

OZOPERA LAUNCHES 'SID THE SERPENT'



Cast members of OzOpera's 'Sid the Serpent'

One of the world's most popular operas for children, *Sid the Serpent* will delight a new generation of prep to year 6 primary school children when OzOpera tours the production across Victoria in 2004.

To launch the tour, OzOpera performed *Sid the Serpent* for invited guests, including 120 students from Albert Park and Middle Park Primary Schools at the Melbourne Opera Centre on 6 May 2004.

Sid the Serpent is about a dancing serpent in a circus who desperately wants to sing. Wherever the circus travels Sid tries to learn a different style of singing with hilarious results, from opera in Rome to the music-halls of London and finally rock 'n' roll on a TV talent quest in New York. He fails disastrously every time until his circus friends tell him that if he sings in his own style, he will succeed.

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National Review of Music Education Announced

The Australian Government announced that it will commission a National Review of School Music Education to investigate the quality and status of music education in our schools and how we can increase both for the benefit of all students.

'An early understanding and appreciation for music can play an important role in the development of a student's other learning competencies, often inspiring an interest throughout their lives,' Dr Nelson said.

Research commissioned by the Music Council of Australia (MCA) in collaboration with the Australian Society for Music Education and co-funded by the Australian Music Association (AMA) and the Australia Council, Trends in School Music Provision in Australia, reports that there is little information available on the provision of school music education.

The AMA concluded from the report's findings that as few as 23% of government school students may have access to music at school. In contrast, 87% of respondents to the AMA's national survey, Australians' Attitudes to Music, believe that every child should have the opportunity to study music in school.

Senator Kemp said that, "a comprehensive review of school music education will determine the current quality and status of music education in Australian schools, and tell us where the 'gaps' are; what we are doing right with music education in schools and how we could do it better."

Professor Margaret Seares AO has agreed to chair the steering committee for the Review. Professor Seares, the Deputy Vice Chancellor at The University of Western Australia, will bring a wealth of experience and knowledge to the Review.

Key organisations from the music and education sectors will soon be invited to join the committee and to participate in the Review.

2003 President's Report

2003 was a quietly momentous year for *aMuse*. Apart from the usual magnificent achievements in PD, such as support for VCE students and teachers, and boutique workshops on everything from world music to ideas for project work with post-primary teachers, the focus on the advocacy of music education has escalated. Several events have precipitated this focus and in some respects their coming together has resembled Jungian synchronicity.

The influences have been both within and beyond the portal of *aMuse*. The input of the 'Australian Music Association', the business arm of music in this country has had an immense impact, acting as a springboard for many initiatives. Not least of these has been the production of *Music in Action*, a national music education magazine edited by Ann Blore for which *aMuse* has bought a subscription, ensuring all our members receive copies of the magazine throughout the year as part of their membership. The magazine provides a way of enlightening all in Victoria of the 'happenings' and initiatives in other states. It joins us to a much larger music education 'family' and it is a vehicle for our own input, so that the rest of Australia may know what we are up to.

It was an advertisement in *Music in Action* that enticed several people from interstate to attend the Spring Symposium that Kevin so ably and astutely organised. The repercussions of this event are still resounding in the most positive ways. Kevin invited Federal MP and staunch music advocate, Chris Pearce to attend. Chris's address was inspirational. In addition, Tony Cook from DE&T put participants in the picture about future directions in education. His words were also welcome news for music educators. We were further enlivened and elevated by wonderful addresses by our own Paul Scott-Williams and Sonny Chua and awed by performances of Elle May Laikve's Short Circus Troupe and the Boronia Heights Marimba Belles amongst many other fine performances. So inspiring was this event, that member Leigh Wigglesworth rose to her feet and proposed a summit – a coming together of all those with a vested interest in music and music education.

Again, Kevin took the bull by the horns doing a magnificent job in organising both venue and participants for this event. At the summit, we sat in groups with people we agreed and disagreed with on all manner of matters regarding music, its status and application in society and in education. Out of this extraordinary cacophony of voices emerged one strong, passionate voice, simply wanting to be heard. The unification of the group was palpable. It was an extraordinary and wonderful day for all of us. It has led to all manner of things, first and foremost the establishment of Music Network Victoria, a group of representatives from all players in music and music education in the state whose task it is to have input into the network and disseminate outcomes to their own members.

aMuse has not been alone in these advocacy efforts. Richard Letts from the Music Council of Australia, and other bodies including ASME, have harnessed energies and harassed those who need to be harassed in order to promote music education in this country. The upshot is a federal review of music education and a huge advocacy campaign called 'Play for Life'. *aMuse* is actively involved in helping to disseminate the Play for Life campaign in Victoria and also hopes to be involved in some way in the review process. If this occurs it will be partially because of the outcomes of the summit. These outcomes have been documented in a set of slides that are to be used in the Music Play for Life national advocacy campaign.

In addition there is a commitment by the MNV to look at the ways in which music education is being formulated and implemented in Victoria and to actively seek greater participation and voice in developments in this area. Kevin has been rigorous in ensuring that the flame lit at the initial summit meeting not be extinguished with the hustle and bustle that becomes our very busy individual music education lives.

The most productive outcome of this process is to see how much we can achieve as a united body, rather than as disparate entities. This is not to suggest that everything must be done as a united group. As was so forcefully demonstrated at the summit, everyone's mission statement differs. *aMuse*'s unique mission statement provides guidance for the activities we develop as a special cohort. We still aim to be forward thinking and forward looking, to challenge current thinking and keep abreast of changes across education that impact on music education and to represent everyone, bar none, involved in music education. For example, the planned conference looking at boys music education in the middle years may seem like a narrow focus, but it will actually impact on the ways in which people across sectors – primary, post-primary, tertiary, and with different student groups – male, female, co-ed - think about music education. The Spring Symposium too, at first glance, may have seemed to focus only on a small portion of those involved in music education. Its impact has been profound for everyone. This, as I see it, is our job, to support, nurture, challenge, promote.

The 2003 *aMuse* committee was active and their input inspirational. Fabulous ideas emerged around the table quite late at night after many prior hours at ye olde coalface. These people are such a breath of fresh air to work with. They have made a wonderful contribution to the association.

So we look forward with great optimism to the challenges of this year. We will work with MNV and other networks such as that established for the Ausmusic Forum, a huge undertaking, and the Sounds Great Conference – another gathering of many MNV affiliates. We are coordinating a virtual classroom project with VCAA which will be presented at the Boys and Music Conference at the end of the year. We will work with the Museum presenting a workshop for teachers using the Federation Bells in addition to keeping members informed about new happenings in music education. There are many exciting events on the horizon.

I would like to thank Kevin for the incredible work he does for the association. His attention to detail in every regard, his sensitivity to the needs of members and the broader music education community is such an asset. Indeed *aMuse* would not *be* without him.

We hope all members have a most rewarding year and that the events of the past twelve months gradually impact in a most positive way on your music education pathways.

Mandy Stefanakis
President

This report was delivered at the aMuse AGM on Wednesday 21 April 2004.

'For some strange reason, when it comes to music and the arts, our world view has led us to believe they are easily expendable. Well, I believe that a nation that allows music to be expendable is in danger of becoming expendable itself.'

Richard Dreyfuss, actor and star of Mr. Holland's Opus, 38th Annual Grammy Awards

Continued from page 1

Since its premiere in 1975 the opera has been performed 4000 times throughout the English-speaking world. Composed by Malcolm Fox with a libretto by Jim Vile and Sue Rider it is written in a highly accessible style with spoken text and music for four singers and a pianist.

Sid the Serpent will be directed by Melbourne's children theatre expert Christine Anketell and will be brought to life by Richard Jeziorny's innovative theatrical and circus-like designs.

The production features some of Australia's finest young operatic performers, many of whom are making their OzOpera debuts, including Jacob Caine and Mark Fowler (Sid), Belinda Paterson (Juggler), Maxine Montgomery (Clown), Rose Nolan (Juggler/Clown) Charlie Kedmenec and Chris Tonkin (Strongman).

OzOpera visits hundreds of schools in Victoria and New South Wales each year, enabling thousands of children to see operatic productions in their own classrooms, up close and in English.

'Performing for children has always had an important place within performing arts companies', said OzOpera's Artistic Director, Richard Gill.

'Having children see opera performed by a professional company is, in my view, the most important work we can do in education. Introducing children at an early age to the music and singing of an opera that is especially written for them, leads to greater levels of understanding and appreciation.'

The success of OzOpera's schools program may be judged by the hundreds of letters and drawings sent in by children and their teachers after performances, including such comments as 'you have the best voice in the world' or 'when I grow up I'm going to be a singer just like you'.

OzOpera is the education and access arm of Opera Australia. It's schools tours are regarded as one of the most sought-after productions of the Victorian schools touring program. The huge popularity of these shows means that early bookings are advised to avoid disappointment.

Teachers notes and kits with suggestions for lesson plans accompany the opera and each performance finishes with an opportunity for children to ask questions of the singers and instrumentalists.

'The most important thing a performing company can do is create a life-long love of the arts,' said Opera Australia Chief Executive Adrian Collette. 'OzOpera continues to do this by delighting school children year after year with its fun yet educational productions.'

Sid the Serpent also marks the first Victorian production under OzOpera's exciting new relationship with Principal Sponsor Australia Post.

'Like Australia Post, OzOpera reaches into every corner of the Australian community. OzOpera's many touring programs bring opera in all its forms to Australians of all ages and we are very proud to be working with them in the presentation of *Sid the Serpent* to schools around Victoria this year,' said Graeme John, Managing Director, Australia Post.

Opera Australia's OzOpera, has taken the magic of opera to over

1.25 million primary school children since the first schools tour commenced in 1972. This year, OzOpera will perform to more than 85,000 children in metropolitan, rural and regional centres in NSW and Victoria.

Sid the Serpent bookings can be made by calling Nexus Arts on 03 9528 3416 or toll free 1800 675 897

The 2004 OzOpera Schools tour of Victoria is supported by Australia Post, The Urquhart Charitable Fund, The Danks Trust, The Ern Harley Foundation, The Uebergang Foundation, and Hertz Car and Truck Rentals

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Victorian Curriculum Reform 2004 Consultation Paper

In launching the Government's Blueprint for Government Schools, the Minister for Education and Training, Lynne Kosky, MP, has asked the Victorian Curriculum and Assessment Authority (VCAA) to develop a new framework of 'essential learning' for all Victorian schools in both government and non-government sectors. This consultation paper outlines a new approach to curriculum, standards and assessment for Victorian schools planned by the VCAA. It is an approach which builds on the existing comprehensive Curriculum and Standards Framework (CSF). However, the new approach emphasises that students need to leave schooling with a broad range of high-level skills which they can apply creatively to the real world. It will assist teachers in setting priorities, teaching for depth of understanding, assessing students' achievements and reporting clearly to parents. VCAA is looking for feedback on the concept of this new approach and input on a number of areas.

As an aMuse member, you are invited to participate in this consultation process in several ways.

1. Submit an individual response to VCAA online by 25 June 2004.
2. Forward your thoughts to aMuse via email to kevin.kelley@amuse.vic.edu.au by Wednesday 26 May.
3. Attend a working party meeting on Sunday 6 June from 11.00am - 3.00pm to develop an aMuse response to the discussion paper.

Your feedback will contribute directly to the development of the new framework. A complete draft of the new framework will be published in Term 4, 2004.

Download the Victorian Curriculum Reform 2004 Consultation Paper (PDF - 1,019KB)

<http://www.vcaa.vic.edu.au/prep10/crp/index.htm>

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All enquires about Sounds Great should be made to Jenny Mathers on 9898 1259.

Boys & Music

Using the Sound Language

The practical application and modelling of strategies for teaching and engaging boys in music education

Melbourne High School
26 and 27 November 2004

Issues to be addressed:

- How do boys best engage and learn in music in a single sex or co-ed environment?
- How can an interest in music be sustained?
- How can diverse needs of boys be met in diverse environments
- How important is the teacher/student relationship and how can it best be facilitated?
- Do different learning environments (eg. single sex, co-ed, rural, multi-cultural, inner-urban; vocal, instrumental, classroom) require different teaching strategies for boys and if so how can these best be defined and addressed?
- How do different student groupings (eg. rock group 4 male instrumentalists, 1 female singer; male choir; male/female ensemble) affect learning capacity and engagement?
- How does boys' engagement in the music program affect other aspects of their lives both within and beyond school? What are the positive benefits and how can they best be enhanced and broadly promoted?

Issues will be presented in plenary sessions and breakout sessions in vocal, instrumental and classroom strands. A gala concert of solo ensemble works will also be an integral part of this conference. Expressions of interest for presenters, performers and participants are now being accepted.

NEW WORLD MUSIC RESOURCE

by Nisha Heath

Tapas Series

The World Beat Learning 'Tapas' series is a set of books and CDs. Each book contains ten easy-to-use classroom music lesson plans featuring music from 4 different regions. Each book can be used in its entirety as a world music unit, or lessons can be used for single classes. Each book comes with 10-track CD. The series has been designed as a 'taster' for world music education — lessons that can be easily sampled and integrated with existing curriculum. It consists of: 'Sweet and Simple' for prep to year 2, 'Salto!' for years 3 and 4, 'Beat the Heat' for years 5 and 6. Each book has an additional companion CD featuring full-length versions of each piece plus 4 extra tracks.

BS044 — Sweet and Simple — \$32.00

BS044a — Sweet and Simple Companion CD— \$20.00

BS045 — Salto — \$32.00

BS045a — Salto Companion CD— \$20.00

BS046 — Beat the Heat — \$32.00

BS046 — Beat the Heat Companion CD— \$20.00

The Tapas Series books and CDs are available from the *aMuse* Bookshop. Sample lesson plans and music can be reviewed at www.worldbeatlearning.com

The Federation Bells

The State Government of Victoria, through the Melbourne Festival, commissioned the Federation Bell project. The Victorian based Australian Bell Company won the contract to design and manufacture all three components of the Federation Bell project. Principals of the project were physicist and instrument maker, Dr Neil McLachlan and sculptor, Anton Hassell.

The Federation Handbells were produced as a legacy to the State to mark the Centenary of Federation and were used to perform massive celebratory works as part of the Federation festival. Museum Victoria is working in partnership with Arts Victoria to provide a storage and loan program for the bells.

The bells are cast in silicon bronze and their design and pitch is unique. They range in size from 120mm high to 180mm high and have an average weight of 1kg. There are 80 sets of Federation Handbells totalling 1920 individual bells. Each set covers two octaves and consists of 24 bells contained in four travelling crates. There are 320 crates in total. The total weight of all the bells is 5 tonnes. The total storage area the handbells cover laid flat is 640m², or a volume of 18m³.

One set of bells covers 2 chromatic piano octaves from E to E. The bells are stored at Museum Victoria's Moreland Annexe in Coburg. There are 24 bells in a set. Each set has 4 timber travelling crates of different sizes. The sets are divided into natural notes and sharp/flat notes.

It is very important to carefully consider the weight and dimensions of the crates when planning your event. The larger crates are long and awkward to handle. To avoid back injuries, two people are required to lift them. Also, the crates are often too large to fit safely in smaller sedans. To find out more information about the bells visit www.ausbell.com

To arrange a loan, contact the Federation Bells Project Officer, Helen Laffin on 03 9385 4227 or email hlaffin@museum.vic.gov.au

Kodaly Autumn Music Seminar

The inaugural Kodaly Autumn Music Seminar took place at St. Johns Southgate on April 30/May 1 and was attended by some 80 classroom music teachers, instrumental teachers and tertiary music students. The seminar aimed to offer inspiring teaching, to promote excellence in music education, and provide a forum for valuable discussion and networking. Keynote presenters this year were James Cuskelly (Qld) and Piroska Varga (Melb). Seminar sessions were broad and varied including: repertoire ideas, musicianship, teaching techniques, conducting, vocal pedagogy and music technology. The feedback from participants was extremely positive. Many participants said they wanted more! As a result, we will certainly run another seminar next autumn. Also, we have set up an interest group for teachers who would like to get together regularly to sing, practise conducting and sol-fa skills. If you'd like to be included on the mailing list for any of these events, please send an email to info@kodaly.org.au
Darren Wicks Victorian Branch President
Kodaly Music Education Institute of Australia

Teachers Sing

Through the initiative of Pru Borgart and a number of enthusiastic music teachers a choir for music teachers was established during 2003. The ensemble met about once a month and performed at various music and music education occasions. The initiative will continue in 2004. We sing interesting repertoire from different cultural regions and in different languages. The rhythms, melodies and harmonies of the materials are varied and often fascinating. Some of the materials are also quite suitable for the classroom.

The next TeaSing will be on Wednesday 19 May 5.30pm - 7.00 pm at ACU in Central Hall, enter via Young Street Fitzroy, off Victoria Parade. Together with Susie Davies Splitter we will continue with this choir for teachers. Our first gig is planned for a SingFest (at the ECCPA conference) on Saturday evening 22 May at 7.30 PM. This singing workshop provides: Interesting, accessible and creative singing materials for classroom and other educational situations; relaxing and enjoyable songs and vocal activities for teachers, vocal materials from Africa, Brazil, America and Australia.

Participants are asked to make a small financial contribution to the upkeep of this group. \$15.00 per person. Tax invoices can be provided. Music, tea, coffee and biscuits are included. For inquiries ring Christoph on 0419 305 887 or 9953 3279 (Office), or e-mail Christoph on c.maubach@patrick.acu.edu.au

Music Network Victoria

Music Network Victoria (MNV) met on Wednesday 31 March with representatives from about 25 of the member organisations. Helen Champion, VCAA reported on the Victorian Curriculum Reform 2004. The Music Play for Life Music Advocacy Kit was explained by Ann Blore, Editor of Music in Action. Mandy Stefanakis took us through the draft slideshow developed from the outcomes of the summit meeting on 21 November last year. Pauline Griffiths from Wesley College reported on a music advocacy campaign at the local level. Sue Gillard gave us a thorough rundown of the AUSMUSIC Forum program. Ian Harvey provided some background information regarding the National Review of Music Education. The next task for MNV will be to develop a response to the Victorian Curriculum Reform 2004 Consultation Paper "A Framework of Essential Learning". Date for the next meeting is Wednesday 16 June, 6.00pm at the Statewide Resources Centre.

World Music Network Debut Meeting

This is the first in a series of regular columns that will appear in "Counterpoint", reporting on the World Music Network meetings that are held at aMuse in Carlton every term. Thanks to Kevin Kelley and aMuse, who provide facilities, tea, coffee and refreshments free of charge.

Our first meeting went well, despite small numbers (there were three of us)! We discussed some classroom music activities using Nisha's short musical arrangements of songs by Inka Marka (The Andes) and Valanga Khoza (South Africa). We listened to some world music CDs whilst discussing resources and teaching ideas. To find out more information contact Nisha Heath on 9381 1433 or email domnisha@ozemail.com.au.

A list of resources discussed and recommended by teachers at the meeting is provided below:

- The Australian Centre for the Moving Image library has a big catalogue of resources that they will deliver to local libraries for teachers to pick up. See their website for details: www.acmi.net.au.
- Zulya is a performing artist who specialises in European music (mentioned by two teachers at the meeting).
- The Languages and Multicultural Education Resource Centre is located in the same building as aMuse, and has a wide range of multimedia resources: 150 Palmerston Street, Carlton 3053. Phone: 9349 2400.
- Some resources available at LMERC were previewed at the meeting:
 1. Bran Nue Dae, Musical by Jimmy Chi and Knuckles - book
 2. The Barefoot Book of Songs for Survival by Nikki Siegen-Smith - book (no music, just chants)
 3. Indian Music, by Leela Floyd - book
 4. Jamaican Music by Michael Burnett - book
 5. People Come from Everywhere by NSW Department of School Education - book
 6. Making Maracas - by Alka Fowler - book
 7. Traditions Around the World - Musical Instruments by L. Tythacott
 8. Multicultural Plays by Judy Truesdell Mecca
- The Cultural Infusion Program provides a great program of world music performing artists for schools. See www.panevent.com.au for details.
- Some books Nisha recommends to teachers that have been useful in planning and preparing classroom music programs:

1. World of Music - by Jeff Todd Titon, published by Schirmer Books ISBN 0-02-872612-X. Accompanying CD also available. (Thanks to Christoph Maubach for lending me his copy to peruse).
2. A Carribean Counting Book - by Faustin Charles and Roberta Arenson, published by Barefoot Beginners ISBN 1-898000-89-1. (No music but great illustrations and chants for lower primary school children).

Sample song from 'Anything is Possible'

newest resource by Susie Davies-Splitter & Phil Splitter

Songs to help you and your students promote self esteem and confidence; achieve your dreams; have pride in your country; promote the importance of music and creativity in your lives; find joy in each day; encourage acceptance and tolerance; recharge your batteries and stay positive . . . know that anything is possible! '**Anything is Possible**' is a collection of 15 original songs with positive themes to motivate, energise and inspire for classroom and choral singing. Suitable for middle primary school and up. Songs include 'The Best that I Can Be', 'I Can Do it', 'Dare to Be You', 'Strive for the Highest', 'Everyone Sing', 'Shine Down' and more.

All songs can be sung in unison as well as parts. Styles range from folk to pop to gospel to latin and rock. Simple techniques are used such as echo, ostinato, rounds and verses sung against chorus to create immediate harmonies. There are opportunities for extension using simple actions, movement, signing, percussion accompaniments and improvisation. Many of the songs make a great choice for concerts and graduations.

The Teacher's Kit comes with a:

- Vocal CD
- Baktraks CD (karaoke) – the band tracks from the album without the vocals, for use as an accompaniment for singing, playing and improvising.
- Choral Pack – each song from the album has an individual choral arrangement including words, music, guitar chords and piano accompaniment.
- Lyric Book with suggestions for use includes photocopyable lyrics with useful tips on how best to use the material.

For each song, there are messages outlined, musical activities and general activities that can be achieved including: individual and group discussion — through brainstorming, reflecting and sharing, creative writing, role play, moving and dancing, singing and playing, analysing feelings, listening and reflecting, relaxing and reflecting, drawing, painting etc.

The songs used in this collection can be related to other curriculum areas such as English, The Arts, Health and PE, Society and Environment and Religion. The musical activities are developed by breaking down the music into the **elements** of speech, body percussion, song, movement and dance, playing and creating. This process enhances learning, enabling memory and full understanding to take place.

Our message to you

Everyone has a gift - our gift to you is music! We believe it can bring joy to everybody's lives - whether you sing it, dance to it or just listen to it. Our wish is that not only will you enjoy our music, but that it will inspire, motivate, energise and enrich your life, and in doing so help you to discover your own gifts and uncover your full potential. Then you will truly know that '**Anything is Possible**'.

— *Susie and Phil*

Teaching Notes

for Everyone Sing (on page 7)

What is this song about?

This unison – 4 part gospel song expresses the hope that not only should everyone sing together 'loud and clear' but also that we should dream of a world without war when we can all sing songs of peace.

Teaching Procedure

1. Sing the chorus

Say – echo say the words in the chorus, 2 bars at a time

Sing - echo sing the melody line in the chorus, 2 bars at a time with hand signs

Sing - echo sing the harmony lines 2 bars at a time with hand signs

Put Together – sing the 3 parts of the chorus together

2. Sing the verse

Say – echo say the words in the verse 2 bars at a time accompanied by actions/signs

Sing – echo sing the verse 2 bars at a time then in unison

3. Arrangement and Performance

Put together – sing the chorus and verse together with all parts

Arrangement – work out the arrangement and ending

Everyone Sing

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& Phil Splitter

♩ = 74

Chorus

Chorus musical notation in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: "Ev- ry one sing whoh oh oh sing loud and clear ev' ry one sing whoh oh oh sing far and near". The second line of the chorus has the lyrics: "Ev' ry one sing whoh oh oh hear your voice ring Whoh oh oh oh ev' ry one sing". Chords are indicated above the staff: D, A, G2, D, D, A, G, G/A, D for the first line; D, A, G, D, G2, D, Em, A, D for the second line.

Verse

Verse musical notation in G major, 4/4 time. The melody is on a treble clef staff. The lyrics are: "Let's all dream for the world to be one hand in hand our daugh- ters and sons comes the day when war will cease to- ge- ther we'll sing songs of peace". Chords are indicated above the staff: D, A, G, D, D, A, G, D for the first line; D, A, G, D, G, D, Em, A, D for the second line.

Why are the arts an essential element of a complete education?

- essential because they are systems of communication and teach us about human interaction
- essential because they demand creativity in problem solving and teach us about coping and growing
- essential because they bring pleasure and teach us to enjoy both learning and living
- essential because they challenge our perception and teach us to sense and interpret our world around us
- essential because they employ metaphor and teach us to discover likeness among things seemingly unlike
- essential because they depend on individualism and teach us to discover and appreciate our strengths and weaknesses
- essential because the arts can be the child of self-discipline as well as the child of inspiration

Minnesota Music Education Association

MMEA Believes:

- That Music is a Core Academic Subject that is Vital to Successful Students and Schools;
- In A High Quality Music Education for Every Student;
- That The National Standards* for Arts Education are the Foundation for a Quality Music Education;
- That Music is Basic to the Human Experience;
- That No Child Should be Left Without Music!

*USA

Have a look at their advocacy website at <http://www.mmea.org/advocacy.htm> for some great ideas.

'Music education opens doors that help children pass from school into the world around them - a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.'

Gerald Ford, former US President



Officially Launched

Sydney, Friday 26 March 2004

Music. Play for Life was officially launched at the Powerhouse Museum on Friday 26 March. The campaign was jointly launched by Dr Richard Letts (Music Council of Australia, Brendan Callinan (Australian Music Association) and Dr Neryl Jeanneret (Australian Society for Music Education) as the core campaign partners, in the presence of Dr Brendan Nelson, Federal Minister for Education, Science and Training and Senator Rod Kemp, Federal Minister for the Arts and Sports.

Launch Celebrations

Over 130 guests from music, community and school organisations attended the launch, along with practitioners and other campaign supporters who were in attendance to hear about the collaborative inputs and direction from the three core partners: the Music Council of Australia, Australian Music Association and the Australian Society for Music Education. Dr Letts reiterated the importance of the grassroots – schools, music organisations and individuals taking ownership of the campaign in their locality. The gathering also heard statements of support from the Federal Ministers and from Maya Jupiter, leading Hip Hop artist, JJJ presenter and campaign patron, on the value of music in her life. Maya described music as a medium that has enriched her life and expanded her professional horizons. She described the positive changes observed through her work with disadvantaged women and young people in community settings through the Hip Hop medium – a message that supports the value of music as an element in building social capital and personal development. Audience feedback on the day was extremely positive. Guests were on a high and enthusiastic about becoming actively involved in *Music. Play for Life*. Two very relaxed government Ministers remained afterwards to mingle with the crowd. Media coverage has been positive with a number of national and regional publications and broadcasters giving exposure to the campaign.

Ministers Announce National Review of Music in Schools

Ministers Nelson and Kemp used the launch as a platform to announce a National Review of School Music Education to investigate the quality and status of music education in schools, and how to increase both for the benefit of all students. The review will be headed by Professor Margaret Seares AO, Deputy Vice Chancellor at the University of Western Australia, and former Chair of the Australia Council for the Arts. It is understood that over the next few weeks, key organisations from the music and education sectors will be invited to participate in the review.

Advocacy Kit for Schools Now On-line

The other big news is that teachers, parents and school communities now have access to a vital resource. The Advocacy Kit prepared in Australia for Australians has now been released on the web. Many teachers, parents and specialists have provided assistance in the development of the kit and it is anticipated that there will be ongoing development as the kit is trialed and used in school community settings. We encourage you to have a look at the kit and send us your feedback. <http://www.mca.org.au/music.playforlife.htm>

WHY, FOR GOODNESS SAKE, DOES MUSIC NEED A CAMPAIGN?

by Dick Letts

Ministers Brendan Nelson and Senator Rod Kemp, distinguished guests: Welcome to the launch of the *Music. Play for Life* campaign. Is there anyone in this room for whom music is not personally important? That would be surprising. We have all heard, so many times, someone say that they cannot imagine a life without music. It's as necessary as food, or love.

I still remember the Christmas message several years ago from one of Australia's favourite clowns, Flacco. "If music be the food of love," said Flacco, "what is eating Leonard Cohen?" Shakespeare said if music be the food of love, "Let us have excess of it." With Cohen, who was good at the poetry, music was a drip feed. We are with Shakespeare. Let's have excess of it. We speak not of excess of music to listen to — God knows, we have achieved that. We speak of excess of opportunity to learn and to make music.

But if you are not convinced by the poetry, consider this. According to a study by Ibis Consulting in 2001, the Australian music sector – including education, instruments sales and so on — had a turnover of 6 billion dollars. The Australian people would not be spending that much money on something they don't care about. But mostly, it's to listen to music, not to make music.

Music gives a rare opportunity

We launch today – *Music. Play for Life*. *Play* an instrument and, of course, sing. *Play* – have fun. For *liveliness*, the *life force*. For your *entire life*, young and old. *Play for your life*. Why do we do this? I would like to remind us of the skills involved in creating and performing a piece of music. An infant can make up a little hum, naively. You or I can hum a tune, churning it over without much thought.

But consider something more purposeful than that. To create a new piece of music, it helps if you know in your brain and your breath and your bones a musical culture. That's where you start. Whether you are a beginner or an old hand, you have to *think* about your piece, you have to *calculate*, make *judgements*. You have to call upon your *emotions* and your *intuition*. Right brain and left. All of these parts of you come together. The piece completed, you'll want to perform it for an audience. You'll need the *social skills* to take your performers through a demanding collaboration. Your performers all need complex *motor skills*.

At the professional level, these skills are probably more complex and certainly more diverse than those of an Olympic athlete. Then, to deliver a convincing performance, the physical skills have to be *combined* with intellectual understanding, with emotion, with fine expressive judgements about timing and colour and balance and style. If you are fortunate, you invoke also the *spirit*, you give people a musical experience that carries them to heights of elation – or even to the depths of their being. This is a very rare sort of learning – one that integrates so many aspects of a person. It's a learning that requires much discipline. But there's something else about it that is even more rare.

There's a sort of perfection in music. It's a perfection that can easily be perceived. It can be aspired to. To put it crudely, the

musical message depends on you playing exactly the right note at exactly the right moment with the right volume and colour and articulation – and all of this fitting to the microsecond with what the other performers are playing. In what other field do you get that sort of experience? It can colour an entire life. Perhaps this is at the core of the beneficial effects of music instruction on academic and social skills, as revealed by so much research. Music is incredibly rich as an object and a process of learning, and as a means to knowing who you are and what you have to say.

That, ladies and gentlemen, is why we think music is so important as to justify a major campaign — the Music. Play for Life campaign. We want everyone to have the opportunity to *fill* themselves with the experiences and skills that music making can invoke.

Not enough of it around We only need a campaign because there isn't enough of this opportunity to go around. As a prelude to the campaign, the Music Council, with its partners the Australian Music Association and the Australian Society for Music Education, and funding from the Music Board of the Australia Council and the AMA, commissioned a study by Professor Robin Stevens into the provision of music education in schools. The principal finding was that key statistics are not being collected. I wonder why that is. AMA's Ian Harvey was able to extrapolate from the report an estimate that only around 20-25% of Australian school children are offered music instruction by music specialists. The situation in the essential and formative PRIMARY SCHOOL YEARS IS BLEAK INDEED, WITH THE RESPONSIBILITY FOR MUSIC INSTRUCTION USUALLY ASSIGNED TO CLASSROOM TEACHERS WHO MAY HAVE HAD ONLY SAY 12 HOURS OF PRE-SERVICE TRAINING IN MUSIC – JUST ENOUGH TO TERRIFY THEM.

Astonishing statistic

In a survey, Australian Attitudes to Music, published by the AMA in 2001, respondents were asked whether or not they agreed with this statement: "*Music education should be mandated by the states to ensure that every child has the opportunity to learn music in school.*" 87% of the population agreed. 50% "strongly" agreed. This is not your bell curve. But do you know how many respondents of secondary school age agreed? 97%. 97%! Normally you only get that sort of number in Chinese elections. Why is it that the main school systems, state or otherwise, aren't putting 2 and 2 together and taking greater advantage of the motivational force behind these attitudes? (Do they have a maths deficiency?)

In the community, too It's not only about education. It's about music making everywhere. Do you know that in Victoria, there is something called the Vocal Nosh. In communities across the state, people get together to sing and then have a meal. There are scores of Vocal Noshes happening. Vichealth, which is backing it, reckons it's not only great for musical and community togetherness, but also individual health. And there are the community orchestras, a cappella groups, bands, choirs, music theatre companies still together but needing support. There are the community music programs that bring meaning to special populations and indeed save lives. There is AMA's Weekend Warriors program to reclaim ageing rockers for music. At the community level, there's great stuff happening — but the opportunities are way, way less than they could and should be.

Be as successful as music in Sweden I want to throw in an argument of a different kind. Sweden is a country of 9 million people. Its music industry has been very successful, and its royalties from music exports are about *four times* per capita those of Australia's. It is a net music exporter. We hardly even dream

of that. Australia's music export royalties in 2001 were only one third of its imports. In 1999, Sweden published a study of its music industry that attributed its success to four factors. Two of the four were a consequence of the instrumental and vocal instruction made very widely available through municipal music schools, attended at low cost by 370,000 Swedes. Translated to Australia, that would be about 850,000 people. The result of this music education is firstly, that many Swedes, amateur and professional, are good musicians and there is a very high level of musical activity in Sweden. Secondly, the population has a high level of sophistication in listening to music and can focus its support on the best. Looking at the four success factors, the main difference from Australia is in music education. Clearly the Swedes have us licked there — *and* in the international success of their industry. Do we have something to learn from this analysis?

A grassroots campaign Music. Play for Life does not expect to persuade governments of such things in the short term. Our strategy is to go for the grassroots. We will build a giant national collaboration with school parents, school music teachers, music organisations, music business people, musicians and music lovers. The campaign has been designed so that it will help them achieve *their* objectives. This is not a PR campaign. We will work directly with people who are willing to take an initiative. Every music organisation represented in this room today can get *something* for itself and its constituents from this campaign. If you haven't signed up yet, we should talk. Eventually it will become clear to governments that there is massive support for music and that they need have no fear in providing resources to it. We will provide campaign resources through our website and elsewhere. The website will become an Aladdin's cave of information and contacts.

This week we have uploaded the initial version of an advocacy kit for parents and citizens. The website will have similar resources for people working in the communities. We will connect with all ages, lovers of all kinds of music. The website will include a national guide for people looking for music teachers, or for bands, choirs, orchestras, rock groups with which to perform, or music groups to bring into your school. This is all possible through a most unusual alliance. It is led by the Music Council, a council of 50 people representing the breadth of the music sector, along with the Australian Society for Music Education, bringing inside info about the schools sector, and the Australian Music Association, the industry body whose members have most generously made the campaign financially possible. I thank them, and our rapidly growing list of collaborators, for their involvement and assure them that this campaign will continue so long as there is need, financial resources and enthusiasm. Thank you for your attention. Please, on leaving this theatre, join a choir, form a band. **Dick Letts is Executive Director of the Music Council of Australia**



School-based Music Advocacy

by Pauline Griffiths, Wesley College

When Wesley College decided to set up a school-based music advocacy group earlier this year it raised a number of eyebrows. What is music advocacy? Why is it needed? Australia has no tradition of music advocacy. While there have always been inspirational individuals who have given their lives to the promotion and education of music, systematic organisational advocacy has not been a part of our history.

School-based advocacy comprises members of a school community — teachers, parents, senior students — and interested members of the wider community who meet regularly to plan strategic ways of placing music at the centre of the school curriculum and at the centre of our social lives.

The Wesley College Music Advocacy group is in its infancy. We meet once per term and feature a guest speaker whose work and life are dedicated to music and shares views on advocacy. Members of our group report back on their advocacy actions since last meeting.

We invite people from other music groups such as youth music associations, community orchestras, holiday music programs, representatives from Musica Viva, professional orchestras, policy makers from Arts Victoria, so we can find areas in common, ways to work together for advocacy, and ways to widen our knowledge. Needless to say we also ask special people within our school such as principals, our marketing PR colleagues, and other decision makers to attend.

The music advocacy group is committed to forging links with many branches of the music industry. We all know that the music industry contains a jangle of competing arguments with passionately opposing views. School-based music advocacy groups can bridge different factions and mobilise musicians, educators, policy-makers, politicians and groups in the wider population so that effective lobbying and clear repeated articulation of the value of music can occur.

We consider music to have four main values: there is the intrinsic value of music for its own sake; the value of learning music to strengthen learning in other subject areas, there is music as a source of healing such as in the work of music therapists; and there is use of music as a source of social capital (a buzz term, I know) as a means of building communities, using public spaces and providing quality of life experiences. With such wide-ranging values and uses music cuts into all public and social policy.

In the short time we've been a recognisable group, our efforts have produced noticeable outcomes both inside and outside our school. Indeed we decided that our strategies could be divided into internal advocacy (events and programs in our school), as well as outside our school in the wider community.

Since our advocacy group began, we have formed a boys' choir and invited male staff (in music and other subject areas) to join in. We have also found a scheme that allows us to donate our old musical instruments to schools, which desperately need them. We are planning to 'buddy up' with a (less musically resourced) school in our area and collaborate in whatever ways become possible. We are entering the 'Grab the Goanna' competition (part of the Sydney International Piano Competition) and are involving (non music department) staff to help us answer the necessary questions. We plan to have a cross disciplinary artist in residence — a cellist film animator- who will work with our string ensemble

and media students to produce 'music visualisations' to be screened at the ACMI cinema.

Outside of our school we have written articles about the importance of music, targeting the role of principals, in *Educare News* and *Principal Matters*. We will be presenting papers at national and international conferences. We have lodged a proposal with the City of Stonnington for a small grant to host a series of 10 music discussion nights in which people from our school and the local community will be invited to attend an evening in a pub to listen to a piece of music and discuss it. A prominent musician will select the work and guide the discussion – in other words an adaptation of the book club model. We think there may be a role in the Friends associations of our top-tier music organisations. And we wonder about re-jigging the 'record club' concept that educated and nurtured a love of classical music for so many people in the 60s and 70s. We regularly publish information about our group in school newsletters and other publications. A number of nearby schools have asked to join us. We next meet on 11 June.

A few golden rules are emerging:

- 1. Make sure the group does not only comprise music teachers.** When this happens anything it does will look like barrow pushing to teachers in other subject areas and school administration staff. Anything the group does will simply be dismissed. Find a few music lovers on staff with other roles in the school and let them take front-line positions in the group. This instantly creates a sense that the work of music advocacy involves the whole school- that it is more than just departmental promotion- and something everyone can be involved in.
- 2. Find a political patron** — or at least a high-profile public figure. We have Chris Pearce of course, but there are other politicians who love music. There may be people on the school board, or parents who fit the bill. Involve this person big time.
- 3. We think a school-based music advocacy group needs the patronage of a high-profile musician** (dare I say celebrity). Richard Gill has agreed to be involved with our group. Elite musicians may be parents, partners of staff or relatives of students at the school. And it doesn't have to be a classical musician.
- 4. Forge links with network organisations** such as the Music Network Victoria, the Australian Music Council, The Orchestras of Australia Network and others.
- 5. Become a coalition group** by linking with other school-based advocacy groups. It's only a short step to a network of coalitions.
- 6. Invite parents** and as many people from other musical organisations as you can find. Not only is music advocacy about promoting the social and humanitarian values of music-making and music audience-ship, it is also about communicating with other musical organisations.

School-based music advocacy is about communication — strategically educating our colleagues, parents, political leaders, policy-makers and children about the social benefits of music. It aims to build bridges and encourage all music lovers to speak with one voice. With the National Review of Music Education underway we need to ensure that music remains, as Daniel Barenboim has stated, 'an essential expression of what it means to be human.'

Music and Arts at RMIT University

The School of Education at RMIT University offers related programs in the music, visual and performing arts, arts administration and creative arts therapy.

The **Bachelor of Arts (Music Industry)** program provides students who have experience in music performance and/or music business management with opportunities to align their knowledge, skills and values in relation to the broader music industry at an undergraduate degree level. The program seeks to address the perceived need for a degree course that offers students an opportunity to develop and build on skills in both performance and business that is applicable to work in the broader music industry. The Music Industry program is a three-year degree where the first year is completed within the TAFE/VET sector 9or equivalent). There is currently no direct entry to the first year of the program. As such, students come to the degree program with specific music performance and music industry skills introduced in the TAFE diplomas (or demonstrated level of equivalence). A specific stream has been developed for instrumental teachers in schools. Students who complete the BA (Music Industry) degree may proceed on to RMIT's Graduate Certificate/Graduate Diploma in Visual and Performing Arts or the Master of Education (Arts Administration) program. The Arts Administration program also contains a Graduate Certificate and a Graduate Diploma.

The post-graduate arts programs are geared to meet the needs of practitioners who are working or wish to work and/or broaden their career opportunities as educators, professional artists and/or arts administrators. Through close collaboration with industry professionals, these studies have been designed to reflect the needs of the contemporary worker and workplace with the aim of fostering leadership in arts and educational workplaces.

The **Visual and Performing Arts** program provides practical experience in music, dance, drama, visual art, performance art, choral conducting and dance therapy. This is supported by courses in issues and theoretical foundations in arts and arts education, and elective in either arts management or arts therapy and an applied project.

The **Arts Administration** program covers areas such as Arts Management, Community Arts Management, Cultural Policy and Practice, Gallery and Museum Management, Venue Management, and the Law and Arts Management. All students are required to undertake an individual research project as part of the program. Upon the completion of this degree students may proceed onto doctoral studies.

The **Master of Creative Arts Therapy** aims to provide students with essential knowledge and skill in the Creative Arts Therapies. Emphasis is on developing the student's philosophical and critical understanding of the Arts in society, and of the Creative Arts as therapeutic for diverse client groups, in situations of wellness, illness, and special health and learning needs. The student is assisted to learn the analytical and creative skills necessary for a dynamic, responsible professional practice as a Creative Arts Therapist.

Post-graduate studies in Visual and Performing Arts, Arts Administration, and Creative Arts Therapy at RMIT are structured to maximise the prior learning of each student and to provide pathways to suit the professional and academic needs of each

student. Recognition of Prior Learning (RPL) and single course exemption is considered on an individual basis.

Research degrees including Masters, PhD, and Educational Doctorate (EdD) by thesis or project can be undertaken in the above areas. For further information on the music and arts programs at RMIT contact music@rmit.edu.au or telephone (03) 9925 7634, www.rmit.edu.au/music

mOVe!

Mentors of Orchestra Victoria Education was launched in 2003 and warms up again in May 2004. This year the program will go to Bendigo, Traralgon, Horsham and Shepparton.

All instrumental music students from surrounding areas are eligible to apply and local music teachers and hundreds of schools will be sent information about the workshops. The 2-day intensive orchestral workshops will be held in schools and community centres in each region.

The *mOVe!* workshops allow school students in regional areas to experience the thrill of performing alongside the professional full-time musicians of Orchestra Victoria and we are particularly keen to encourage and support young playing in these areas. In the workshops, led by one of Orchestra Victoria's guest conductors, up to 70 talented students are given the unique opportunity to enhance their instrumental technique and ensemble playing skills.

Dates for the 2004 Orchestra Victoria *mOVe!* workshops are:

Traralgon	19 & 20 May
Horsham	22 & 23 June
Bendigo	20 & 21 July
Shepparton	17 & 18 August

For more information, application forms and expressions of interest please call Natalie Williams on 9694 3600 or email: natalie.williams@orchestravictoria.com.au

Australian Odyssey Concert

The Australian composer, Barry McKimm will conduct the combined forces of many musicians when they realise his major work *Yellow Yellow Sweet* on Saturday June 19 at the MLC Auditorium in Barkers Rd. Kew. Originally composed to celebrate the centenary of Federation, *Yellow Yellow Sweet* is a nationalistic composition in the form of a song cycle. With poems, songs and instrumental interludes the suite reflects on the period of time in Australian history immediately prior to Federation. In an evening of music entitled "Australian Odyssey" the concert will also feature a premiere performance of "Concerto for Concert Band" by the Melbourne composer Catherine Clarke-Jones and another major composition "A Song of Swans" by Barry McKimm which is based on a set of poems by Mary Gilmore. The performance will commence at 8pm, for tickets ph. 9889 4142 or 9439 5391.

The life of the arts, far from being an interruption, a distraction, in the life of the nation, is close to the center of a nation's purpose — and is a test to the quality of a nation's civilization.

John F. Kennedy



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Websites

Northcoast Region Music Teachers Association
<http://www.ncrmta.org.au>

Coalition for Music Education in Canada
[HTTP://WWW.COALITIONFORMUSICED.CA/](http://www.coalitionformusic.ca/)

VH1 Save Music
http://www.vh1.com/partners/save_the_music/home.html

Music Council of Australia
<http://www.mca.org.au>

Music for all foundation
<http://music-for-all.org/>

Music in Schools Today
<http://www.mustcreate.org/index.shtml>

Minnesota Music Educators Association
<http://www.mmea.org/index.asp>

K - 12 Music education Resources
<http://www.isd77.k12.mn.us/resources/staffpages/shirk/more.html>
This page has a comprehensive list of links to many other sites.

Gaining the Arts Advantage
Research and findings from case studies from all across the USA.
<http://www.pcah.gov/gaa/index.html>

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CALENDAR

22 - 23 May 2004	ECCPA
2 June	aMuse Committee Meeting
Sunday 6 June	Curriculum Reform Meeting
Wednesday 16 June	Music Network Victoria Meeting
27 June - 1 July	ANCA Secondary Honour Choir
28 June - 3 July	State Music Camp
23- 25 July	Sounds Great Music Conference
Monday 6 September	Federation Bells PD
26 - 27 November	Boys & Music Mini Conference

Curriculum Reform Consultation

aMuse members are invited to contribute to its response to the Curriculum Reform Consultation Paper

Sunday 6 June 2004
11.00am - 3.00pm
150 Palmerston Street
CARLTON
RSVP 9349 1048 or
kevin.kelley@amuse.vic.edu.au

2004 aMuse Committee

President: Mandy Stefanakis, University of Melbourne; Vice president: Sonny Chua, Melbourne High School; Secretary/treasurer: Darren Wicks, Caulfield Grammar; Christoph Maubach, Australian Catholic University; Trish Ford, Australian Catholic University; Jessica O'Bryan, Wesley College; Paul Scott-Williams, Aitken College; Christopher Draber, Camberwell Grammar; Irena Olchowik, St Kilda PS;
Co-opted members: Gerry Canale, Box Forest SC; Joan Jones, Melton SC;

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