



opus

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

www.asme.edu.au/wa

term 1 2018



Summer School 2018 • East Beechboro Primary School • Harmony Day Resources



Contents

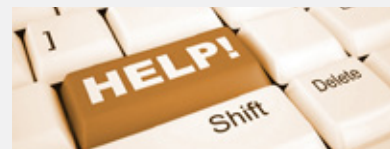
- 3 From the Chair and From the Editor
- 4 Feature School: East Beechboro PS
- 6 Harmony Day & Sorry Day Resources
- 8 Bindi Bindi Launch
- 9 National and International Study Grant
- 10 Hit the Ground Running PD
- 12 Kodaly Conference 2018
- 15 10 Questions for Wendy Armstrong
- 16 Resource Review
- 16 Warm Ups for the Music Classroom
- 17 ISME Conference Scholarships
- 18 Summer School 2018
- 22 Relief Teachers Register
- 23 ASME Committee Members and Contacts

2018 Calendar

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

33rd WORLD CONFERENCE OF INTERNATIONAL SOCIETY FOR MUSIC EDUCATION (ISME) will be held in Baku, Azerbaijan from 15-20 July 2018. See page 17 for scholarship information.

Keep an eye out for further updates, flyers, and information on our website (www.asme.edu.au/wa) as well as in your emails and on social media. Please also check your spam folder for any ASME correspondence, including membership renewal.



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 teacher and ASME WA Committee member, Anna-Maria Agnello is more than happy to offer support and a listening ear to you, our members. Drop her an email at: wa@asme.edu.au

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

The opinions expressed in OPUS are those of the writers and not necessarily those of ASME Council or the publication's editor. No part of OPUS may be reproduced without permission from the editor.

OPUS is designed by Classy Publications.
E: jancarroll09@gmail.com

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

Welcome to 2018. I hope your year is off to a great start. Welcome to our new members and welcome back to people who have re-started your memberships. It's great to see our membership continuing to be strong and involved in our activities.

Late last year the National Executive fixed up the glitches in the web-membership page so that it is now far easier to negotiate, especially for people wanting to renew. The log-on space for tech managers has now been removed, solving much confusion for general members. The renewal function has also been updated. There was, however, some confusion with the membership renewal invoices being emailed instead of posted. If you know someone who has had difficulty or not received their renewal, please have them contact us so we can get that sorted as soon as possible.

ASMEWA ran another successful Summer School, with our keynote leading us towards some great advocacy ideas and links. One of the highlights was the data and story of Feversham, a Bradford Primary School in the UK. Music education has transformed this low-performing, high-ESL, low socio-economic school into a flagship. Here's the link to the Guardian article if you want to read more: <https://www.theguardian.com/education/2017/oct/03/school-results-music-bradford>

Summer School is a great opportunity to pick up new skills and rejuvenate our tool boxes for the coming year. Our feedback has been great over the years. It is during the second last week of January holidays which means many of you are travelling or holidaying. It would be great to see you at our next one. Keep your eye out for info in future editions of Opus.

In 2019 we are hosting the ASME National conference here in Perth. We are still in the early stages of planning but please keep October 2 - 4, 2019 free and keep your eye out for calls for presenters and papers as well as registrations. ASME work hard to keep prices down so that as many people as possible can make the trip across from the Eastern States and abroad. The conference will include the latest research and a wide range of workshops and presentations. With your help, we would love to feature the wealth of leading professionals and highly successful programs and organisations in Western Australia.

Welcome this year to Elisabeth Chapman, our new treasurer. Beth has taken on the role with gusto and we are so thankful for her skills. It's great to have a new member on the committee. At the end of last year, Catherine Warnock accepted a position in Denmark (the one on the Southern Coast – not the country). Catherine was our editor for Opus and Webmaster for many years. Her roles have been filled by Sonya Elek (OPUS) and Jessica Khoo (Webpage manager). Whilst we will miss Catherine greatly, these two ladies will more than adequately fill the roles. The ASMEWA committee works very hard to provide its members with up-to-date information and professional learning that meets your needs. Please don't hesitate to contact us if you have anything to share in this Newsletter, on our facebook page, the webpage or our monthly calendar.

Enjoy the rest of the year.

Regards

Robyn Veitch



From the Editor

Hello everyone and welcome to the first edition of Opus for 2018 – my first as editor. My name is Sonya Elek and I am taking over the editing reins from Catherine Warnock.

Catherine has put in many hours editing Opus since 2013 and has passed the baton to me as she takes on a new teaching role in the Great Southern. On behalf of the ASME WA Council and all our members, I wish Catherine all the best in her new role and new home.

Even as Catherine was preparing to leave Perth, she came up with the idea of using a sign-up sheet at Summer School for members to contribute to Opus. Many thanks to those people who have committed to contributing in 2018 and in particular to the following people whose articles feature in this issue: Jane, Gillian, Nadia, Robyn, Jason and Catherine. With National Sorry Day coming up on May 26, I'm sure you will find Gillian's and Jane's articles and resources particularly helpful and interesting.

Sonya Elek



Music at East Beechboro Primary School



East Beechboro Primary School is a thriving and vibrant independent public primary school in the North eastern suburbs of Perth. It can be summed up as a regular primary school in a mid - to low socio-economic community that is achieving great results in many areas of the curriculum.

Music is one of East Beechboro's many curriculum strengths. Music curriculum is delivered throughout the school (Years 1-6) by specialist music teacher Robyn Veitch.

Music Curriculum is delivered using an eclectic style, featuring Kodaly and Orff methodology with a really good dose of Dalcroze philosophy and strategies thrown in. Robyn was fortunate to be trained in both Victoria and Western Australia, finishing her Bachelor of Education at ECU. This occurred in the 1980's when a major study meant you completed 7 Units of Music education in Diploma studies and 6 Units in your Bachelor Year. Robyn has really enjoyed getting back into the Music specialist role after many years as a generalist classroom teacher.

At East Beechboro Primary School, Music means singing, playing a wide range of instruments, moving

and dancing. Listening skills are also a large part of this program: listening to others perform, finding features in pre-recorded music, learning to listen carefully and analytically so that performance skills are developed and valued. The children really enjoy opportunities to participate in open-ended creative tasks. They are great for assessing students' competencies while encouraging them to create, cooperate and perform in small groups and all the skills that this kind of work requires.

East Beechboro Primary School is serviced by IMSS for classical guitar. The children involved rarely drop out and generally continue to learn into their secondary years. The guitarists finish each year with a performance for the whole school. Their performance is enthusiastically appreciated by staff, parents and children throughout the school.

The general classroom staff and administration are extremely invested in success for every child, providing teaching and learning consistency and a whole school behaviour management plan. These elements have been the corner stone for creating a positive and supportive culture.



Initiatives such as Visible learning and iStar strategies have enhanced teaching and learning programs throughout the school, including the music classroom and other specialist areas.

Music is an area that is celebrated with class performances at our weekly assembly. Assemblies are assigned to a class every fortnight throughout the year. The children from each class run the event from start to finish. The class teachers train their children to provide a range of plays and performances to highlight the learning their classes have been undertaking in all areas of the curriculum. Some teachers create their own songs and provide accompaniments, and a special treat over the past few years has been the use of 'talk4writing' strategies brought to life in a whole class performance. Music assemblies feature highlights by up to 3 grades performing on tuned and non-tuned percussion, using ukulele to accompany items, singing and moving, and of course a performance by the school choir.

East Beechboro School choir performs in choral festivals and community festivals throughout the year. Over many years our association with the Massed Choir festival has been positively supported

by parents and the school's administration. We have had several children selected as soloists and last year proudly had a compere in this event. The choir is an interest-based group that rehearses for 40 - 45 minutes before school. The children are dedicated, punctual and work very hard to provide excellent quality singing at school and community events throughout the year. The attendance at weekend and evening performances is very high.

Learning to listen ... so that performance skills are developed and valued

Children love coming to music. It is great reinforcement and feedback for the music teacher to see the next class lining up, bouncing with excitement about what they are about to do. New children in the classes are often reluctant to join in at first, if they have transferred from a school with no music program, but after a few weeks they are also bouncing outside the door.

Harmony Day & Sorry Day Resources

Upcoming Events: Harmony Day and Sorry Day. Often celebrations for these two events fall to specialist teachers, who can collaborate with other specialists and make the day significant for the students. Here are some ideas and websites to help music teachers celebrate the day. This lesson has been inspired by the release of Gina Williams' second album in Noongar, BindiBindi (Butterfly).

GILLIAN ARCHER



Harmony Day

Harmony Day is held each year on 21 March and is a day to celebrate Australia's cultural diversity. It's about inclusiveness, respect and a sense of belonging for everyone. Here are some ideas and resources that may be a jumping-off point for you.

Celebrate a Noongar dreaming story:

- Read the book or tell the story of "Koorlbardi wer Wardong" (above right) at the end of a lesson. This story is available on Wikipedia.
- The next lesson, listen to Gina Williams' song "Koorlbardi wer Wardong" from her latest album Bindi Bindi (Butterfly). The song describes the dreaming story of how the koorlbardi (magpie) and wardong (crow) got their colours. You may want to type out the lyrics in English (from the CD insert) and point to the story as the students hear the Noongar.
- Get the students to identify the instruments in the song, and discuss which two instruments may represent the two birds.
- Students listen to the song again and touch their heads when they hear the harmonica and touch their belly buttons when they hear the lap harp. They may be touching both at the same time.
- Divide the students into crows and magpies. When the magpies hear the harmonica when the singer is not singing, they are going to move around like the proudest, cockiest, most good-looking magpie. When the crows hear the lap harp, it is their turn. Students remain 'frozen' when it is not their turn. Sometimes the harmonica and lap harp play together and so the birds can compete for attention. As Jane Nicholas points out in her review of



this album, this song clearly demonstrates call and response and could be assessed by watching when a student identifies and moves in response to the lap harp or harmonica.

More ideas:

- Students demonstrate the story through creative movement in groups to the music.
- Students 'colour' the magpie and crow with ash using charcoal in their art lesson.

Resources

- "Koorlbardi wer Wardong" book <http://noongarboodjar.com.au/publications/books/>
- Gina Williams Bindi Bindi <http://www.ginawilliams.com.au/store.html>

Sorry Day

This day acknowledges how Australia's policies have affected Aboriginal and Torres Strait Islanders with regard to the Stolen Generations. This subject can be difficult to talk about, as it involves politics and a lot of explaining about complicated issues to young children. Often I try and find a library book on the topic to make the job easier to convey the message. I recommend "Stolen Girl" by Trina Saffiotti and Norma MacDonald (pictured). Although the students won't understand the full story and issues until they are older, they most certainly understand injustice.



An easy way I broach this subject with younger primary students is by introducing them to Gina Williams' song "Wanjoo". I explain that this is a song in one of the 90 or so Australian Aboriginal languages and show the students the different Noongar regions on a map. I point out our Perth region, Wadjuk, and also Ballardong where Gina

is from. I tell the students that only about 300 people in the world speak Noongar because at one stage in history, Australia only wanted its people to speak English and live what was perceived as 'the right way'. I then say that I think it is really important to learn Noongar because it has been around so long and is connected to the land we live on. At this stage, the students are pretty enthusiastic to learn Noongar and they feel that this is a positive step they can take in the right direction.

Songs to promote conversation:

- Archie Roach "Took the Children Away"
- Kerry Fletcher "Sorry Song" available in Sing 2007 and the second MadjitiMoorna choir book and for free at <http://www.sorrysong.com.au/music>
- "I Am Australian" with Noongar chorus at <https://madjitimoorna.org.au/files/243612/we-are-one-lyrics.docx>

Sorry Flower

<https://www.madjitimoorna.org.au/diy-handcrafted-flowers>

This flower, the five-petal Native Cotton, Desert Rose, or Native Hibiscus as we know it was chosen to represent the scattering of the Stolen Generations and their resilience to Australia's past policies. This project could be given to the art teacher or even the classroom teacher. I think these flowers could easily be made from paper if one doesn't have felt on hand.

Stories of resistance

<https://www.noongarculture.org.au/stolen-generations/>

After singing or listening to the stories about the Stolen Generations, you could visit this website and learn about stories of resistance and survival. Learning about Australia's past policies is a great impetus to promote the importance of keeping Australia's Indigenous languages alive, as music and language were the entity for their entire culture: spirituality, history, ownership of land, communication and connection with past and present ancestors.

Extra Resource

Learning About the Stolen Generations – National Sorry Day Committee Inc
http://vaeai.org.au/uploads/rsfil/000386_fadc.pdf



Reconciliation

Learning about Indigenous culture and languages is a way to give students a positive step forward in working towards reconciliation and fostering respect for the Indigenous peoples of Australia.

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>

Launch of Bindi Bindi



Gina Williams and Guy Ghouse were joined by other powerhouse Western Australian musicians and Aboriginal leaders to launch their new album, "Bindi Bindi", last month in Northbridge. Bindi Bindi is the Noongar term for butterfly.

The sold out performance was part of the Perth Fringe Festival and took the audience on a captivating collaborative journey. The audience was able to experience a sampling of Noongar culture being released from the chrysalis of British colonisation. Through the vehicle of music, the audience experienced an authentic and unapologetic representation of Noongar life - past, present, and with hope for the future.

Whilst the launch was mostly about Gina's songs and Guy's musical accompaniment, it was supported by a musical tapestry including bass guitar, drums, lap guitar, keyboard, percussion, string quartet, harp, flute and harmonica. The different musical threads of accompaniment lifted the launch to a higher level of interest and importance for the audience.

Other performers included the luminary WA musicians like Grammy Award winning Lucky Oceans and Noongar Elder and didgeridoo virtuoso Richard Walley. The support musicians oozed musical and cultural gravitas.

Other elders present included Barry Maguire who gave the opening "Welcome to Country", as well as Roma Winmar. The involvement of the local Aboriginal community clearly demonstrated to the wider WA audience the cultural importance of this

album to the Noongar people. It also underscored the cultural collaborative processes Williams and Ghouse immersed this project in.

This was the second album launch in less than five years by Gina and Guy and it is significant in what it has added to Australian music. The use of Noongar language to write songs and the performances they gave left many optimistic about the future of music in this country and excited to be living in this time of the rebirthing of Noongar culture.

So Why A Review of An Album Launch?

For me this was the most important album launch in WA for this year. It was a showcase of great talent, but more importantly, a blending of the ancient and contemporary culture of the land we live, work, sing, and play in.

It is the music derived from the ancient and traditional culture of our country.

It is our authentic folk music and ancient cultural roots. Gina and Guy's album is a window into a culture that we can share with our students: the music and stories of this land.

Possible Teaching Applications

A couple of ideas came to me at the album launch about how teachers could use this album as part of their teaching and learning programs.

One idea is to have students think about the Noongar story of the Magpie and the Crow and how they got their colours. Gina has musically told this story in her song, "Koolbardi and Wardong". The musical arrangement of the song clearly demonstrates the call and response technique with lap guitar and harmonica.

Another lesson could be a compare and contrast of "Under The Milky Way" by Steve Kilbey and Karin Jansson, and its re-interpretation, "Ngarda Djinda Kedalak" on the Bindi Bindi album.

A third idea is to learn to sing "Ninnyok" and aurally determine the xylophone accompaniment. I believe this should be a must for all WA school choirs.

To quote the great Molly Meldrum: "Do yourself a favour and get out there and buy this album". Then get to a performance of Williams and Ghouse. Think about our culture and how you teach it.

Here is the link to the website where you can purchase the Bindi Bindi album:

<http://www.ginawilliams.com.au/>

Jane Nicholas

General Information

The Australian Society for Music Education Western Australian Chapter Inc. (ASME WA) has established an annual scholarship to support WA members attending significant post-graduate or specialised training courses throughout Australia or overseas, and 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, particularly where their normal sources of income can no longer be gained. ie. Postgraduate study in music education, professional certification courses (eg. in Dalcroze, Kodály or Orff) etc.

Study Grants for 2018

In 2018, 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/wa>)
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.

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

**Applications must be received by
 5.00pm, Friday 4th May 2018.**

ASME WA – National and World Study Grant 2018 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: _____

Hit the Ground Running



This was my first time attending “Hit the Ground Running”. As I couldn’t attend Summer School this year I had to get my inspiration / motivation boost in another form!

I was excited from the outset that Jason Boron, Mandy Herriman and Mary-Anne Goyder were the presenters. They are all experts in Music Education and great communicators.

Jason dealt with drawing from our class activities to create ongoing assessments and simplifying tasks and records. His advice was to target a small number of children each lesson and to record marks discreetly in checklists. I needed to hear this as I complicate my assessments with attempting too much at once. Jason also advised us to start every lesson with singing or other music-making, to talk less and to include 7 – 10 activities in each lesson. I have already applied some of this in teaching this week.

Mandy showed us how to base activities on what the students already know, leading to improvisation and ostinati on tuned and non-tuned percussion that were impressive and aligned with curriculum outcomes. She showed us ways to have the children mentally visualising musical concepts like beats, rhythms and bars, which was a challenge even for some of us! Mandy also gave us practical tips for creating fun activities using poems and other little gems.

Mary-Anne managed to cram in a lot of practical and essential words of wisdom for our choirs. She helped us with conducting technique, warm-ups, how to teach the students correct vowel formation, head voice versus chest voice and the selection of repertoire for our little angels. Mary-Anne’s guidance on entering festivals was also welcomed.

I really appreciated and benefitted from the amount of practical advice the presenters packed into a limited time. The sessions were interactive and our many questions were answered. This event came at the perfect time and I thank Robyn and the ASMEWA organisers for investing so much into developing excellent Music Education in our schools.

Colleen Campione

Classes, students and music – Oh my! As a graduate in my first four weeks of teaching, it is safe to say that the entire experience of being a music teacher has been incredibly daunting and challenging.

University simply can’t prepare you for the experience of having 30 children running around your music room and realising that there is no ‘mentor teacher’ there to save you - you ARE the teacher! However, it is very comforting to know that in this very terrifying world, you are not alone. I have survived my first few weeks as a teacher because of supportive peers, an encouraging mother (who just happens to be a music teacher!), and PD from ASME! Summer School equipped me to start up my classroom at a school that had never received any music lessons before. I used the songs and activities of Hillary Price and Kirsten Maclean and the warm-ups provided by Kaboom Percussion and Jason Boron. After Summer School finished, I created a book using all the worksheets, games and songs and called it “When in Doubt, Sing it Out!” Unfortunately with Summer School, there are so many classes and experiences that you sometimes miss out on something. For me, that was Jason Boron and Mandy Herriman’s classes on primary school music. So, when a PD with Jason Boron, Mandy Herriman and my mother, Mary-Anne Goyder was announced, I knew where I needed to be.

Jason Boron’s activities for the younger classroom were practical, fun and very voice-orientated – which I loved, as I’m starting to integrate a ‘safe singing environment’ for students at my school. Jason’s class taught me a lot of vital information on assessment and my favourite quote from this session was, “We don’t sing with the students – we sing for the students”.

Mandy Herriman’s session on upper primary music was fabulous – with new rhythmic and instrumental ideas, home-made batons to pass along in a beat circle and exciting new ways to engage Year 4-6 students in the music classroom. Although I didn’t manage to write anything down, I still have some of the activities whirling around in my brain on repeat!

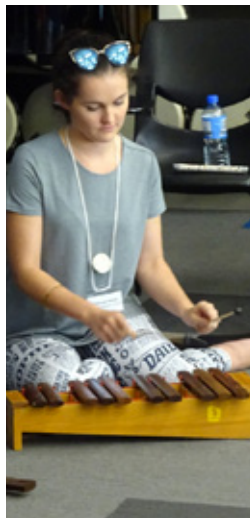
Mary-Anne Goyder’s tips and tricks to running a primary school choir were incredibly useful and insightful. Her handout on everything from vocabulary to clothing, warm-ups to repertoire choices should be a must-have for all music teachers.

I feel very privileged and calm after attending Hit The Ground Running. If you’re a young music teacher it’s important to have a mentor music teacher who will keep you sane (thanks mum!), other graduate friends who you can empathise with (usually with wine!) and PD sessions to give you fresh ideas and a level-headed approach to the classroom. Thank you ASME!

Katherine Goyder



Hit the Ground Running



Reflections on New Horizons and New Beginnings Kodály National Conference 2018 – Perth

www.kodalynationalconference.org.au

“Often a single experience will open the young soul to music for a whole lifetime.” Zoltán Kodály



I remember so clearly the spring of 2008. I was a new graduate nearing the end of my first year of teaching. I had just arrived in Canberra (for a few days) and the Floriade (flower) Festival meant the city was blooming. I did not realise at the time that I was embarking on something that was about to change my life forever. This was a new beginning. This was the start of a journey that would take me towards a new horizon.

I had the great fortune of undertaking my undergraduate degree with an amazing group of people. One of my colleagues, Philippa Chapman (nee Montgomery) and I were fortunate enough to gain experience teaching in the UWA Junior Music School. It was through this experience that I really came to know Pippa. Even then, Pippa was an amazing teacher and an outstanding musician. I became curious about her “gifts”, particularly in the area of aural musicianship which were in stark contrast to my own abilities.

I was at the time (and remain to this day) passionate about the importance of music education for all children. I was lucky in my own schooling to have had the most inspiring teachers who I credit for instilling in me a lifelong love of music. However, having been at the time a university student for three years, I was frustrated and concerned about my own underdeveloped aural and general musicianship abilities. I remember thinking that I could never truly “hear” music, or comprehend it. I had not yet found the way to “think in sound” and know music in a holistic, meaningful way.

My observations of Pippa’s work led me to believe that there was something in her background that I was missing. I asked her about her prior music training. Pippa told me of her time at Perth Modern School, known then (and now) for its very successful implementation of a Kodály-inspired music program. It seemed to me that perhaps there was something to this approach that made a difference. Pippa could think in music in a way that I had never encountered before. I was eager to find out more. Given there was (at the time) no formal Kodály training programs available in Western Australia, I took a deep breath and decided to attend the 2008 National Conference held in Canberra.

My first impressions of the Conference were positive. I remember feeling as if I had landed right in the middle of a kult kult. Fortunately, the Conference delegates were extremely welcoming, as evident by the large number of musicians and educators present at a KMEIA Conference for the first time. It was clear to me that my own curiosity and questions about Kodály’s educational philosophy was an area of interest for many other people.

As a conference delegate, I experienced keynote, choir, workshop, paper and musicianship sessions. What was common for me throughout all of these experiences was the quality of the work of the presenter. For me, the musicianship sessions were extremely valuable as they provided an opportunity to develop my own abilities in a way that I had not yet experienced. My musicianship teacher, Jenny Gillan, was just lovely. Despite being an outstanding teacher and musician in her own right (having completed postgraduate training in Hungary at the Kodály Institute of the Liszt Academy of Music), her approach was friendly, supportive and humble. The Conference finished on a high with an amazing final Concert at the ANU Llewellyn Hall. All the Conference delegates performed as part of a massed choir. It was one of the first opportunities where I felt I was able to participate in choral music as an adult musician, and also the point I realised music truly is for all people.

After the Conference, I immediately put into practice what I learnt with my students. Whilst I found the materials and ideas extremely effective, I realised that there was so much more that I had to learn. I enrolled in the Australian Kodály Certificate Summer Course offered (then) at the University of Queensland and started my official formal “Kodály training”. The learning continued and ten years later, I would never imagine that I would have completed postgraduate study in Kodály pedagogy from the Liszt Academy of Music in Hungary. I still consider myself an “older beginner” when it comes to my own musicianship development, so it has been a lot of work to get myself to a point that I feel comfortable in my own abilities as a musician and teacher. It has also made me realise that this is less about an end point, and more about a way of being. I feel as music educators we are all on a journey of self-improvement to become the best we can be for the children we teach.

In 2018, I am so very excited that Western Australia will be hosting for the first time the Kodály National Conference in Perth. This is shaping up to be a monumental event with some of the leading minds in music education from around the globe. More



importantly, I think it is an opportunity for so many who have been curious about Kodály-inspired practice to learn a little more.

Dr David Elliott (Professor of Music Education at New York University), is considered by many to be the leading authority on music education philosophy of our time. This is a fantastic opportunity to learn from one of the greatest music educators and thinkers on the planet. His philosophy for music education has inspired the work of many Australian Kodály-inspired music educators today. Please do not miss the unique opportunity to hear Dr Elliott speak.



Maree Hennessy (Director of the Kodály Centre of Holy Names University), is in my opinion one of the great music educators and teacher of teachers in the world. Maree originally trained as a "generalist" primary teacher and worked in country Queensland for many years. For me she is the perfect example of how Kodály's belief in "music for all" can be advanced and achieved by all teachers, even by someone who has no formal music education training. Maree is now leading one of the most highly regarded music education programs in the world. She has taught at all levels (from early childhood to tertiary), and has an amazing gift to take very complex ideas and present them in such a clear,

logical and musical way. If you have never had the opportunity to learn from Maree, you need to attend this Conference.

Borbala (Bori) Sziranyi, (Lecturer in the Kodály Institute of the Liszt Academy of Music, Hungary), perhaps is best described as the Hungarian version of Maree. Bori is an outstanding pedagogue, who challenges teachers to consider new ways of thinking about Kodály's educational philosophy. One of the most exciting areas of her work at the Liszt Academy is the rejuvenation of Hungarian music education to best respond to and meet the needs of 21st century learners. It is for this reason that I consider the Conference a great opportunity for Australian music educators to reflect on the challenges and issues we face in our own context. How can we best advance music education in our schools? What do our children need right now? What will they need in the future?

Our Conference will also feature the following special events and projects:

- Daily Children's Choir stream
- Daily Musicianship Classes (for all levels and abilities)
- Daily Choir (combined with the participants of the Australian Kodály Certificate)
- Daily Lunchtime Concerts
- Conference Choral Concert at St George's Cathedral
- A commissioned choral work
- Teaching Demonstrations of outstanding practice in early childhood, primary, secondary, tertiary, choral and instrumental teaching contexts.

This program is in addition to a full Australian Kodály Certificate (AKC) Course, with streams offered in early childhood, primary and secondary music education. AKC participants will also get to experience all that is on offer as part of the Conference program.

Whilst I know I am biased, I do consider this Conference to be one of the most amazing opportunities for professional learning ever offered to music educators in Western Australia. Whether you have completed an AKC, or you are completely new to Kodály, there is a pathway tailored especially to support your participation. Please do not be scared! Please do not worry about the "K-word"! For me, the "K" is silent. Kodály himself never spoke of a "Kodály method", rather, he only spoke about music education. In Hungary, no one considers themselves to be a "Kodály" teacher. They are all music educators. Therefore we must think about this "Kodaly" Conference in Perth as a Conference for all music educators (early childhood, primary, secondary, tertiary, instrumental, vocal, choral and ensemble).

Please do not let any obstacles inhibit you from attending either the Conference or the AKC. I would hate anyone to miss what promises to be a very special and meaningful event.

For me, my first Kodály Conference in Canberra changed my life. Whether you are at the start of your journey or not, I warmly invite you to join me at the Kodály National Conference held in Perth, 1-4 October 2018.

Jason Boron
Lecturer in Music Education
Edith Cowan University

Convener of the 2018 Kodály National Conference
National Vice President
WA Branch Vice President
Kodály Music Education Institute of Australia Inc.



New Horizons

Diverse Perspectives Shared Journey

Kodály National Conference
Perth, Australia 1 - 4 October 2018



International Keynote Presenters



Dr. David J. Elliott
Professor of Music and Music Education
New York University

Conference Program

- Daily Keynote, Musicianship, Methodology and Choral Sessions
- Workshop, Paper Presentations and Panel Discussions
- Kodály-Inspired Teaching Demonstrations
- Conference Choir, Children's Choir and Concert Series

Australian Kodály Certificate Course 2018 (WA)



Maree Hennessy
Director of the Kodály Centre
Holy Names University

Course Lecturers



Dr James Cuskelly



Celia Christmass



Anne Comiskey

- 1-6 July 2018 and 30 September to 4 October 2018
- "Block 2" Concurrent to Conference Program
- Early Childhood, Primary and Secondary Specialisations



Borbála Szirányi
Lecturer, Kodály Institute
Liszt Ferenc Academy of Music



Daniel Crump



Réka Csernyik



Tess Laird



Rosalie Scott



Kate Thompson

Register now for the first Kodály National Conference in Western Australia!

www.kodaly.org.au

nationalconference@kodaly.org.au

Find us on



FREE Rhythm & Tonal Flash Cards

Michael Driscoll has a number of resources and flashcards available for free on his website. There is a comprehensive selection of rhythm cards incorporating simple and compound time signatures and ranging from easy to more complicated and syncopated rhythms. His tonal flashcards use the "do-clef" in a number of different positions on the staff.

The cards are a good size (two cards per A4 sheet) and are clear and easy to read.

Driscoll has also uploaded the Sibelius and Finale templates so you can create your own!

<http://michaeldriscollconductor.com/music-literacy-resources/>



*Welcome
to Our New Committee Member*

ELISABETH CHAPMAN

ASME Committee Role:
Treasurer

Teaching Context:
Primary Classroom, Private piano instrumental tutor

Music Education Interests:
Making music relevant in my school context: ICT, composition & Indigenous connections. And, piano pedagogy!

Fun Fact:
Remote teaching is my passion!!

10 Questions for Wendy Armstrong



Wendy teaches brass and percussion at nine schools from Margaret River to Mandurah for Instrumental Music School Services.

How did you first get started / interested in Music?

My sister was fortunate enough to be selected to play trumpet at Dianella Primary School and then John Forrest Senior High School. I loved all that was involved in the special program that was then offered by Music Branch. I eagerly went to all concerts and just loved it all. I was very fortunate to then be offered trumpet the same way. In those days you only had one instrument on offer and large classes. I loved all things musical and was also actively involved in the primary school recorder ensemble. It was a great group and had all recorder sizes.

Why did you want to become a music teacher?

I loved everything about the program I had been involved in, especially the concert band. I admired my teachers and I thought it was something I could do well. I wanted to share the happiness and joy that music had brought to me. I felt music was something that was part of life for your whole life and involvement saw no bounds. You didn't have to be rich, pretty, of a certain race or religion. It belonged to everyone.

What instrument/s do you play?

My main instrument is trumpet; however, in my role I also play French horn, trombone and percussion instruments quite a bit. I still enjoy recorder! I wish I could play piano well.

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

This year I have no choir or band, although I have had bands for many years. My students regularly play ensemble music in class and many are excited to be learning the ANZAC bugle calls.

What is your favourite music software program?

Sibelius

What CD are you listening to at the moment?

The ones I most use are a variety of play-alongs and one that I use regularly to develop aural skills is "Let's Do It". As far as general listening, I listen to a really wide and varied range of music including Ed Sheeran, Celtic Thunder and many brass ensembles. I do a lot of driving as I live in the country and travel to teach brass and percussion with Instrumental Music School Services. I am currently right into listening to a variety of podcasts.

What is your favourite year group to teach and why?

I enjoy them all, however, I guess I really enjoy teaching Year 10's and 11's as, if continuing their studies, they are usually self motivated and at a standard and level of maturity that I can get into the nitty gritty of musicianship and history.

Who is your favourite composer?

So many...Iain Grandage, Vivaldi, Stravinsky, Elgar, Wagner.

What is your favourite music resource?

At the moment it's "Let's Do It". The students don't have the book - they need to learn the tunes by memory and play them by ear only with the aid of the recording. I now use "Decide Now" app to select the key for review and for a quick session of improvising. I learnt about that one at Summer School and students of all ages love it.

What is your favourite untuned percussion instrument?

The gong.



Resource Review: Easy Improvisation

The title is pretty self-explanatory! *Easy Improvisation* is a new release by Hal Leonard that is available for concert band instruments (including keyboard percussion). The best thing about this series is that there are 30 different styles to improvise over – it's not just jazz! Styles include: cinematic, disco, 50's slow rock (in 6/8), heavy metal, Middle Eastern, as well as bossa nova, cha-cha and a number of jazz variations. Each piece has a four-bar trio part, four suggested solos of four bars length, as well as a suggested scale to use for improvising. This gives students some choices when improvising as well as some models of suggested solos. Each piece also has a demo track - where the written parts are demonstrated on mallet percussion - as well as an accompaniment track.

The books are able to be used by mixed instrument groups and don't always use the traditional "band keys" of concert Bb and Eb major. Most pieces are centred around concert C, F, and Bb major and there is a good mix of major and minor. Some of the suggested scales include: major, natural minor, harmonic minor, blues, Dorian, Mixolydian, and even Phrygian! Some of the pieces are over a static harmony (one chord only) whereas others use up to four different chords.

The demo and backing tracks are available as a download from the Hal Leonard website and the online player allows changes in tempo and key. The backing tracks use midi/software instruments which are particularly obvious in the string parts. However, I think that for the type of book it is and the level it is aimed at, it is bearable!

Overall this book is a good option for instrumental (or ensemble) teachers wanting to incorporate more improvisation into their lessons, particularly in a non-jazz context. I particularly like that there is some scaffolding to support students and teachers who are new to improvising. I have been using this book with students in their second to third year of learning and above, but of course, the backing tracks could be used without the books for beginner students.

Catherine Warnock



Warm Ups for the Music Room

One thing I have struggled with as a Music teacher is getting students to retain what I have taught them. Unlike the classroom teacher who sees their class on a daily basis and can revise concepts regularly, as music teachers we see a class once (maybe twice) a week.

As our school moved towards an explicit teaching model the classroom teachers were using these things called 'Warm Ups' for literacy and numeracy. Unlike the singing kind of warm up that I was doing with the classes, teachers created PowerPoints to revise concepts at the start of their lessons. A Year 1 teacher noted how this continual method of revising was assisting her students to retain taught concepts.

I decided to trial this in the Music Room with my junior classes. I originally had 10 slides with different notes, and rhythms that the students were to clap. At the start students took a while to adapt to this new routine but after a few weeks I started to see results. Students were able to sight-read these rhythms in time. I then included dynamics where students had to read the name of that dynamic at that volume and also pictures of instruments that students had to identify.

The following term I included Warm Ups in my senior classes. These students were doing rhythm clapping, dynamic calling and instrument identification as well as treble clef note identification.

I now use Warm Ups with all my classes at the start of my lessons. It only takes five minutes but in that time I can assess if students understand the theory aspects of Music. Warm Ups have now been part of my routine for three years and the students have excelled with revising concepts. This year I plan to take them even further. I run a ukulele program and will start using very basic sight reading Warm Ups with notes for the students to play on the ukulele.

If you would like more information about how I have used Warm Ups in the Music Classroom, please email me at Nadia.Adams2@education.wa.edu.au

Nadia Adams

International Conference Scholarship 2018

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 ISME 2018 – 33rd World Conference of International Society for Music Education - Baku, Azerbaijan on 15-20 July 2018

In 2018, Western Australian ASME members who have registered to attend the 33rd World Conference of ISME 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 receiving \$500 each.

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 www.asme.edu.au/wa)
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 4th May 2018.**

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 – ISME Conference Scholarship 2018 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: _____



Session: Percussion: Coping With the Battery
Presenter: Paul Tanner

Paul shared his phenomenal knowledge of everything ensemble percussion with us and answered numerous questions regarding how to play, which mallets to use, symbols on scores, and he demonstrated many instruments for us. Great information for ensemble directors, percussion teachers and class teachers - and what a nice bloke!

Wendy Armstrong



Session: Warm Up
Presenter: Jason Boron

- Fun brain warm-up - loved the singing - can use in my classroom.
- Great warm ups and not TOO hard this year. Fun and got you doing things with those close by that you didn't know.
- Lots of useful teaching strategies presented in a short time frame!

Summer School 2018



Session: Keynote
Presenter: Rob Williamson

- Thank you for encouraging us to be advocates for our profession and for our kids.
- I enjoyed Rob's presentation. He gathered together a great deal of interesting information regarding the importance of learning to play a musical instrument.
- Absolutely inspiring. So relevant and valuable especially as it is information that, I believe, often goes by the wayside and is not highlighted anywhere near enough. Wonderfully backed up by videos and interviews from a variety of sources etc.





Kaboom Percussion

- Love these guys! Such simple yet effective ideas!
- Cat and Josh have a contagious energy and humour which is always very inspiring and entertaining. Their rhythmic warm-ups were very applicable to all ages and fun to do.
- Kaboom Percussion! What can I say that hasn't already been said before? You guys are professional, passionate and produce music that is fun, exciting and easy to replicate. Loved it!





The food was absolutely amazing! The session choices were all highly relevant and informative. The venue and facilities were easy to navigate and appropriate.





Summer School 2018



Thank you to all the wonderful committee, volunteers, presenters and caterers. Another outstanding PD - the highlight of my teaching calendar!!

The SCSA Curriculum Session (Jane Alderson et al) could have run all day without repeating themselves or running out of good material.



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 Sonya Elek (elek@aapt.net.au)

Name	Phone	Email	Days	Yr Levels	Location	Comments
Adams, Clayton	0407 084 752	37dart@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Bishop , Murray	0432 552 338	murraybishopmail@gmail.com	M – F	K – 12	Will travel	Class music & piano
Brean, Verity	0415 094 441	veritybrean@gmail.com	F	7 – 12	Will travel	Class music & voice
Brown, Julie	0417 269 254	julie.brown4@education.wa.edu.au	M & Tu	1 – 6	North of River	Music specialist
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, phys ed & 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	9402 9857 0478 218 604	elek@aapt.net.au	M & Th	K – 12*	NOR preferred	*Primary classroom music (K – 6) & Clarinet (Yrs 5 – 12), other instruments on a short-term basis
Fong, Francis	0413 397 907	francisfong@iinet.net.au	M – F	K – 12	Metro area	Class music, piano, violin, choirs, & string ensembles. General relief also
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 & piano teacher
Lowe, Jandy	0407 830 541	jandyloewe@iinet.net.au	M – F	PP – 6	Will travel	Music only. Not available March or May.
Mackay, Heather	0403 081 623	heather.mackay@iinet.net.au	M – F	1 – 12	North pref, will travel	Class music. Kodaly Levels 1 & 2 (secondary), choral conducting, voice and beginner piano.
Martin, Deric	0402851338	deric.martin@education.wa.edu.au	M, Tu	K – 6	Metro area	Primary class music.
Neeson, Elizabeth	0407 048 956 or 9250 5756	neesonhouse@internode.on.net	M, Tu, W	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	Specialist & secondary classroom music. Can also teach IT, arts, drama and instrumental music (Bass & guitar).
Reynolds, Skye	0412 166 725	skyeareynolds@gmail.com	M, W, F	K – 12		Primary, secondary & 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	W, Th, F	K – 9	Will travel	Music including guitar & ukulele, Kodaly interest
Savage, Cristy	0402074663	musicteacher@cristy.funkyflute.com	M - F	K - 12		Instrumental: flute, clarinet, saxophone, piano.
Trigg, Anne	9203 6053	triglads@westnet.com.au	M – F	K – 6	Metro area	Primary music specialist. Not available Term 1.



FRONT: Anna-Maria Agnello and Mandy Herriman
 BACK: Sonya Elek, Jane Nicholas, Chadwick Beins, Paul McCarthy, Elizabeth Fernandez, Jason Boron, Robyn Veitch

ASME WA 2018 Council

Contacts

Robyn Veitch (Chairperson)
robynvtch@gmail.com

Mandy Herriman (Vice Chairperson)
mandyherriman18@gmail.com

Selena Clohessy (Secretary)
hillsflutewa@gmail.com

Elisabeth Fernandez (Treasurer)
elisabeth.fernandez1@gmail.com

Jessica Khoo (Publications – Digital)
jessicakhoo@gmail.com

Sonya Elek (Publications - Opus)
elek@aapt.net.au

Chadwick Beins
chadwick.beins@outlook.com

Jane Nicholas
jane.nicholas1@education.wa.edu.au

Jason Boron
j.boron@ecu.edu.au

Anna-Maria Agnello
musanna@iinet.net.au

Paul McCarthy
mccarp@penrhos.wa.edu.au

Gillian Archer
gillian.k.archer@gmail.com

ASME WA: wa@asme.edu.au

OPUS: Sonya Elek (Editor)
elek@aapt.net.au

ABODA WA: Katherine Pearce (President)
 president. wa@aboda.org.au

ABRSM: Robert Wallace Laird
 (WA Representative)
abrsmwa@iinet.net.au

AMEB: 6488 3059

ANCA WA: <http://www.anca.org.au/wa>

DALCROZE: Katherine Smith (WA contact)
katherinesiggins@gmail.com

KMEIA WA (Kodály): Rosalie Scott (President)
wa@kodaly.org.au

UWA: School of Music: 6488 2051

WAAPA: Music Department: 9370 6845

WAM: 9227 7962

WAMTA: 9470 5595
info@musicteacherswa.org.au

WAOSA (Orff): contact@waosa.org.au

WA OPERA: Terasa Letizia
education@waopera.asn.au

WASO: Education Manager
 9326 0022

WA YOUTH MUSIC: Ben Burgess (Executive Director)
 9328 9859 ben@wayma.asn.au



Summer School 2018