

ENSEMBLE

MUSIC EDUCATION IN AUSTRALIA'S SCHOOL COMMUNITIES

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HOT TOPIC: AUSTRALIAN NATIONAL ACADEMY OF MUSIC

Academy denies ignoring order

Corrie Perkin, The Australian, November 07, 2008

THE Australian National Academy of Music board has denied that it failed to respond to a direct order from Arts Minister Peter Garrett to review its operation, a move that prompted the Government to axe its funding.

The board, led by chairman John Haddad and including Foxtel chief Kim Williams, said it wanted to reply to and clarify corporate governance issues raised by the Rudd Government.

In a statement, the board said Mr. Garrett had not expressed concerns about ANAM's leadership or direction at two meetings in May and July. A letter dated August 25 and signed by Mr. Garrett later called upon the Melbourne-based academy to meet a series of requirements to secure ongoing funding.

When ANAM failed to meet the requirements, which included new funding sources, a review of its constitution and more involvement with other music organisations, Mr. Garrett withdrew the \$2.545 million annual allocation, forcing the academy to close by December 31.

"It should be noted that, while important, none of the instructions contained in the minister's letter either individually or collectively could be considered so vital that the future of the academy hinged on their implementation," the board said.

Read entire article: <http://www.theaustralian.news.com.au/story/0,25197,24614659-5013575,00.html>

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Trouble for Australia's National Academy of Music

Audio, ABC Radio, 12 November 2008

A government decision to end funding for Australia's National Academy of Music has struck a sour note with the nation's arts community.

Journalist Mike Woods covers the proposed closing by Arts Minister Peter Garrett, including interviews with Richard Tognetti (Artistic Director, Australian Chamber Orchestra), Brett Dean (Artistic Director, National Academy of Music) and Aura Go (student at the Australian Academy of Music).

Download the MP3 audio at <http://www.abc.net.au/rn/breakfast/stories/2008/2417129.htm>

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An Open Letter to the Minister

Australian National Academy of Music, 17 November 2008

We wish to express our deep concern at the Federal Government's recent decision to close the Australian National Academy of Music.

The Academy is one of Australia's leading cultural training institutions. The 55 students enrolled at the Academy are immersed in an intensive program of teaching, coaching, rehearsal and performance, and the institution plays an invaluable role in nurturing these young musicians in preparation for professional careers.

If the Government's commitment to the quality and intensity of training the country's leading young musicians is diminished in any way, an exodus of Australian musical talent to Europe and the US will certainly follow.

Training and education is not just about strengthening and growing the economy.

Developing the skills of our artists and storytellers plays a far more profound role in strengthening our communities and growing the national imagination.

To ensure that the successful programs currently offered by the Academy continue to enrich Australia's national culture, we earnestly request that you revisit this decision.

Read the list of signatories at <http://www.anam.com.au/>

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New funding for elite classical musical training

Media Release, The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, 18 November 2008

Arts Minister Peter Garrett today announced funding of up to \$2.5 million for a new flexible approach to training Australia's elite classical musicians.

Mr Garrett said a new independent organisation, the Australian Institute of Music Performance, will operate in conjunction with the University of Melbourne's Faculty of the VCA and Music to deliver the new elite training program.

"The Rudd Labor Government is committed to supporting our most talented classical musicians to bridge the gap between their tertiary studies and professional performance," he said.

"This new training program will provide a flexible approach to training, be tailored for individual students' needs and allow students access to accredited degree courses, as well as shorter professional performance modules."

Through a visiting teachers program, outstanding students will be given access to world class musicians. Opportunities will also be provided for ensemble performance training and real experiences of orchestral roles, including concert master, principal and soloist.

"Students will have the advantage of undertaking training in the environment of a major new Conservatorium of Music with an international profile and within a community with a strong tradition of artistic and academic excellence," Mr Garrett said.

The Government recently announced that its funding for the Australian National Academy of Music (ANAM) would cease at the end of 2008. Funding for the new training program replaces previous Australian Government support for ANAM and, importantly, provides continuity for existing ANAM students.

Read more at <http://www.environment.gov.au/minister/garrett/2008/mr20081118.html>

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New music school to be truly national: Peter Garrett

Corrie Perkin, The Australian, November 19, 2008

PETER Garrett killed off one classical music institute yesterday and gave birth to another.

As predicted in The Australian, the Arts Minister signed a memorandum of understanding with Melbourne University to create the Australian Institute of Music Performance.

The new institute, which replaces the Australian National Academy of Music as a school for elite classical musicians, will operate from July next year.

"This will be a truly national program, supported by national auditions and access to bursaries and scholarships to students outside the Melbourne region," Mr. Garrett said. "It will more effectively meet the Government's objectives for elite classical music training."

The AIMP will receive \$2.5 million annual government funding -- the same amount allocated to ANAM since its inception 12 years ago.

But yesterday's announcement left many observers uneasy about the future of elite music training.

"I would have thought this announcement might include an outline of new directions, new projects and a real commitment to future development, but all the minister's done is move the money from one organisation to another," said Melbourne Symphony Orchestra managing director Trevor Green.

ANAM's artistic director, Brett Dean, said that he was devastated by the decision to build a whole new training entity. "This raises again the question: why? Why wreck a place that has been internationally endorsed to be so effective and efficient?"

Read more at <http://www.theaustralian.news.com.au/story/0,25197,24673634-5013871,00.html>

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The day the music stopped

Corrie Perkin, The Australian, November 20, 2008

WHO, or what, killed the Australian National Academy of Music? Bureaucrats, musicians, academics, politicians and music lovers will ponder this during the next few weeks as the 12-year-old institution farewells students and staff, packs up its headquarters in the old South Melbourne town hall and exits the stage.

On Tuesday, Arts Minister Peter Garrett signed a memorandum of understanding with the University of Melbourne to establish a new Australian Institute of Music Performance. It will receive \$2.5 million a year in funding, the same amount given to ANAM. "I consider it to be absolutely critical that when the federal Government is providing over \$2.5 million in funding to elite classical music training that it happens in a way that is both efficient and effective, and it's very clear to me that that wasn't the case," Garrett says.

The university says AIMP will open at its campus in July. Present ANAM students, plus those who successfully auditioned for 2009, will be invited to audition for a place.

But the new institution is small comfort to ANAM artistic director Brett Dean. The respected composer and former violinist with the Berlin Philharmonic Orchestra fears the hiatus between ANAM's closure next month and the institute's opening in July will force some of the country's most talented young musicians to find training interstate or overseas. "The momentum will be lost and everything we've worked for will be for nothing," he says.

Read more at <http://www.theaustralian.news.com.au/story/0,25197,24676904-5013575,00.html>

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More questions to be answered on National Academy of Music

Media Release, Greens Spokesperson Christine Milne, 24th November 2008

The Government could not deny that the two independent reviews of the Australian National Academy of Music both recommended increased funding to the Academy, not its closure, following questioning by the Greens in Question Time today.

Minister Wong, representing Minister Garrett in the Senate, also avoided explicitly answering a question regarding whether any Government representatives had met with Glyn Davis or other representatives from the University of Melbourne prior to the Academy's closure.

"Minister Garrett has repeatedly justified his closure of the Academy of Music on the basis of independent reviews which in fact recommend its expansion," said Australian Greens Deputy Leader and Arts Spokesperson, Senator Christine Milne.

Read more at <http://christine-milne.greensmps.org.au/content/media-release/more-questions-be-answered-national-academy-music>

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Anger rising within ALP as Australian National Academy of Music closed

Michael Harvey, Herald Sun, November 26, 2008

ANGER is rising within ALP ranks at the Rudd Government's shock decision to close the nation's top music school, based in South Melbourne.

Federal Labor MP Michael Danby last night called on Arts Minister Peter Garrett to reverse his decision to shut the Australian National Academy of Music and strip it of \$2.5 million funding.

"I note that we spend \$15 million a year training elite sportsmen and women at the Australian Institute of Sport," Mr Danby said.

"Achieving excellence in the arts is every bit as important, and many would say more important, than achieving excellence in sport."

Read more at <http://www.news.com.au/heraldsun/story/0,21985,24707896-661,00.html>

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Labor splits to keep the music alive at the Australian National Academy of Music

Media Release, Mr Steven Ciobo MP, Shadow Minister for Small Business, Independent Contractors, Tourism and the Arts, 26th November 2008

A delegation of Labor MP's has come out supporting Coalition policy and is opposing Arts Minister Peter Garrett's decision to axe funding for the Australian National Academy of Music (ANAM).

Shadow Arts Minister Steven Ciobo said this is further evidence Mr Garrett made a bungled decision to close the facility this year and questions his relationship with the University of Melbourne.

Labor Members for Melbourne Ports, Isaacs and Fremantle have broken ranks with Peter Garrett, arguing his decision to scrap \$2.5 million for ANAM in favour of a University teaching model would be detrimental to the training and education of Australia's classical music students.

Read more at <http://www.liberal.org.au/news.php?id=2168>

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\$500,000 boost to elite classical music training

Media Release, The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, 28 November 2008

The Rudd Government will provide new funding of \$500,000 for elite classical music training to assist the transition to a new performance and training organisation in partnership with the University of Melbourne.

Arts Minister Peter Garrett said the investment recognised the outstanding achievements of students, past and present, of the Australian National Academy of Music (ANAM) and the need to ensure a smooth transition to the new training body.

"The Government is absolutely committed to ensuring the continued support of our most talented classical musicians in this country, however we also know that there is an overdue need for changes to the way that the Commonwealth's annual \$2.5 million commitment to this training is governed and administered.

"Through the changes we've already announced the tradition of excellence in performance that has been a hallmark of ANAM will be enhanced, but will have the additional benefit of providing access to the music-rich resources of the new University of Melbourne School of Music.

"To ensure we achieve a world class training program, a Planning Advisory Board has been established, comprised of distinguished musicians and music educators including - Professor Peter Roennfeldt, Director of the Queensland Conservatorium of Music; Trevor Green, Managing Director of the Melbourne Symphony Orchestra; Richard Gill, Artistic Director of Opera Victoria; Dr Gretchen Amussen, Deputy Director of the Paris Conservatoire de Musique; and Dame Janet Ritterman, former Principal of the Royal College of Music.

"In discussion with the University of Melbourne and having heard the concerns of students of the Academy I am also pleased to announce today that the new performance and training centre will retain the name Australian National Academy of Music, with all of its connotations of excellence."

Read more at <http://www.environment.gov.au/minister/garrett/2008/mr20081128a.html>

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Garrett tunes to music HQ

Corrie Perkin, The Australian, November 29, 2008

PETER Garrett yesterday bowed to public pressure and announced a \$500,000 package to assist the transition of the Australian National Academy of Music to its new headquarters at Melbourne University.

And the Arts Minister said the new body for the training of classical musicians would still be called the Australian National Academy of Music, rather than the Australian Institute of Music Performance, as had been previously planned.

The academy will be able to stay in its home at the South Melbourne Town Hall until its new facility at the university is ready in July.

"This is an exciting development that will ensure future students of ANAM will have the opportunity to realise their full potential while enhancing the intensity and quality of the unique performance experience that a refocused ANAM will provide," Mr. Garrett said.

A community campaign was launched last month to save the academy after Mr. Garrett announced he was cutting funding to the institution, effectively closing it.

Read more at <http://www.theaustralian.news.com.au/story/0,25197,24723363-5013575,00.html>

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ARTS & THE NATIONAL CURRICULUM

Australia Council reaffirms commitment to arts in education

Australia Council for the Arts, 28 October 2008

The governing body of the Australia Council for the Arts has reaffirmed its commitment to strengthening the creative arts in the national education curriculum.

At its last meeting in Melbourne, the governing Council resolved to work closely with government to make arts an integral part of Australia's national education landscape.

Australia Council chief executive officer Kathy Keele said the Council will continue to advocate for the National Curriculum Board to include the creative arts on its next review agenda.

'There is a growing body of international and Australian research which demonstrates a direct link between an arts-rich education from an early age and an increase in students' confidence, problem solving skills and general life skills,' Ms Keele said.

'By making the creative arts a core component of the education curriculum, students will become more resourceful and better equipped to successfully manage change. In addition, a stronger presence of arts in education will help produce Australia's creative artists of tomorrow,' Ms Keele said.

Read more at http://www.ifacca.org/national_agency_news/2008/10/24/australia-council-reaffirms-commitment-arts-educat/

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AWARDS & PRIZES

ACMF 2008 National Song-Writing Competition Winners Announced

Australian Children's Music Foundation, 10 November 2008

A brilliant young talent has emerged as a winner of The ACMF National Song-writing Competition. The winning song, "Insomnia", was written by Emma Louise Lobb, a 17 year old from Cairns.

A total of \$40,000 in prizes will be distributed to the winning students and their schools to encourage music participation, creativity and imagination.

Competition Ambassador, Dicko from Australian Idol and Vega 91.5 said "the song-writing has been excellent. We had a real bunfight trying to pick the top 3 in the senior category.

"I would encourage all students to enter as there are so many well-connected judges who want to get in touch with the entrants and help advance their talents".

ACMF Founder, Don Spencer OAM said "The song-writing competition, now in its 6th year, was created to give children & youth the opportunity to participate in music"

"It is an unfortunate fact that more than 75% of public schools in Australia do not have a specialist music teacher. There is not enough emphasis placed on the emotional wellbeing of a child. Through music, children can find a way to express their emotions and channel their energy and abilities into something positive and creative".

Read the full list of winners at <http://www.acmf.com.au>

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VIEWS FROM ABROAD

Time Invested In Practicing Pays Off For Young Musicians, Research Shows

ScienceDaily, Nov. 5, 2008

A Harvard-based study has found that children who study a musical instrument for at least three years outperform children with no instrumental training—not only in tests of auditory discrimination and finger dexterity (skills honed by the study of a musical instrument), but also on tests measuring verbal ability and visual pattern completion (skills not normally associated with music).

A total of 41 eight- to eleven-year-olds who had studied either piano or a string instrument for a minimum of three years were compared to 18 children who had no instrumental training.

Children in both groups spent 30-40 minutes per week in general music classes at school, but those in the instrumental group also received private lessons learning an instrument (averaging 45 minutes per week) and spent additional time practicing at home.

While it is no surprise that the young musicians scored significantly higher than those in the control group on two skills closely related to their music training (auditory discrimination and finger dexterity), the more

surprising result was that they also scored higher in two skills that appear unrelated to music—verbal ability (as measured by a vocabulary IQ test) and visual pattern completion (as measured by the Raven's Progressive Matrices). And furthermore, the longer and more intensely the child had studied his or her instrument, the better he or she scored on these tests.

Read more at <http://www.sciencedaily.com/releases/2008/11/081104132916.htm>

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Music Training Linked To Enhanced Verbal Skills

ScienceDaily, Sep. 27, 2007

Music training, with its pervasive effects on the nervous system's ability to process sight and sound, may be more important for enhancing verbal communication skills than learning phonics, according to a new Northwestern University study.

Musicians use all of their senses to practice and perform a musical piece. They watch other musicians, read lips, and feel, hear and perform music, thus, engaging multi-sensory skills. As it turns out, the brain's alteration from the multi-sensory process of music training enhances the same communication skills needed for speaking and reading, the study concludes.

"Audiovisual processing was much enhanced in musicians' brains compared to non-musician counterparts, and musicians also were more sensitive to subtle changes in both speech and music sounds," said Nina Kraus, Hugh Knowles Professor of Communication Sciences and Neurobiology and director of Northwestern's Auditory Neuroscience Laboratory, where the work was performed.

"Our study indicates that the high-level cognitive processing of music affects automatic processing that occurs early in the processing stream and fundamentally shapes sensory circuitry."

The nervous system's multi-sensory processing begins in the brainstem, an evolutionarily ancient part of the brain previously thought to be relatively unchangeable.

"Musicians have a specialized neural system for processing sight and sound in the brainstem, the neural gateway to the brain," said Northwestern doctoral student Gabriella Musacchia, lead author of the study.

Read more at <http://www.sciencedaily.com/releases/2007/09/070926123908.htm>

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Reading music is a basic skill that all GCSE students should learn

Elliott Randall, The Guardian, August 20 2008

I'm still reeling in disbelief at the "reasoning" of Richard Baker of the Guildhall School of Music and Drama, in your article which revealed that it's possible to get a grade A GCSE in music "without being able to read or write music" (GCSE exam strikes false note with Albarn, August 8).

This development, you report, "has aroused the ire of musicians, and not all of them classical traditionalists. Damon Albarn, lead singer of Blur and co-creator of Gorillaz, argues that schoolchildren should be 'forced' to learn staff notation."

According to Baker, the school's head of composition, "It depends what you believe a secondary school musical education is for ... If it's about accessing the western classical tradition, then of course you need to learn staff notation. If you think it's about giving children some understanding of a wide range of musical traditions, then teachers should have the flexibility to talk about other ways in which music is transmitted."

While I don't agree with Albarn about "forcing" students to learn to read and write music, I do believe that if a student chooses to study music at GCSE level then the curriculum should include the recognition of music symbology. Not providing this opportunity disempowers young musicians.

Read more at <http://www.guardian.co.uk/commentisfree/2008/aug/20/gcse.schools>

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Simply Listening To Music Affects One's Musicality

ScienceDaily, Aug. 13, 2008

Researchers at the University of Amsterdam (UvA) have demonstrated how much the brain can learn simply through active exposure to many different kinds of music. "More and more labs are showing that people have the sensitivity for skills that we thought were only expert skills," Henkjan Honing (UvA) explains.

"It turns out that mere exposure makes an enormous contribution to how musical competence develops."

The results were recently presented at the Music & Language conference, organized by Tufts University in Boston, and will be published in an upcoming issue of the Journal of Experimental Psychology: Human Performance and Perception.

The common view among music scientists is that musical abilities are shaped mostly by intense musical training, and that they remain rather rough in untrained listeners, the so-called Expertise hypothesis.

However, the UvA-study shows that listeners without formal musical training, but with sufficient exposure to a certain musical idiom (the Exposure hypothesis), perform similarly in a musical task when compared to formally trained listeners.

Furthermore, the results show that listeners generally do better in their preferred musical genre. As such the study provides evidence for the idea that some musical capabilities are acquired through mere exposure to music. Just listen and learn!

Read more at <http://www.sciencedaily.com/releases/2008/08/080813110453.htm>

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Is A Stradivarius Violin Better Than Other Violins?

ScienceDaily, Nov. 22, 2008

Some sell for more than \$3.5 million. Only 700 of them exist, and they're stored in vaults, frequently stolen and often counterfeited.

The object in question: Stradivarius violins, constructed by famed Italian instrument-maker Antonio Stradivari between 1680 and 1720. Treasured for possessing sublime acoustic properties, these rare instruments have spawned dozens of theories attempting to explain their legendary tone, and luthiers, makers of stringed instruments, are still trying to reproduce it.

The question remains: Are Stradivarius violins worth all the fuss?

There's no objective answer, said James Lyon, Penn State professor of music in violin. When Stradivari was crafting violins, most musicians performed in churches and courts. Rulers and the wealthy sponsored artists to enhance their prestige. As music moved away from this patronage system in the first half of the 19th century, Lyon explained, musicians' careers became dependent on fitting more people into concert halls. Thus,

although they were originally built for much smaller venues, almost every Strad still around today has been altered to sound best in a large concert hall setting.

The violin world frequently stages blind tests of modern and vintage violins, including Stradivari's, Lyon noted, and as often as not the audience prefers the sound of the modern instruments. But many musicians and luthiers argue that these tests are virtually meaningless. For one thing, the player usually knows which violin is the Stradivarius and could unintentionally bias the results by playing the fabled instrument differently. For another, even trained musicians can't reliably pick out the sound of a Strad, he said.

Read more at <http://www.sciencedaily.com/releases/2008/11/081108164152.htm>

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Music As Noise: When The Fortissimo Causes One's Ears To Ring

ScienceDaily (Nov. 17, 2008)

"Music is always noise-related - and often not appreciated", the German poet and humorist Wilhelm Busch once mocked.

Even though the subject involving beauty is a matter of taste, the sarcastic saying contains some bitter truth: Orchestra musicians jeopardise their ears with their own music. In a Wagner opera, sound values of 120 decibels (dB) and higher can be attained.

Even the average sound level, depending on the repertoire and instrument, often takes on a magnitude that is considered hazardous to health.

Nevertheless, the EU Noise Directive, also in effect for German orchestras since 15 February, has been implemented too rarely in practice; there is a lack of effective noise-protection measures.

Therefore the Physikalisch-Technische Bundesanstalt (PTB) has developed a noise protection shield. It can in the critical range above 250 Hertz lower the sound level at the ear of the musician by up to 20 dB. The noise protection shield can be reconstructed with little time and effort. In early testing, this has already been accomplished, with extremely positive feedback.

Read more at <http://www.sciencedaily.com/releases/2008/11/081111093924.htm>

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OPINION

Singing: The Key to a Long Life

Brian Eno 23 November 2008

I believe in singing. I believe in singing together. A few years ago a friend and I realized that we both loved singing but didn't do much of it. So we started a weekly a capella group with just four members. After a year we started inviting other people to join. We didn't insist on musical experience — in fact some of our members had never sung before. Now the group has ballooned to around 15 or 20 people.

I believe that singing is the key to long life, a good figure, a stable temperament, increased intelligence, new friends, super self-confidence, heightened sexual attractiveness and a better sense of humour. A recent long-term study conducted in Scandinavia sought to discover which activities related to a healthy and happy later life. Three stood out: camping, dancing and singing.

Well, there are physiological benefits, obviously: You use your lungs in a way that you probably don't for the rest of your day, breathing deeply and openly. And there are psychological benefits, too: Singing aloud leaves you with a sense of levity and contentedness. And then there are what I would call "civilisational benefits." When you sing with a group of people, you learn how to subsume yourself into a group consciousness because a capella singing is all about the immersion of the self into the community. That's one of the great feelings — to stop being me for a little while and to become us. That way lies empathy, the great social virtue.

So I believe in singing to such an extent that if I were asked to redesign the British educational system, I would start by insisting that group singing become a central part of the daily routine. I believe it builds character and, more than anything else, encourages a taste for co-operation with others. This seems to be about the most important thing a school could do for you.

Read/listen to entire article: <http://www.npr.org/templates/story/story.php?storyId=97320958>

Brian Eno is a UK musician, producer, composer, singer and music educator. A former member of the band Roxy Music, as a solo artist he is sometimes referred to as the father of ambient music.

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Music Makes Me Come Alive

Joan Tower, 27 November 2006

After 60 plus years of composing and performing, I believe more than ever in the extraordinary power of music.

In this day of fast information and communication, music nourishes our inner souls. As tensions between nations continue, music reaches beyond borders. At weddings, funerals, inaugurations and parades, music gives us public permission to feel and share things. In fact, music has always been a shared thing -- between the creator, the performer and the audience. Music connects me to people I don't even know.

Strong music puts you in a space where you forget about yourself. It's like a good movie. It's an escape. You lose yourself. It's a license to feel, sing, shout and to dance.

Do you remember when you first fell in love? Was there a song associated with that love? When you hear that song now, don't you think of that person and actually remember what you felt? Maybe you even cry.

When I was growing up, my life largely centred on boys and sex. I was into music, but music didn't always give me the nourishment that boys did. It takes time and patience to be nourished by music. Now, I can say, without music I would be lost.

A conductor once told me that music had kept him off the streets and even out of jail. Music became a kind of "survival" phenomena for him (and for me, too). It is our drug of choice because it has given us the extraordinary lasting inner experience that has even replaced real drugs, vacations, money, fame and all the things we associate with pleasure and excitement. A friend of mine who happens to be an extraordinary pianist and still practices up to five hours a day once said to me, "The piano is my best friend. I can't think of anyone better to spend my time with."

I feel the same way about composing. I'm in the studio from 1:00 to 5:30 religiously, every day. I used to run from the studio -- I'd tell myself I had to clean or make a telephone call, anything to get out of there. Now I look forward to these hours.

Music is not just my most trusted friend. It makes me come alive, to show strength and passion and to feel useful. Music makes me feel like I'm doing something terribly important. I believe that with music I can help to change the world around me -- if just a little bit.

<http://www.npr.org/templates/story/story.php?storyId=6515709>

Composer and pianist Joan Tower was born in New York and spent her youth in Bolivia where her father worked as a mining engineer. Her most famous works include "Fanfares for the Uncommon Woman" and the tone poem "Sequoia." Tower teaches at Bard College

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CODA

Classical Music - the State of the Art in the 21st Century

Norman Lebrecht, Sydney Symphony 75th Anniversary Stuart Challender Lecture 2007

In the music world, the name Norman Lebrecht is synonymous with controversy. Whether discussing his views on the rise and fall of the classical recording industry or how Australia's cultural landscape has become a 'suburban dullness', there's no shortage of debate.

Listen again to this sobering account of the state of the Arts in the 21st Century – at:
<http://www.abc.net.au/classic/features/s2105284.htm>

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CONFERENCES & EVENTS

mtec 09 Music Technology in Education Conference

19-21 January 2009, Caulfield Grammar School, Wheelers Hill, Victoria

mtec09 is an engaging 3-day national conference in Melbourne, Australia, showcasing current technology and its applications in music education. This hands-on event will provide a unique opportunity for educators who are either new to music technology or experienced technology users.

mtec09 is for primary school music teachers, secondary school music teachers, instrumental teachers, teachers-in-training, conductors, composers and arrangers.

Keynote speakers include Thomas Rudolph (President, Technology Institute for Music Educators, USA), James Morrison (who happens to be an avid user of the latest music technology and uses computers extensively in his writing, recording and performance) and Marcel Pusey (from the UK, co-designed O-Generator educational music software).

Read more at <http://www.sibelius.com/shows/mtec09/index.html>

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MusicLearningLive! 2009

5-6 March 2009, Royal Northern College of Music, Manchester, UK

The National Festival of Music Education is programming a dynamic and inspirational mix of professional development sessions, presentations, case studies and performances.

MusicLearningLive!2009 includes a major trade exhibition and a dedicated Music Technology area, providing demonstrations and training in the latest software and equipment.

MusicLearningLive!2009 features a rich and diverse array of sessions over two days, including seminars, workshops, discussions, performances and keynote presentations.

UK National Music Participation Director Richard Hallam reports on his first year in post; there will be updates from Sing Up and the KS2 Instrumental and Vocal Programme; find out about the impact of the new KS3 curriculum, the Find Your Talent pilots and the new North West Music Partnership project; and get the latest news from the Music Manifesto.

Take part in Dalcroze and Kodaly workshops, be inspired by Michael Harper's Gospel sessions (just wait for his festival finale!), get practical advice from the Musicians' Union, and try the Gamelan.

Enjoy the evening performance from percussionists O Duo and relax and network at the delegates' reception.

Read more at <http://www.musiclearninglive2009.net/>

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RIME (Research in Music Education) Conference

14-18 April 2009, University of Exeter, Devon, UK

The aim of the conference is to gather together researchers, teachers and practitioners to share and discuss their research which is concerned with all aspects of music education: musical development, musical perception and understanding, creativity, pedagogy, curriculum design, informal and non-formal contexts, music for special needs, technologies, instrumental and vocal teaching, teacher education, higher education, and methodological issues in research.

Keynote speakers will include Dr Gordon Cox (Reading University, UK), Dr Ian Cross (Cambridge University, UK), Assoc. Professor Magde Espeland (Stord/Haugesund University, Norway), Professor Liane Hentschke (Federal University of Rio Grande do Sul, Brazil) and Professor Marie McCarthy (University of Michigan, USA).

Read more at <http://education.exeter.ac.uk/pages.php?id=218>

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Second International Symposium on Assessment in Music Education

15-17 April 2009, Paramount Plaza Hotel, Gainesville, USA

The music education faculty of the University of Florida School of Music will host this symposium, focusing on identifying and exploring effective assessment frameworks, models, and designs for the assessment of pre K-12 and post-secondary music students and music programs.

This symposium will focus upon the following key questions:

- What are the effective frameworks, models, and designs for assessing student music learning in music classrooms?
- What are the effective frameworks, models, and designs for the large-scale assessment of student music learning?
- What are the effective frameworks, models, and designs for assessing music programs?
- In what ways are music educators using assessment data effectively to improve music teaching and learning?

Read more at <http://conferences.dce.ufl.edu/ISAME/>

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Il est bel et bon!

3-6 July 2009, Boat Shed, Akaroa, Banks Peninsula, New Zealand

New Zealand's first Research in Music Education Conference and the 31st Australia New Zealand Association for Research in Music Education (ANZARME) Conference will be hosted by the Music Education Research Centre (MERC).

Background information, including a letter of invitation, expression of interest form, call for papers and an outline Conference Timetable can be downloaded at <http://www.merc.canterbury.ac.nz/>

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- **Languages Education** : <http://www.languageseducation.com/news.htm> (monthly)
- **Ensemble - Music Education** : <http://www.ensemble.org.au/news.htm> (monthly)
- **Public Education Voice** : <http://www.acsso.org.au/pev.htm> (quarterly)

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