



opus

a newsletter for the australian society for music education wa chapter inc

www.asme.edu.au/wa

term 1 2021



Hollywood PS • The Environment • National Music Teacher Mentoring Program



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Cover: Hollywood PS musicians

Back: Matilda the Musical at Mount Barker
Communiuty College

2021 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

Please check the relevant websites for the following events in case details have changed due to COVID 19 restrictions.

APR 6 – 10: AUSTRALIAN KODALY CERTIFICATE
BLOCK 1, Bunbury, WA

JULY 5 – 9: AUSTRALIAN KODALY CERTIFICATE
BLOCK 2, Bunbury, WA

AUG 9 -13: 25TH INTERNATIONAL KODALY
SYMPOSIUM, ONLINE

SEPT 29 – OCT 1: XXIII ASME NATIONAL
CONFERENCE, Hobart, TAS

JAN 10 – 13 2022: 21ST NATIONAL ANCOS
CONFERENCE, Adelaide, SA

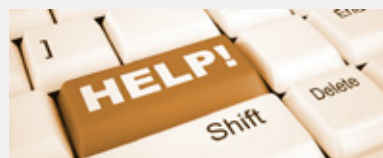
Music Network News

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



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



FROM THE CHAIR



After a bit of a wobbly start to the term, here we are heading rapidly towards the Term 1 holidays. It is heartening to see that many events that were cancelled last year are on track to be available again in 2021. That is good news for our

students, our schools and our teachers – and for Music Education in general in this state.

I encourage you to especially look to registering for the National ASME Conference to be held in Tasmania from September 29 to October 1. The ASME committee in Tasmania have been working hard through all this time of uncertainty to ensure that the conference can go ahead and be a fabulous time of professional development and networking for ASME members across Australia. I encourage you to consider making the trek across the Tasman! Registrations are now open. The bonus is that the weather shan't be so cold at that time of the year!

ASME WA was extremely excited to present our usual 2-day Summer School at Edith Cowan University, Mt Lawley Campus in January. As usual we extend our grateful thanks to the campus and in particular Professor Stephen Winn for his impassioned welcome to us and for his support to continue to hold our conference at the venue. This is the third year we have been positioned there and every year we iron out a few more logistical wrinkles to make the conference as beneficial as we can for our many loyal and faithful members. We are also indebted by the increased involvement from our allied music education associations who generously contribute to the conference, sharing their expertise, passion and creativity with our members. This year we also invited the Australian Baroque (above) who gave a stunning performance aligned with a talk by Stewart Smith – senior lecturer at WA Academy of Performing Arts.

The feedback from participants was overwhelmingly positive, but we are always seeking to improve our delivery of professional learning along with wanting to be intentional about the content that is of most use to you as teachers. If there are topics that you wished we covered or creative ideas about how best to address your needs, please send us an email or a message for us to consider as we plot and plan our professional learning opportunities for 2021 and beyond.

Our committee are all volunteers and we have representation from the primary and secondary sectors as well as from the Early Childhood sector. Please be aware that we all teach as well as try to do our best for all our members across this state. Constructive, creative and affirming feedback is always welcome. We also encourage you to become involved in the work of the committee. If you have a burning passion to see something happen, let us know and become part of a consultation subcommittee for ASME. You don't have to be a committee member to contribute to the work of ASME WA.

This year is a review year for ACARA which will impact on the work of SCSA and the Western Australian curriculum and as a music education voice into the considerations and debate around the review, ASME WA is eager to be your representative voice. I encourage you to contribute to the discussion.

Let us believe with hope and confidence that the restrictions of 2020 are well and truly relegated to the history books and that 2021 offers a smorgasbord of transcendent musical experiences for our students. I look forward to hearing from you, seeing you and conversing with you about important music matters over the next 10 months. As Sherlock Holmes famously says – 'the game is afoot'!

Mandy Herriman

FROM THE EDITOR



Living in a global pandemic – and seeing the complex web involved in ‘contact tracing’ – has highlighted to me just how connected we all are. I now understand the significance of the daily connections that we make and have taken for granted for so long.

It isn't all negative - we don't just risk passing on or contracting a virus by interacting with others. As teachers, we have the opportunity to make real and lasting connections with our students and the wider school community, passing on valuable information, developing important life skills, giving students the opportunity to learn through direct experience, and helping to create lasting memories of their childhood years.

Being part of ASME also makes us part of a teaching community and gives us the opportunity to connect with other music teachers, each with their own unique

background, experiences, knowledge and skills. I have always enjoyed lunchtimes at Summer School – not just for the food, but also for the opportunity to connect with other music teachers. This year was no different – except that now I appreciate, more than ever before, that opportunity to meet in person and share experiences. Whatever happens this year, I will appreciate every opportunity I get to leave the confines of my home and interact with other people. I think this quote from American writer and theologian Frederick Buechner, sums it up beautifully: The life I touch for good or ill will touch another life, and that in turn another, until who knows where the trembling stops or in what far place my touch will be felt.

Thank you so much to all of the people who contributed to Opus this term: Verity Brockman, Selena Clohessy, Mandy Herriman, Rhianna Reynolds and Jane Nicholas. You have given our members the opportunity to connect through your words.

Sonya Elek



THE NATIONAL MUSIC TEACHER MENTORING PROGRAM

“Every child should have the opportunity to learn and create music. The National Music Teacher Mentoring Program will start a process which we hope will result in all children in Australia having access to quality music education.”

The late Richard Gill AO

The National Music Teacher Mentoring Program (NMT-MP) is the brainchild of the late Richard Gill and a project that was very dear to his heart. The premise of the program is to give every child the opportunity to have access to quality music education, particularly in the formative years of the early childhood education space. To achieve this, the program pairs experienced music educators with generalist classroom teachers in order to build their skills and confidence in teaching music. The Australian Youth Orchestra (AYO) is a financial partner in this program and facilitates the training of mentor teachers and the partnering of participant schools with mentor teachers.

Each participating state facilitates the program in different ways. WA was part of the initial pilot program in 2015 and 6 music teachers were identified and trained as mentor teachers that year. They still work as mentor teachers in schools in Western Australia. Informal mentoring continued through the next few years until.... In 2020, the program underwent a major change and ASME WA and AYO forged a partnership to fund the mentor program in Western Australian government schools.

It was agreed between the two parties that ASME WA and AYO would each fund a 50% component of the cost of teacher relief for the mentor teacher's school. Participating schools were required to offer the equivalent of one-day FTE relief for each participating teacher. The funding enabled a total of 8 days of mentoring – usually delivered in half days.

An initial ‘expression of interest’ campaign was launched and 4 schools applied to be participant schools. Excitingly, one school was a remote multi-age school, one metropolitan school encouraged all the K/PP teachers to participate in the program, and two schools had a teacher each in year 1 and 2 who were passionate about incorporating music into their classrooms. All these teachers expressed a deep understanding of the benefits of music education to the overall learning capabilities of their students and were eager to enhance the learning environment they were able to offer. Our remote school mentoring was

delivered via face to face electronic means with two in person visits over the time allocated.

Four of our mentor teachers worked with the participating teachers over a period of a term and a half. The process involved demonstration lessons by the mentor, team teaching and then a gradual handing over of the music teaching to the participating teachers with feedback and affirmation offered by the mentor teacher. Part of the process includes resourcing teachers and developing strategies based on their strengths and abilities as opposed to a one-size-fits-all approach. Each mentor likewise, comes with their own strengths and individual approaches which ensures a broad expanse of experiences and strategies for teaching music to young children. Networks are formed and teachers support and encourage one another as they begin to walk unknown paths in their teaching. This was especially apparent in the whole of Early Childhood cohort in the one school.

All 4 schools successfully completed the mentoring process and contributed to the post-mentoring surveys conducted by the University of Queensland. Those survey results will be available later this year.

The mentor program strongly emphasises the voice as an instrumental tool and so the approach is heavily experientially and vocally loaded. Students are assessed at the beginning of the program and then again at the end in order to make comparative judgements on their accuracy of ‘in tune singing’ as well as rhythmic ability. Over the past 5 years of the program, the survey and assessment results not only demonstrate significant gains in student musical ability but also startling anecdotal evidence of profound increases in student well-being and social capacity. For some of our at-risk students, these gains have made a marked difference in their overall ability to learn in other areas and an increase in their confidence. Teachers also consistently report a new confidence in incorporating music in their classrooms and the development of strategies to aid in using music as a teaching tool. To read more about the program, follow this link:

<https://www.ayo.com.au/content/national-music-teacher-mentoring-program/gk2vag>

ASME WA is proud to announce that we will again financially partner with AYO to continue offering the NMTMP program in our Western Australian schools for 2021. This is an important project for our teachers and students, and we are excited to be facilitating it.

Mandy Herriman



MUSIC AT HOLLYWOOD PRIMARY SCHOOL



Hollywood Primary School is an independent school located in Nedlands. It caters for students in Kindergarten to Year 6, and is a relatively small school, at just under 350 students. The “small school” community feel is an important part of the school’s culture, with a very active and involved parent body. This parental support is important, particularly for subject areas such as Music.

The Music program has undergone some change in recent years. When the school found itself without a Music Specialist in 2019, the Science teacher bravely agreed to take on the role. During that year, a rock band was started up, and it continues to be run by the science teacher after school on Fridays. A Music Specialist was then employed in 2020 and remains as a permanent member of staff, teaching music classes three days a week. These classes are held in the purpose-built music room, designed with good acoustics and ample storage for the musical instruments.

The Music program at Hollywood Primary School offers a variety of opportunities for students to engage in music. The classroom music program caters for students in Years 1 to 6, who each receive a one-hour music session once a week. In these classes, students experience music through strategies inspired by the Kodaly, Dalcroze, and Orff-Schulwerk pedagogies. Students learn to express themselves through creative tasks, such as group compositions and improvisation; they learn to read and write music using standard notation; and are exposed to music of a range of styles and cultures. Kindergarten and Pre-Primary students demonstrate great curiosity as they explore music with their classroom teachers, and once a week the Music Specialist visits these classes to introduce the staff and students to a new song, dance, or musical game.

Hollywood Primary School is fortunate to have a thriving Instrumental Music School Services (IMSS) program. Students are provided the opportunity to learn violin from Year 3, cello from Year 4, and flute, brass, or guitar from Year 5. The IMSS program is extremely popular and competitive to get in to. IMSS students are invited to perform at the start of assemblies, to provide students with valuable performance experiences and to raise the profile of instrumental music within the school. There is also



a dedicated IMSS assembly at the end of the year, showcasing not only each instrumental group but also the school's String Ensemble and the Hollywood/Rosalie Community Band.

The Hollywood/Rosalie Community Band is run by Mr Don Blue, and caters for instrumentalists from Hollywood PS and its neighbour Rosalie PS. The band, which consists of students and parents, rehearses at Rosalie PS and is an important part of the culture of the two schools. The band is often invited to perform at big school events, such as the Arts Night and end of year assemblies.

An important component of Hollywood Primary School's Music program is the Senior Choir. The Senior Choir, directed by the Music Specialist, caters for students in Years 4 to 6 and rehearses for 45 minutes before school on Fridays. The Senior Choir performs regularly at school assemblies and events, as well as for members of the wider community, such as at ANZAC Day and Remembrance Day services at the local cemetery's war memorial. A highlight for the Senior Choir is the annual Massed Choir Festival, where they have the incredible opportunity to sing with hundreds of other Primary School students at the Perth Concert Hall.

Due to the amount of interest from younger students in joining the choir, a Junior Choir was started up in

2020, to cater for students in Years 1 to 3. The Junior Choir rehearses during lunchtime one day a week and develops the younger students' love of music and ensemble skills. The Junior Choir also performs at school assemblies, often leading the National Anthem or providing a song which complements the class item.

To recognise the importance of Music at Hollywood, two new student leadership roles have been implemented this year. The roles of Choir Captain and Instrumental Music Captain have been introduced to recognise the contribution and commitment of two Year 6 music students. These student leaders are responsible for aiding the Music Specialist in distributing notices, setting up equipment, and assisting in the smooth running of music at assemblies and other events.

Music at Hollywood Primary School is highly valued by the parents and staff. Because of this support, the music program is ever-growing, finding new and exciting ways to actively involve all students in music.

Verity Brockman



TEN QUESTIONS FOR SELENA CLOHESSY

How did you first get started / interested in Music?

I have been plonking on my Nana's piano since I was tiny; I then had the opportunity to learn violin in Year 3 through SIM (now IMSS). Unfortunately, I ended up being the only violin student, so the program was unable to continue, but I was then offered SIM flute which I followed through to uni.

Why did you want to become a music teacher?

I had fantastic music teachers and wanted to grow up just like them! Plus a few of my cousins went into music teaching and I always looked up to them as well. I had Yvonne Claessens at Parkerville PS from Years 1-3 who I absolutely adored, then my amazing violin teacher Andrew Symington who went above and beyond to ensure I was able to continue violin lessons; Leonie Van Nimwegen, Megan Graziani, Jenny Barrie and Bec Moroney for flute and Maurice Bourgault, Justin Lynam and Steve Searle for high school class music. Every one of them shaped my passion for music and my philosophy as a music educator.

What instrument/s do you play?

Flute, violin and piccolo; I have basic skills on a few others out of necessity for classroom teaching!

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

I have just started a new job at a newly built school this year, so we have only just started rehearsals. My choir has started by learning a few rounds and the rock band is doing 'Nutbush City Limits'. I'm hoping to start a concert band sometime soon!

What is your favourite IT resource for teaching music?

Tricky question - as a new school we don't have many resources, so having a virtual piano I can put up on the

projector for the kids to follow along with on paper has been great. I also use Staff Wars a fair bit for note naming.

What CD are you listening to at the moment?

Nothing in particular at the moment! I like to listen to a variety of stuff and it changes depending on what I'm doing - and what mood I'm in haha!

What is your favourite year group to teach and why?

Again, tricky question - I only have 7s for music so far this year, but when I had the full set of year groups, I enjoyed the 9s/10s - I know... Year 9s... I must be crazy, right!? They're old enough that they have a few skills and you can do some more complex stuff with them, but they're not so snowed under with WACE pressure as they are in upper school.

Who is your favourite composer?

Hard to pick just one, but I really like Bartok. His Concerto for Orchestra was a set work for TEE Music so his music really grew on me - I love how quirky it is!

What is your favourite music resource?

Piano!!!

What is your favourite untuned percussion instrument?

Probably between a cabasa and frog-guiro. I love the timbre of both, I also just really love that there is a guiro shaped like a frog!



SELL-OUT PERFORMANCES FOR MATILDA THE MUSICAL



Those who saw the Term 3 edition of 'Opus' might remember reading about the amazing kids of Mount Barker Community College and their quest to perform 'Matilda: The Musical' (Junior). I'm happy to report the dress rehearsals and shows went off without a hitch, and I'm still shouting my students' praises from the rooftops!

The students were overwhelmed by the support of our local community (all four shows were sell-out performances), and they loved the performances. The only thing we have to decide now is what show to perform in 2022! (My kids are keen as for the Junior Version of 'School of Rock'... but we'll have to wait and see!).

Rhianna Reynolds.
Music Teacher (MBCC)



THE ENVIRONMENT AND MY JOURNEY FROM CONSCIOUS TO CARING

Those of you who attended this year's Summer School will be aware of my recent awakening to the environmental crisis we all face. In this issue, I want to give you all some background to that awakening, and in future issues, I plan to provide suggestions on how you can help create the changes our society urgently needs.

Sonya Elek

I grew up in a household where sustainable living was practised out of immediate necessity. I was born in the small mining town of Paraboradoo in 1978. My Dad worked for Hammersley Iron (now Rio Tinto) and when he seriously injured his back at work, my parents made the decision to move to Bunbury, in search of better health care and more job opportunities. Due to his back injury and a lack of higher education, my Dad was out of work for much of my childhood, and due to his old-fashioned views on women in the workforce, my Mum did not engage in paid work outside of our home. As a result, our main source of income for a long time was the dole.

We were fortunate to live in a small house on a quarter-acre block in Bunbury. My parents grew a lot of vegetables in our backyard and we ate plenty of seafood, in the form of whiting, herring, and blue swimmer crabs that we caught in the Leschenault Estuary. Our Mum was a skilled dressmaker and made most of our clothes. The only environmentally friendly habit we practised purely out of choice was recycling. When my Dad got a job at the local rubbish tip and witnessed our

recycling being buried there, I became sceptical of our local government's commitment to helping the environment.

Fast-forward to 2014: I had completed degrees in music and education, was married, and the mother of 2 young boys. This was the year my family was to participate in a life-changing teacher exchange program in Alberta, Canada (photos of our house above and next page). By this time, both my parents had passed away, and we spent half of my inheritance travelling as much as we could around Canada and some of the USA, including a cruise to Alaska. We experienced first-hand the dramatic transformation of the North American environment from a bleak, barren, and seemingly lifeless winter to a summer teeming with wildlife and new growth. We walked on the pristine glaciers of the Rocky Mountains and visited the oil sands mining town of Fort McMurray in northern Alberta.

Ticking along in the background of this transformational year was this little voice in my head, taking note of the environmental implications of these experiences: I saw 'then and now' images of receding glaciers; I first became aware of the existence of permafrost in the arctic tundra; and I saw oil derricks throughout the farmlands of Alberta. I also experienced extremes of temperature first-hand: minus 40-degree winter days in Alberta and plus 40-degree summer days in Perth. For the first time, I appreciated how dependent we are on technology to enable us to survive these contrasting climates.



I don't know when I first became aware of climate change; I was always 'environmentally conscious'. Despite my Dad's experience at the rubbish tip, I continued to recycle. I also maintained the frugal habits entrenched from my childhood – saving fuel, water, electricity, and gas in order to save money. As a child, I worried about the killing of whales and the expanding hole in the ozone layer. As an adult, I developed a love of gardening and understood the importance of returning nutrients to the soil in the form of compost. But it wasn't until December 2020 that I started to really care about the environment and take responsibility for my impact on it. I received David Attenborough's book, "A Life on our Planet", as a Christmas present from my husband and it has completely changed my life focus. I have gone from being a music teacher who is environmentally conscious to someone who cares deeply about the environment and also teaches music.

I don't know what it was about this book that caused this huge change in my perception. I had seen documentaries on climate change before but didn't really absorb the information until I read it for myself. It felt like this was the first time anyone had explained to me how bad the situation really was. For once, I actually understood what the terms 'tipping point' and 'positive feedback loop' really meant. I came to the realisation that our planet has already begun to experience the negative effects of our industrialised lifestyles and that we need to take drastic action today in order to prevent it from worsening. I also learnt that we are the last generation to have the potential to change things for the better and that if we don't, MY children will suffer the consequences.

At first, these realisations left me with a lot of negative feelings: fear, anger, guilt, shame, despair. (These emotions were very close to the surface when I spoke at Summer School – hence the blubbing!) Then I began to feel a sense of desperation – I became focused on finding solutions that I could actively pursue as an individual. I briefly entertained the idea of resigning from my job as a music teacher and becoming an environmental scientist. But I realised that it would take too long to complete a degree and I could not imagine a life without teaching music. So, I borrowed a pile of books from my local library and began learning about all of the ways that we impact the environment and all of the changes that we can make as individuals in order to reduce our impact.

And that's when I realised how valuable my role as a teacher is. Because I am part of a school community, I have the potential to reach hundreds of staff and students, who can in turn influence their own families and friends. And I realised that being part of ASME gives me the chance to reach hundreds of teachers, who can in turn influence their own school communities. For the first time, I appreciated how connected we all are and how we can use this to our advantage. We don't have to rely on federal politicians to bring changes into law – we can start changing the way we live today and then encourage others to do the same.

So that is what I am doing now: I am reaching out to you, asking you to join me in this fight. I am asking you to read the books I have read, to trust the science, to experience the sense of loss and guilt that go hand-in-hand with the knowledge that we are the cause of this dilemma. Most importantly, I am asking you to tell others about what you learn,

Continued page 12

to inspire them to join you, and to motivate them to help us all to create real and lasting change. Accepting the truth about climate change is not being pessimistic – it's being honest. Only once we accept the truth and take responsibility for our actions, can we change our actions and change our truth.

In the words of George Orwell, *In a time of universal deceit, telling the truth is a revolutionary act.*
Let's start a revolution.

These are some of the books I have read so far in my journey:

1. "A Life on our Planet: My Witness Statement and a Vision for the Future", by David Attenborough.
2. "The Story of More: How we got to climate change and where to from here", by Hope Jahren.
3. "The Future We Choose: Surviving the Climate Crisis", by Christiana Figueres and Tom Rivett-Carnac.
4. "Just Cool It! The climate crisis and what we can do", by David Suzuki and Ian Hanington.
5. "Facing the Climate Emergency: how to transform yourself with climate truth", by Margaret Klein-Salamon with Molly Gage.
6. "2040: A Handbook for the Regeneration based on the documentary 2040", by Damon Gameau.

Based on my reading, here are my top 5 suggestions of things you can start doing today to reduce your impact on the environment:

1. Start using ecosia.org as your search engine. They use money raised from advertising to plant trees across the world. So far, they have planted 121 million trees. Tell everyone you know about it – and even those you don't know!
2. Reduce your hot water use by installing low-flow shower heads, reducing the temperature of your showers and having shorter showers. This will save natural gas (a fossil fuel), fresh water, and money – bonus!

3. Reduce the energy you use to heat your home and classroom. In summer, don't turn the air conditioner below 25 degrees; in winter, don't set the heater above 20 degrees. Every degree above/below these ranges increases energy use by 5 – 10 per cent. Use fans or open the windows/doors to cool spaces instead of turning on the air conditioner. Make sure all heating/cooling devices are turned off when the space isn't being used.

4. Donate to carbon8.org This organisation was set up by an Australian farmer to help farmers put carbon back into the soil. This improves both water retention and the quality of the food produced, at the same time as reducing the amount of carbon in our atmosphere. Just \$8 per month will provide one farmer with the resources they need to do this.
5. Reducing the amount of red meat you eat will reduce the methane produced by cattle and sheep (another greenhouse gas) and also the amount of land, water and other resources required to produce the meat. You can start gradually: replace some of the red meat you eat with pork or chicken; increase the proportion of vegetables in meat-based sauces; commit to only buying vegetarian meals when eating out; make one dinner per week vegetarian. It all adds up.

Jane Nicholas has some suggestions for environment-related activities for the music classroom:

1. Sing/listen to music with an environmental theme and discuss the lyrics/inspiration. Some examples include:
 - Joni Mitchell's Big Yellow Taxi
 - Julian Lennon's Saltwater
 - Jack Johnson's The 3 R's (very catchy and even has some maths!)
 - Nigel Westlake's Antarctica: Suite for Guitar and Orchestra
2. Create musical instruments using 'junk'
3. Write songs about living sustainably
4. Discuss an article linking sustainable living and music, for example:
<https://www.classicalmpr.org/story/2020/01/07/classical-music-climate-crisis>



ASME SUMMER SCHOOL



ASME WA would like to thank Edith Cowan University, Mt Lawley, for once again hosting our annual Summer School. This year's event was held on January 18 and 19 and was called Phoenix Rising, a title inspired by the idea of looking ahead to a brighter future after all the challenges of 2020.

Despite travel restrictions, we had a broad range of wonderful local presenters - both experienced and 'green' - with a variety of teaching backgrounds including Instrumental, Choral, Early Childhood, Primary, and Secondary. Our presenters included Catherine Warnock, Paul De Cinque, Jane Nicholas, Lee Stanley & James Martin (ABODA), Hilary Price & Kimberley Lloyd (KMEIA), Su-Lyn Chong, Michelle Bracken-Perks, Anastasia Buettner-Moore, Helen Tuckey (AUSTA), Jason Boron, Jan Ruscoe, Jade Martin, Joan Pope & Katherine Smith (Dalcroze), Kate Goyder, Kailee Marshall & Ebony Yapp (WAOSA), Marcus Perrozzi, Mandy Herriman, Jane Nicholas, Madjtil Moorna Choir, Nick Fielding, Pippa Chapman, Rebecca Shakespeare & Alena Tomkins (WASO), Mirelle Hopwood, Michelle Beins, Ashleigh Bisdee, and local educational string quartet, Flamingo Strings.

Our wonderful Keynote Presentation was provided by neuroscientist and musician, Emeritus Professor Alan Harvey, UWA. We were also fortunate to enjoy engaging performances by Kaboom Percussion and a session presented by Helen Kruger and Australian Baroque especially for our secondary teachers: Insights into the Bach Double from a Historical Inspired Performance Perspective.

The feedback (next page) provided by participants in our post-Summer School survey was very positive and we received some great suggestions for future workshops. Watch this space!



I found the Orff workshops particularly interesting this time and can see myself applying the strategies at school straight away.



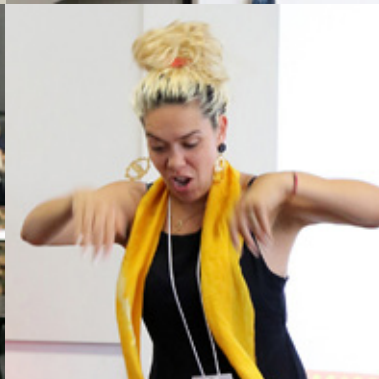
I have some more resources for selecting band repertoire and some more ideas for music reading games which will make it more enjoyable for my students.



Some comments from this year's participants on the difference they anticipate the "PHOENIX RISING" 2021 SUMMER SCHOOL will make to their classroom practice.



Overall enthusiasm about music education, as well as being able to utilise new knowledge and skills to deliver best practice music education in my classroom. New connections and networks will also enable me to continue to build my knowledge and access high quality resources.



Summer School is great for getting focused for the year ahead - giving lots of ideas, encouraging me that I am doing an ok job, reminding me of different resources and performance and incursion opportunities.





I feel much better equipped to include multiple songs and activities in each lesson with a clearer idea of what the goals/outcomes of each song are. I am going to implement some TAIKO drumming for the first time. I have lots of new repertoire and increased confidence in the freshness and richness of my program. I am also feeling excited and inspired to start the year with a bang.



I have gained great ideas to use with the relief instrumental lessons that I will be taking.



I'm looking at using some of Catherine Warnock's games in my teaching and Jane's indigenous repertoire.



Some new fresh ideas on how to teach certain topics/ activities. Reminder of many things you've done in the past but forgotten about.



AUDIT 2019/2020

Audit 2019/2020

I am very pleased to announce a favourable Auditor's report for the 2019/2020 financial year. The Auditor states there has been a significant improvement over past years information presented. The report also gives areas to work on which are being strategized and will be reported on at the next meeting as to how the recommendations can be implemented.

Jane Nicholas ASME WA Treasurer

Australian Society for Music Education
(WA Chapter) Incorporated (the Association)
Audit for the period 1.10.2019 to 30.09.2020

The Association has requested an audit of financial records for the year to 30th September 2020.

This report has been prepared for distribution to the members of the Association for internal management, and no other, purposes. I disclaim any assumption of responsibility for any reliance on this report or on the financial information to which it relates, to any person other than the members of the Association or for any purpose other than that for which it was prepared. No attention has been paid to any actual or accrued assets or liabilities other than cash flow through the bank account.

Comment

Financial records provided for audit included electronic copies of bank statements, Treasurer reports, invoices paid and funds collected as well as a summary report of the year's transactions. Minutes of committee meetings were also provided evidencing approvals of various financial matters

- Funds received by the Association are mainly credited by direct deposit, with some manual deposits. Within the reports some 40% of the Association's income has been classified as "Other". A more detailed record of classifications should be undertaken to allow clear advice of various sources. Little evidence of reconciliation of these deposits was presented.
- It is recommended that the spreadsheets used to record membership be expanded to include "amount paid" and "date paid" columns to assist with reconciliation.
- Scanned documentary supports for payments made were sample checked at twice the recommended rate and were found to be an adequate record of payments made.

The reported information has been duplicated in the table below to provide continuity of reporting. Given the aggregation of some information it is recommended that care be taken when using this table.

At previous audits a poor standard of record keeping was noted. The record keeping and reporting for the current year is of a much-improved standard. The use of appropriate technology has enabled the Treasurer, and the committee, to be kept abreast of the Association's current financial position.

Opinion

Based on the presented information and the comments above, I am able to express the opinion that the extract report below, and the internal records on which it is based, fairly and fully represent the general financial activities of the Association for the financial year to 30th September 2020.

	2020	2019	2018
Income			
Registrations to events	\$11,135	\$15,752	\$29,547
Memberships	\$14,240	\$12,827	\$11,485
WACE Book sales	\$	\$	\$ 981
Other	\$18,274	\$ 29	\$ 0
Advertising	\$	\$	\$ 0
Unidentified deposits	\$	\$	\$ 2,086
Bank interest	\$ 2,321	\$ 2,628	\$ 2,441
Total income	\$45,970	\$31,236	\$46,540
Expenditure			
Event catering	\$11,444	\$ 4,486	\$10,312
Event presenters	\$ 6,082	\$ 3,300	\$ 3,832
Event general	\$ 4,770	\$ 1,670	\$ 2,612
Event facility hire	\$ 2,772	\$11,266	\$ 532
Event merchandise	\$	\$	\$ 550
Members subscriptions	\$ 2,480	\$	\$ 3,775
OPUS	\$ 3,838	\$ 4,433	\$ 2,804
Scholarships/Grants	\$ 3,550	\$ 585	\$ 2,500
Travel/Accommodation	\$	\$	\$ 2,837
Design licence	\$ 481	\$ 40	\$ 0
Audit & acct	\$ 730	\$ 726	\$ 887
PTCWA m/ship & insurance	\$ 440	\$ 2,750	\$ 440
IT/Office overheads	\$ 1,237	\$ 538	\$ 395
Bank Fees	\$	\$	\$ 0
Publishing	\$	\$	\$ 0
Other	\$ 200	\$	\$ 645
Total expenditure	\$38,024	\$29,794	\$30,644
Surplus/(Deficit)	\$ 7,946	\$ 1,442	\$15,896
Members Balance	2020	2019	2018
Balance b/f	\$194,222	\$192,780	\$176,885
Plus/minus surplus/deficit	\$ 7,946	\$ 1,442	\$ 15,896
Rounding adj	\$	\$	\$ 1-
Total	\$202,168	\$194,222	\$192,780
Reconciliation	2020	2019	2018
Trading account balance	\$ 99,551	\$ 93,916	\$ 95,063
Term deposit	\$102,617	\$100,306	\$ 97,717
Total	\$202,168	\$194,222	\$192,780

Steve Shepherd B Bus
Auditor
31st January, 2021

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 (sonyapeterelek@gmail.com).

Name	Phone	Email	Days	Yr Levels	Location	Comments
Adams, Clayton	0407 084 752	37dant@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Bird, Tamara (Tami)	0407 942 598	itami.bird@icloud.com	Tu, W, Th	K-12	South	Class music and choir. Will do general relief.
Brean, Verity	0415 094 441	veritybrean@gmail.com	F	7 – 12	Will travel	Class music & voice
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, phys ed & art
Elek, Sonya	9402 9857 0478 218 604	sonyapeterelek@gmail.com	M & F	K – 12*	NOR preferred	*Classroom music (Primary & Secondary) & Clarinet (Yrs 5 – 12); other instruments on a short-term basis
Fong, Francis	0413 397 907	francisfong@iinet.net.au	M, Tu, W, F	K – 12	Metro area	Class music, piano, violin, choirs, & string ensembles. General relief also
Hall, Amy	0426751645	amyhall3842@hotmail.com	M – F	K – 12	South of river, up to 1 hour from Perth	Classroom music, piano, voice, flute
Happ, Michael	9387 7046 0457 361 341	mfp Happ@gmail.com	M – F	K – 12	Metro area	Classroom music (primary & secondary), woodwind & brass teacher.
Karpathakis, Christos	0415 249 293	karpathakis1@optusnet.com.au	M – F	K – 6	Will travel	
Mackay, Heather	0403 081 623	heather.mackay@iinet.net.au	M only	1 – 12	North pref, will travel	Class music. Kodaly Levels 1 & 2 (secondary & primary), choral conducting, voice and beginner piano.
Martin, Deric	0402851338	deric.martin@education.wa.edu.au	M, Tu	K – 6	Metro area	Primary Music Specialist. Can also do Drama, Choir and general relief.
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)
Rosario, Marguerite	0428 375 253	muma@bigpond.com	M, Th, F	K – 9	Will travel	Music including guitar & ukulele, Kodaly Levels 1 & 2 Primary



Back row: Jane Nicholas, Robyn Veitch, Selena Clohessy, Verity Brockman, Anna-Maria Agnello,
 Middle row: Rhianna Reynolds, Sonya Elek, Mary-Anne Goyder, Pippa Chapman, Sandy Marwick
 Front row: Mandy Herriman, Jason Boron
 Absent: Paul McCarthy

ASME WA 2021 COUNCIL

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MATILDA THE MUSICAL (JUNIOR)