry are available for access at this website.

Learn to haka

http://www.newzealand.com/travel/app_templates/haka/en/index_content.html

What music class would be complete without a haka? This website presents a 'slide show'-type presentation (with spoken commentary) that covers the art form, the history and renaissance of haka, its iconic role in New Zealand society, a demonstration of its performance, and yes—*how to learn a haka!*

I hope you enjoy exploring the world of folk music through the world of the Internet. **M in A**

This review includes edited extracts from the relevant websites.

CHANGES, CHANGES, EVERYWHERE

JULIA BRENNAN outlines the changes and innovations that Musica Viva has taken to meet the needs of teachers and students in contemporary school music education.

For nearly thirty years, Musica Viva has been supporting teachers through the provision of programs designed to support and enhance music education in schools. While this commitment to support teachers' professional learning remains unchanged, the advent of technology in particular has provided us with a unique mechanism for delivering a range of new materials, in ways that would not have been dreamed of thirty years ago. Its capability for easy, equitable access provides yet another means to support the needs of teachers and students in both metropolitan and regional areas.



The Musica Viva In Schools program (MVIS) reaches in excess of 300,000 school students across the country every year, providing exceptional experiences of live music. Originally established as an addition to the already successful Musica Viva program, MVIS began with the aim of supporting the teaching of music education in Australian schools through live music, and has remained true to this goal despite massive changes to both the organisation itself and to school music education in Australia. This consistent and colourful thread of live music presentations have been woven to create a strong bond with Musica Viva's teaching resources and professional learning opportunities for teachers. These three components come together to form a link with the music syllabus documents in each state and territory as the central fabric to be blended with other areas of the curriculum.

The Viva Zone

The Musica Viva In Schools website 'The Viva Zone' uses the resources of the Internet to deliver materials for students and teachers. It features instrumental sounds and descriptions, compositional tools, footage of musicians at work and other interactive tools, all set in a vibrant cityscape. As technology changes, so to does the website, to maintain its relevance and interest.

Changes in technology can make a difference

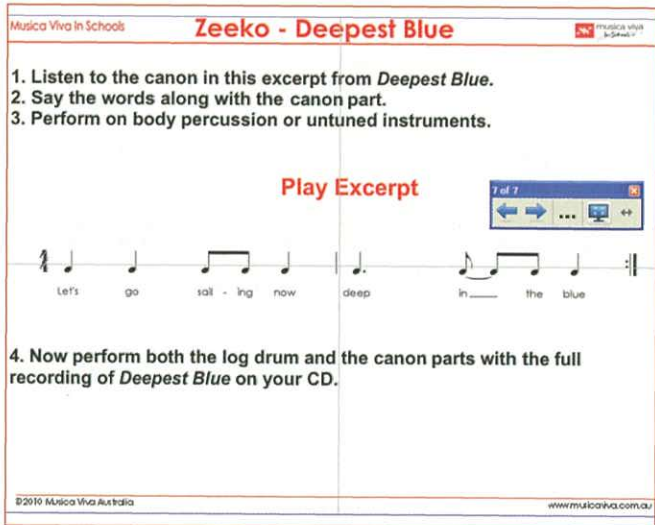
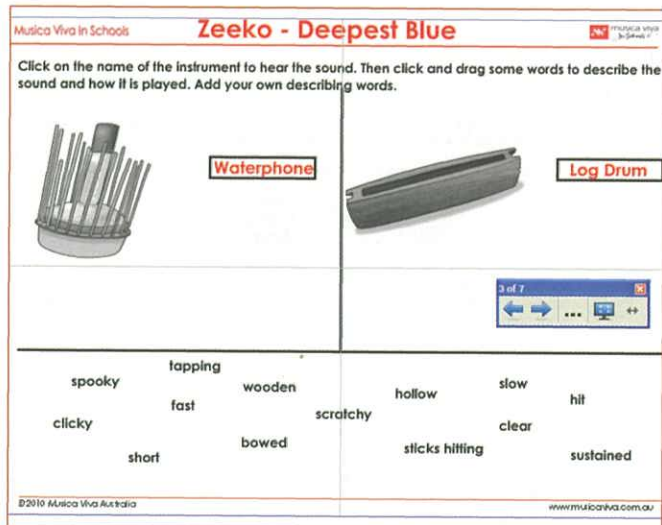
With the generous support of a sponsor, MVIS is commencing the next phase of its professional learning

forum—through the delivery of on-line support. The MVIS website includes links to each of the live music groups and performers who are key to the program. A recent enhancement is the capability to provide interactive teaching and assessment activities online, using interactive whiteboard (IWB) technology. As IWBs are spreading rapidly throughout primary school classrooms across Australia, MVIS has launched the first in its series of IWB-compatible materials, downloadable from the website. This is a powerful change, as MVIS can now be more available—in a virtual sense—to support the work of teachers. A particular benefit of the IWB materials lies in their

function as an interactive forum for teachers and students. They are intended to complement the teaching and learning resources distributed to teachers at their professional learning courses. Thus, concepts can be introduced in a set manner and context, link with existing knowledge, and allow the flexibility for both teacher and student to explore them at their own pace, all in a forum that is stimulating, creative and familiar to the learner.¹

The examples (Figs. 1 and 2) show how using an IWB can support instrument recognition and introduce simple score or musical notation reading. Using the first example, students click on the instrument name, listen to the sound of the instrument and drag a corresponding description into the correct box. This supports the prior listening and learning that they have done on these instruments in class. In the second example, the students follow the notation whilst listening to the recording and then say or play along with it. This can then form the basis of several other activities within the classroom using this rhythm.

Other technological changes gradually being rolled out by MVIS will include vodcasts of selected activities from resource kits and professional learning (or PL) courses, such as dances, some instructional footage, and lesson ideas to assist in the teaching of particular aspects of music education (such as teaching a round, a soundscape or a chant). The final



FIGS. 1 & 2: Sample IWB learning activities.

component of this on-line support is a teachers' blog for networking and communicating with other teachers and industry professionals.

Technology can assist with curriculum change

With change occurring throughout the Australian curriculum, two aspects are already addressed online through the MVIS website:

Assessment and reporting

Assessment and reporting form a large and important part of a teacher and student's accountability, particularly in literacy and numeracy, and the need for a similar standard in music and the arts in general has been recognised. The role of both formative and summative assessment in this process has been acknowledged as being of equal importance, and suggestions for implementing this process are now being included in MVIS resources. Assessment rubrics now have been included in the MVIS website to accompany existing online resources. These allow for the allocation of a marking scale in line with most commonly used assessment and reporting systems in schools today.

A flexible, consistent, and sequential approach

The requirement for flexible, consistent, developmental and sequential music education is necessary in the creation of new teaching and learning resources. This has been affirmed in recent research² and the evidence presented from the 2005 National Review of School Music Education.³ Musica Viva has responded to this principle through the development and provision of downloadable materials corresponding with resources and extension activities, for students with special needs, and gifted and talented students.

Saving time and money for teachers and schools through all-inclusive resources has always been a major consideration for resources developed by MVIS, but the need for change in accordance with the curriculum has meant that a format has

been developed in many new materials, flowing from lower primary through to junior secondary. The objective is to allow for flexibility and teacher discretion depending on the abilities of their students (and the teacher) to deliver the materials themselves.

Why do these changes matter?

The benefits of music education to other areas of the curriculum are well established, however there is a constant need to articulate these benefits to the wider school community. To assist with this, MVIS has provided music teachers with links to resource documents and materials giving suggested activities and their sequences, downloadable study scores and audio examples, quizzes and Flash movies, as well as suggestions to assist with technology-based issues. Interconnections between music, literacy, numeracy and technology have been made explicit by MVIS through the inclusion of icons throughout the teaching process, as in the examples of pages from a resource kit (See Figs. 3 and 4 over page).

These interconnections that lie in music education can often go unnoticed, for example as with numeracy—such as through the creation of graphs and notation, the grouping of beats, patterns, sequences and rhythm in general. Or as with literacy, where support may be found throughout musical activity, generally subconsciously—such as through the acquisition of lyrics and creation of new verses, by comprehension, and the understanding of the relationship between music and text. And of course, the increasing use of technology is evident throughout music education.

Conclusion

While the use of technology-based teaching and learning materials is enticing, MVIS is aware that these materials must be based on sound music pedagogical principles and be capable of supporting rather than replacing traditional learning models. The quality of the underlying teaching is

Outline of Activities

1. **Move It:** move to the beat, dance and explore the percussion rhythms from *Bag the Lama*
2. **Acoustic or Electronic:** recognise electronic and acoustic sounds
3. **What's in an Echo?:** sing the echo and improvise

Activities

1. Move It

- a) **ASSESSMENT:** Point out to the students that Amanaska are a multimedia group – their performance in the school involves not only music (through acoustic and electronic media) but also visual images. There are also numerous YouTube and other websites showing images of Amanaska or visit the Musica Viva In Schools website at www.musicaviva.com.au/education and follow the links to Amanaska.

Have the students sit in a circle. Listen to Track 1 whilst patting the beat. When there is a clear change of instrument or a voice, move the beat to another part of the body such as the head, chest, shoulders or tapping the floor.



Listen to the talking drum, Track 2. In this piece the beat is very strong and grouped in fours. Have the students step the beat, putting a stronger stamp on the strong beat, then practise clapping and counting to 4 (eg. 1, 2, 3, 4, 1, 2, 3, 4 etc.) and then clap with Track 2.



- b) Ask the students to identify which beats the handclaps occur on (2 and 4). Explain that beats 2 and 4 are important in this piece. Listen to Track 3 where there is a 'handclap' sound on beats 2 and 4. Practise clapping (or playing on non-melodic percussion) beats 2 and 4, and then perform with Track 3.

Ask the students to stand freely in the room. Have the students step the beat on the spot and add the handclaps on beats 2 and 4 with Track 1.



- c) Teach students the following dance using Track 1. You may find it useful to refer to the Musica Viva In Schools website at www.musicaviva.com.au and follow the links to Amanaska for footage of this dance.



- e) Use a keyboard, sequencer or computer program such as Acid, Garage Band or Audacity if available, to create different rhythmic backings or drum loops to accompany Track 1. You may wish to use some of those already provided as a guide, or to create original rhythms which complement the existing musical material to the song. Choose a strong sample to perform for Amanaska during their visit to the school.

2. Acoustic or Electronic

- a) Copy and enlarge pictures of the baglama, melodia and talking drum which can be found in the Instruments section at the back of this resource kit.

Play the following tracks and show to the class each corresponding picture:

CD Cue	Instrument
Track 1, 0:00-0:13	Baglama
Track 5	Melodia
Track 2	Talking drum



Ask students to describe the shapes of the instruments and some of the sounds. (baglama – metallic, edgy; melodia – nasal; talking drum – percussive) Create a word bank with the students' answers.

Ask the students how they think sound is produced on these instruments and if necessary explain that all of these instruments are acoustic, which means the sound is naturally produced (ie. by human activity not electronically). There are also instruments where the sound is produced electronically such as the electronic keyboard and electronic drum kit. Listen to Track 6 for an example of electronic keyboard and electronic drum kit.

- b) Ask students if they can name some other electronic instruments (eg. electric guitar, electric bass, synthesizer etc.).

Listen to Track 1 (CD cue 0:39-0:58) where the synthesized flute is featured and Track 7 for the acoustic bass. Ask students what other instruments can be heard in this section. (baglama, keyboard, electronic drum kit) Discuss whether each instrument is electronic or acoustic and describe why.



- c) **ASSESSMENT:** Copy or scan the instrument pictures at the end of this resource kit for the students to work in pairs (with copies) or as a class with the IWB. Have the students group the instruments into either acoustic or electronic categories. If using paper copies, have the students cut them out and paste them on either an acoustic or an electronic 'chart' with their partner.

- d) **ASSESSMENT:** Explain to the students that instruments can also be classified as traditional or Western depending on where the instrument has originated. For example, the baglama is a traditional instrument of Turkish origin, whereas the keyboard is an electronic, Western instrument. Amanaska like to explore a broad

FIGS. 3 & 4: Sample activities from a resources kit.

the key to success using any educational tool, interactive or otherwise.¹ Teachers who are equipped with practical knowledge, skill and understanding, delivered through a relevant professional learning forum, will be more confident to deliver music education to their students. It is the goal of MVIS, through its programs and learning materials, to contribute to teacher confidence, and hence to the quality of music education in Australia.

Musica Viva in Schools aims to ensure that developmentally sound, flexible and all-inclusive teaching resources will be available to support the needs of music teachers and students. There will be a continuing focus upon developing projects in remote and regional Australia. These will reflect significant and educationally relevant trends, with detailed, creative and adaptable professional learning for teachers, and live experiences by top-quality professional musicians.

And yes—music is, and will always remain, the driving passion. **MVA**

Resource

Musica Viva In Schools:

www.musicaviva.com.au/education/mvis

References

1. P Kent, *Interactive Whiteboards: A practical guide for primary teachers*, Macmillan Teacher Resources, Melbourne, 2008.
2. Sweeney Research, *Quantitative Research Findings for Musica Viva In Schools*, Musica Viva, Sydney, 2009.
3. R Pascoe, S Leong, et al., *Augmenting the Diminished*, report of the National Review of School Music Education, Australian Government, Canberra, 2005.


Julia Brennan

After qualifying as both a generalist primary school teacher and a primary music specialist, Julia undertook a MEd degree, developing a passion for and specialisation in curriculum support and teacher professional development in music. As an education manager with Musica Viva In Schools, Julia assists with designing new programs and resources, as well as implementing many professional learning opportunities for teachers.

E-CONTACT

Julia Brennan, Musica Viva:

<Julia.Brennan@det.nsw.edu.au>

A man in a dark suit and light-colored shirt is playing a brass trumpet. He is looking down at the instrument with a focused expression. The background is dark and out of focus.

**“Without a doubt,
this is the best trumpet
I’ve ever played.”**

Roger Ingram

Educator, Author, Recording Artist, and Lead
Trumpet with the Orchestras of Harry Connick, Jr.,
Maynard Ferguson, Woody Herman,
Jazz at Lincoln Center & Ray Charles.
<http://RogerIngram.com>

*Roger performs exclusively on
the new XO 1600i Trumpet.*

**Professionals are playing XO by Jupiter.
Once you try one, you will too.**

XO Trumpets, Saxophones, Trombones, Low Brass

Once you try an XO, you will discover what more professionals
already know - that XO instruments perform to the highest standards.

XO by Jupiter. Professional. By Design.

www.jupiterinstrument.com

3 YEAR WARRANTY

Australian Jupiter Importer: Musical Merchandisers. Ph: (02) 9905-0311 | E: info@musicmerch.com.au

XO
JUPITER

www.jupiterxo.com



MUSIC AFTER THE FIRES

Teaching for recovery

Liz Bennet's work in bushfire-ravaged areas of Victoria is playing a significant part in the recovery process for younger members of devastated communities, writes HEATHER McLAUGHLIN.



It's loud, it's noisy, it looks chaotic, but it works for me and I love it! This sums up the unique approach of one highly-committed music teacher working on Melbourne's northern edge. Liz Bennet uses a somewhat unconventional pedagogical approach, with small groups of children often teaching each other and with different instruments competing to be heard. Violins, a home-made marimba, keyboards, maybe a guitar, are all combined in mixed-age groups. But every child is highly valued, and even the simplest part is given equal billing. There are no music stands, no formal conductor, and yet performances sound so good that professional musicians are impressed, and the children beam with confidence.

But the two primary schools where Liz Bennet teaches have some grim recent history. They are in the 'black belt' north of Melbourne that was devastated by the fires of 7 February 2009, and most of these children have stories of deep personal trauma. The teachers of these young people face a

difficult challenge, even more than a year later. Whole school communities—both children and adults—have struggled to regain some sense of balance and to begin the healing process. But Liz remains relentlessly cheerful in the face of many problems she encounters. Her mass of greying ringlet curls dance around her as she talks with great enthusiasm about her teaching, finding positive aspects to her complex and energetic life in this devastated community.

Work at two primary schools (which involves teaching marimba groups, individual and small groups of violin and viola students, and an occasional young cellist, as well as classroom music), is but one aspect of Liz Bennet's busy life. She has been deeply involved as a parent at an alternative school north of Melbourne—the Hurstbridge Learning Cooperative (the 'Co-op')—teaching music and Italian for a minimum of one day per week for the last eleven years. For the last four years she has also taught at Strathewen Primary School, which was at the heart of the community that suffered such a high level of loss in the Black Saturday fires, and one of three primary schools that burnt down. However, her long-term career is teaching English to adult refugees at a TAFE college.

The Co-op is an alternative school where children choose how and what they will learn, and parents commit to spending significant time sharing a field they are passionate about with the children. With her three progressively attending the school, Liz spent a minimum of one day per week for eleven years there teaching music. Liz started the students with individual violin lessons, progressing to group music-making on violins, cellos, and recorders. Since marimbas were introduced in the last year or so, they have been a strong focus. In this child-initiated learning environment, a 'lesson' may only last three minutes, as the children are free to come and go as they wish. 'Last week, three 10-year-old boys came tearing down the hill, quickly taught each other the descending thirds of the Purcell canon, then ran off again. It's amazing what some children can learn in five minutes every fortnight if they want to!' Liz recounts.

Liz began four years ago at Strathewen Primary School as an Italian teacher. There were only 24 children in two mixed-age classes, and Liz emphasised the spoken aspect of the language and included lots of songs. Then music teaching began, with violin, cello and keyboard, and a band of sorts. 'There was a battered old home-made marimba on wobbly legs which we made good use of . . . and a class set of tinny-sounding glockenspiels—which we didn't!' At this quiet little rural school in the hills, teaching was relaxed, and children had space to scatter to work in twos and threes, often learning largely from each other.

Each year Liz has produced 40-minute plays, performed entirely in Italian, which are presented at both primary schools. 'There are always some songs included—and

children are often begging for more lines to speak.' The language, like the music, is learnt largely by ear, and the children develop great confidence in speaking. They also remember the Italian they learn—Liz has been bailed up by 16-year-olds keen to repeat for her some lines they had learnt for the play many years before in their sessions at primary school. 'We go outside and play games quite often,' Liz says, 'and the children can sing traditional Italian songs for half an hour without repeating themselves!'



Liz Bennet

But in her more formal career, Liz teaches English to new migrants. Her adult ESL students are mainly refugee women who have recently arrived from the Middle East and Africa after harrowing lives in war-torn countries. There are huge emotional and practical hurdles to be overcome before language learning takes place, and their progress can be extremely slow. It can take over a year for an illiterate, traumatised woman to match a letter to its sound. 'They have very low self-confidence in all areas, and I've found that learning new things is 90 per cent confidence,' says Liz. There is

enormous excitement to see women gain the confidence to speak. Empowered by their 'survival English', they can gain some control over their own lives for perhaps the first time ever.

So how did Liz Bennet end up in such varied work? 'I started learning the violin at 11, then changed to viola, and later did two years study at the Conservatorium. But I was taught through criticism—just told about everything wrong that I was doing. And I found the hierarchy of classical music and orchestras daunting—being first or second violin was considered so important, and then where you sat within the section.' For 15 years Liz did little music—although she spent 1984–85 living in Italy, learning Italian and absorbing the culture, with partner Rod Waterman, a well-known recorder player and music teacher. 'We lived in a village, and would be out picking grapes in the hot sun with dusty ash around our feet—but the villagers would sing! In seven- or eight-part harmony! It was an amazing experience.'

Then when their children were small, they were involved in music workshops back in Melbourne—through Parents for Music, which in the 1980s and 1990s ran many family music activities. They all went to folk music camps at Turrumurra and Rose's Gap, and Liz also started playing viola in the Maroondah Symphony Orchestra, an amateur group on the eastern edge of Melbourne. But the all-inclusive style of folk music, and learning by ear, were appealing, and she started teaching friends' children the violin using this approach. 'They pestered me into it,' she said. Next came the Hurstbridge Learning Co-operative, where there was a chance to teach violin and other instruments. 'So I came to music teaching late in life.'

At the start of 2009, Liz Bennet was undertaking two days of demanding adult ESL teaching, and a day or more in the

general hurly-burly with kids at 'the Co-op', as well as managing family life with three growing sons. The day of teaching out in the hills at peaceful little Strathewen Primary School was a calm oasis in a complicated week, and there were now 40 students. But then came the fires.

In this small rural community in the hills, about 10 kilometres from the northern edge of Melbourne, the bushfires roared through on their way to ravage Kinglake and completely devastated Strathewen. In a community of only 200 or so, over 20 people lost their lives, and the school was just one of many buildings destroyed. Every single person at the little school lost family members, friends, neighbours and classmates, and children have terrifying memories of narrow escapes—and there are so many shocking stories of those who 'didn't make it'.

Spurred in their own anguish by concern for the children (who were worried about being split up), Strathewen parents and teachers had, within days, set up the school again in a spare portable building at Wattle Glen Primary School. Five days after the fire, Liz Bennet went to the school— 'The children started singing "Ah Poor Bird" and just kept singing and singing for about half an hour. I could barely keep it together. Some adults around the walls were quietly crying. The sad, minor key of a familiar song must have touched something in the children that they needed to express.'

In these terrible early days, there were many tears on all sides, and her time was often spent 'hugging sad people and cuddling crying children'. The whole community was deep in grief, trying to cope with the vast loss of loved ones while trying to organise basic living for themselves. The one room of the portable school building was the only focus for the community. It became a relief centre for the most basic items as well as a counselling hub. Within a week, boxes of donations labelled 'Toiletries' and 'Boys sandals' were piled in the staffroom/community centre/preschool room. The blackboard had notices of how to get help, and messages exchanged between people who were now homeless.

The old school is completely gone—there were no books, no instruments, no equipment, no teaching materials. Liz has lost violins and some irreplaceable language games. But offers of help came pouring in. Food and clothing were basic concerns of adults involved. The children's first request to Liz was to replace the old marimba. Within a week, one had been donated and delivered. 'Marimbas are great—they are so big, and playing them is so physical. It seems to have been good therapy for the children.' Guitars, violins, cellos, new percussion instruments—the donations came pouring in, though sometimes this presented its own problems. A stack of keyboards at one stage divided the two main classrooms. There was an enormous amount of public sympathy and support. Liz is full of praise for Jane Hayward, the school principal, and other staff, many of whom had lost friends, and some their own homes. The gruelling work of supporting a whole community in shock, particularly its vulnerable

children, fell on their shoulders. 'It was so good to work with those teachers and the auxiliary staff, who were all such a strong force, focusing on getting the children gently moving forwards.'

In the first few months, a major part of the music time was spent preparing children to play at the many memorial services. What an emotional challenge both for the children, and for the teachers and parents supporting them! In some ways it provided a route for the outpouring of grief. Many people had strong connections with the Kinglake area which was also reeling under the shock of the fires and their aftermath; most of the 173 lives lost on Black Saturday were in the area between St Andrews and Kinglake, with Strathewen about midway.

During the winter months that followed, many families were under continuing stress coping with the aftermath—living in caravans, making do with donated goods, and battling the bureaucracy of putting their lives back together. Families were split up and adults suffered deep depression, but music at both Strathewen Primary School and the Co-op was valuable therapy. One day a young girl who'd lived through terrible times played simple chords on the piano for 30 minutes or so as Liz improvised above them. 'She seemed to need to just keep playing.'

Musical opportunities arose from offers of help. The group Rebuilding Communities Through Music funded activities and instruments; Optimum Percussion and Aquinas College donated additional instruments; musicians and groups provided more opportunities. Jon Madin led a day of marimba playing in Hurstbridge for five schools, including Strathewen and the Learning Co-op. A big concert for the fire-affected communities held in St. Andrews with Paul Kelly in November was a high point, and it was an exciting boost for the children and their parents to perform alongside such famous musicians. They all sang 'From Little Things, Big Things Grow' and musical ensembles taught by Liz from both schools played together, to great applause. 'My teaching style can look chaotic, and it's the exact opposite of the way I was taught myself—but it works for me.' Parents and other teachers are full of praise for her approach, and she is pleased to recall the confidence and musical awareness of many of the children she teaches.

'I never tell them it's wrong. All levels of skill can be incorporated, and the child playing a two-note bass believes he is just as important as the girl playing complex melodies on the violin. And he is! The music, and the group, need both of them equally. Whatever a child's ability or skill level, they can all be included with music which works in layers. Just playing a C is sometimes fine—and any kid can do it. They are really enthusiastic and actually sound good.'

Using folk melodies, gypsy tunes or some of Jon Madin's pieces, they can play a half hour concert from memory. Few of them read music; they learn by ear, or by letters (the board



in Liz's room is covered with lines of letters for those who need reminders of parts). Even an Asperger's child can be involved, because she gives him a simple part. They are surprisingly confident performers.

Liz proudly tells of her group playing at nearby Eltham High School, known for its top-level band program, and another generous source of donated instruments after the bushfires. At first, as the primary children started playing, the teenagers were talking, but soon there was silence as they listened in some amazement that it sounded so good—and without any sheet music.

These days Liz plays each Wednesday night in the Melbourne Sinfonia, and has encouraged the children she teaches to come to its classical concerts. Knowing someone who is participating in the performance seems to connect them to formal music, and even normally restless children sit entranced. Obviously Liz gains great satisfaction from seeing these children overcome horrific experiences and come through a year later able to play music and sound good. But even with these successes, there must have been difficult times when it was a struggle. 'Often I found it hard to sleep,' is about all she will acknowledge.

So what helped her get through the hard days? 'Well, music itself is a focus—a distraction. And I do get a buzz out of the teaching. The performances are a big adrenalin rush.' Working with adults or children who have been through trauma is somewhat similar, she feels—whether it is basic English or Italian or music. They can shut down for a long, long time, and make no apparent progress. 'It takes enormous patience. Sometimes nothing much happens for a whole year.' Liz acknowledges that her rather unconventional approach to music teaching may not be possible in most schools. 'There was a lot of chaos when I was getting started, and it still can seem quite haphazard. It needs a lot of tolerance from the principal and class teachers, and I need to be able to work with individual children and small groups. The open-mindedness of country kids is probably another big factor—they really show their

enthusiasm.' But it may well be that this very flexibility shown by the school before the fires, rather than more formal approaches, had established methods that worked far better when the school faced its ultimate challenge. The background Liz had in working with refugees was likely to have helped as well.

So at Strathewen Primary School, children are back to playing music in assorted small and larger groups, learning the violin, and singing Italian songs. At the Hurstbridge Learning Co-operative, family involvement is always the name of the game, and many parents are now keen to play on the colourful new marimbas made one Saturday last year—now painted bright red and purple. And though last year there was no Italian play, Liz is already working on this year's performance. Perhaps less traditional teaching approaches can sometimes be the best. **MIA**

To help support schools and families in the fire-affected areas of Victoria, go to Rebuilding Communities through Music (see E-contacts).

Heather McLaughlin

A music teacher and consultant living in Melbourne, Heather McLaughlin has worked with babies, preschool children, primary and secondary students, university students, teachers and community groups in Australia and many other countries. This has included family music (Parents for Music), and teaching in Japan for five years. Her other interests include violin and recorder playing, and she has long been a passionate advocate of the marimba music movement.

E-CONTACTS

Heather McLaughlin: <heathermmc@gmail.com>

Rebuilding Communities through Music:

www.dsmusic.com.au

John Madin's marimba music:

www.marimbamusic.com.au

NEW ROLES FOR MUSIC THERAPY

The 'healing art' and the human spirit

Music therapists DENISE GROCKE and KATRINA McFERRAN explain how music as 'a healing art' has come of age in Australia and is taking on new roles—including working with young people affected by Victoria's Black Saturday bushfires.

The role of music as a 'healing art' has been recognised since ancient times and in modern times, for several decades as one of the many therapies that can assist in the treatment of people with a variety of physical, psychological and emotional difficulties. Music therapy is recognised as one of the allied health professions as well as being an area of music education research and practice—there is, for example, a Commission on Music in Special Education, Music Therapy and Music Medicine, established by the International Society for Music Education in 1974. Music therapists work in hospital, hospice and special needs school settings, as well in private practice, where their interventions can promote wellbeing, alleviate stress, manage pain and enhance memory (for dementia sufferers, for example), as well as facilitate the expression of feelings, improve communication and support physical rehabilitation. Typically, music therapy is practised with individuals or groups, for a single session, or more often, a series of sessions, that incorporates a range of music experiences. These can include singing familiar songs that relate to the child's or adult's age and music preference, or composing new songs, brainstorming lyrics, and creating and composing the music with mutual engagement of client and therapist.

Improvisation on tuned and untuned percussion is another type of music experience. Depending on the needs of the person or group, the improvisation might be structured on a theme, or on free improvisation that focuses on simply having fun and experiencing free expression. A third group of music experience is referred to as 'receptive music therapy', which encompasses listening to music in a relaxed state with the intention to reduce stress or pain. This may be enhanced by using visualisations and imagery as a means of blocking pain sensations for hospitalised patients, or by creating an image of a favourite place that redirects attention away from anxiety and disorientation, towards a 'safer place'.

Music therapy in practice

In Australia in the 1980s music therapy programs were offered in traditional areas of practice such as special schools, nursing homes, paediatric hospitals and in psychiatry. However more recently, new areas of practice have been introduced that include early intervention programs for babies and young children, while at the other end of the life span, positions in palliative care have grown as Australians saw the positive effects music had on hospital patients and staff. In the 1990s, a national program entitled 'Sing and Grow' allowed music therapy to move into the community, helping to meet the needs of hundreds of 'at-risk' mothers and fathers who struggle with new roles as parents, particularly when their child has special needs.

As society begins to explore expanded definitions of wellbeing that focus on health rather than the avoidance or remedying of illness, there has been renewed interest in what role music might play in the community. Music therapists are beginning to design programs with preventative intentions, working in collaboration with community organisations and community artists to respond to needs.

One recent example is a program provided for teenagers following the Black Saturday bushfires in Victoria in February 2009. In this program the music therapists worked closely with teenagers and students to explore how music might help in coping with life after the fires. Instead of adopting a trauma model that targeted possible negative reactions to the fires, the music therapists encouraged the teenagers to decide how they would engage with music and not surprisingly, this varied for each group of young people. The young men were drawn to active music making experiences, using drums and percussion instruments to 'listen' to one another and to feel connected. As one young man said, 'I'm pretty sure that we all understood that we had had the same experience', and indeed, within the group those young men who had suffered the greatest losses were given

Music therapy In Australia

Music therapy in Australia has been evolving since the 1970s, and the Australian Music Therapy Association (AMTA) was founded in 1975 as the sole Australian organisation for the profession. It is a member of the World Federation of Music Therapy.

The AMTA has state branches, interest groups and representatives throughout Australia and offers support

and professional development for Registered Music Therapists (RMTs), and general membership to anyone with an interest in music therapy. The AMTA holds an annual conference, monitors training programs and standards of practice, and publishes a refereed annual journal.

more room to have good days and bad days without being judged by others. The young women of the same age used the opportunity differently, often using words and art to supplement their music playing, and seeking understanding through insight-oriented discussions. They found that '[their] confidence expanded', and used it like a 'fun counselling session', drawing on the therapeutic skills of the music therapists to process their various responses.

The older teenagers were more careful about allowing the music therapists 'inside' their fire-related experiences, and many weeks were spent singing songs together and jamming on instruments without reference to the events of summer. They took time to reconnect with active music making, and most group members rediscovered musical talents in singing and playing that had been lying dormant or at least kept in private. After many weeks, these older teenagers began to express themselves, and described how 'everyone was so supportive and encouraging' and that it 'made me feel good about what I was doing'. Although each group used the process differently, they did ultimately move towards song writing as a way of combining musical and verbal expression. Led by the senior students, this 'fun emotional expression' turned into the creation of an audio CD and the involvement of a local musician who helped to record the CD that was then launched at a local hotel owned by one of the parents. Although no measures were taken by the music therapists to address 'improved self esteem' or 'increased coping', it was clear that the young people used the opportunity to focus on the future and to validate their identity as adolescents who just wanted to have fun. The collaboration of the music therapists with the school and the community musician was critical to the success of the program, taking the experience beyond the bounds of a private, therapeutic encounter and into the realms of a shared understanding of coping and survival.

Training and careers

Alongside new ways of practising music therapy in the community, new directions are opening up in the training of music therapists. Just as music therapy is expanding beyond an institutional orientation, music therapy training is also embracing contemporary models of learning that are not locked into an institution. Currently training courses are available in Melbourne, Brisbane and Sydney, and the University of Melbourne has recently made training available through a 'blended learning' model, where some study is completed online, other subjects are taught in intensive seminars, and supervised clinical training is carried out in the student's home state. The University of Melbourne plans to open this 'blended learning' model to Hong Kong students in 2012.

Career opportunities in music therapy are expanding and now include many aspects that are closely related to the learning experiences of young people, and to the newly emerging area of wellbeing in educational settings. Many young musicians who are not planning to take on performing

or teaching careers therefore could consider the possibilities and opportunities offered by music therapy as an area of tertiary study and as a professional career. Practising teachers should also be aware of music therapy as a career pathway for their senior students, and also of ways in which they may collaborate with music therapists and others in promoting wellbeing in both schools and the wider community settings.*

Aside from its importance in education, music is also important as a 'healing art' and to the human spirit—as Ancient Greek philosopher Plato reminds us, 'Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything.' **M in A**

Note

* See the article 'Promote wellbeing by making music' by Catherine Threlfall in *Music in Action*, vol. 7, issue 4, pp. 36–38

Denise Grocke

Professor Grocke is a registered music therapist, Head of Music Therapy and Director of the National Music Therapy Research Unit at the University of Melbourne. She co-authored *Receptive Methods in Music Therapy*, co-edited *Music Medicine 3* and *Guided Imagery and Music*, as well as publishing numerous book chapters and journal articles. She is a former president of the World Federation of Music Therapy, and of the Australian Music Therapy Association (AMTA).

Katrina McFerran

A registered music therapist and senior lecturer at the University of Melbourne, Katrina teaches as part of the Master in Music Therapy degree (coursework and blended delivery). She has published and presented widely in both local and international forums and most recently published the book *Adolescents, Music and Music Therapy*.

E-CONTACTS

- Denise Grocke:** <d.grocke@unimelb.edu.au>
- Katrina McFerran:** <k.mcferran@unimelb.edu.au>
- Australian Music Therapy Association:** www.austmta.org.au
- AMTA Training Information:** www.austmta.org.au/registration-and-training/accredited-courses/
- Australian Music and Imagery Association:** www.musicandimagery.org.au
- American Music Therapy Association:** www.musictherapy.org

FAD, FRILL, OR FUTURE?

Is it a fad, a frill, or the future of music education? SHARON LIERSE challenges us to 'look before we leap' into technology in the music classroom.

Not only do classroom music programs have scope for the inclusion of many forms and styles of music, but to ensure that students have a well-rounded music education, the music curriculum should be eclectic in both musical styles and music learning activities. Students have the potential to learn from their engagement with music notation, music history, music from a wide range of traditions and cultures, compositional activities, learning a musical instrument, participating in vocal/choral music and ensemble playing.

However, the reality of classroom music at present is that the subject is marginalised in many schools. Music is one among five or six arts disciplines, which are often perceived as being optional extras rather than part of the core curriculum. Despite the inclusion of the arts in Phase 2 of development of the new Australian [National] Curriculum, music teachers still need to advocate for the proper implementation of their subject, particularly when music is placed in direct competition with other arts subjects and sports activities. Moreover, with the increasing demands on schools for the external assessment of students, plus excursions and camps, sports days and special assemblies, music programs are under constant pressure to survive.

Despite what could be perceived as an additional demand in an already overcrowded curriculum, Information Technology (IT) can nevertheless both complement and indeed support music in the secondary curriculum—but the question is, when and how to teach IT in music? Music educators have first to determine their aims, goals, philosophy and rationale for including computers and forms of IT in the music curriculum. Introducing IT into the school merely because that is what other schools are doing and because IT may motivate students to select music are not reasons enough. Setting up a music technology facility takes time, funding and an ongoing commitment which may well result in cannibalising the existing music program unless you are careful. If the rationale is to enhance the existing music program through IT and to add another dimension of musical experience, then one can assume that the classroom music program is undergoing a period of growth and renewal, and this should proceed with the full support from the school.

Technology in the music curriculum

The connection between information technology and music education is long established—but in order to have an adequate *raison d'être* in music education, technology must complement and support the music curriculum and enhance both music teaching and music learning. A common misconception is that technology can be a replacement for face-to-face teaching and learning, whereas the truth is that

technology can only supplement traditional music teaching methods. Certainly, students who want to study music beyond secondary education require a wide range of music knowledge and skills—particularly those related to performance and history, which still are most effectively and efficiently taught through traditional means.

Attitudes and effects

Students sometimes perceive the inclusion of technology in school subjects as being a fad. Computers in particular are a source of entertainment, relaxation and a means to connect with their peers through online social networking. We are now at a stage in Western society where students have grown up with the Internet and with ready access to information whenever it's needed. They are often more highly skilled in using technology than teachers themselves and are 'totally unfazed' by new software programs. However, once a program is mastered, to keep them motivated students often require tasks that challenge their IT skills through its productive application to music.

There are real issues to be considered when setting up a music technology program—time, funding, curriculum and assessment issues all need attention.

Time for technology

Managing music technology in a school is a time consuming business. Tasks range from setting up a classroom (even if you have outside technical help), implementing security measures, organising copyright and licensing agreements, quotes for repairs, and maintenance contracts—all of which take up considerable teacher time. This is somehow to be fitted around the school day when directors of music and classroom music teachers have to deal with day-to-day administrative issues such as personnel, timetabling, concert organization—the list goes on. Add the time required for updating the teaching program for IT-related professional development, and just to keep ahead of the students who are already technically savvy. Technology is being constantly updated, and a music technology classroom set up for Year 7 students in 2010 will be well and truly redundant by 2015 when a generation of students have passed through their secondary school education.

The cost of technology

Information technology—hardware, software and communication/Internet access—is costly to purchase and maintain. Computers, keysets, piano keyboards, software programs and additional resources such as instruction books and supplementary manuals are expensive in the initial set up and the year-to-year maintenance. Generally speaking, if an IT program is to be fully effective as an educational medium and resource, there needs to be a computer for each student as well as one for the teacher. Software program updates are

costly and user licences to install programs have to be factored into the total cost. There is also the cost of the room set-up, air conditioning (if necessary for hardware 'wellbeing'), additional insurance for the school, and security measures. Ongoing maintenance is costly, as are repairs or replacements for hardware items, ranging from computers to headphones (the latter always seem to break).

However, one advantage of a custom-designed and 'dedicated' music technology room is that it is more likely to be retained if an accommodation crisis arises. Many music technology rooms have become showplaces for schools, with some even becoming part of the Soundhouse network.

Issues of music assessment and technology

When undertaking any sort of student assessment, one must ask: 'what exactly am I assessing here?' Is it legitimate to assess a student's ability to cut and paste sound bites; to set up iterative loops to transcribe music from a MIDI keyboard into a music notation program; or to re-arrange a piano piece into an entirely different format in terms of musical skills and understanding, when the real work is being done by a computer program? In these situations, it will be the students who have developed skills in navigating through the computer software programs or are just plain 'computer savvy' who will invariably receive the high grades, rather than those who may have real musical talent and abilities. Also, students who are 'computer illiterate' will find some music technology tasks altogether too challenging and may consequently be 'turned off' learning music.

On the other hand, particularly in those areas of music that are concerned with musical creativity, aspects that may be legitimately assessed are those that ask students to use the computer to manipulate the form or structure as well as the timbre of the music. When computer manipulations skills are taught in direct relation to specific compositional devices, assessment of these 'tool applications' of technology is far less problematic.

Understanding how music can be arranged and layered can be learnt with the use of information technology. Also, music technology can be beneficial for students to understand the function of music, in particular in relation to visual representations. Film, television and advertising often rely on music to enhance the picture.

How do technology and music balance out for you? Before whole-heartedly embracing the technological revolution and incorporating IT into your music classroom, step back and recognise that IT may be a great learning tool but it is only one of many for learning a subject such as music. There is no doubt that technology definitely has a place in the future of music education in schools, and that computer music programs can be highly successful in promoting music teaching and learning, if thought through with careful consideration and planning. There are many schools with highly developed computer-based music programs, and to draw upon their experience can be invaluable. This will help you, before taking the leap, to think through all of the issues involved so that when you do jump, you'll know how to land as well. **M in A**

Sharon Lierse

Dr Sharon Lierse is a music educator, performer and scholar, twenty years experience in teaching, teacher training, regional coordination, auditioning, examining, and reporting. She has worked in government and private schools in Australia and Asia, and has been guest lecturer at several universities. A specialist in the Suzuki method, Sharon also teaches flute, cello and double bass in her studio music teaching practice.

E-CONTACT

Sharon Lierse: <sharon@sharonlierse.com>



Orff Schulwerk: Creative Movement and Music Education

A holistic approach to music education integrating singing, speech, movement, dance and playing instruments.

www.ancos.org.au

Follow the links to your state for membership, courses, conferences and workshops.

Events focus on "learning by doing", helping teachers share their music through practical music making and by creating enjoyable experiences for the students.

National Orff Schulwerk Conference

Voices of the Swan 2012

8 - 13 January 2012, Wesley College, Perth

Local and international presenters featuring Andrea Sangiorgio (Italy), Kalani (USA), Robyn Staveley (Aus). Call for workshops and papers due 14 January 2011.

5 days of accredited professional development in music & movement education, and over 40 "hands on" workshops. More details at www.waos.org.au

The Victorian Orff Schulwerk Association

www.vosa.org

for VOSA Sales, Resources and Events

- 14th Early Childhood Conference of Performing Arts (ECCPA) 21-22 August 2010 in Kew
- Level 1 & 2 Courses 11-16 April 2011
- Living Music & Dance 27-28 May 2011 in Preston



Piano Lessons by Anna Goldsworthy

Published by Black Inc. Reviewed by Helen O'Brien

Anna Goldsworthy's memoir, *Piano Lessons*, is a 'coming of age' story in the tradition of Henry Handel Richardson's *The Getting of Wisdom*. For this review, it is necessary to examine the work not so much from a literary perspective, but more for its thoughts on being, or becoming, musically educated. Apart from a student's perspective on enduring the often obscure intentions of sophisticated piano teachers, we can learn much about teaching as an act of reciprocal humility. Overwhelmingly, the memoir is a tribute to her formative teacher, Eleonora Sivan, a Russian pianist of warmth and tenacious dignity, living in suburban Adelaide.

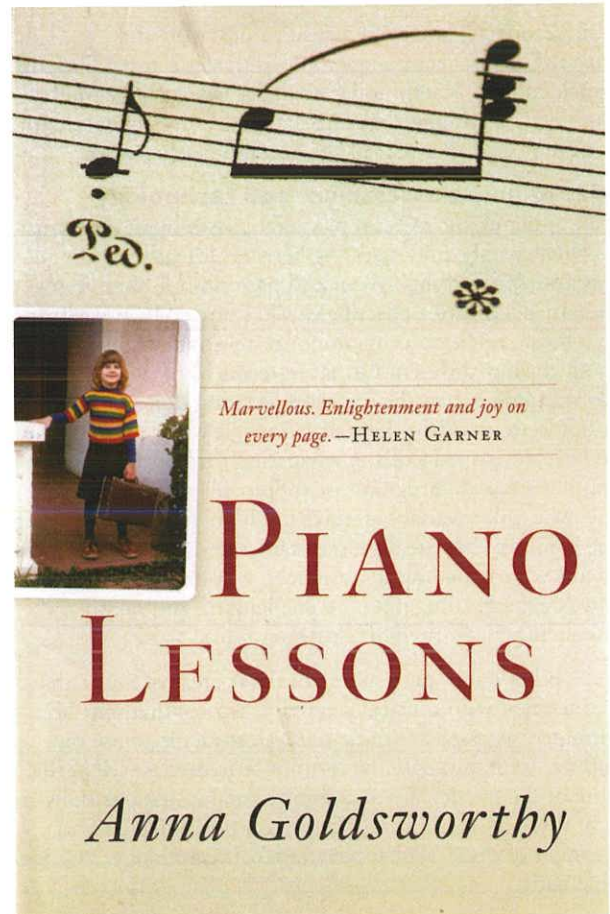
On the topic of her education as a young pianist, Goldsworthy is prone to lapse into fantasised reminiscences of her younger years, nonetheless a forgivable fault given that most of us who have learnt an instrument on a one-to-one basis are probably fairly hazy on those initial lessons. As she approaches adolescence and a greater consciousness of wanting to play at a higher level, Goldsworthy reveals a very real psychological dimension that probably afflicts many of our students—'catastrophising' the possible outcomes of performance.

While worrying about performance may be a 'given' occupational hazard for a musician, it is something that teachers should be attuned to with highly capable students. Goldsworthy proves herself throughout her schooling to be an exceptional student and quite self-conscious of her abilities. This perfectionism could have advantaged her development as a musician or given rise to unnecessary anxieties; and we discover that both outcomes resulted. Eleonora Sivan for her part remained constant in her teaching, never adjusting her goals for the sake of perceived glamorised outcomes, whether at examinations or competitions.

On a literary note, the memoirs are somewhat introspectively myopic. I am uncertain whether personal conflicts and resolutions really merit a memoir at the age of thirty. In many respects someone who hails from circumstances not particularly prodigious, but secure, whose only demon seems to be teenage angst at 'catastrophising' whether a piece of piano music is going to work, could be considered a rather bland read.

It may be unfortunate that Li Cunxin's *Mao's Last Dancer* hit the cinemas at the same time as the release of this book, for it demonstrates a perfect example of narrative tension—the overcoming of poverty, political oppression and appalling training circumstances that would be considered tantamount to child abuse. Perhaps that comparison was why I felt that the writer hadn't quite 'earned her wings' in writing these memoirs. The work is polite, self-conscious and respectful of her teacher, yet there is emptiness in the ordinariness of her situation—the great life narrative had not yet been achieved.

But now, on reflection, I see that it is the very ordinariness of her development circumstances that reminds us that not all artists



grow up with the spectre of Romantic demons—that is, difficulties, adversaries and a conscious painfulness of possible obstacles. Instead, those who make their mark in the arts do so through teaching and earnest work. And *work* it is.

All who have mastered an instrument and feel an inexpressible debt to their teachers will no doubt enjoy and feel great empathy with Goldsworthy's writing. It should be acknowledged that Goldsworthy's book is not just a one-off memoir, but that she is already a writer of considerable substance and style. **MIA**

Thanks to our reviewer, Helen O'Brien, who is a musician and writer, currently tutoring at Swinburne University.

SOUND INNOVATIONS

A Revolutionary Method for Beginning Musicians

Robert SHELDON | Peter BOONSHAFT | Dave BLACK |
Bob PHILLIPS

Simple. Innovative. Yours.



smartmusic®

- ▶ Ability to Customize
- ▶ Instrument-Specific Recordings
- ▶ Instrument-Specific Master Class DVD
- ▶ Available on SmartMusic™

FREE WEBINAR TRAINING AVAILABLE

Email: school@alfredpub.com.au to register and receive your invitation



alfred.com/soundinnovations

- Preview the method with our **Product Quick Tour**
- Stream sample **videos** and **audio**
- Download **pedagogy charts**, and more!
- Be the first to know! **Sign up for our mailing list** for exclusive updates, **FREE** items, and special offers!



alfred.com

Shop. Click. Play.

Shopping for music has never been more convenient. We offer over **80,000** songbook and tuition titles and over **40,000** digital sheet music titles. Orders are dispatched daily from Melbourne. Shop with confidence at Musicroom.com.au - **Australia's largest online sheet music retailer**

Go to: musicroom.com.au
or call **1 300 766 640**



Discount for approved educators
See website for details

musicroom AUS
Everything for the Musician

Aural and Theory Workbook by Anna Lu

Published by Music Bumblebees. Reviewed by Brendan Hitchens

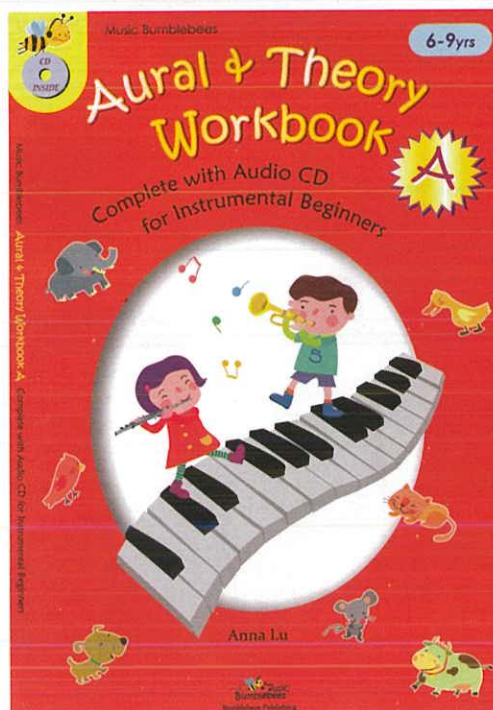
As opposed to the often fairly didactic style of traditional theory teaching and aural training, the team at Music Bumblebees has attempted to provide a more visually appealing and child-centred approach with this, its first foray into the world of publishing. Given the publication's focus on what many music students perceive as being dull and mundane, its title might have been more imaginatively conceived, to more adequately project the refreshing and exciting approach taken here.

This 48-page workbook has been designed to appeal to 6- to-9 year-old students in both classroom and studio settings, is both engaging and sometimes entertaining, and successfully bridges the gap between the theoretical and aural sides of musical study.

The author has adapted the Kodály approach to music concept development, and its learning sequence to activities that begin with tracing notes and copying out words, before progressing to more advanced problem-solving activities such as adding up note values to identify time signatures. Covering all the essential music elements and aligning with the usual sequencing for a school curriculum, the topics are broken into three main subcategories—musical concepts, rhythm and notation.

The accompanying audio CD of ear training exercises supports its focus on teaching aural skills, enabling students to learn about music theory from the most important perspective—that of sound. These exercises include differentiating between musical opposites, identifying rhythmic patterns, and comprehending notation based on step-and-skip relationships. Coupled with an assortment of workbook activities that include writing and illustrating, the variety of tasks will further engage students, consolidating their learning and catering for multiple learning styles.

Although the book isn't overflowing with content, it is structured in a true workbook style—that is, it is broken into sequential learning groups, and has study sections where students are given the content and asked to work through a number of practical problems. A revision section follows, where students apply their new knowledge before completing an assessment section. They are then entitled to receive a certificate of congratulations that is included on the final page. One of the strengths of this format is that students are constantly challenged with each new page and there is a real sense of achievement on completing the book.



The author has deliberately avoided linking the teaching of letter names to keyboard diagrams, and the book is stronger for this. Teachers are able to adapt activities to recorder, glockenspiel and other tuned beginner instruments. Another aspect that extends the book's potential is that the teaching of rhythm names is introduced by a 'sounding word', together with the British and American technical names—for example, 'A one beat rhythm is called a ta. Its technical names are crotchet (British) and quarter note (American.)'

The directions are simple and easy enough to allow the workbook to be used entirely for self-guided learning by six- to nine-year-old students. If used in a classroom setting, the book's material could easily be delivered by a non-music specialist or casual relief teacher. From a classroom teacher's perspective, the workbook eases the

stress of preparation and photocopying by providing a comprehensive and developmental sequence of learning activities.

Despite the focus on aural activities, perhaps the most surprising feature of this workbook is its visual content. Created by Taiwanese illustrator Chun-Ling Huang, who specialises in children's illustrations and graphic design, the book's layout is bright, colourful, and adorned with cartoons to help fully engage young students in the activities.

The author's stated pedagogy is 'educational, but fun' which amply sums up the workbook. The book is reasonably priced around \$22.95. Sample activities and audio are available on Music Bumblebees' website should you like to 'try before you buy'. *Aural and Theory Workbooks B and C* are on the way; it will be interesting to see how the author builds on the foundations she has successfully laid with this debut publication. **MIA**

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

mtec 2011

Music Technology in Education Conference

Online
registrations
now open!

- See music technology best practice from around the world
- Learn how to record your band and choir, or make backing tracks of your favourite repertoire
- Explore contemporary concepts in classroom practice including practical sessions informed by Musical Futures pedagogy
- Share lesson plans and resources with other Australian teachers
- Attend dozens of hands-on professional development sessions
- Conference designed for both new & experienced users



11 - 13 April 2011
MLC School, Sydney NSW

David Price OBE (UK)
International Project Leader
Musical Futures

John Foreman (AUS)
Musical director and
television personality

James Frankel (USA)
President of the Association
for Technology in Music Instruction
and Managing Director of SoundTree

Applications to
present
due in by
27 August

... and including many more music technology papers
from Australia's leading teachers as well as hands-on
training from the music industry's finest practitioners.

Join our email update list:

www.mtec2011.com

or call 03 9535 7018 for more information

Roland



MUSIC in ACTION



Understanding the Classical Music Profession

The Past, the Present and Strategies for the Future by Dawn Bennett

Published by Ashgate. Reviewed by Amanda Rowarth

Have you ever wondered what actually happens to all the classically-trained musicians in Australia? And how many 'real' jobs for classical musicians there are?

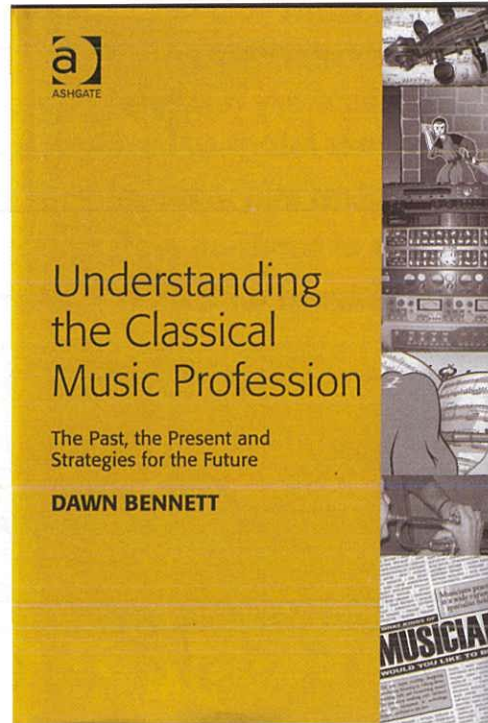
Dawn Bennett is a research fellow at Curtin University of Technology in Western Australia. She has skilfully examined the modern realities of the life of a classical musician in Australia, and questions the education that they receive in light of the stark realities of available employment opportunities. Her book provides an elucidating insight to an unresolved aspect of the culture and recreation industries.

What is a musician? How are the roles within this occupation defined? Bennett maintains that there is a hierarchy that defines 'success'—performing; teaching; arts management and research. The old adage 'Those who can, do; those who can't, teach' still seems to apply, as many musicians perceive themselves to have 'failed' by not reaching the ultimate goal—presumably as a venerated soloist, feted around the world!

Bennett maintains that musicians are much more than performers, and that a successful career is one that is sustainable through a variety of different roles that meet both personal and professional needs. Many define themselves as musicians even when much of their income is derived from non-musical activities. The fact is that in Australian society today all musicians must embrace the reality of a diverse range of career roles within an increasingly complex and competitive cultural environment. However, many training institutions have not accepted this reality, with many aspects of the skills required not being addressed, with curriculums instead remaining narrowly focused on turning out performers. Bennett's analysis clearly points to the urgent need for musicians' training to go beyond music.

The writer investigates the skills and attributes required to develop and sustain the careers of a representative sample of classically-trained musician, the environments in which they work, and the relevance of existing education and training. Her carefully explained research methodology incorporates questionnaires, focus groups and personal stories. There are many excellent tables and charts that clearly illustrate the models and statistical analyses, copious footnotes, and a comprehensive bibliography.

Musicians have historically fulfilled many functions. Being a



musician in contemporary Australia still requires the adoption of a variety of roles, as there are simply not enough performing positions for all graduates. Bennett's contention is that the curriculums of our tertiary institutions must be developed with an understanding of what the working lives of musicians really are, not what they ideally might be.

Although there are no official figures relating to classical music graduates and employment opportunities, Bennett's survey reveals that 82% of her participants teach and that most engage in an average of 2.2 roles. In particular, musicians regarded skills in teaching and business as important, especially as most spend more time teaching than performing. Bennett maintains that the almost exclusive emphasis placed on performance skills in undergraduate courses neglects the essential and very real needs of these musicians to thrive in the world of

work in which they will be operating. By developing a positive attitude among students to accept a broader range of skill acquisition, they will be trained as musicians rather than only as performers.

The most encouraging aspect of Bennett's study is the practical view of what to do in the future—namely, to prepare musicians for the actual careers they are most likely to face. This will enable classical musicians to see themselves as working happily within a variety of roles, and to enjoy fulfilling and sustainable careers.

I commend this volume to all engaged in the classical music industry as practitioners and educators. It provides essential information which will assist those educating our future generations of musicians to accept the reality of career paths in music, and to be better prepared for them. **M in A**

Thanks to our reviewer, Amanda Rowarth, who is Director of Music at Lauriston Girls' School in Melbourne.

WHEN WILL YOU SEE US AGAIN?

With *Music in Action* in its seventh year, the publishers are greatly encouraged by its reception among educators, government, and music industry members. It's made possible by advertising, by a subsidy by the Australian Music Association—and your personal subscriptions. Free bulk distribution to schools has to be limited to contain costs, and is now random. Only YOUR PERSONAL SUBSCRIPTION will ensure that this valuable resource continues to arrive on your desk, so that news of the work of fellow music educators will sustain and inspire your own activity.

To receive your own personally addressed copy of 'music in action' mailed direct 4 times a year, or the new eMag online 'zine, mail the form TODAY!



Subscribe and go into the draw to win for your school one of three 20-Volume sets* selected from SOUND INNOVATIONS FOR CONCERT BAND™ and SOUND INNOVATIONS FOR STRING ORCHESTRA™

Now—bring to your teaching these two revolutionary new methods that combine time-tested educational concepts with input from thousands of teachers, advances in modern technology, and solid pedagogy.

* A set of 20 consists of your selection to suit your band, in any combination of the available titles, which cover 19 instruments (2 percussion). Each book includes a CD and DVD. For details: www.alfred.com/soundinnovations/

This prize is generously donated by Alfred Music Publishing Sydney Australia

VALUED AT \$279
RRP inc GST

To be in the draw, make sure your subscription order is sent by 30 October 2010.

Subscribe now to WIN! PLUS—big savings with your choice of 2 versions: print or NEW eMag

Yes, I would like to subscribe to *Music in Action* and save up to 40%¹

PRINT VERSION delivered to my address

- 2-year subscription (8 issues) only \$32.50 inc. GST
 1-year subscription (4 issues) only \$19.90 inc. GST
 All prices include postage and handling, and access to online eMag, its links and resources²

eMAG VERSION ONLY I save an additional 37%!³

Accessible online, with notification to my email address (with access to links and resources²)

- 2-year subscription (8 issues) only \$20.50 inc. GST
 1-year subscription (4 issues) only \$12.50 inc. GST

Name

School name

Postal address

Postcode

Email (essential for eMag access)

Phone number (work)

(home)

Tick if you do not wish to be contacted with other news or information

TO SUBSCRIBE ONLINE go to www.musicinaction.org.au/

PAYMENT

TAX INVOICE Australian Music Association ABN 58 026 169 284

- I enclose a cheque/money order made out to Australian Music Assoc.
 Please charge my credit card

CARD NO.

--	--	--	--

EXPIRY DATE /

AMOUNT A\$

NAME ON CARD

SIGNATURE

MAIL TO: Music in Action Subscriptions,
 MBE 148, 45 Glenferrie Road. Malvern VIC 3144

FOR MULTI-COPY SUBSCRIPTIONS

Please contact us with details. Phone 03 9527 6658, fax 03 9507 2316, or email: subscriptions@musicinaction.org.au
 • Please include your phone number.

Preview the new eMag version

Go to <http://TinyUrl.com/eMag-sample>

1. Single copy print version RRP \$7.95
2. MiA will shortly have all back issues archived and freely accessible to subscribers.
3. Eight-issue subscription: further discount OFF print version rate.

New subscriptions and renewals will take effect from next issue.



NEW RELEASES

FROM ALFRED PUBLISHING
www.alfred.com

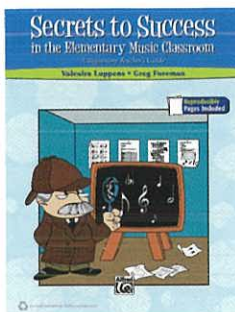


Classroom Music for Little Mozarts 3—Donna Brink Fox, et al.

Curriculum Book & 2 CDs, Big Music Book, etc.

Written to provide classroom music instruction appropriate for young children, this comprehensive approach develops singing, movement, and listening skills while cultivating an appreciation of

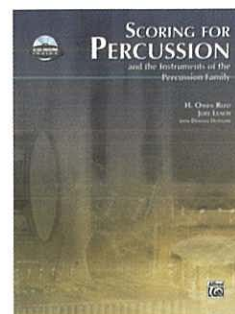
musical styles and concepts. The curriculum features detailed step-by-step lesson plans for 10 weeks, a CD with recordings of all selections, a story and visual representation to reinforce musical concepts, coloring pages, Music Play Centre ideas, an assessment checklist, and a suggested concluding musical performance. Children aged 4–6 will enjoy this delightful, age-appropriate approach! Also available are Little Mozarts Books 1 and 2.



Secrets to Success in the Elementary Music Classroom: A Beginning Teacher's Guide—Valeaira Luppens and Greg Foreman

The 'secrets' you will discover in this reproducible book are the collaborative efforts of veteran elementary music teachers with strong, diverse, and successful approaches. The authors reveal

proven strategies for success in the elementary music classroom, including what every well-equipped music classroom teacher should have; secrets to creating beautiful, concept-based bulletin boards; model lesson plans utilising the US National Standards for Music Education; assessment and technology secrets to make your job easier; and many more exciting ideas to bring you immediate success!



Scoring for Percussion—H. Owen Reed and Joel Leach, with Deanna Hudgins Book & CD-ROM.

Scoring for Percussion is a complete manual including availability, ranges, transpositions, techniques, beaters and standardized notation. It provides a guide for arrangers scoring percussion parts for pieces in a variety of styles. This newly-revised edition contains an enhanced CD-

ROM that provides a comprehensive look at more than 85 percussion instruments, with images of the instruments, sound samples, and typical patterns associated with each instrument.

FROM ENCORE MUSIC DISTRIBUTORS
www.encoremusic.com.au

KJOS:

Performance Assessment in Band and Performance Assessment in Orchestra—Wendy Barden

These publications make assessment easy with 48 pages of practical, proven techniques and customisable forms that will help teachers engage and motivate students, measure and transform learning and maximise the effectiveness of every rehearsal. The result—skilled, energised musicians and better bands and orchestras.

Music Theory in Band and Orchestra—Wendy Barden

The more students understand about the music, the better they are able to perform it. This practical, 56 page resource will build understanding and confidence by providing theory activities that balance rigor, higher-level thinking and time. Music Theory in Band and Orchestra makes it possible to teach music theory through repertoire, and connect and expand experiences to promote higher-level thinking. Nineteen different duplicable or customisable forms for class use are included.

MAYHEW:



Funky Flute Series—Heather Hammond

Heather Hammond's Funky Flute is a series of new books with themes: Fiesta Fun (grade 0-1), Fairground Frolic (grade 1-2), Fun and Games (grade 2-3), Fabulous Food (grade 3-4). Each book offers twelve sparkling fun pieces that add to the pupil's musical understanding and technique and may be used as part of a course or as a stand-alone book.

Teenage Cool Clarinet—Heather Hammond

This is a brand new clarinet course for the teenage beginner, which they will be able to use from their first lesson. There are lots of fun pieces to play in exciting modern styles. The step-by-step musical and technical information is clearly presented and there are listening games, puzzles and quizzes.

Take off with the Violin!—Jacki Pattenden

A new violin course for young beginners, this book starts with introducing the four open strings and contains solo pieces to play from the very start, exercises to build a sound technique, fun puzzles and listening games that reinforce the teaching and learning of musical theory, and ensemble pieces that introduce the fun of playing with other young players.

POCO STUDIO:

Poco Piano for Young Children—Ying Ying Ng

Poco Piano encourages young children in a refreshing approach to learning to play piano. With its highly attractive, full-colour, age-appropriate layout, Poco Piano encourages young children to take the first steps on their journey into playing the piano. Together with the Music Theory for Young Children books, the Poco Piano series leads the child from the very beginning to Grade 1 level.

FROM HAL LEONARD AUSTRALIA

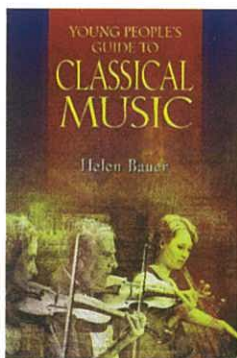
<http://halleonard.com.au/>

GIA PUBLICATIONS, INC.:

The Conductor's Legacy—Paula Crider

What would you ask the leading band directors of our time in a one-on-one conversation? Paula A. Crider, a seasoned and distinguished band director in her own right, shares the wealth of knowledge gleaned from her interviews of the extraordinary personalities who have changed the landscape of the wind band world in this remarkable book. With insight and clarity of thought, Crider asks the probing questions that prompt stories of talent, work, sacrifice, ingenuity, bravery, and determination.

AMADEUS PRESS:



Young People's Guide to Classical Music—Helen Bauer

Most parents and teachers appreciate the value and importance of classical music, and would like to be able to pass on their enjoyment to the next generation. Yet there is a dearth of comprehensive classical music literature available to the young adult reader. This book covers all of the information needed for a thorough understanding of the elements that comprise classical music. Written

primarily for young people unfamiliar with these elements, this is a practical handbook as well as a reference. Included in the section on musical periods are segments that explain the general history and background of each era so that the changes in the music world are in context. This book is also for the parents of music students, parents who want to nurture an interest in classical music in their children, young adults who already have an interest in this field, educational institutions that provide instruction in music, and adults who wish to increase their own familiarity with classical music and its composers.

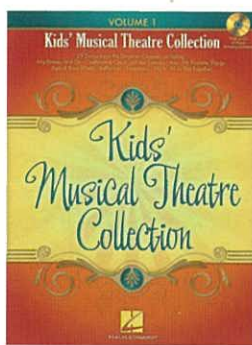
HAL LEONARD:

Choir Builders for Growing Voices—Emily Crocker and Rollo Dilworth

Book (with reproducible pages) & CD.

When do you start teaching proper vocal technique to young voices? Right now! Here are 19 fun and original exercises that

will get your students' growing voices on the right track to producing a quality sound. Posture, breathing, flexibility, range of voice and more are all addressed in these wonderful exercises for young voices. Sing along with the demonstration tracks on the enclosed CD for quick learning, or use the accompaniment-only tracks for ear training and assessment options. Get ready to workout to a better sounding choir! Suggested for grades 3-8. Voice Builders for Better Choirs (Book & CD) is also available.



Kids Musical Theatre Collection Volumes 1 & 2 Bk/CD

Books & CDs.

This giant two-volume resource will be indispensable for teachers working with children's singing solos. There is a large variety of material, from classic Disney songs to Broadway, from movie favorites to Sesame Street songs. Both volumes have songs for both girls and boys. Each volume includes a

fabulous collection of songs from stage, screen and television musicals, and is by far the largest collections of solos for children.

FROM JANDS

www.jands.com.au

JBL's AE Series Permanent Installations Loudspeakers

These new 2-way, full-range loudspeaker systems are constructed with multi-ply birch and are finished in JBL's rugged DuraFlex™ coating. Each trapezoid enclosure is heavily braced to maximize low-frequency performance, is fitted with fifteen M10 threaded attachment points, and utilizes a 14-gauge steel grille internally lined with acoustically transparent foam to provide additional driver protection and giving a professional appearance. All nine models utilize a sophisticated high-slope passive crossover network designed to provide seamless transitions from low to high frequency and minimize band overlap. These are models that will really speak to you!

FROM AUDIO PRODUCTS GROUP

www.audioproducts.com.au

AKG's New Perception 120 USB Microphone

Perception 120 USB is the very first USB-equipped microphone from AKG, offering studio-quality sound performance without requiring any installation or drivers. The Perception 120 USB allows users to record podcasts, voiceovers, and studio-quality rehearsals quickly and easily. It is capable of working with most computer operating systems, all with true plug-and-play convenience so no installation, drivers or reboots are required. And for the price, it is one of the only USB microphones with an integrated high-quality Analogue-to-Digital Converter (24-bit, 128x oversampling) for convincing sound quality and low noise.

AKG's 'Perception Live' Microphone Series

The Perception Live series consists of four new vocal and instrument microphones. The P3S and P5 vocal microphones, with cardioid and super-cardioid characteristics respectively, provide the perfect sound for vocalists onstage, and the new P4 is an instrument mic designed for use with drums, amps, and wind instruments. The P2 rounds out the series, designed for low frequency instrument miking. Both the P2 and P4 instrument microphones offer an integrated hum bucking coil for effective elimination of noise-inducing EMC interference.

FROM DYNAMIC MUSIC

www.dynamicmusic.com.au



Godin 'Icon' Series Guitars

Awaken your inner 'Rock-God' with the very first Set-Neck guitars in the Godin Guitar line-up ... the Godin ICON series! Each model features a chambered solid mahogany body with carved mahogany top, mahogany set-neck, ebony fingerboard with 22 frets, Graphtech ResoMax bridge and the Godin High-Definition Revoicer. Models include versions with your choice of two-humbuckers, two Seymour Duncan P-Rails or three Jason Lollar P90 pickups. All models include the astounding Godin High Definition Revoicer which augments the frequency range of each pickup and allows the player to go from passive to active pickups with the simple push of a button.

Zoom H1 Handy Recorder

It's our smallest recorder ever ... but don't let its size fool you. The H1 Handy Recorder has our renowned recording technology and studio-quality microphones in our easiest, most portable device ever ... and with an infinite variety of applications, you'll want to take your H1 everywhere. From musical performances, songwriting sessions and rehearsals to seminars, conferences, journalism or capturing audio for video, the H1 gives you clean, clear stereo sound effortlessly. Like all Zoom recorders, the H1's onboard microphones are configured in an X/Y pattern, for stunning stereo imaging. Because both mics are arranged on the same axis, they are equidistant from the sound source for perfect localization and no phase shifting. The result is great stereo recordings with natural depth and accurate imaging.



FROM ROLAND

www.rolandcorp.com.au

Roland GAIA SH-01 Synthesizer

With its massive sound, hands-on ease, and affordable price, the GAIA SH-01 packs bang for buck and old-school charm. The triple-stacked engine puts potent virtual analog synthesis

under your fingertips, yet the control panel is so fun, friendly, and inviting, even first-timers can create great sounds.



Roland DP990F/DP990RF Digital Piano

With Roland's groundbreaking SuperNATURAL Piano technology onboard, the DP990F brings a new dimension of acoustic-piano realism to the digital domain. A great-feeling PHA II keyboard is built into a stylish, space-saving cabinet with a unique lid that can be used as a music rest when open and as flat surface when closed. It's a new breed of musical sophistication and functional style.

Roland R-3x Series V-Accordion

The FR-3x is the perfect fusion of traditional accordion performance and modern digital functionality. Imagine a world-class line-up of accordions and orchestral instruments in one convenient instrument, all instantly selectable and controllable. With new bellows pressure-sensing circuitry, the FR-3x provides faster response and higher sensitivity and precision, plus detection of the bellows opening and closing. In addition, the new bellows resistance regulator lets you adjust the bellows' inertia for the ultimate in comfort and playing feel.

Cakewalk V-STUDIO 20

Guitarists have only dreamed about it until now—BOSS guitar effects and Roland's breakthrough COSM modeling built right into powerful hardware and recording software. That's the V-STUDIO 20 Audio Interface + Control Surface + COSM Effects + Recording Software. The V-STUDIO 20 matches the simplicity of a portable, hardware recording system with the power, flexibility, and control of modern computer-based recording.



Roland R-05 WAVE/MP3 Recorder

The compact R-05 is easy to use, affordable, and packed with big-ticket features that raise the bar in its price class. Experience crystal-clear 24/96 capture, enhanced recording and editing features, and extended battery life (over 16 hours per charge). On stage, in rehearsal, at school, on the street, in the boardroom—whenever inspiration strikes, let the R-05 capture the moment with convenience and quality.

FROM LAPTOP TO RADIO STATION

Free software plus Web 2.0 can be a powerful tool

A school can run a low-cost recording studio on a laptop, and convert that to an Internet 'radio station'. Amateur musician, psychologist, and senior researcher for the NSW Centre for Learning Innovation TOM BENJAMIN, gives insight into creating a low-cost online presence.

A year or so ago I created an online 'radio station'¹ as a means of sharing public domain and other legally transmittable music tracks and other interests. It was inexpensive and quick, using free software and Web services. The benefits for a class, school or community group to do this soon became evident: the learning possibilities of a low-cost recording studio on a laptop, leading to an Internet 'radio station' as a creative learning tool, were immediately apparent.

This picks up on the now well-established podcast technology for the online delivery of digital content made available 'on demand' for download—for audio, commonly as MP3 files. Podcasts are non-streamed audio or video files received as a single downloaded file for listening or viewing at any time, as distinct from streamed programs, which are received by the client computer in 'packets' (segments) for immediate presentation.²

I also had intended to use my 'station' to illustrate animation, miniatures, puppetry and other effects, but decided that these would be better on a separate movie blog. So I merely took my 'radio-tom' podcast songs, attached relevant video clips and—hey presto—I had my own low budget 'MTV' (see sidebar). If a lone operator like me can do vodcasting from my coffee table at home, then so can a school or group. There are profound educational and creative implications for this potential, but in this article we'll focus on music applications through audio. We may look at vodcasting (video) in a future article.

Why audio only?

If we can now make movies on a coffee table, why focus on 'old-fashioned' audio? Isn't that like taking superheroes back to their 1940s radio serial versions? Well, that might not be such a bad thing. Audio has much to teach us. Radio studios had a small laboratory of sound effects for squeaking doors, horses' hooves, thunder, and electric sparking. Radio presenters were masters of 'character' voices. Because audio has the potential to convey emotion so readily, the script, voices, sound effects and build-up of music were important, even from the earliest days of silent film, when a cinema organ, piano or instrumental ensemble accompanied the movie. The first TV shows were in fact adaptations of

successful radio shows. So a good virtual audio studio today should stock a library of digital sound effects.

Pedagogical questions

Even with all the technological progress that has resulted in reduced bandwidth and now minimal costs, the educational question remains—what does multimedia convey, that could not be done with text in a fraction of the file size? This article, for example, took only a few hours to research and write and a few kilobytes to publish. I know from experience that a movie version—even the Ken Burns style with voiced-over still shot—would be a much bigger project, let alone avatar, claymation or live actor versions!

An audio-only podcast version, by contrast, might be done quickly as an interview. What it has in common with text is that it harnesses the power of language—the brain and imagination compensate for the bandwidth. But multitracking now allows the language to be mixed with sound effects and music. These can be used for:

- student presentations
- lessons, case studies
- interviews
- podcasts, vodcasts
- game or adventure introductions
- musicals, plays, movie soundtracks.

Pedagogical benefits of new technologies are best described as 'benefit/costs'.³ If we assume 'no significant difference' in educational benefits compared with traditional methods, the issue then resolves to the denominator of 'can we afford the time and money investment?'

Digital delivery methods tend to plummet in price when compared with teacher salaries. Thus, costs resolve down to the user's learning curve. Not so long ago making a sound recording, let alone a movie, involved lugging some heavy device from the cupboard, setting it up and tediously chopping tapes and re-assembling into the desired audio presentation. However, with the audio tools now available, sound material can be manipulated as quickly and easily as text material can be manipulated in, say, word processing software. Just as with text, you can cut, copy and paste sound events as well as manipulate other aspects, such as the volume

Copyright cautions

Not all of us are musical geniuses who can create our own original masterpieces. Although we are covered by law for classroom use, posting to the Web exposes us to full international copyright law. Music is the most jealously policed area of copyright.⁶ Students easily become accustomed to the illegalities of video posts on the Web. At a keystroke they can often access even obscure musical works for free. Hence, they may describe public domain or original but non-hit parade music as 'lame'. But this is nothing new to teachers. My teachers had to compete with the transistor radio, which was also free to air. They still managed to get us to sing 'barbershop' and even the 'Hallelujah Chorus'.

Of more concern is that most Australian music is still under copyright. To enter the public domain in Australia, the author must have died before 1955. To allow Web publication that is viewable from the USA, a work must have been published before 1923. So there is tremendous legal incentive for students to create their own original compositions. Because I'm no song-writer, I'm pretty much stuck with my 'lame' ancient cover versions. Fortunately I've come to like these old tunes.

level, fade-in and fade-out effects, and simultaneous presentation of several sound events (multi-track recording and mixing).

Audio tools

For any serious podcast, music, or movie use of sound, the first studio acquisition should be a sound studio software program. For the average user a program like Audacity⁴ is available free of charge and will do most things that you need to get started.

The second necessary acquisitions are an external microphone coupled with a pre-amplifier to get the sound levels up, and an analogue-to-digital converter to input to the computer. An example of the reasons for this: while the netbooks issued by the NSW Department of Education and Training as part of the 'digital education revolution' have remarkable software and features, the built-in microphone and 'mic input' produce hum. A basic recommended kit for an audio studio would be:

- Microphone and input—an analogue-to-USB digital box plus a pre-amp or mixing desk is generally preferable to an all-in-one USB mic.
- Headphones—large earcups to block speaker/singer's noise leaking in and causing feedback.
- Software—to complement Audacity it would be worthwhile to have: a set of text-to-speech voices, MIDI creation tools Band in a Box or Jammer, software for MIDI editing, and audio mixing (with reverb). PG Music has a suite of tools for creating harmonies, analysing audio-to-chords and MIDI creation with sampled real instruments. There are freeware or budget versions of many of these—for example, from Kristal and Magix. These are often bundled with podcast gear.



An international webcast radio recording studio fits on a coffee table.

How to edit effects

The most basic editing in Audacity is similar to word processing—that is, cutting and pasting segments, and removing clicks and pauses. But Audacity provides the key addition of multitracks. The 'View>Fit_Vertically' and 'View>Zoom to Selection' tools allow a number of tracks to be viewed and combined when 'File>Export as Wave' or 'File>Export as MP3' is pressed.

Sometimes it may be necessary to create a file (for example a vocal track) in Audacity, open it in another program with more pre-sets (Kristal and Magix for example), more extensive reverb and compression facilities, then apply the effects and send the enhanced file back to Audacity for final cutting to size, mixing and normalisation.

Studio mastering is an important consideration in music production. In the tape era, the final mix-down to stereo was extremely critical. However, for classroom use, the normalisation, EQ and related facilities of freeware like Audacity may be sufficient for the casual ear. This is especially so when the actual final mix merely balances a couple of tracks, for example orchestra and soloist, where the orchestra has already been mixed.

Where to from here?

I hope to follow up this article with more specific examples of how to make the digital revolution into a 'music creativity revolution'. I'm as new to this as most readers as the software changes all the time. I'm a 10-thumbed singer who'd need a bionic wrist to play guitar or piano properly and I don't read music. However I really don't need to! I've been able to equip a home studio that fits on a coffee table for less than the cost of a drink at the local karaoke, and broadcast my tunes to the world.⁵ Any community group or school could do this. Virtual instruments such as guitars have plummeted in price, and they certainly sound better than my 'backwoods plunking'.

From a teaching perspective, I've seen no evidence that using these shortcuts stifles anyone's musical growth. To the contrary, typing chords into Band in a Box has led me finally to get a feel for 'maj 7', 'sus' and '9th', and want to recognise the 'aug' and 'dim' sounds!



Section of Band in a Box screen

I dusted off my own 'How to play guitar by ear' notes, and am now putting that together as a resource. I still can't read notation, and even guitar chord charts are far beyond my capacity to finger. But the Web has allowed me to research the true names of the ersatz chords I created. The callus is re-growing on my fret fingers: Enough talk—let's jam! **M in A**

Notes

1. At <http://www.radio-tom.com/> and <http://www.tv-tom.com/>
2. See articles on 'Podcast' and 'Streaming media' in Wikipedia at: <http://en.wikipedia.org/wiki/Podcast/> and http://en.wikipedia.org/wiki/Streaming_media/
3. RE Clark, 'Media will never influence learning' in *Educational Technology Research and Development*, vol. 42, no. 2, 1994, pp. 21-29.
4. *Audacity* is free, open source software for recording and editing sounds. It is available for Mac OS X, Microsoft Windows, and other operating systems—see Resources below.
5. This article draws on an earlier work: T Benjamin, (2009) 'Hollywood comes to us: Using a laptop as a recording studio', *Scan* (NSW Dept of Education and Training), vol. 28, no. 4, 2009, pp. 40-41.
6. M Stefanakis, Face the music: Which way to go?, *Music in Action*, vol. 7, no 3, Summer Issue, April 2009, p. 19. See also <http://www.apra.com.au/>

Resources

Audacity downloads: <http://audacity.sourceforge.net/>

Audacity Tutorials and Tips—Tools4u:

<http://tinyurl.com/audacityT4U/>

TaLe forum. (NSW DET authorised access only)—for follow-up on *Music*, *Audio*, and *Podcast*:

<http://taleforum.det.nsw.edu.au/tale/learning/mapf/>

The Internet Archive 'Wayback Machine':

<http://www.archive.org/>

U Create Music: <http://tinyurl.com/UcreateMusic/>

Tom Benjamin

Dr Tom Benjamin is a senior researcher, Centre for Learning Innovation, NSW Department of Education and Training, whose background is as a clinical-forensic psychologist and educator. Part of Tom's present responsibilities involves 'road-testing' software: He uses music as one way to push the limits, as it requires the full range of electronic resources to record, combine with video, and broadcast. Tom was an amateur rock and roll singer in Detroit before coming to work in Australia as a psychologist. He has long been a fan of Orff Schulwerk and the music therapy movement.

E-CONTACT

Tom Benjamin:

<thomas.benjamin@det.nsw.edu.au>



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.

aMuse—ASSOCIATION OF MUSIC EDUCATORS (VICTORIA)

• 20 October 2010

Tis a Gift to be Simple

(An exploration of creative music making with Carolyn Royal and Melissa Dods)

Statewide Resources Centre
150 Palmerston Street, Carlton

Details:
www.amuse.vic.edu.au/2009_PL/simple_music.htm
E: info@amuse.vic.edu.au
T: 03 9349 1048

ARTS AND HEALTH AUSTRALIA

• 16–19 November 2010

2nd Annual International Arts and Health Conference

The Sydney Myer Asia Centre
University of Melbourne
Details: www.artsandhealth.org
E: admin@artsandhealth.org
T: 02 6580 5040

AUSTRALIAN INTERNATIONAL MUSIC SHOW

• 1 October 2010

Music Educators' Day

Keynote speaker: David Price
OBE
Melbourne Exhibition Centre
Details: www.aimshow.com.au

AUSTRALIAN NATIONAL ASSOCIATION OF TEACHERS OF SINGING (ANATS)

• 30 September–3 October 2010

National Conference 2010:

Mind, Body and Soul
Bardon Conference Centre,
Brisbane
Details: www.anats.org.au
E: scott.harrison@griffith.edu.au

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 (OSANSW)
• 26 September 2010 (first day)
Levels 2010 (NSWIT accredited)
Venue: TBC
T: 0408 223 020

SOUNDHOUSE VIC

Alfred Brash SoundHouse
Melbourne Arts Centre
• 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
E: amy.bennett@theartscentre.com.au
T: 03 9281 8194

SoundHouse@Debnay Park
Secondary College
169 Mt Alexander Rd,
Flemington, Victoria

• 21 October 2010
Create Music for your Films with GarageBand

• 28 October 2010
Podcasting, Vodcasting and Youtube

• 11 November 2010
Sibelius 110

• 25 November 2010
Sibelius 210

Details: www.soundhouse.com.au
E: am@soundhouse.com.au
T: 03 9376 6833

VICTORIAN MUSIC TEACHERS' ASSOCIATION

• 12 September 2010
VCE Masterclass Day
Melbourne High School
South Yarra, VIC.

• 21 September 2010
Professional Development Day

Richmond Uniting Church
314 Church St, Richmond, VIC.
Details: www.vmta.org.au
E: vmta@ozemail.com.au
T: 03 9415 1314

ADVANCE NOTICES 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

Music Technology in Education Conference— Mtec2011

• 11–13 April 2011

MLC School, Burwood, NSW
Details: www.mtec2011.com
T: 03 9535 7020

Victorian Music Teachers' Association Summer Conference

• 17–20 January 2011

Location to be confirmed
Details: www.vmta.org.au
E: vmta@ozemail.com.au
T: 03 9415 1314

WINTER ISSUE SUBSCRIBER PRIZE WINNER

The winner of the ZOOM Q3 HANDY VIDEO RECORDER is

Carolyn Croker, Inner West Music College, Ashfield, NSW

Our thanks go 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.

MUSIC in ACTION invites you to:

Creative Engagement with Music

Music Educators Day at
Australian Music Association Convention

A professional development opportunity for primary and secondary music educators

**FRIDAY OCTOBER 1ST 2010
MELBOURNE EXHIBITION CENTRE**

Register your place now (places are limited)

MUSICAL FUTURES AUSTRALIAN LAUNCH

David Price OBE is a music educator and creator of the Music Futures approach to teaching and learning in the United Kingdom. He will be the keynote speaker and conduct workshops on the Musical Futures approach throughout the day, including sessions of non-formal teaching and informal learning. With more than 1,000 UK schools now adopting the Musical Futures approach and with pilot programs underway here in Australia these sessions will give teachers an opportunity to experience new approaches to school music



- Primary program featuring Jon Madin (Marimba Music) plus Ros McMillan, The Song Room, Musica Viva, aMuse, Soundhouse and The Melbourne Symphony
- Secondary workshops including Musical Futures, music technology (Soundhouse) and contemporary music programs in the classroom
- Dedicated VET Music stream
- Instrumental workshop program
- Music Technology workshops by Soundhouse on using music technology in the classroom
- Song writing performance and creativity workshops
- Access to the 5,000m² Australian Music Association Convention trade show featuring thousands of musical instrument products along with print music, professional audio and computer music programs and all the latest music technology
- David Price will also be conducting workshops on the Musical Futures approach throughout the day including session of non formal teaching and informal learning



MUSIC in ACTION



REGISTER NOW! MUSIC EDUCATORS DAY
9am to 4pm-Friday October 1st 2010,
Melbourne Exhibition Centre, Clarendon Street Melbourne
Full day's program including lunch only \$99.00

Return this coupon to: Music in Action Music Educators Day, MBE 148/45 Glenferrie Rd, MALVERN. VIC 3144 Or Fax: 03 9507 2316
If you are attending Music Educators Day ABN 58 026 169 284

Name School

Address

Phone Fax Email

If you are registering for more than one person, list additional names below

.....

PAYMENT: Cheque enclosed

Debit card: Name on card Type of card Expiry

Card number Credit card security number

Amount \$ Or to register for Music Educator day updates, go to www.amac2010.com.au/

From studio to stage.

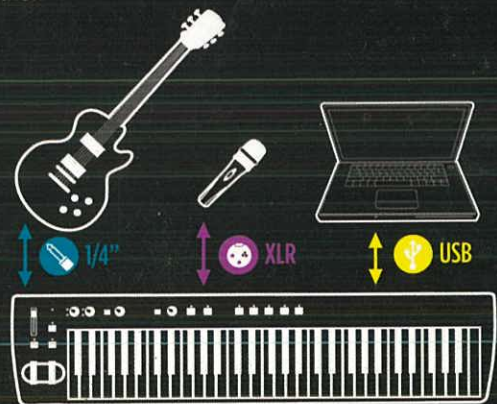
Introducing the

ProKeys Sono Series

World's First Digital Pianos with Built-In Audio Interfaces

Inspiring, lightweight digital pianos are finally here. Meet ProKeys Sono 61 and ProKeys Sono 88, the first portable digital pianos to incorporate world-class M-Audio® interface technology. This means you can connect ProKeys Sono directly to your computer and record your keyboard performance, vocals and instruments along with your computer-based tracks. Use ProKeys Sono as a songwriting scratchpad, or connect a laptop to play back all your tracks on stage without the hassle of a separate interface. The transition between writing, recording and performing has never been smoother.

- portable digital piano with integral audio interface
all-in-one music-making solution
- 88 or 61 semi-weighted, velocity-sensitive keys
exceptional feel and playability
- onboard, stereo-sampled Steinway® grand sound
realistic piano experience
- additional built-in premium sounds**
instant access to piano, clav, strings and more
- line and microphone inputs
record vocals and instruments with your computer
- includes onboard General MIDI sound set
128 total sounds plus drums and percussion
- only 11/5 kg. (ProKeys Sono 88 and 61, respectively)
light weight for easy transport



Record instruments and vocals using music software

* This product is not connected with, or approved or endorsed by, the owners of the Steinway name.

** ProKeys Sono 61 features a total of five premium onboard sounds;
Sono 88 features a total of seven premium onboard sounds.

M-AUDIO

www.m-audio.com