

Music as a Key Learning Area

- Music is an art form that evolves continually. It reflects the experiences of the composer, performer and listener, as well as the social and cultural ethos in which it was created
- Music in education should reflect the ways music is used in society, with students learning by involvement in creating, experimenting, recreating, discussing, researching, listening, analyzing, and appraising music. Music is both intellectually and emotionally engaging, helping develop the individual's full capacity and intellect and providing a balance to other symbol systems in the curriculum
- Music education fosters creativity, teaches effective communication, provides basic tools for a critical assessment of the world around us, and encourages the abiding values of self-discipline and commitment
- Music can serve both aesthetic and functional purposes. It engages our imagination and enables us to express our thoughts and feelings in individual ways
- Music is a profound contribution to personal, social and cultural identity, and a means of expression and communication in every culture and can be used simply for relaxation and entertainment
- Music can be part of other art forms, give a sense of achievement through mastery of skills, and provide a satisfying group identity through membership of a performing vocal or instrumental ensemble
- Music is worth knowing and experiencing. It can help transmit the heritage of a child's particular culture as well as help him or her develop an understanding of other cultural heritages. The ability to perform, to create and to listen to music with understanding is highly desirable for every member of any society
- Music has the capacity to evoke strong responses and, although individuals respond in diverse ways to the same work, there are cultural and social similarities in the way people value music. Whether we experience music through performing, composing or listening, music excites and moves us in many different ways and for many reasons

Goals of the Batu Hijau International School Music Program

Learning in music requires the structured development of musical skills, understanding and sensitivity. To achieve this, the Batu Hijau International School Music Program captures the interest of all students by allowing all individuals to learn an instrument of their choice. In doing so, it provides, students with enjoyment and a sense of achievement. The program is sensitive to the differing rates and styles of learning and satisfies and extends students with more developed musical knowledge and skills. A variety of experiences in each of the areas outlined below give students the ability to continue an active involvement with music.

Creating, making and presenting

- Creating and making music involves making musical sense of sound when realizing musical ideas or interpreting the works of others
- Working with sound when composing, improvising, arranging and preparing a work for performance requires the development of skills and knowledge
- Listening is central to these experiences
- Students develop an understanding of the nature and structures of music through creating their own original music and recreating the music of others. It is important that students value the creation of their original musical works
- Presenting in music is the act of performance, the bringing into being of a musical work, and is directly connected with 'creating and making'. It may involve sharing a musical experience with others, for others, or for personal pleasure. It may be a formal or informal activity, and can involve playing a musical instrument, singing and using computers, or other electronic equipment

Arts criticism and aesthetics

- Through experiences that encompass musical perception and response, and theoretical and historical research, students develop their own criteria for making intelligent judgments about musical value

Past and present contexts

- Through developing an understanding of historical, cultural and individual styles, students better understand the relationships between music and the lives of people. Aesthetic response to a musical work deepens as students gain an understanding of the composer and music within its social and historical context
- An awareness of changes in musical thought and expression enhances students' ability to explore and master the structure and expressive possibilities of their own music and that of others
- Listening to and performing music from different cultures, past and present, has a number of major benefits: it gives students an understanding of the influences on and changes in music from around the world; it develops a knowledge of the music industry; students come to know the works of composers, conductors and performers; students learn how closely music may relate to other art forms

Student Objectives

In creating, making and presenting, students will:

- Explore and describe ways of making and changing sounds
- Experiment with the expressiveness of sound using instruments and voice
- Explore rhythmic/melodic patterns within their world and create their own rhythmic patterns
- Select and structure sounds to create their own musical ideas
- Improvise rhythmic/melodic patterns in response to music, movement, poems, stories and art works
- Use and interpret a limited range of graphic and traditional notation
- Imitate with accuracy rhythmic and melodic patterns using the voice, instruments, objects or body percussion
- Perform with appropriate technique and expression, a wide-ranging repertoire of songs relevant to the age group
- Recall and expressively perform melodic phrases and works using voice, movement and tuned instruments

In arts criticism and aesthetics, students will:

- Describe and distinguish between sounds of different pitch, duration, tempo, tone color, and dynamics
- Recognize patterns and simple structure in music such as repeated patterns, same and contrasting phrases or sections
- Identify and differentiate between various characteristics of sound through moving, language or other symbols (e.g. characteristics such as heavy or light sounds, smooth and flowing or rough and jagged, thick or thin, sparse or dense)
- Talk about the appropriateness and effectiveness of their own composed or improvised musical statements
- Discuss their preferences for particular songs and instrumental works they have heard, performed or created

In past and present contexts, students will:

- Listen to, perform and describe the musical characteristics of children's songs from various cultural groups in the community
- Talk about the various uses of music in their community (e.g. shopping centers, home, television, entertainment, video games, dances, street festivals, and sporting functions)
- Listen to, perform and identify some of the musical characteristics of works composed for specific purposes (e.g. sea shanties, folk songs, national anthems, and dance music)
- Engage with other arts experiences in association with music

Kindergarten and Grade One

- At this early stage of learning, it is important that music activities involve building upon children’s natural play and imagination, and that students be encouraged to experiment with and explore sound
- At this level, students listen to sounds and music and experiment, memorize and imitate. Aural awareness skills are crucial as the child develops a concept of music and acquires sensitivity to musical sounds
- Students at this level like to move with music and enjoy singing. The use of the natural singing voice should be encouraged and developed
- Responding to music through movement allows students to develop concepts about the expressive qualities of sound and musical structure, and develops motor skills that enhance performance skills
- Students should be encouraged to talk about their musical experiences and use the language of music when describing sounds
- Through regular practical experiences, students gain satisfaction and pleasure from producing and responding to musical sounds

Creating, making and presenting

At this level, children will draw upon play and imagination in creating and making music.

Evidence of this could include:

- Exploring changes in voice to create different moods
- Using the sound of an instrument to represent sound effects or moods
- Singing songs with the voice of an imagined character
- Making soundscapes to support dances, games, stories, poems or pictures
- Improvising vocal responses

Children will use basic elements of sound and movement and explore them in making music.

Evidence of this could include:

- Imitating short musical patterns in a call-and-response format
- Creating a rhythmic or melodic ostinato to accompany songs, chants, rhymes or pieces of recorded music
- Inventing signs and symbols to represent basic characteristics of sounds
- Singing songs using a natural voice

Children will share music making with others.

Evidence of this could include:

- Participating in class singing activities
- Performing simple body percussion or instrumental patterns to accompany songs
- Playing instruments within the class ensemble
- Playing short musical patterns from memory
- Moving in response to music

Arts criticism and aesthetics

Children will respond to music in a personal way.

Evidence of this could include:

- Listening to short musical works and responding to their prominent musical elements through movement, dance, or body percussion
- Recognizing, responding to and describing obvious sound characteristics (e.g. ascending/descending pitch, long/short sounds, tempo changes, loud/soft sounds)
- Identifying known instruments, patterns or pieces of music by sound alone
- Performing songs (e.g. lullaby, nonsense songs or thematic songs) in various manners that they feel is appropriate

Past and Present Contexts

Children will show an awareness of music in every day life.

Evidence of this could include:

- Singing or listening to selected songs and talking about or acting out the stories told through the songs
- Identifying and describing the different sources of music in their daily lives (e.g. radio, supermarket, television)

Grades Two, Three and Four

- As students continue to develop their musical skills and knowledge, they are able to perform a greater range of works with increased accuracy and confidence
- At this stage, children’s creative activities display an increasing ability to recall and use knowledge and skills gained in previous music experience
- Their listening is more focused, displaying an ability to identify musical characteristics in a work and associate these with particular styles and cultures
- Students extend their ability to use and interpret symbols representing sound and use music terms when describing music
- At this level, students will be involved in an instrumental and/or vocal performance program and receive instruction on instruments
- Performance programs will be extensions of music programs, reflecting classroom learning processes and specialist music experiences and drawing together the skills learned in each
- The progressive development of aural perception is essential for enjoyable, positive and useful music experiences

Creating, making and presenting

Children will explore ideas and feelings and use experience and imagination to create and make music.

Evidence of this could include:

- Reciting rhymes and chants and experimenting with voice changes to create different moods and meanings
- Improvising vocal or instrumental patterns (e.g. short ostinato patterns to accompany movement, songs, poems or games)
- Creating a piece of music using basic musical elements (e.g. tone, dynamics, pitch and duration)
- Selecting and combining sounds to structure short musical pieces (e.g. ‘Lost in Space’) and composing short, simply structured, instrumental or vocal works for various purposes
- Improvising music or creating pieces of music to capture the mood or character of other art-works (e.g. dances, stories, poems or pictures)
- Using given rhythmic patterns to create pieces of music for performances
- Improvising movement patterns to reflect various moods or pieces of music

Children will explore and make choices about sounds and use specific skills, techniques and processes appropriate to the musical work.

Evidence of this could include:

- Selecting and organizing sounds to create sound collages
- Using body percussion sounds to create the effect of crescendos or diminuendos
- Creating ostinati to accompany songs, chants, rhymes or pieces of recorded music
- Creating simple graphic scores for pieces that they have composed
- Using and interpreting signs and symbols that represent characteristics of sounds (e.g. pitch, duration, dynamics)
- Learning to play a simple tune by ear

Children will plan and present musical works for a particular audience

Evidence of this could include:

- Rehearsing and performing songs, either as soloists or as part of an ensemble, using a natural voice with a degree of accuracy in pitch, rhythm, dynamics and phrasing
- Working as members of small class ensembles to plan, rehearse and present performances of their original works or the works of others
- Performing movement sequences in response to music
- Imitating short melodic/rhythmic phrases in call-and-response formats
- Participating as originators and imitators, using simple phrases in call-and-response activities

Arts criticism and aesthetics

Children will respond to key features of musical works

Evidence of this could include:

- Asking family members what types of music they heard and liked when they were young
- Improvising physical movements in response to the prominent musical features (e.g. dynamics, pitch, rhythm, tone color and structure) of works being performed
- Recognizing aurally and describing identified musical features used in various works
- Describing the obvious features that help shape musical works (repetition, form, gradual and sudden changes in dynamics and texture)
- Listening to pieces of program music and describing in their own words, how sounds were used to create the desired image
- Listening to short musical works and representing their prominent musical elements in a picture
- Listening to recordings of their own works and considering the effect if they were played faster or slower, louder or softer
- Talking about their initial reactions to or feelings about musical works and classroom musical experiences and giving their preferences

Past and Present Contexts

Children will discuss the ways music from several cultures is made and used for a range of purposes.

Evidence of this could include:

- Discussing sounds heard in familiar situations (e.g. at home, commercial buildings and playgrounds) and describing them, using some musical terms
- Discussing the rhythmic features of the music used for folk dances that they have performed
- Discussing the purposes of works listened to or performed
- Aurally identifying selected music as belonging to various cultures or times
- Talking about the musical characteristics of songs and instrumental works they are performing and associating some of these characteristics with particular cultures

Grades Five, Six, Seven and Eight

- Early adolescence is a time of growth, self-discovery, exploration and challenge. Musical growth is most effectively guided by providing musical involvement in a diverse range of experiences that are relevant to both the nature of music and to the students' maturing thought processes
- Students entering this level will have had varied experiences and have formed different perspectives on music
- Music continues to be a practical study designed to increase aural perception and sensitivity through increasing musical knowledge. Students should be responding to more subtle, expressive qualities of music and gradually develop independent musical thought through a cycle of experience, reflection, analysis and evaluation
- Experiencing a range of musical styles and acquiring technical skill helps develop sensitivity to the aesthetic qualities in music
- At this level, students should have the opportunity to be part of an instrumental or vocal performance ensemble as an extension of their classroom music program
- Students will acquire greater technical skill, enabling them to explore the expressive qualities of the sounds within the works being studied
- The more students understand the musical content of works they perform, the more they will be able to experience the meaning or intention of the music and develop an ability to express that meaning in their own performance

Creating, making and presenting

Children will use starting points such as exploration of the music of different cultures, observation, experience and research to generate and develop ideas for creating and making music.

Evidence of this could include:

- Improvising and composing short instrumental or vocal musical works exploring different aspects of tonality, texture and form
- Improvising and composing short instrumental or vocal musical works in various given structures (e.g. tonality, form, medium)
- Creating instrumental or vocal works for specific purposes (e.g. to create a mood, a fanfare, a jingle, a round, complement a poem, painting or cartoon)
- Adding harmonic or rhythmic accompaniments to known songs and instrumental works with a simple harmonic structure
- Creating music to capture the characteristics of dances, stories, poems, pictures, songs or instrumental pieces
- Composing and notating songs or accompaniments for known songs or instrumental works, displaying understanding of the harmonic structures
- Listening to pieces of program or film music to generate ideas for their own compositions
- Rearranging existing works to create new interpretations
- Employing various structural devices (e.g. repetition, variation, contrast) within their original compositions

Children will use elements of music, skills, techniques and processes to structure musical works appropriate to particular chosen styles and forms.

Evidence of this could include:

- Discussing and describing music in terms of pitch, rhythm, harmony, texture and formal structure
- Using graphic and traditional notation to record original musical compositions
- Demonstrating through performances the ability to control basic expressive qualities of sound and understanding of simple musical structures
- Notating from aural recognition short melodic and rhythmic patterns
- Playing by ear harmonic accompaniments to known songs and instrumental works with a basic harmonic structure (e.g. a two or three chord structure/primary chords)
- Sight-reading with accuracy, especially in the areas of pitch and rhythm
- Listening to music whilst following scores and identifying important musical details

Children will plan, select and modify presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Evidence of this could include:

- Performing works, either as soloists or as part of ensembles, in different styles and with accuracy, especially in the areas of pitch, rhythm, dynamics and phrasing
- Planning and presenting performances to groups within the school community, choosing works suitable for various occasions and audiences
- Imitating and initiating musical phrases in call-and-response formats
- Rehearsing and performing musical works as members of ensembles, demonstrating the ability to work sensitively while performing as leaders or group performers
- Performing small repertoires of memorized works
- Interpreting musical notation with accuracy in the areas of pitch, rhythm, dynamics, phrasing and overall structure, and preparing works for performance with little guidance in stylistic interpretation
- Listening to and discussing their performances of compositions and expressing opinions on their ability to interpret the works accurately

Arts criticism and aesthetics

Children will identify, analyze and interpret musical works and discuss their responses to them.

Evidence of this could include:

- Describing and discussing music in terms of pitch, rhythm, harmony, texture and formal structure
- Identifying and describing distinct musical features of works heard or performed from various periods, cultures or styles
- Listening to music composed for various purposes, (e.g. cartoons or television advertisements), and describing how the musical elements were used to create the desired moods or feelings
- Listening and following the scores of compositions and evaluating the performances and their accuracy according to the scores
- Listening to different performances of works, discussing the similarities and differences in the interpretation and performance skills and giving reasons for preferring one performance

- Explaining to others how they produce compositions, giving reasons for choices of musical elements (e.g. tempo, instrumentation, dynamic range, form) and changes made during the process

Past and Present Contexts

Children will show an understanding of the ways music is made within particular cultural and historical contexts.

Evidence of this could include:

- Comparing examples of music from several different times, places or cultures and identifying salient differences in musical characteristics
- Identifying aurally and describing the distinguishing musical characteristics that determine a work's cultural origin, historical period and national identity
- Describing the different processes used in past and present cultures to share and preserve musical expressions
- Describing the role of music in society today (e.g. celebrations, festivals, dance, entertainment, film, religion and advertising)
- Listening to, discussing and researching the differences in sound quality between contemporary instruments and their predecessors (e.g. a harpsichord compared to a piano, an acoustic guitar compared to an electric guitar)
- Identifying the creative, collaborative and interdependent roles of the composer, performer, audience, critic and entrepreneur in the performance of musical works
- Demonstrating knowledge of how music functions in the lives of people (e.g. as a part of worship, ceremony, leisure, marketing, politics, dance and military events)

Student Outcomes Summary

Kindergarten/Grade 1	Grade 2/3/4	Grade 5/6/7/8
Creating, Making and Presenting		
<p>Students should be able to:</p> <ul style="list-style-type: none"> • Draw upon play and imagination in creating and making music • Use basic elements of sound and movement and explore them in making music • Share music making with others 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Explore ideas and feelings and use experience and imagination to create and make music • Explore and make choices about sounds and use specific skills, techniques and processes appropriate to various musical works • Plan and present musical works for a familiar audience 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Use starting points such as exploration of the music of different cultures, observation, experience and research to generate and develop ideas for creating and making music • Use elements of music, skills, techniques and processes to structure musical works appropriate to the chosen style and form • Plan, select and modify presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment
Arts Criticism and Aesthetics		
<p>Students Should be able to:</p> <ul style="list-style-type: none"> • Respond to music in a personal way 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Respond to key features of musical works 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Identify, analyze and interpret musical works and discuss responses to them
Past and Present Contexts		
<p>Students should be able to:</p> <ul style="list-style-type: none"> • Show an awareness of music in everyday life 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Discuss the ways music is made and used for a range of purposes from several different cultures 	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Show an understanding of the ways music is made within particular cultural groups, demonstrating a sense of history and tradition

MUSIC RESOURCES

Organizations and Institutions

There are many music and music education organizations throughout New South Wales that provide information, resources, workshops, performances and conferences for K-6 music. They include the following:

Name	Phone No.	Fax No.	Resource
Australian Band and Orchestra Association (ABODA) Garry Clark	(02) 9620 7903	(02) 9620 7904	<ul style="list-style-type: none"> • Workshops for managing & directing ensembles • Conferences • National & state newsletters
Australian Broadcasting Commission <i>c/- ABC Enterprise</i>	(02) 9950 3999	(02) 9950 3888	<ul style="list-style-type: none"> • Recordings • Sing books and recordings • Teaching kits
Australian Music Center (AMC)	(02) 9247 4677 or (1800) 651834	(02) 9241 2873	<ul style="list-style-type: none"> • Scores and recordings • Sounds Australian Journal • Teaching kits
Australian Choral Association Carol Berg or Beth Willis	(02) 9818 1329		<ul style="list-style-type: none"> • Conferences • Workshops • Newsletter
Australian Society for Music Education, NSW (ASME) Anne Power	(02) 4736 0425	(02) 4736 0400	<ul style="list-style-type: none"> • Bulletin and national journal • Publications • Workshops throughout the year • Biennial national conference in July
Bennelong Program Brett Davidson	(02) 9250 7111	(02) 9250 7491	<ul style="list-style-type: none"> • Primary Proms & other music events for children at the Sydney Opera House
Creative and Practical Arts Association (CAPA) Dierdre Tussell-Bowie	(02) 772 9229	(02) 772 1565	<ul style="list-style-type: none"> • Bulletin • Publication • Workshops & conferences
Dalcroze Society, NSW Sandra Nash	(02) 9958 6809	To be included	<ul style="list-style-type: none"> • Music through movement courses & classes • Resources
Department of Education & Training, Curriculum Support Directorate	(02) 9886 7444	(02) 9886 7655	<ul style="list-style-type: none"> • Support for curriculum implementation • Resource material
Department of Education & Training, Performing Arts Unit (PAU)	(02) 9571 6900	(02) 9557 0803	<ul style="list-style-type: none"> • Annual choral and instrumental festivals • Schools' Spectacular • Workshops throughout the year • Combined Schools Ensembles • Performances for schools
Institute of Early Childhood Louie Suthers	(02) 985 0987	To be included	<ul style="list-style-type: none"> • Conferences • Courses • Resources

Kodaly Music Education Institute of Australia, Inc. Peter Whiteman	(02) 9319 3991	(02) 9319 3991	<ul style="list-style-type: none"> • Workshops • Resources • Summer school for teachers
Music Educators in Schools (MEIS) John Thoreley	(02) 4934 3545	To be included	<ul style="list-style-type: none"> • Bulletin • Teaching activities and publications • Annual 'Sing workshop with the ABC • Annual conference in spring vacation
Musica Viva in Schools Robyn Buddee	(02) 9698 1444	(02) 9698 3878	<ul style="list-style-type: none"> • Schools performances • Teaching kits
Orff Schulwerk Society Margaret Moore	(02) 9799 6505	To be included	<ul style="list-style-type: none"> • Bulletin and national journal • Teaching activities and publications • Workshops throughout the year • Biennial national conference in January
Office of the Board of Studies	(02) 9367 8111	(02) 9367 8476	<ul style="list-style-type: none"> • Syllabus and support documents
Powerhouse Museum Peter Mahony	(02) 9217 0370	(02) 9217 0441	<ul style="list-style-type: none"> • Sound house (music technology) • Musical instruments display
Sydney A Cappella Association Tonny Backhouse	(02) 9954 7612	To be included	<ul style="list-style-type: none"> • Vocal workshops • Newsletter • Concerts
Sydney Symphony Orchestra Margaret Moore	(02) 9334 6484	(02) 9334 4645	<ul style="list-style-type: none"> • Schools performances • Teaching kits
Musica Viva Michelle Yeo (Singapore Coordinator) Email: ymichelle@esplanade.com.sg	Ph: 337 1927 Mobile : 9645 1918		<ul style="list-style-type: none"> • Resource kits
NSW Creative Arts Curriculum			
Sydney Symphony Orchestra Resource Kits (K-010) Anne Robinson	Ph: 93n 344670 Or 93 344654		<ul style="list-style-type: none"> • Education Pack

Further support for teachers may be available through, for example:

- Department of Education and Training District offices
- Catholic Education Offices

Association of Independent Schools

Music Reference

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- NSW Department of School Education, K-6 Music Activities (formerly The Small Schools' Music Kit), Studies and Services Directorates, Sydney, 1989.
- NSW Department of Education, Music and Dance

Music Shops

- Dickson's Music, Spring St, Chatswood, N, S, W. (Contact Kate) Phone No 02 94498487
- Music Plaza, Plaza Singapura, 68 Orchard Rd SINGAPORE. Phone No 3363311 Fax 3363738
- Music Essentials, 277 Orchard Road # 01 – 16. Specialists' Shopping Center, Singapore 238858. (Contact Julie Tan)
Phone No. 7376770
Fax No. 2341216
- Music Corp (Concert Band Music) 03 9331 2800
- Studio 19, Launceston 63433755 (1800 030 122)
- Ed Wilson (Conert Band Composer/Arranger) 02 43841436
- Action Music, Suite L, 2 Grosvena Place, BROOKVALE, NSW 2100. Phone No: 02 99 055597 Fax No 02 99 055746
- Go West Music, Brian West 26 Sunways Ave. Seven Mile Beach. Tas. Phone No: 036 248 177 9 Fax No. 036 248 696 7