



opus

a newsletter for the Australian Society for Music Education WA Chapter Inc

www.asme.edu.au/wa

term 1 2017



Dalcroze • Summer School • Young Composers • Orana Catholic Primary School



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FRONT and BACK COVER: ASME Summer School	

Music Network News

Want to keep up with music and music education news from around WA, Australia, and even the world? The Music Network News is a valuable source of notices, information, upcoming concerts and events, and more. To subscribe please contact Anne Trigg: triglads@westnet.com.au

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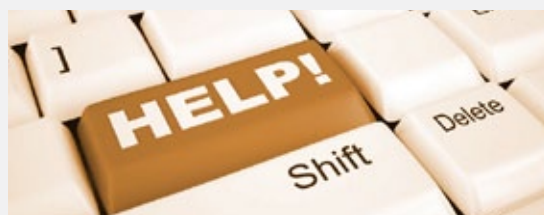
2017 Calendar

NETWORK MEETINGS

An informal music network meeting is held in various locations on the fifth Wednesday of each term, between 3:45 – 5:30pm. Themes vary. For details contact wa@asme.edu.au

HIT THE GROUND RUNNING will be held on April 1. See page 8

The ASME XXI NATIONAL CONFERENCE is being held 13 – 15 July 2017 in Melbourne. See page 17



Help Desk @ ASME

Do you have a music problem and you're not sure who to turn to? Want a friendly ear to chat to? Need some help with ideas, resources, students or curriculum? Hang on! Help is on its way!

Experienced teachers and ASME WA Committee members Anna-Maria Agnello and Judith Haldane are more than happy to offer support and a listening ear to you, our members. Drop them an email at: wa@asme.edu.au

Advertising rates in Opus

Inserted Copy

1/4 page \$30; 1/2 page \$60; Full page \$120

Separate Inserts

Single sheet *\$70; A3 sheet *\$120

*If inserts are provided, otherwise additional charges for copying apply



From the Chair

Hi Everyone

I hope your year is off to a great start. For those of us lucky enough to get along to the Summer School - Future Directions - in January, I'm sure that you were all fired up and ready with lots of really great ideas.

For those of you who aren't aware, SCSA has released the WA curriculum in Music. This includes the judging standards documents. To download your own version you will need to register with the SCSA Extranet and then follow the links for each grade level. These documents provide us with advice on grading judgments about our students' achievements. They incorporate easy to follow grids and use language that is simple and succinct. There is more to come in terms of samples of assessments and other support materials to help us deliver the new curriculum. 2017 is a trial year for this curriculum. 2018 will see us marking our students with this curriculum. Until then we are marking against the WA Curriculum framework documents.

There are a few great professional learning opportunities coming up this year. Conferences and workshops for many of the music organisations will take place throughout the year. Our monthly email calendar provides information from a large number of Western Australian music education organisations. Please let me know if you don't receive these. As we use Mail Chimp to send them, there are some email services that consider them spam or promotional.

A reminder, that this year is the Biennial National ASME conference, from July 13th - 15th 2017. This will be held at the Melbourne Graduate School of Education. There will be a total of 156 workshops and presentations to select from along with some excellent keynotes. The call for presenters ended early in March so we should be getting some more information about the timetable soon. The Early, Early Bird registration price ends on April 13th and offers a saving of \$145 for ASME members. The conference location is really close to the famous Victoria Markets and the Lygon Street café strip. It is also just a short, convenient tram ride from the city centre.

ASME WA is offering a number of scholarships again this year. One is for attendance support for the National Conference and the other is for people undertaking major study courses either in Australia or overseas. The application forms are included in this issue of Opus, so please read it to see if you are eligible.

ASMEWA is working hard and we really appreciate all your support with articles, participation in events and especially your feedback. Thanks so much.

Hope you enjoy the rest of the year.

Regards
Robyn Veitch



From the Editor

Welcome to the first issue of OPUS for 2017. A big thank you goes to our contributors for this issue: Isabella, Jason, and Sarah. I'm always on the lookout for interesting articles so if you've come across something thought-provoking or something exciting is happening in your school, please let me know!

The Young Composers Project is open again for submissions. Please encourage any young composers you know of to be involved in this project. See pages 12 and 13 for more details and the submission form.

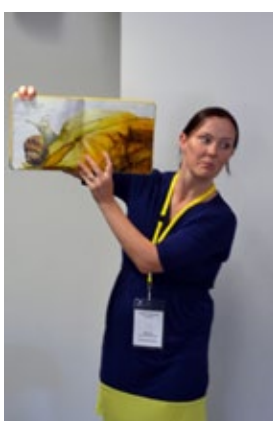
Catherine Warnock

Summer School 2017



Excellent two days of skill, information and participation. I especially appreciated the effort that all presenters made to put forwards the elements of music into a classroom context that we could take away and put into practice for ourselves. I also felt there was a greater depth of knowledge in all the sessions I attended, so intellectually I felt this year was especially worthwhile. **Pamella Foster**

Over 150 music educators sang, danced, clapped, listened and laughed their way through two days of professional learning at Penrhos College. Here's what they got up to.



SCSA Secondary Presentation

This session was a great help to me as a graduate teacher – mainly because of the information I received about the plethora of current and coming resources available on the SCSA website. Rather than thinking of SCSA as a foreign and faraway governing body, I now feel that they are very much an organisation committed to helping teachers and students and not making their lives difficult! The presenters were approachable, knowledgeable, and left their contact details for follow-up enquiries/questions. Thank you. **Mary-Jo Bell.**

Summer School is a brilliant PD, I always look forward to the catch up with fellow music teachers too





For me, ASME Summer Schools are always a timely source of inspiration and 2017 was no exception. I attended some very informative presentations on topics including Indigenous music, assessment and the WA Curriculum. But Summer School is always more than just a source of information. It's a chance to reconnect with fellow music teachers and to make new connections as well. It's also an opportunity to reflect on the 'bigger picture' of teaching music before we get caught up in the 'busyness' of teaching. Thank you to all of the wonderful volunteers and presenters who create the invaluable resource that is Summer School. **Sonya Elek**



Amanda Johnson has a knack for making everyone feel comfortable and now I feel much more comfortable about learning and teaching improvisation skills. An excellent presentation with brilliant ideas!



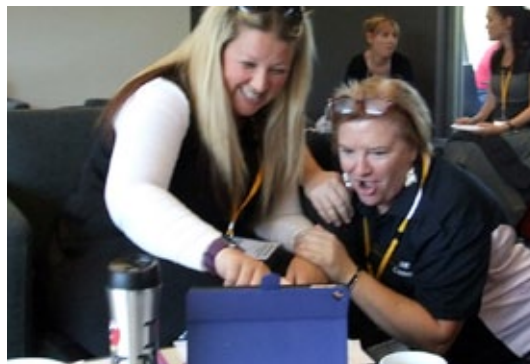
I took ages to do the session registration because I just didn't know what to choose.

It was wonderful to meet Gina Williams. She is so welcoming and gives us the confidence to use Noongar language in our music rooms.



Summer School 2017

Strategies for Teaching Music According to the WA Curriculum. Gee, it sure sounded like a dry topic! But when I saw that the presenter was Jason Boron ... I reconsidered. So glad that I gave it a go! He neatly modelled a music lesson that he would typically deliver to a Year 2 class (according to the Kodaly Concept). Using a combination of rhythm games, solfa hand signing, singing and dancing he quickly added three folk songs to our teaching repertoire! Jason gave us his interpretation of new WA Music Curriculum and clearly showed us how to link 'content descriptors' to the music lesson above. Moreover, he provided participants with a summary of a 'suggested pedagogical approach for teaching the WA Curriculum: Music PP – Year 6'. Genuine! Practical! Fun! **Luke Murphy**



It is great to see people sharing things to make it easy for others.



Awesome!! The Drum Circle workshop was engaging, interactive and has given me skills that can be immediately used with my class



Creative Classroom and Community Outreach – Genevieve Wilkins

Genevieve demonstrated rhythm and music “games” she has used in working in music classrooms and community music-making to help people of very different levels of musical skill and experience connect with each other and with music. Warm-ups that used body movement and patsch rhythms on a “follow-me” model enabled Genevieve to sharpen musical skills and responses in a light-hearted way.



A name-sharing game led to a sound-sharing game, and then to building a soundscape using available instruments, with a leader shaping the combinations of sounds – the leadership can pass to participants fairly quickly. From there, participants can build a story

and create music to accompany it. The freely structured soundscapes could become part of a themed “musical”, with songs and stories created or borrowed to add variety, and can include pitched instruments which need not be key-compatible, as they are being used to create a sound picture rather than tunes and harmonies.

As an instrumental teacher, I can see ways I could build a working piece that could be added to over time, and made performance-ready when needed, even for students in their first couple of years of lessons. It would also be possible to build around or into themes a school was using so that instrumental work could more easily become part of general school events.

Genevieve suggests that, in an ongoing project, the recording of each session’s results in audio and video, as well as the participants making their own notes, is vital to “kick-start” the next session and give the project coherence over time. Genevieve has used these exercises and approaches in a “difficult” London school, as part of a conservatorium ensemble course, and as part of a music-making project with refugees. ASME attendees also found it an enjoyable final session at the end of two intensive days of learning.

Susan Margaret IMSS

MUSIC PRODUCTION WORKSHOPS

DELIVERED AT YOUR SCHOOL

PRIVATE OR GROUP WORKSHOPS AVAILABLE

LEARN

- HOW TO GET THE MOST FROM YOUR RECORDING SPACE AND EQUIPMENT
- MICROPHONE TECHNIQUES
- EQ, COMPRESSION AND EFFECTS
- HOW TO USE YOUR DIGITAL AUDIO WORKSTATION

Having Mat come in and work with our Certificate II music students to record a song was like a dream. He was friendly, professional, knowledgeable and he produced some outstanding recordings.

Nik Culum
Music Director - Balga Senior High School

Mat designed a two day course, using a combination of my equipment and his. He conveniently came to my school to run it so it was really cost effective on the school budget! Mat was really professional, informative and had a great rapport with the students.

Marisa Hobbs
Music Teacher - Ashdale Secondary College

MILKMAN RECORDINGS

MAT CAMMARANO
✉ mat@milkmanrecordings.com.au
☎ 0466 664 458

www.milkmanrecordings.com.au

ASMEWA

Australian Society For Music Education Inc.
Western Australian Chapter

australian
a
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Hit the Ground Running 2017

For New, Returning or "Need a Boost" Teachers



Saturday 1st April 2017

9.30am till 1.00pm

Registration from 9.00am

School of Instrumental Music (Maylands)

Cost for Members—\$50 including morning tea

Non-Members \$130

Students and concession members \$25

Non-member concession \$105

Registrations Link:

<https://asmewa.wufoo.com/forms/q1necd350p4lq87/>

Are you feeling in need of a burst of inspiration? This Professional Learning Day offers a relaxed, friendly opportunity to try some old and new ideas that you can use instantly in your classroom.

Catering for **Primary** and **Secondary** teachers, experienced educators will present tips and ideas. Share your issues, successes and problems with others, form new networks, make new friends.

Sessions

Primary:

Motivating and inspiring ideas including sessions for lower and upper primary classes

Secondary:

Ideas, help and advice for new educators

Venue:

Instrumental Music School Services
(previously SIM)

150 Guildford Road, Maylands

ASMEWA

PO Box 872, Nedlands, WA, 6909

Website: www.asme.edu.au/wa



How Music Benefits Children



Popular ideas, such as the “Mozart effect” – the idea that listening to classical music improves intelligence – has encouraged the belief that “music makes you smarter”. This interest in the relationship between musical aptitude on ability and intelligence has been around for some time. But despite these beliefs being pretty widespread, there is still no conclusive evidence to actually prove that listening to certain types of music really can improve your intelligence.

In 1974, music researchers Desmond Sergeant and Gillian Thatcher said that:

All highly intelligent people are not necessarily musical, but all highly musical people are apparently highly intelligent.

And “apparently” is the key word here, because the evidence regarding musical listening in itself is mixed. Research has shown that listening to music shows an improvement in certain kinds of mental tasks. But these are specifically short-term improvements involving “spatial-temporal reasoning” skills – puzzle solving type tasks.

Listening vs playing

But while listening to music is all well and good, what about actually playing it? Research that focuses on how or if playing a musical instrument can impact on intelligence, often looks at how learning in one area can lead to improvements in other areas – an idea known as “transfer effects”. This is the idea that learning to play the violin, or the drums, could help children to do better in their spellings or a science project. And this is in part the reason why some parents naturally encourage their children to learn an instrument – because of a belief that it will in some way make them more intelligent.

While some studies have shown how musical training can shape brain development. And that improvements in small motor skills and general intelligence have been linked to musical training. A recent review suggests that actual evidence supporting this idea of “transfer effects” is limited at present.

But despite these finds, there is still a wealth of evidence suggesting musical learning is beneficial. And with this in mind, drawing from my experience as a professional musician (drummer), music teacher and performing artist, I decided to investigate the effects of individual musical instrument learning on aspects of cognitive and behavioural development.

I also looked at the impact on “socio-emotional” development, which includes the child’s experience, expression, and management of emotions, as well as the ability to establish positive and rewarding relationships with others.

All the children who took part in the study had typical school group music lessons, but half of them had also chosen to learn an instrument individually for the first time that year.

The results showed that children who had started individual music lessons developed a better awareness of their “aim” and “force” in relation to their own motor skills as well as improving their “fluid intelligence” – which is the ability to solve new problems, use logic in new situations, and identify patterns.

This suggests that musical instrument learning encourages the development of a physical sense of self in relation to the how we use objects in the

Welcome New Committee Members

Continued from page 9

world around us, as well as developing a specific kind of intelligence that is used in problem solving. Music and social development

As part of my research, I also wanted to understand whether parents and teachers noticed any changes over the year in terms of the children's socio-emotional well-being. The results showed that the children who had chosen to learn an instrument were considered by both their parents and teachers to be less anxious than those who had received only group lessons.

These children were also thought to internalise their problems less compared to the children who had only received the group sessions.

This is also reflected in my research looking at adult musicians, who explained that the "social structures" surrounding musical learning are the bits that they most appreciate, and have had the biggest impact on their lives.

This includes the opportunities to travel, the exchanges of culture among friends around the world, and their ongoing ability to be foster creativity in their lives through music.

Musical learning

It is clear then that music can have a big role to play when it comes to children's learning. Not necessarily just in terms of intelligence, but also in term of their physical development and social well-being.

Research also shows how musical learning can help children to apply themselves, as well supporting the processes involved in teamwork and appreciation of working towards shared goals.

Valuing music education includes nurturing the development of these abilities, and these skills and mindsets. Which is why developing a culture of creativity and musical learning in our schools should be a key part of children's lives.

Dawn Rose, University of Hertfordshire

Reprinted from: <http://theconversation.com/how-music-benefits-children-69682>

THE CONVERSATION



JASON BORON

ASME Committee Role: Council Member

Teaching context: Joint Head of Music Curriculum, Presbyterian Ladies' College

Music Education Interests: Music Education Pre-Kindy – Year 12, aural-based sequential and developmental music education, active music making, choirs concert bands, music education advocacy, Australian music education.

Fun Fact: I love to travel and hope to make it to every continent one day!



SONYA ELEK

ASME Committee Role: Council Member

Teaching context: Relief primary music and instrumental music

Music Education Interests: Instrumental music, especially clarinet and concert band. I strongly believe in the importance of making learning engaging and fun. I use techniques/resources from the Kodaly and Orff approaches.

Fun Fact: I lived in Canada for a year with my husband and 2 kids; I have played indoor soccer (badly!) since 2002.

10 Questions for Jason Boron



How did you first get started / interested in Music?

For as long as I can remember, I've always loved music. I was fortunate to have some great teachers from a young age who nurtured a love of music in me, both at school and through instrumental teaching contexts.

Why did you want to become a music teacher?

I think for me it is the aim to allow all children the opportunities to know and love music as I have done. I dream of the day that all children across this country have access to quality music education. I think we've made many gains in recent years, but there is a long way to go!

What instrument/s do you play?

I studied the piano and horn, but I feel this was an eternity ago now! In more recent times my attention has turned to singing. I've now had some voice lessons and sing regularly with Voyces under the direction of Dr Robert Braham. I am constantly inspired by the amazing and talented singers around me and believe more and more in the value of singing as the foundation for music education.

What piece is your band or choir really excited about performing?

The PLC Chorale are rehearsing a real mixed program at the moment, ranging from "Terra Nova" by Paul Jarman to the "Ave Maria" by Zoltán Kodály. The Year 5/6 Choir are really excited about singing "When I Grow Up" from Matilda and "Firefly" by Andy Beck.

What is your favourite music software program?

I don't really have one, but I'm always open to discovering new tools and programs that can support my work as a musician and educator. I'm particularly loving the flexibility and usability of Musescore! The best part is it is completely free!

What CD are you listening to at the moment?

My Spotify playlist is eclectic. I find inspiration from great Australian choral repertoire and am amazed at the work achieved by some of our fabulous Australian choirs (Gondwana etc). Last night I was feeling a little nostalgic. I came across a piece I sang whilst in Hungary at the Kodály Institute, so needed to fire up a recording by the Debrecen Kodály Choir.

What is your favourite year group to teach and why?

At PLC, I am very fortunate to be part of a team that has implemented daily music lessons in the early years from Pre-Kindy to Year 2. I am responsible for the teaching of PP and Year 1. I love their enthusiasm, their capacity to learn, and the sheer joy on their faces when it is time for music to begin. At the other end of the spectrum, I do have to admit I love teaching the Year 12s. They are just bigger Year 1s at heart!

Who is your favourite composer?

I can only pick one? I guess I have to be predictable and choose Kodály. For those of you not familiar with his works - they are spectacular! I will never forget hearing Psalmus Hungaricus live. The way he captures the spirit of his people is not able to be explained in words. His Esti dal (Evening Song) is also hauntingly beautiful. There is a beautiful flashmob video of this being performed on the hills around the Mathias Church in Budapest. Check it out, it is stunning! <https://www.youtube.com/watch?v=b055cHvLgtk>

What is your favourite music resource?

I am currently getting a lot of mileage out of the KMEIA Middle years Music Education DVD set. Real teachers with real students. So many ideas!

What is your favourite untuned percussion instrument?

Probably the claves! So useful when needing an instrument to keep the beat, or to liven up an unaccompanied choral piece!

2018 Young Composers



ASME Inc. (WA) Young Composer Project 2018

Are you a composer?

Will you be aged 12-18 in January 2018?

Would you like to have your composition performed at a state event?

ASME WA is calling for submissions of compositions from eligible students to be considered for the 2018 WA Young Composer.

Composition Requirements:

- Instrumentation: clarinet and/or flute, violin, cello, and piano.
- Should be approximately 3 - 5 minutes in length.
- Can be any genre

Submission Requirements:

To enter you must:

- Be aged between 12 and 18 years at the time of the WA Summer School in January 2018.
- Have composed the submitted work whilst at high school.
- Submit a composition. The submission must include:
 - ☐ An electronic copy of the score (using a music notation programme, not a PDF) on CD
 - ☐ A paper copy of the score and all parts
 - ☐ A recording of the composition (computer recording is fine)
 - ☐ A written statement reflecting on the intention, process and outcome of the work

Submissions Close: Friday 13 October 2017

For further information please contact:
Catherine Warnock cwarnock@live.com.au

The Young Composer Project is an annual project that is an important part of the Australian Society of Music Education's aims and objectives.

YOUNG COMPOSERS PROJECT 2018

ASME INC. (WA) SUBMISSION FORM

All compositions must have this form included to be accepted as entries.

Post this form together with the items listed below to:

Young Composers Project WA ,
C/- Catherine Warnock, 7 Tuckett St Carlisle WA 6101

Submissions Close Friday 13 October 2017

Full Name:		Age:	
Home Address:			
State:		Postcode:	
Telephone:		Mobile:	
Email:			
Parent/Guardian Name: (if under 18)*			
Parent/Guardian Email: *			
Parent/Guardian Signature: (if under 18)*		Date:	
School:		Year of Graduation:	
Supporting Teacher's Name:		Position:	
Supporting Teacher's Email:			
Composition Title:			
Composition Length: (minutes)		Year of Composition:	
Instrumentation:			
Genre:			
Checklist: Please ensure all items are submitted	<ul style="list-style-type: none"> ○ Paper copy of score & parts ○ Electronic score on CD (using Sibelius or Finale. Not a PDF.) ○ Audio recording of composition (computer recording is fine) ○ Written reflection on the intention, process and outcome of the composition 		

*Parent/Guardian name, email and signature is required if the composer is under 18 years of age

I confirm that the submitted work is wholly my own work and does not infringe on any copyrighted material. I agree that ASME may reproduce this work electronically or otherwise for judging purposes. I understand that I retain the copyright to this work.

Signed: _____

Date: _____



The 2017 Dalcroze Summer School

By Isabella Ambrose



ABOVE: The hall we worked in had lovely hardwood floors which were perfect for hours of barefoot movement. The balloons are from a particularly hilarious movement activity but were also used as a tool to help us explore the space which is a key component of Dalcroze practice.

In January, after a fabulous holiday in New Zealand and a Christmas and New Year celebration full of food and sleep, I tootled off to Sydney with my cello for a 10-day Dalcroze Eurhythmics course. The approach, developed in Switzerland in the 20th Century by Emile Jaques-Dalcroze, is about learning music through concrete experiences and physical movement. Dalcroze, as it is colloquially known, is particularly unique due to the intensive training of rhythmics - the bodily expression of music.

As a tripartite approach to music pedagogy, Dalcroze trains aural skills, improvisation skills, and movement, culminating in a physical realisation of a piece of music.

- The comprehensive **ear-training** traditionally uses fixed solfege, although moveable solfa is more common in Australia due to the influence of the Kodaly method.
- **Improvisation** is used to learn to play music for movement and also to explore and synthesise specific musical ideas.
- **Rhythmics** is taught, along with movement training, to engage students' bodies in the expression of music. Some examples of rhythmics activities include stepping rhythms

through a large space, full-body conducting patterns, and showing dynamics through the use of different levels and planes in the space around the body.

"The culmination of the learning done through each branch is found in **plastique animée**, best described as a kind of living analysis of a piece of music in which students examine, through movement, the elements of energy, character, harmony and form in the piece under study. This is not choreography in the dance sense, but rather an attempt to use a vocabulary of movement and the physical space to illuminate the structure of, and relationships within, a musical work" (sourced from Dalcroze Australia).

Dalcroze Eurhythmics guides students towards constructing musical meaning through physical experience. The importance of a musical method that develops coordination and musical sensitivity cannot be understated in our screen-dominated culture, particularly for children. However, this is an approach that can be applied to all ages and it inspires pedagogy in other areas too. In fact, it was originally developed for tertiary music students. It was radical to take off one's shoes, put on a leotard and move

around the space in conservatoires in the early 20th century, and in Australia, it is very much still a radical thing to do - let alone in a music theory class!

My interest in Dalcroze began during my undergraduate degree at the Queensland Conservatorium, where I encountered the approach through my string pedagogy classes. I attended a short course in Sydney and enjoyed it enough to pursue Dalcroze as part of my Honours thesis. It was an approach to teaching music that made immediate sense to me, and it fit in with my personality easily. Everything I have studied through movement has remained fixed in my mind, and when I sing or play the music I've moved to, I can feel the action that represents the expression I want to play. Four years later I'm partway through my training track to become a Dalcroze teacher. The training track is (as it should be) intense and thorough, to produce excellent teachers but also to protect the ongoing reputation of Emile Jaques-Dalcroze's name and pedagogical legacy.

The day before the course began, Henry the Cello and I boarded the plane to balmy Sydney early Sunday morning, anticipating a leisurely day of coffee, food and sight-seeing. In a hilarious and heart-wrenching turn of events that may or may not have been due to me being a little late for the plane, Henry ended up on the next flight. Unfortunately, this meant I was unable to cart the enormous flight case through the packed streets of Sydney - what a tragedy. I endured a delightful espresso in the Queen Victoria Building without the stress of trying to hide the cello from the glares of the other coffee drinkers squeezed into the same cute coffee shop. Even though my heart rate was a little high, Henry arrived safe and sound at our accommodation by courier later in the day.



ABOVE: Henry eyeing off the enormous flight case. This photo also features my attempts to capture the hearts of the luggage attendants at the airport through the use of an adorable label, in an effort to protect Henry from being thrown into the plane.

We spent the afternoon at St Scholastica's College meeting new students and catching up with old friends. Most students had travelled long distances to be at the Summer School, from across the world and across the country. Classes began at 9am the next day and the ten days that followed were filled

with rhythmic classes, improvisation classes, ear training classes, and late night rehearsals of our *plastiqueanimée* (we selected the Andante from Bach's A minor Sonata for solo violin as our piece for movement).



We also studied applications of Dalcroze Eurhythmics to the development of motor coordination, early childhood education, choral teaching, and conducting through engaging lectures and lessons given by Eva Nivbrant Wedin (ABOVE), Jerison Harper-Lee, and Kristin Bowtell. Dr Christine Mearing led movement classes each morning which inspired creative movement for the rest of the day, and helped with coordination - a highlight for me, as a self-identified clumsy individual.

After ten long days (and a lot of ice cream courtesy of the local gelateria), the other students and I undertook a variety of exams from Foundation through to Certificate levels. I completed a rhythmic exam, a part of which was presenting our finished *plastiqueanimée* - a very different kind of recital than the kind I'm used to. It went very well and I'm excited to keep working on my movement skills as a tool for musical expression, something I'd never expected would be a part of my cello-playing career. Mind you, as a young cellist I also expected to be Jacqueline du Pré by now, and that's simply not going to happen.

I'm extraordinarily grateful for the time and effort put in by all of the teachers at Dalcroze Australia, particularly Dr Joan Pope OAM and Dr Sandra Nash who so passionately educate and inspire their students. I'm grateful to the many teachers and friends (old and new!) who took the time to support me through this course and exam, and I hope to repay the favour, most likely in more ice cream and baked goods. My Dalcroze partner and #1 pal Shannon McIntosh made sure I got through the whole course in one piece, and my mentor and Dalcroze teacher Madeline Hagon coached us from afar under the watchful eye of her then-2-month-old baby girl. Thank you both, for being fabulous, talented, and endlessly supportive.

If you're considering Dalcroze Eurhythmics as a part of your musical career on any level, you won't regret coming along to a workshop to experience it for yourself - Dalcroze Australia is your first port of call, and you can find them on Facebook too.



EXPERIENCE MUSIC IN A WHOLE NEW WAY!

The Dalcroze approach uses movement to provide a complete musicianship training. Its emphasis on expression and creativity is balanced by its ability to develop a deep understanding of musical language and skills. It is a creative, rigorous and holistic approach to the study of music that is applicable to the teaching of children through to the development of professional performers.

DALCROZE FOUNDATION COURSE

Enrol now!

7pm-9:30pm MONDAYS, QUINTILIAN SCHOOL, MOUNT CLAREMONT

This course provides a first level of training for those interested in gaining an understanding of the Dalcroze approach. Three classes are offered per term and participants may sign up for the year (12 classes) or on a term by term basis. This series of classes is highly practical, and includes rhythmic movement, aural training, improvisation and Dalcroze principles. Presented by Dr Joan Pope OAM and Kristin Bowtell. Enrol now!

Term 1: 27 Feb, 13 March, 27 March
Term 3: 24 July, 7 Aug, 28 Aug

Term 2: 1 May, 15 May, 29 May
Term 4: 23 Oct, 6 Nov, 20 Nov

DIVE INTO DALCROZE OPEN DAY

Save the date!

2 OCTOBER 2018

Our Perth Open Day is a great opportunity to get a taste of what Dalcroze is all about. Presented by Dr Joan Pope OAM and Kristin Bowtell. Registrations (including early bird rates) open soon! Visit our website or email us to register your interest.

DALCROZE AUSTRALIA SUMMER SCHOOL

Save the date!

JANUARY 9 - 17, 2018

The Dalcroze Australia Summer School attracts musicians from across Australia and the international community and offers an excellent way to immerse yourself in the Dalcroze approach. In 2018 we welcome guest teacher Jacqueline Vann (UK) along with Dr Sandra Nash (Sydney) and Dr Joan Pope OAM. Registrations (including early bird rates) open soon! Visit our website or email us to register your interest.



**SAVE THE DATE:
TUESDAY 19 SEPTEMBER
AT LAKE MONGER PRIMARY
SCHOOL**

Repertoire:

Rollin' the Rock (J Heyworth)
Au Clair de la Lune (Cool Cats)
Five Hundred Miles (J Heyworth)
Ja Da (Cool Cats)
Let's Rock Harlem (Cool Cats)
Jam Session (J. Heyworth)

**For further information please contact
Judith at judithhaldane@hotmail.com**

2016 - 2018 Set Works Analyses Book

We are pleased to advise that ASME WA has again, in support of WA secondary school class music teachers of all contexts (WAM, Jazz, Contemporary), commissioned the writing of a new designated works analyses book for all of the new designated works mandated for study from 2016-2018. Teachers/schools may purchase student booklets, which contain a single context, as long as at least one copy of the complete book has been purchased. Please note: the books are subject to copyright and are not to be copied.

Online orders and payments are preferred: <http://www.asme.edu.au/wa/shop/>

Payments to ASME WA

It would be appreciated if Professional Learning is paid for when registering, and invoices/receipts are printed off at the same time.

ASME WA will no longer allow people to attend Professional Learning without having paid beforehand. Your co-operation in this is greatly appreciated.



AUSTRALIAN SOCIETY FOR MUSIC EDUCATION XXI NATIONAL CONFERENCE 2017

Thurs 13 July – Sat 15 July, 2017
Melbourne, Australia



The theme for the ASME XXI National Conference is **Uniting Voices**, which seeks to embrace and celebrate music education across the vast array of institutions, organisations and professional associations which provide and support music learning in formal and non-formal contexts through all stages of life.

More information and registration are available at <https://aomevents.eventsair.com/QuickEventWebsitePortal/asme-2017/conference>
ASME WA Scholarships are now open for this conference.



Music at Orana Catholic Primary School

By Sarah Draper

Orana is a double stream Catholic Primary School situated in Willetton. Students from Pre-primary to Year 6 enjoy music classes once a week for 50 minutes and music incursions once a year. Participating in music workshops or having musical groups regularly visiting the school provides new musical experiences to complement what we offer at Orana. The school is blessed with two large music rooms so one can be used for classroom music whilst the instrumental teachers enjoy the band room which is set up for ensemble rehearsals and instrumental lessons. With the support of the school P&F, there is a class set of chromatic tuned percussion instruments.

Music Specialist, Sarah Draper, has taught in state, Catholic and private schools over the last 24 years as both a primary classroom music teacher and instrumental teacher. Her own music journey began with brass lessons and an introduction to community brass bands at the age of nine. Sarah has played in many wind groups over the last 36 years and for the last 17 years has played Principal Horn with RASWA Brass, WA's only A Grade Brass Band.

Music has always been important to the school as Corpus Christi College introduced an instrumental music programme into their feeder primary school. However, with numerous changes in music teachers over the years, the programme faded away until Sarah started at Orana at the beginning of term 2,

2010. Her first priority was to recruit instrumental teachers and re-establish the school choir. The school band was reinstated at the beginning of 2011 and went on to win the Primary School Concert Band Shield at the Catholic Schools Performing Arts Festival later that same year; it has since won again in 2013 and 2016. The school has also introduced both a junior and senior choir, a classical guitar ensemble and numerous wind ensembles.

This year, students from the nearby Queen of Apostles Catholic Primary School have been invited to participate in the Orana band programme. Queen of Apostles does not have a school band so this is a great opportunity for their students to participate in music making in an ensemble situation. Although Orana does not offer a string programme, there are string and piano players who perform with the band.

Orana offers musical tuition on flute, clarinet, saxophone, trumpet, trombone, euphonium, horn, percussion, bass guitar, classical guitar and voice. Students studying voice are expected to be in choir whilst the instrumental students join the school band or classical guitar ensemble when they are deemed ready by the tutors. Most instrumental lessons are on an individual basis, with a small number of children taking up the option of a shared lesson on wind instruments. Instrumental lessons are offered from Year 3 for most instruments and from Year 4



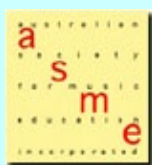
for saxophone. Starting the students so young is reaping rewards as we now have students entering Year 6 and working at a Grade 4 AMEB level. Many students sit AMEB exams, participate in eisteddfods, perform at the Catholic Schools Performing Arts Festival and perform at many school events. It is very encouraging to see Orana musicians successfully gaining music scholarships to private schools and securing specialist music places at sought-after government schools. There are so many children requiring aural skills for auditions and exams that the school holds an aural music class once a week, prior to the senior choir rehearsal.

Orana offers a senior choir for Years 4 to 6 and a junior choir for Years 2 and 3. There are 70 students in both choirs and most students continue with the choir from Year 2 right through to Year 6. In 2015, the Orana Senior Choir won the Archbishop Foley Award for Primary Liturgical Choir at the Catholic School Performing Arts Festival and performed at the Performing Arts Festival Concert at the Perth Concert Hall. As winners of this section, Orana organised the music and was invited to lead the singing for the Opening Mass of the 2016 Festival.

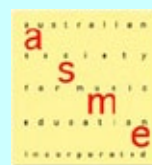
Over the last three years, the growth and excellence of Orana's music programme has been recognised at the Catholic Schools Performing Arts Festival. This five-week Festival incorporates all facets of the performing arts and

involves over 20,000 students from Catholic primary and high schools. In 2014, Orana was the inaugural winner of the "Zenith Commendation Award for Sustained Improvement (Primary)". In 2015, they won this award again. In 2016, they won the top prize for a metropolitan primary school winning the "Zenith Excellence Award for Outstanding Performance and Participation in the Spirit of the Festival." In 2010, Orana had only two entries in the festival. Last year they had 67. As well as winning the Band Award and the Zenith Award, two tenor horn players won the Primary School Duet Shield last year.

Orana's music programme is supported by the administration team, the teachers, parents and outstanding instrumental teachers. A school can't run a large and successful music programme without this support. There are 100 students participating each week in instrumental lessons as well as numerous rehearsals. The key is communication, ensuring the instrumental teachers are aware of all happenings in the school, and flexibility regarding important things going on in classrooms. It is important to work as a team and Orana has built a culture of music within the school to support the musical development of the students. The teachers and parents see the value in the music programme and support it one hundred per cent.



Australian Society for Music Education Incorporated Western Australian Chapter



National Conference Scholarship 2017

General Information

The Australian Society for Music Education Western Australian Chapter Inc. (ASME WA) has established the ASME National and ISME World Conference Scholarship to provide further opportunities for WA music educators to extend their professional awareness of music education at the national and international level.

The scholarship will provide a cash payment to the successful applicants to be used towards the costs (such as registration fees, travel and accommodation expenses) associated with attending an upcoming ASME National or ISME World Conference.

Scholarship for XXI st National Conference in Melbourne, Victoria 2017

In 2017, Western Australian ASME members who have registered to attend the ASME XX1st National Conference in Melbourne, Victoria are eligible to apply for this scholarship. The successful applicants will be selected by a panel, led by the Chairperson of ASME WA. The scholarship will be awarded to a maximum of three recipients each receiving \$500.

Successful applicants will be required to write a report for Opus (the ASME WA magazine) and are asked to facilitate a workshop at a future ASME WA professional development event (such as the Summer School).

Selection Criteria

1. Must have been a current financial member of ASME for at least 12 months prior to the time of application.
2. Successfully demonstrate how participation in the conference will support the aims and objectives of ASME (available online at <http://www.asme.edu.au/asme/>)
3. Successfully demonstrate how your teaching practice will improve as a result of attending this conference.

Application Procedure

1. Complete the application form below.
2. Attach a current copy of your curriculum vitae.
3. Write a cover letter addressing the selection criteria.

**Applications must be received by
5.00pm, Friday 26th May 2017.**

Submission of Application

✉ **Email to:** wa@asme.edu.au or

✉ **Mail to:** Chairperson
Australian Society for Music Education
Western Australian Chapter Inc.
PO Box 872
NEDLANDS, WA 6909

ASME WA – ASME XX1st National Conference Scholarship 2017 Application Form

Name: _____

Address: _____

Phone: (H) _____ (W) _____ (M) _____

Email: _____

If awarded the scholarship, I agree to write a report for publication in the ASME WA Opus (newsletter) as well as making myself available to present a workshop at an upcoming event as required by the ASME WA Council. Should I be unable to attend the conference, or comply with the conditions, I agree to return the funds awarded to the ASME WA Council. I understand that the decision of the selection panel is final.

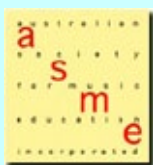
Applicant Signature: _____ Date: _____

* PO Box 872 Nedlands WA 6909 *

www.asme.edu.au/wa

*ABN29 887 508 451 *

wa@asme.edu.au *



Australian Society for Music Education Incorporated Western Australian Chapter



National and World Study Grant 2017

General Information

The Australian Society for Music Education Western Australian Chapter Inc. (ASME WA) has established an annual scholarship/grant to support WA members attending significant post graduate study courses throughout Australia or Overseas to provide further opportunities for WA music educators to extend their professional awareness of music education at the national and international level.

The grant would support recipients in tuition fees, travel and accommodation costs incurred to participate in such courses where their normal sources of income can no longer be gained. (eg. MA in Kodály Music Pedagogy in English in Hungary or Master Program "Elemental Music and Movement Pedagogy" at the Orff-Institute, University Mozarteum in Salzburg)

Study Grants for 2017

In 2017, Western Australian ASME members who have enrolled to study in a course such as those mentioned, are eligible to apply for this grant. The successful applicants will be selected by a panel, led by the Chairperson of ASME WA. The scholarship will be awarded to a maximum of three recipients each receiving \$500.

Successful applicants will be required to write a report for Opus (the ASME WA magazine) and are asked to facilitate a workshop at a future ASME WA professional development event (such as the Summer School).

Selection Criteria

1. Must have been a current financial member of ASME for at least 12 months prior to the time of application.
2. Successfully demonstrate how participation in the course will support the aims and objectives of ASME (available online at <http://www.asme.edu.au/asma/>)
3. Successfully demonstrate how your teaching practice will improve as a result of attending this course.

Application Procedure

1. Complete the application form below.
2. Attach a current copy of your curriculum vitae.
3. Write a cover letter addressing the selection criteria.

**Applications must be received by
5.00pm, Friday 26th May 2017.**

Submission of Application

✉ **Email to:** wa@asmae.edu.au or

✉ **Mail to:** Chairperson
Australian Society for Music Education
Western Australian Chapter Inc.
PO Box 872
NEDLANDS, WA 6909

ASME WA – National and World Study Grant 2017 Application Form

Name: _____

Address: _____

Phone: (H) _____ (W) _____ (M) _____

Email: _____

If awarded the scholarship, I agree to write a report for publication in the ASME WA Opus (newsletter) as well as making myself available to present a workshop at an upcoming event as required by the ASME WA Council. Should I be unable to attend the conference, or comply with the conditions, I agree to return the funds awarded to the ASME WA Council. I understand that the decision of the selection panel is final.

Applicant Signature: _____ Date: _____

MUSIC TEACHERS AVAILABLE FOR RELIEF: Please note: ASME WA does not endorse these teachers and takes no responsibility for the quality of their teaching. If you know of other music teachers who may be available for relief, please ask them to contact Catherine Warnock (cwarnock@live.com.au)

Name	Phone	Email	Days	Yr Levels	Location	Comments
Adams, Clayton	0407 084 752	37dart@gmail.com	M – F	K – 6		Not a specialist but has a strong music background
Archer, Gillian	0431327027	gillian.k.archer@gmail.com	M	K – 6	NOR & central Perth	Classroom music, clarinet and voice
Bishop , Murray	0432552338	murraybishopmail@gmail.com	M – F	K – 12	Will travel	Class music & piano
Brean, Verity	0415094441	veritybrean@gmail.com	M, W, Th		Will travel	Class music and voice
Brown, Julie	0417 269 254	juliebrown4@education.wa.edu.au	M & F	K – 6	North of River	Music specialist & piano teacher
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, physed and art
De Lacy, Alan	0428 845 392 or 9339 0865	alandelacy@yahoo.com.au	M – F	K – 6	Within 15km of Fremantle	Primary music specialist. Music only
Elek, Sonya	0478 218 604	sonyapeterelek@gmail.com	M – F	K – 12*	NOR preferred	*Primary classroom music (K – 6) & Clarinet (Yrs 5 – 12)
Gibson, Joshua	0426 280 054	joshgibson0@me.com	F	PP – 12	Will travel	General, music, & instrumental
Happ, Michael	9387 7046 0457 361 341	mfphapp@gmail.com	M – F	K – 12	Metro area	Classroom music (primary & secondary), woodwind & brass teacher.
Jones, Kay	0434 466 924	kayj4u@gmail.com	M, Tu, F	K – 6	Rockingham down to Pinjarra	Music, dance and general relief.
Karpathakis, Christos	0415 249 293	karpathakis1@optusnet.com.au	M – F	K – 6	Will travel	
Kilb, Gillian	9446 8264 or 0414 884 392	gillkilb@hotmail.com	M, W, Th, F	K – 6	North	Not a specialist, but very capable. General relief & special needs also.
Lillis, Sam	0437 150 512	samlillis@y7mail.com	M – F	K – 12	Mandurah/Peel	Kodaly Level 1 & 2 (Primary), choral and band conducting. Please allow a day's notice if possible.
Lim, Ebony	0433 388 012	ebonylimbass@gmail.com	Th& F	7 – 12	South, will travel	Classroom, double bass and piano teacher
Lowe, Jandy	0407 830 541	jandyloewe@iinet.net.au	M – F	PP – 6	Prepared to travel	Music only. Not available May.
Malinovic, Natasha	0423 839 401	natasham1969@gmail.com	Tu& W	K – 6	North	Primary music specialist, choir
Neeson, Elizabeth	0407 048 956 or 9250 5756	neesonhouse@internode.on.net	M – F	K – 6	Will travel	Not a specialist but can read music & play guitar & mandolin in a group. General relief also.
Netis, Nicholas	0421 823 744	cnetis@wt.com.au	M – F	K – 12	North & South	Can teach IT, arts, drama and instrumental music
Reynolds, Skye	0412 166 725	skyeareynolds@gmail.com	M, W, F	K – 12		Primary, secondary and brass specialist. General relief also.
Roberts, Edward	9381 9146 or 0408 821 956	eddiERG@bigpond.net.au	M & F	K – 12*	Metro area	Classical guitar/electric guitar (primary & secondary). *Primary class music
Rosario, Marguerite	0428 375 253	muma@bigpond.com	M,T,Th,F	K – 9	Will travel	Music including guitar and ukulele, Kodaly interest
Trigg, Anne	9203 6053	triglads@westnet.com.au	M – F	K – 6	Metro area	Music only.
Warnock, Catherine	0437 487 605	cwarnock@live.com.au	M	K – 12	Will travel	Classroom music & woodwind



The 2016 and 2017 Council together with Dr Brad Merrick (ASME National President)

ASME WA 2017 Committee

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robynvitch@gmail.com

MANDY HERRIMAN (Vice-Chair)
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WAM:	9227 7962
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WASO:	Education Manager 9326 0022
WA YOUTH MUSIC:	Ben Burgess (Executive Director) 9328 9859 ben@wayma.asn.au



Summer School 2017