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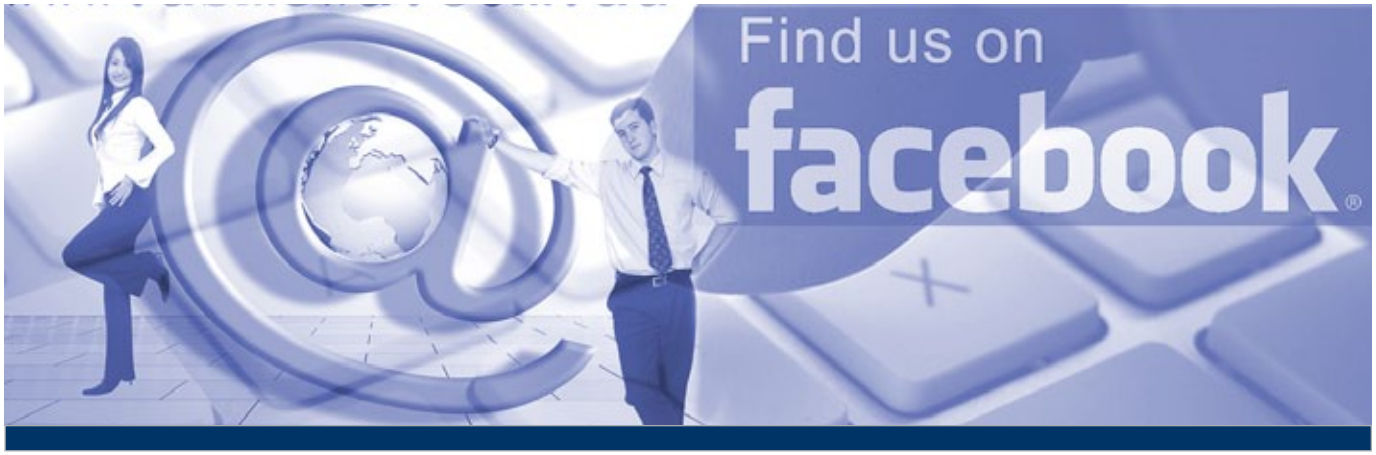
a newsletter for the australian society for music education wa chapter inc

www.asme.edu.au/wa

term 1 2022

Summer School Wrap-up and the Keynote Address • The True Value of Water



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Front: ECU student and percussionist at Summer School 2022
Back: Thank you Selena and Jane

2022 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.

JULY 17 – 22 2022: 35th ISME WORLD CONFERENCE, ONLINE from Australia

SEPT 26 – 29 2022: KODALY AUSTRALIA NATIONAL CONFERENCE, Canberra, ACT

For a more detailed calendar, please follow this link www.asme.edu.au/wa/music-education-calendar/ as well as checking your emails and on social media. Please also check your spam folder for any ASME correspondence, including membership renewal.

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

Advertising rates in Opus

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

Greetings to our members and welcome to 2022! And what a start to the year! I wonder if you, like me, have listened and watched with trepidation to the unfolding COVID situation in this state and held grave concerns for our music programs as restrictions and interpretations of those restrictions have swirled around the education community.

There have been many questions about gatherings of mixed year cohorts in instrumental ensembles and choirs. What does 'outside' constitute? Does an undercover area with three sides open count as an outside space? Do students need to wear masks if outside and singing as a single group cohort? What about singing in the music classroom? Is there enough time on my timetable to split my choir/ensemble into two or more groups? There has never been a better time to make space for sectional rehearsals! And there are many more questions and uncertainties around this issue.

What makes clarity around these restrictions impossible is the different lenses that individual schools are overlaying on the guidelines and the interpretations that are limiting, or conversely, encouraging, the continuation of our ensembles. Every school seems to be making decisions differently. Different contexts and learning environments in our schools necessitate individual responses to the restrictions and each must navigate how to safely and with integrity, continue programs as normally as possible. And so, we are more than ever, called upon to be advocates – again – for our programs and all that they offer to students in landscapes that the purely academic can't offer. We have to think creatively and imaginatively to maximise the opportunities for our ensembles and programs to continue rehearsing and gathering to make music. We have to work with our school communities, offering suggestions on how to safely manage our ensembles/choirs. And we have to safeguard our subject area as specialist teachers are asked to fill the gaps when classroom teachers are required to self-isolate.

As history tells us, music is what people turn to in times of trouble and turmoil. Music is the language that soothes the troubled soul and binds us together as community. The social aspect of making music together cannot be underestimated for its healing power. And so…we continue to discover new ways of keeping music in our schools and keeping our students involved in making music and adding meaning and purpose to their lives and education.
Summer School – 'Fire and Passion' – was a wonderful event and thank you to all the participants who bravely turned up and participated with such enthusiasm even though we went into mask wearing on the very eve of the Summer School! A huge thank you to all the presenters for once again providing quality professional development for our members and especially to the presenters of the new proposed ATAR music course. There was a fabulous 'buzz' around the campus as teachers networked and reconnected, shared ideas, and joined in whole-heartedly with the sessions, despite singing and playing with masks in situ.

Thank you to ECU Mt. Lawley campus for their generosity in providing the venue for our needs and especially to Tim White of WAAPA who facilitated our use of the gorgeous Richard Gill Auditorium for our key notes and other sessions.

Thank you also to the other Music Education Associations for providing presenters from their specific pedagogical approaches. It was wonderful to be able to offer such a kaleidoscope of professional development for all aspects of the music education spectrum.

A final thank you to the ASME WA committee for all they do to make these events happen for you – our members. Our committee work tirelessly and diligently to help make it as enjoyable an event as possible. It is your membership that allows us to keep our conferences at minimal cost to you and to provide a number of free PLs during the year. We thank you for your support of ASME WA.

Thank you to all those who responded to the feedback and the general surveys. We take your feedback seriously and use it to better plan for your professional development needs.

I wish you every success in your schools as you navigate this uncertain territory over the next few months.

Mandy Herriman
Chairperson ASME WA

FROM THE EDITOR

This year at Summer School, I attended numerous workshops and presentations that reminded me of the value of giving students the skills and opportunity to express their own ideas through music. From improvising in Ash Bisdee's 'Drum Circle' to creating a composition/soundscape with Tim White, I left Summer School inspired to include more opportunities for my students to compose and improvise.

One such opportunity caught me by surprise, as it was completely unplanned. I was teaching a Year 6 class the C chord on ukulele, using the song 'Shortnin' Bread'. I explained that shortnin' bread was basically just a piece of bread spread with fat ('shortening'), and that the song was created in response to people's everyday lives in the late 1800s – a time when most people were poor and shortnin' bread was a common meal. I explained that singing about it would have helped make it seem less of a burden – just as we could sing a song about covid today. I decided on the spot to illustrate my point by improvising some lyrics about covid to the tune of 'Shortnin' Bread'.

After this, I gave the class five minutes to practise playing the C chord while singing 'Shortnin' Bread'. After the five minutes was up, a group of 3 students told me they had used the time to make up their own lyrics about covid and asked if they could perform their song for the class. Of course, I told them that would be fantastic – and it was! This moment reminded me of the importance of just giving students time to be creative. We don't need to turn it into an assessment, and it doesn't need to be a complex task. It doesn't even need to be something the whole class does. Just giving our students some time to be creative if they so choose – and demonstrating one possible way to go about it – is a wonderful gift.

One teacher who lives this message is Dr Geoffrey Lowe. Thank you so much, Geoff, for being our subject for this edition's 10 Questions and for sharing your fantastic Keynote address. I am one of the lucky people who was taught by you at ECU, where you helped me understand the importance of giving students the time and skills to really engage with music by actually MAKING music – playing, singing, and creating music. I still remember how excited I felt when I got to play the drums for the first time in my life – at 30 years old!

Sonya Elek
Editor

Professor Stephen Winn of ECU's School of Education gave us a warm welcome to the ECU facilities. We are grateful for the partnership ECU and ASME WA have formed. We look forward to Dr Jason Goopy joining the staff at ECU and continuing to develop the music teacher education pathways in Western Australia.

'Fire and Passion' was the title of ASME WA's Summer School for 2022, and it was truly a fantastic opportunity. The ASME WA PL Committee worked hard to secure excellent presentations from various local music teachers and music education groups. It was also very positive to have a full secondary stream dedicated to the launch of the new ATAR courses.

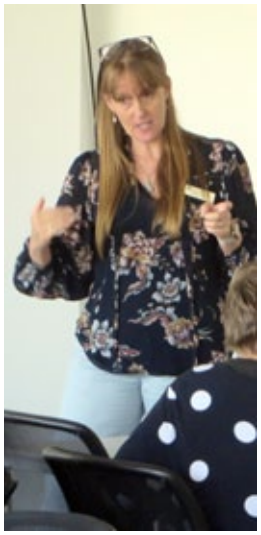
We started in the gorgeous Richard Gill Theatre with a brilliant (but loud!) fanfare by WAAPA's own 'Defying Gravity'. Coen Fowler, a young Indigenous musician, followed with an Acknowledgement of Country, performance, and Q&A. It was lovely to listen to this extraordinary talent – we know he'll go far!

SUMMER SCHOOL WRAP UP

Finally, Dr Geoffrey Lowe presented a keynote address entitled 'The Place of Music Education – 40 Years of Reflection and Research'. It was interesting to hear about the continued pace of change in music education over 40 years, and the positive direction of music education into the future. [See Dr Lowe's full keynote on page 13]

Following these 'all together' sessions, we were then able to break into dedicated sessions ranging from music education in Early Childhood, Primary, Secondary, ATAR and Choral. We thank our MEPAC (Music Education Professional Associations Council) associations – WAOSA, Kodály WA, WA Opera, Musica Viva, AUSTA, ABODA, Dalcroze WA and more – for providing such excellent opportunities for professional learning for our members across the two days.

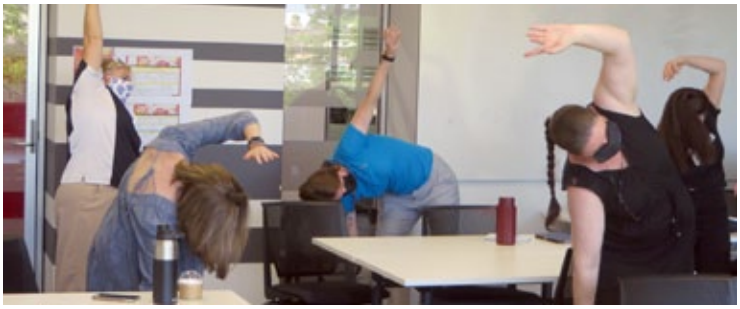
ASME WA's Summer School in January is always a fantastic way of igniting the fire ready for the beginning of Term One and this one was no exception. Thank you to all participants, presenters and organisers for a brilliant beginning to what looks like a challenging year.



Having Summer School just before we go back to school gives me a push to get planning and some great new ideas to incorporate into my lessons.

I am always impressed by the incredible efforts of the ASME team. It must take a tremendous amount of time and dedication to organise Summer School and the other events during the year. Keep up the wonderful work!

The range of sessions provided too many choices!



Ash Bisdee's Drum Circle was fantastic with creative ideas to apply in the classroom straight away. She modelled pedagogical approaches to consider while using the drums and was flexible in catering to group needs. Fantastic session - many thanks!

It was interesting to hear how the Mentor program works from Mandy, Robyn & Mary-Anne and to understand how it might be utilised in my school. Also picked up new little songs/ideas.

Kaboom Percussion: Great for back-to-school activities and great that they have given some Covid-safe options given the current situation - fantastic!!

I always learn so much from Jane. This session was made even better with Jane's friend Bet, a Noongar language teacher, sharing her knowledge. Both ladies have such a wealth of knowledge of indigenous music and resources, so important for us all to access to be able to share with our students. Thank you, ladies!

Jane Nicholas' "May Our Campfires Burn Forever" has given me lots of ideas.

TEN QUESTIONS FOR GEOFFREY LOWE

Dr Geoffrey Lowe has been in music education for over 40 years. He has taught in Australia, Singapore, and the UK, and for the last 17 years has been the music education coordinator at Edith Cowan University. In that capacity, he worked with undergraduate, postgraduate, and Higher Degree Research students, and undertook high level research into student and teacher motivation and wellness. Currently an Adjunct Senior Research Fellow at Curtin University and UWA, Geoff is keen to maintain his research, and believes more than ever in the importance of music as an essential part of life.

How did you first get started / interested in Music?

I came from a musical family – my dad was an amateur trombone player in local brass bands and my mum was a singer. My oldest sister was also studying clarinet / bass clarinet at the Conservatorium of Music at Melbourne Uni, and my other sister played viola, so I really didn't have much choice! Earliest memories are hearing Ma Vlast by Smetana played on the radiogram in the lounge. I was captivated by Vltava and ended up taking up French Horn at High School after dabbling with recorder in primary school. Music became my life relatively early.

Why did you want to become a music teacher?

I didn't! I completed a music performance degree at Melbourne Conservatorium and ascribed to the falsehood that 'only failed musicians teach'! However, when I arrived in Perth in 1983, I dropped by Music Branch to catch up with a family friend, Neil Boon, who was in charge of staffing at the time, and he offered me 3 months relief for a brass teacher who had been in a car accident. To my surprise, I actually really enjoyed teaching, went back to uni to complete a Grad Dip Ed and the rest is history. I have loved every day since. Music is not about teaching a subject, but life.

What instrument/s do you play?

French Horn was my major. I had a couple of years as a rank-and-file player with Melbourne Symphony Orchestra and time as associate principal with what is now Victorian Symphony Orchestra but it became incredibly difficult to maintain my standard once I arrived in Perth and started teaching full time. So, the horn went by the wayside and now I play a few instruments (badly) but have great fun doing so as an amateur: cornet, drums, and keyboard. I've recently re-joined Canning City Brass Band on cornet. The nice thing about playing instruments that you didn't formally study is that you never have a standard to live up to, so you can just play for fun and not worry about how bad you sound.

What piece stands out as a favourite of your bands and choirs over the years?

What a difficult call. So much good music to choose from. For concert bands, I've always enjoyed Alfred Reed's early music as well as James Barnes and James Curnow. For brass bands, I've always liked Peter Graham, Philip Sparke and Paul Lovatt-Cooper, whilst you cannot go past originals for orchestra. Paul Clarke has been my fav jazz ensemble composer.

My tastes are relatively conservative – you cannot go past music with a melody and a sense of purpose as opposed to technical 'sound effects' that at the end of the day make lots of noise but actually say very little. Music is about expression, not impression.

What is your favourite IT resource for teaching?

For general music teaching, it's still possibly Sibelius but there are a range of other notation

programs now that are just as good. I love the instant playback that eliminates many of the technical issues surrounding transcription, always the bugbear for younger students. However, there are lots of specialist programs for specialist music areas these days, and Ableton is something I'd love to have gotten into – the potential appears limitless.

However, IT isn't the issue anymore, it's having the ability to filter what's on offer and keep the eye on IT as a means to an end, not an end in itself. At the end of the day, there is still nothing like the feel of skin on ivory/brass/strings/reeds/sticks. !

What music are you currently listening to?

I have returned recently to Walton Symphony no 1. Love this piece – I think it is definitely under-rated, especially as a horn player. And there's my all-time fav – Mahler Symphony no 9. I still get something new out of this piece every time, especially the last movement. Same goes for the slow movement from Mahler 6. And of course, there's still Ma Vlast….

What is your favourite year group to teach?

Definitely year 7. Loved the enthusiasm of this year group. They could be hard work at first until you earned their trust (the first 6 weeks are critical), but by engaging them in simple 'doing' activities, I used to find they just ate music up. It is mainly a case of 'de-mystifying' music for them. The danger these days as 'passive consumers' is that we think we could never be as good as the recording but when you equip students with a few practical tips and skills, and they realise the possibilities, their energy can be palpable and their improvement exponential.

Who is your favourite composer?

This depends on the context, and it changes depending upon mood but Mahler is always my default composer.

What is your favourite music resource?

This is a loaded question as I'd like to say the music resource books that I have written! The main thing is that all my books have been based upon practical experience – ideas trialled in classrooms over the years, especially in the areas of popular music and jazz. When I wrote the first one, the original Rock Book, there just wasn't anything else around. People were itching to use popular music in their teaching but lacked the pedagogical knowledge of how to do so. In fairness, many of the ideas in The Rock book were crafted during my time teaching in Singapore in the early 90s – I was in contact with a lot of teachers from the UK whose pedagogy was way ahead of ours back then. The Rock Book simply became an amalgam of teaching ideas crafted over a 6 / 7-year period. These days however, I would venture to say it's less about resources (all the info you need is at the tip of your fingers) – it's more about pedagogy – how we teach, not so much what. At the end of the day, it's about being selective and using a resource to suit your goal rather than amending the teaching to fit the resource.

What advice would you give to someone just starting out as a music educator?

Pedagogy, pedagogy, pedagogy. We have learned so much in the past 20 years about effective teaching practice. When I did my Dip Ed in the mid 80s, pedagogy wasn't mentioned. It was all about content – there was a passive assumption that because it was music, students would automatically enjoy it – not so! I've seen fun topics destroyed by unimaginative teaching and conversely brilliant teaching bring to life even the dullest/driest topics. So, I would say don't worry too much about content knowledge – focus on 1) building your practical skills so you can lead by example, and 2) build understanding of the most effective ways in which to engage students, especially in 'doing' music.

The other thing I would say is look after yourself – find the work/life balance and look for someone in your school to mentor you. They don't need to be in music – just a like-minded person who you can share the highs and lows with and turn to for advice. Music teaching is the best job, but it can be demanding. Maintain those essential social connections (both professional and personal) and keep everything in perspective.

I am firmly convinced that we are producing better rounded music teachers now than ever before, and I have had some absolutely cracking students in the past couple of years. Long may music education continue to flourish in WA.

I

THE TRUE VALUE OF WATER

Do you ever think about how much we depend on freshwater? I generally don't, but over the Christmas holidays, I read a few books that reminded me how valuable it is. We use water every day in our homes for drinking and cooking; personal hygiene including washing our hands and flushing toilets; washing dishes and clothes; and watering our gardens and filling our swimming pools.

However, many of us never stop to consider how much water is used to produce the food we eat. The amount of water required to grow various foods is known as 'embodied water', and it includes not only the water used to irrigate the plants we eat, but also the water used to grow the crops that are consumed by the livestock we eat. Consequently, the amount of embodied water varies greatly: producing a cup of lettuce requires 11 litres of water; 1 egg takes 241 litres; and a 230g serving of steak requires an astounding 4,660 litres!

We also rarely think about how much freshwater is actually available. Living on a continent surrounded by water can make us feel that it is an abundant resource. We may live on the 'blue planet' but ninety-seven percent of the water on Earth is salt water. Two percent of the water on Earth is locked up in glaciers at the North and South Poles. That means only one percent of all the water on earth is freshwater that we can access. To put this in perspective, if the world's water filled an 18-litre water cooler bottle, the available freshwater would be equivalent to only 3 teaspoons.

While Australians living on the east coast recently experienced unimaginable flooding, we in the west have sweltered through record-breaking summer temperatures with very little rain. These are the extremes of climate change, and they illustrate the fact that communities around the world – and even within the same country – will experience its effects differently. This is because the water cycle is a complex system, involving many connected factors.

When I was in school, I was taught that the water cycle involved the following processes:

1. Water evaporates from the oceans and forms clouds
2. These clouds are blown towards the land
3. When the clouds reach mountains, they cool and release water in the form of rain, hail, or snow
4. This water runs down the mountainside to rivers and lakes
5. Rivers flow back to the sea and the process repeats

I recently discovered that this explanation is only partially correct. Clouds don't necessarily travel straight to mountains to release the water they hold. They can release the water when they first cross the land. Any trees on this land slow the water's journey by catching raindrops; leaf litter also delays water soaking into the soil. Some of this water evaporates; some soaks deeper into the soil, recharging aquifers; and some is absorbed by trees, which take in water through their roots and release it back into the air via 'evapotranspiration'. This last process creates more clouds, and these clouds travel further inland where they eventually reach mountains, releasing the water, feeding our rivers and lakes, and returning to the ocean.

When we replace trees and soil with hard surfaces such as roads, carparks, paths, and roofs, we interrupt this vital process. Rather than slowing down the path

Formidable Vegetable will instruct and entertain

Peter Denahy sings "The Drop of Water"

of water, these hard surfaces speed up its return to the ocean, this time via our stormwater drains. This effectively turns our cities into deserts: when it rains the water is not absorbed, and over time rainfall decreases. Our response to this decrease in rainfall is to stop watering our gardens and lawns to conserve water. I was shocked to realise this actually accelerates the desertification process.

The most effective ways to conserve water without increasing desertification are:

1. Greening our cities through increased planting (and decreased clearing)
2. Reducing hard surfaces (less roof space, less/narrower roads, vertical carparks)
3. Reducing water waste (in homes and industries)
4. Reducing the embodied water we consume (in particular, decreasing meat consumption)

It is vital that we treat water with the respect that it deserves. We must stop polluting it and undervaluing it. As teachers, we can open our entire school community's eyes to the fact that water is precious. It is the source of all life. It is what makes our planet liveable. And it is a finite resource.

Here are some songs you can use to communicate these ideas, and to get the conversation flowing – pardon the pun!

- **Victoria Sings Short Stuff: Small Songs for Community Singing**

Includes a whole section of songs about water, such as 'One Drop Round' by Fay White . This song is a canon in which water is a metaphor for people working together to make a difference. Very rhythmic and catchy. My Year 5s loved it!

'The River is Flowing' is a traditional canon with an *obligato*. Quite a haunting and beautiful melody.

- **The Sing Book! 2005**

Includes 5 songs under the theme of water.
'The Drop of Water' by Peter Denahy teaches kids about the water cycle from the point of view of a drop of water.

- **Formidable Vegetable**

This funky West Australian band performs songs about sustainable living.
'Dad's Dunny' by Charlie Mgee is a very catchy tune with entertaining lyrics that teach us about composting toilets – no water required!
https://formidablevegetable.com.au/music/336-2

Video Clips About Water

- https://www.yout-ube.com/watch?v=Yomf5pBN8dY
  Short clip about plastic pollution and solutions.

- https://www.yout-ube.com/watch?v=KM-59ljA4Bs
  Catchy (possibly annoying!) rap to teach kids about the water cycle.

Resources

http://environmentvictoria.org.au/wp-content/uploads/2016/06/embodied-water.pdf
Costa's World by Costa Georgiadis (2021)
Rebuilding Earth: Designing Ecoconscious Habitats for Humans by Teresa Coady (2020)

STOP OBSESSING OVER TALENT – EVERYONE CAN SING

A Hungarian film titled "Sing" won the 2017 Oscar for best short film. "Sing" tells the story of young Zsófi, who joins a renowned children's choir at her elementary school where "everyone is welcome."

Soon after joining, Zsófi is told by her teacher Erika not to sing, but only mouth the words. On the face of it, she accepts her teacher's request stoically. But later in the movie, her anguish and pain become obvious, when she reluctantly tells her best friend what happened. The movie goes on to reveal that Zsófi isn't the only choir member who has been given these hurtful instructions. The choir teacher's defense is, "If everybody sings we can't be the best."

I have been a professor of music education for the past 28 years, and I wish I could say that the story of a music teacher asking a student not to sing is unusual. Unfortunately, I have heard the story many times. In fact, research shows that many adults who think of themselves as "unmusical" were told as children that they couldn't or shouldn't sing by teachers and family members.

The 2017 Oscar-winning short film 'Sing' explores the experience of a child who is told not to sing. Children are natural musicians, as they readily sing, dance and play music from the time they are infants. People ask me all the time how they can tell if their child has musical talent. I assure them that their child – indeed every child – has musical ability that can be developed into a satisfying and lifelong relationship with music. However, as they get older, some children begin to get messages from peers, family members, the media and (unfortunately) music teachers that they may not be very musical – that they don't have "talent."

The 'talent' mindset

Shows like "American Idol" have promoted the notion that singing is a rare ability reserved for the talented few, and that those without such talent entertain us only by being ridiculed and weeded out. This "talent mindset" of music runs counter to what psychologist Carol Dweck calls the "growth mindset" that is considered critical for learning: Students who view their success as a result of hard work will persevere through challenges, while students who believe their success lies with some innate ability – like "talent" – are more likely to give up.

My own research found that if children have a negative view of themselves as singers, they are much less likely to participate in music of any kind. These self-perceptions of a lack of musical talent can then become a self-fulfilling prophecy. Research shows that adults who dropped out of music as children may lose their singing skills through lack of use and opportunity. Kids who love music but do not think of themselves as musical could miss out on many of the social and cognitive benefits of music participation, on the experience of feeling connected to others through song. These benefits have nothing to do with talent.

Get children singing

How can we send children the message that singing is for everyone? I argue that change could begin both at home and at school. For example, if you are a parent, you could sing the music you loved growing up and not worry about how good you sound. Having an adult in the home committed to music and singing without shame may be the most powerful influence on a child. You could sing with your kids from the time they are little, sing with the radio, sing in the car or sing at the dinner table.

As for my fellow music teachers, I ask that you encourage all of the children in your classrooms, schools and communities to sing whenever and wherever they get a chance. The sad truth is, when we, the musical experts, discourage a child from singing, it can deliver a fatal blow to the child's musical self-image. Music teachers need to teach in a climate of collaboration and participation where all voices are heard and valued – not one of audition and competition where only the best can sing.

The movie "Sing" is actually titled "Mindenki" in Hungarian, which means "Everybody." That's the uplifting message that Zsófi and her choir mates teach Miss Erika in the end. Singing is not reserved for the few: Either everybody sings or nobody should.

Steven M. Demorest

THE CONVERSATION
Academic rigour, journalistic flair

THE PLACE OF MUSIC EDUCATION

Summer School 2022 keynote address by Dr Geoff Lowe

Introduction

Why have we evolved a capacity for music? What function does it serve? What is the purpose of music in human life? Eighteenth century German philosopher Immanuel Kant described it as essentially useless and without purpose, while in 1997, US/Canadian cognitive psychologist Steven Pinker famously stated:
"If music confers no survival advantage, where does it come from and why does it work? I suspect that music is auditory cheesecake, an exquisite confection crafted to tickle".
Are Kant's and Pinker's observations justified? We know that natural selection over time favours characteristics that enhance survival potential. What survival potential might music offer, and if music is merely 'auditory cheesecake', why hasn't the human capacity for music died out?

In this keynote, I would like to present some observations on the place of music education and consider some of the bigger issues such as why we have evolved a capacity for music and its role in early language development, our emotional connection to sound and its role in mental wellness. I will touch upon the growing body of research into music and the brain, music as a form of intelligence and why adolescents engage with music before concluding with some overarching implications for framing music education.

Music and evolution

Music has extraordinary healing powers and cognitive benefits so there must be a reason why it persists. Scientists have been hard-pressed to find it, but neurological research demonstrates that music activates brain regions similar to other euphoric stimuli such as food, sex and drugs. Blood flows to areas of the brain associated with reward, emotion, and arousal. As stimulation for food and sex are important survival instincts, the fact that similar neural activity is observed in response to music suggests there could be some evolutionary advantage to the ability to hear or hum a good tune. Three prominent theories speculate on music and evolution. The first is Darwin's theory of sexual attraction. He speculated that the ability to make music developed as a sexual advantage i.e. the ability to attract a mate. Another is Leonid Perlovsky's theory of 'universal' purpose. He maintains that music is an evolutionary adaption that helps humans navigate a world full of contradictions, by soothing the difficulties involved in processing conflicting information. By way of explanation, he states: "While language splits the world into detailed, distinct pieces, music unifies the world into a whole. Our psyche requires both". Finally, there is Daniel Levitin's theory of social cohesion. Levitin claims that music helped our ancestors establish cooperative societies by helping them experience a sense of kinship by functionally synchronizing internal rhythms and promoting feelings of group love through modulation of oxytocin.

Music may have helped our ancestors connect with each other through ritual music-making, strengthened cognitive faculties (helped us 'think' better), reduced cognitive dissonance (order from chaos) and helped maintain equilibrium in the face of constant stress. In summary, music may have evolved as a way of helping regulate individual stress and building social cohesion within communities. Both states are important when considering the place of music education in schools.

Some questions you might ask yourself as a result include

- Do you listen to music to help ease stress?
- Do you use music to help you concentrate and think?
- Do you enjoy sharing or making music with others?

Language, music, and evolution

Music is frequently described as a language – this is partially true. We now believe that early hominids could make sounds which conveyed emotion before they developed the capacity to speak. Music operated as a form of proto language. As early as 1951, anthropologist Susanne Langer stated: "Meaning in music came to us before meaning given by words." How was this so?

To understand, we need to examine our physiology. The ear is always open and sound cannot be averted. The mammalian middle ear only picks up specific frequencies and is attuned to the human voice. However, this frequency band is wider than human speech, is closer to 'motherese' (the 'sing-song baby-talk' of mothers to their newborns) and is similar to the frequency range used by composers in their melodies. The brain reacts to this wider frequency band before it fine tunes into the narrow pitch range of human speech. Unlike other apes, the human brain has a greater aural capacity, but lower visual capacity; while our visual cortex is relatively smaller (we don't have as sharp eyesight), our auditory and motor cortexes are relatively bigger (hearing and moving to sound). Further, our cerebellum and prefrontal cortex, where the emotional response to sound is processed, is larger.

Early hominids lacked the refined physiology required for speech but were able to communicate through a range of calls and gestures. It is believed that they made a link between rhythmic beating of the heart within the mother's body to primitive drumming and hand clapping, while vocalisations offered more variation and also became central to communal celebration. Thus, language evolved from a combination of physical, rhythmic and melodic 'calls'. Time saw the gradual evolution of facial, pharyngeal, and laryngeal muscles to refine sounds into formal language, with the left side of brain processing 'pointing and proposition' while the right side processed 'urging and yearning'. I will revisit this later in relation to brain function, but for now we now believe that the human capacity for music evolved before our capacity for speech.

Emotional response to sound

Evolution has given us a heightened sensitivity to sound which may partly explain why music can generate such a powerful emotional response. This has long been acknowledged.

For example, the Greek philosopher Plato stated:

> *Harmony sinks deep into the recesses of the soul and takes its strongest hold there, bringing grace also to the body and mind as well. Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything.*

One of my favourite music education philosophers, Canadian, Wayne Bowman provides interesting insights into our emotional connection to sound drawing upon the seminal work of musicologist David Burrows. He postulates that we experience the world primarily through two primary senses: sight and sound. The visual world associated with sight is 'out there', is largely detached and often unchanging. Importantly, it can frequently be anticipated (we can see things coming).

By contrast, the sonic world is invisible. We cannot see sound coming until it hits us. Unlike the visual world, the sonic cannot be anticipated (with the exception of recordings). Because we cannot anticipate sound in the natural world, we are biologically evolved to have an emotional reaction to it based upon fight or flight. Thus, the sonic world generates a stronger emotional reaction than the visual world.

Drawing upon our emotional connection to the sonic world, Bowman describes two sound states: 'welcome' and 'unwelcome' sound. He defines 'welcome' sound as that which we have a positive emotional response to as music. He defines 'unwelcome' sound as that which we have a negative response to as noise. According to Bowman, the term 'bad music' become an oxymoron because 'bad music' technically isn't music – it is simply noise. Given that Bowman's distinction between 'music' and 'noise' is based upon a constructivist relativist paradigm, this offers an explanation why sound can be music to some and noise to others. However, personal definitions of 'music' and 'noise' will depend upon other influences such as familiarity (acculturation), biology (nurture & nature) and prototypicality (appropriateness).

For example:

- Familiarity: What music did your parents play when you were young? Do you still have any nostalgic attraction to this music?
- Biology: How musical were your parents? Do you think you have inherited any of their abilities or have you developed musically separately to them?

- Prototypicality: Are there times when your favorite music becomes inappropriate for certain occasions?

Aside from its emotional impact on the individual, sound has the potential to draw people together to 'welcome' sound but also divide and drive people apart from 'unwelcome' sound: we are drawn to people who share our musical tastes and can feel distant from those who do not. For Perlovsky, controlling the unpredictable nature of sound by turning it into welcome sound (music) was a way of creating order out of chaos, as an individual imperative. For Levitin, creating 'welcome' sound together with others creates synchronicity; shared musical experiences in turn build group cohesion and therefore community as a social imperative. Dance was an outward expression of a shared rhythmic imperative (based around tempo of the heartbeat) and moving together as one, while vocalising (singing) added an enhanced emotional element to the shared community of rhythm.

By way of illustration:

- Do you share broadly similar musical tastes as your friends?
- Do you feel drawn to people with similar musical tastes as you?
- Did you and your friends at school listen to similar music?
- How do you feel after you listen to or make music with others?

It would appear that we are biologically engineered to make and share music as part of a community bonding process. Shared making music together has played an important role in our evolutionary development, but accordingly to Jacques Attali, we are losing that capacity because of a decline in communal music making. In Australia today, like much of the Western world, community music-making is to a degree, struggling.

Attali's modes of socio-musical interactions
Jacques Attali, a French social theorist, speculated how community music making may have lost its way, in his treatise Noise: The Political Economy of Music, first published in 1977. In it, he describes four modes of socio-musical interaction: Ritual, Representation, Repetition and Composition.

For Attali, all world cultures have celebrated together through actively making music together. Collective music making has been a process of taking control of the unpredictability of sound to turn noise (chaos) into something controllable and welcoming (social accord), thus drawing people together to create 'society'. Music as ritual involved the surrender of the individual to the 'sensual community'; being at one with the group. However, he maintains that around 400 years ago with the advent of musical notation in the West, we began divesting responsibility for communal music making into the hands of skilled specialists (professional musicians); this he labelled representation.

Music was no longer something people created together, and the value of music moved from the shared experience to the music itself as a product to be purchased. Further, with the advent of recordings in the last century, joy has increasingly transferred from the process of music-making to replication and repetition. Performance is often the act of imitating the recording, and passive consumption no longer has the same ability to create 'society'. He argued that we need to return to communal music making where the act of creating and improvising music is more important than what is created. For Attali, creating music affirms and empowers individuals, and builds communities through a communal shared purpose through sound.
So,

- If collective music making builds communities, what are the implications for our music programs in schools?
- Further, how might Attali's recommendations be broadly applied in a music education setting?
- What specific teaching approaches might Attali's socio-musical theory infer?

Whatever the veracity of Attali's beliefs, he provides a powerful argument for the importance of communal music making while affirming the important role music making plays in our collective health and wellness. What are some of these health and wellness benefits?

Music and mental wellness
As well as the positive emotional impact of 'welcome' sound as music, music can have a powerful physiological impact on our bodies in other ways. For example, our bodies generate an emotional response to rhythmic music in a process called rhythmic entrainment. Our bodies effectively 'lock onto' the beat and this impacts corticol activity at the frequency of the beat. We literally fuse with the beat in a pleasurable experience called affective entrainment.

Music can elevate mood and motivation. For example, up-tempo fast-paced music gets the brain and body working. Classical and ambient music has good mood boosting effects, while soft ambient music reduces stress by calming the mind. In fact, it is reported that listening and creating therapeutic music can promote physical and mental rehabilitation and reduce anxiety by up to 65%! Instrumental, classical or ambient music

can boost concentration and improve focus, while playing music promotes relaxation by releasing muscle tension, stress or anxiety. Music can impact heart rate and blood pressure (especially classical and ambient music) and much of this is regulated by the release of hormones involved with different musical activities including Dopamine, Oxytocin, Prolactin, Serotonin and Cortisol.

- Do you literally get the chills when you listen to a favorite piece of music?
- Do you feel less stressed after listening to a favorite slow piece of music?
- Where in your body do you feel the beat of a favorite song, and do you feel the urge to move to the beat?

If music can exert a physical impact on us, how is this impact regulated? This is where a growing body of research into the brain has been offering some new and exciting insights.

Music and the Brain

Music is one of the most complex of human activities for the brain to process. In simple terms, the brain comprises two hemispheres connected by billions of neural synapses which are constantly being created or decaying. The more neural pathways are used, the more they become 'hard-wired'. Many human activities only involve selective neural pathways, but music involves multiple. While the left hemisphere is largely concerned with logical processing, the right side is largely concerned with creative / interpretative processing. Sound is heard as 'raw materials' – pitch, duration and tone colour - in different sections of the left hemisphere. Information is transmitted in less than 10 milliseconds along synapse pathways into the right hemisphere, where is it effectively 'interpreted' as music. Thus, music is a 'whole brain' activity. From a purely functional perspective, because of the complexity of the processing involved, music helps with hemisphere health and synapse maintenance.

Neuromyths - Common misinformation about music and the brain

Research into the music and brain functioning is relatively new. Unfortunately, much reporting of research findings has been simplified around catechisms such as 'music makes you smarter'. Thus, music education has been 'justified' on the grounds that it improves student academic outcomes in other subject areas, especially the core subjects of maths and English.

Much of this misinformation has stemmed from publicity surrounding the 'Mozart effect', whereby listening to the music of Mozart is supposed to improve intelligence. The result of a misinterpretation of a small-scale study in 1991, the idea that listening to the music of Mozart for 10 minutes could improve IQ resulted in a cultural craze involving the creation of classical CDs for boosting babies' intelligence. Problematically, the study results have not been consistently replicated; while some studies have shown temporary boosts in cognitive arousal, others have found that virtually any music can achieve the same results.

Further, given what we now know about music's emotional and physiological impact, and its role in building and maintaining brain health, many query why we should attempt to justify music education in relation to improved performance in other subjects. In short, what neurological research now tells us is that:

- Music builds the capacity to analyze the patterns and sounds of speech critical to language development and reading skills,
- Music builds the capacity to filter unimportant sound and concentrate on the teacher's voice,
- Music improves auditory reaction time, leading to improved auditory recall, and
- Rhythmic activities improve the ability to follow patterns of speech

In effect, because music processing is such a complex neurological activity, engaging with music becomes the equivalent of a workout for the brain. Music acts as a 'cognitive enabler' by improving brain functionality, especially in relation to processing and maintaining neural pathways. When our brains are functioning optimally, we have an improved capacity to be better at other mental activities. Similar to high levels of physical fitness making us more likely to succeed across a range of sports, high levels of musical engagement enables our brain to function better across a range of mental activities. What are some of these specific activities?

Processing sound as language

Processing sound as language is one of the brain's most difficult jobs. To understand language, a child must respond to letter sounds at fast speed. Some children struggle and have difficulty distinguishing between sounds such as ga/ba. Children need to discriminate sounds before they can create sentences, much like musicians need to be able to hear notes to create chords. If auditory pathways are not optimal, problems can occur:

- Neural noise: similar to white noise, this can cause distortion or muffling
- Jitter: hearing the same sound in different ways
- Consistency: the stronger the auditory pathways, the fewer instances of jitter

Music-trained children have improved auditory pathway skills and resulting sound discrimination. This translates into greater learning capacity which in turn can translate into improved school grades. However, listening isn't enough. It takes two years of active involvement i.e. singing or learning an instrument, for any auditory improvement to manifest itself.

Active versus passive engagement with music

While many of the mental benefits ascribed to music education can be observed through passive musical engagement i.e. listening to music, optimal results are achieved through active engagement i.e. singing or playing an instrument. Cognitive scientist Jessica Grahn asserts that one years' worth of piano lessons along with regular practice can improve IQ scores by up to three points, while leading Australian music educator and brain researcher Anita Collins claims two to three years of sustained active engagement is required.

Music emotion processing

While the emotional connection with sound is widely accepted, it remains the least researched and formally understood. Music tempos affect stress levels: fast tempos can build stress while slower tempos relax. Consonant harmonies and timbres 'sooth' the brain and therefore spatial capacity can be temporarily increased, making us more receptive to taking on and retaining information (this may partly explain the 'Mozart Effect'). We know that enhanced pitch discrimination in musicians correlates to enhanced perceptions of emotion in speech, and that the brain releases dopamine when we sing or play music ('happy' drug) and releases oxytocin when we sing or play with others ('sociability' drug). As yet, we are not sure why this might happen, but music is frequently described as the language of feeling.

Spatial intelligence

There are strong connections between the auditory (pitch) and motor cortex brain regions. Children with poor rhythmic skills can also have trouble reading because rhythm is predictive; the brain makes its own auditory beats to establish rhythm just as a drumbeat does. This helps the brain follow patterns of speech. There are strong links between music and spatial intelligence (musicians can 'see' four beats as being equidistant in space). Accordingly, music reading can help build mental imagery for problem-solving, especially in maths, architecture, gaming and computing. It is even claimed that music training may be better for building mental visualization than computer training. Further, learning an instrument helps build fine and gross motor skills by developing coordination between hands and stimuli in motor regions, and builds grey matter involved in coordinated movement.

Music therapy

An evolving area, music therapy links into our capacity for responding to music, leading to changes in emotions and movement. For example, rhythmic functions can be used in the recovery of movement among stroke victims, Parkinson's disease, cerebral palsy, and traumatic brain injury. Neuronal memories built through music are deeply engrained and used in studies of people with Alzheimer's (google 'Young at Heart'), while music is also used with patients suffering neuropsychiatric diseases such as autism, PTSD, and depression to directly evoke emotion (google 'War Dance'). There is also some evidence to suggest that music can decrease seizure frequency in epileptics who suffer electroencephalographic abnormalities by normalising brain rhythms. Music clearly offers unique ways to stimulate the brain, but as yet, there is just not enough empirical research in this area. When we ponder the implications of music and the brain:

- How important then is directed, purposeful listening in a music education program?
- What are the implications of active involvement for sustained mental improvement for 'music taster' programs in schools?
- What role might learning rhythms and rhythm games play in developing student language capacity, especially in young children?
- Why might singing be important in building sound discrimination, again, especially among young children?

Musical intelligence

Another area commonly used to justify music education derives Howard Gardner's Theory of Multiple Intelligences. Within this widely disseminated theory, Gardner describes music as a distinct form of intelligence and musical intelligence constitutes the only stand-alone subject-specific intelligence. To understand its context, we first need to review the notion of intelligence. Notions of 'intelligence' or intelligence quotient (IQ) is a relatively recent concept derived from psychology, and is associated with mental ability, namely 'the more the better'. German psychologist William Stern believed core intelligence to be innate and could be tested to determine a G (general intelligence) score. It was postulated that levels of G could predict a person's ability to learn and perform at school. However, questions have been raised as to:

- whether intelligence is learned or innate,
- the accuracy of IQ tests and whether they simply identify who is good at doing tests,
- whether the very notion of intelligence (based around mental speed) is a cultural construct,

and
- whether intelligence tests consider student effort and self-efficacy?

Multiple Intelligences

In 1983, developmental psychologist Howard Gardner published his landmark book Frames of Mind. In it, he stated:

> *In the heyday of psychometric and behaviourist eras, it was generally believed that intelligence was a single entity that was inherited . . . nowadays an increasing number of researchers believe precisely the opposite; that there exists a multitude of intelligences, quite independent of each other; that each intelligence has its own strengths and constraint . . .*
>
> Gardner offers a broader definition of intelligence as *the capacity or ability to solve problems or develop products that would be valued in more than one cultural setting*.
> He posited that people do not have one general intelligence but may be characterized by a range of them. His initial published research suggested seven forms of intelligence which was expanded in 1999 to include an eighth, naturalistic intelligence.

Musical intelligence

Musical intelligence involves taking the building blocks of sound (pitch, tone color, rhythm) and constructing meaningful wider patterns and structures. People high in musical intelligence are good at thinking in patterns, rhythms, and sounds (the technical aspects of music). They have a strong appreciation for music (the emotional aspect) and are often good at musical composition and performance (the creative aspect). In effect, for Gardner, hearing patterns in sound offers a unique way of understanding and constructing the world, and has strong links to language. In this context, musical intelligence appears to offer justification for stand-alone music education in schools. However, there are also caveats.

Issues with musical intelligence

Not all psychologists agree with Gardner's assumptions. They argue that his definition of intelligence is too broad, and that his intelligences are simply talents, traits or abilities under the IQ umbrella. In relation to teaching, going through the motions of using music isn't the same as learning through that intelligence. For example, listening to music isn't the same as learning through directed purposeful listening, and using an intelligence doesn't always build capacity in that intelligence i.e. rhythmic chanting to learn times tables helps build memory but not necessarily musical intelligence. Therefore, care is needed when arguing the case for musical intelligence to justify music education. However, Gardner's framing of musical intelligence does offer potential teaching approaches based around developing 1) technical understanding, 2) emotional connection and 3) creative application.

- What sort of activities might build technical understanding in the music classroom?
- What sort of activities might build emotional connection in the music classroom?
- What sort of activities might build creative capacity in the music classroom?

Having examined a number of contexts for the place of music in human life, I would now like to consider the specific role of music for adolescents, particularly lower secondary students, as this has been my primary area of interest. In particular, it is valuable to understand how and why young people engage with music as we know that musical engagement forms a large part of adolescent culture.

Music and the adolescent

The teenage years are a time of heightened emotional sensitivity because of biological changes over a short space of time. This coincides with high levels of music consumption with some studies over the past 50 years indicating young people listen to music for up to four hours per day. A range of studies claim music listening may be the single most important adolescent leisure activity, and high levels of musical engagement occurs regardless of formal musical involvement i.e. whether they learn an instrument or not. Music frames a great deal of adolescents' musical futures and identity, and the strongest musical memories are embedded in adolescence. Why is music such an important part of adolescent life in a time of uncertainty and physical change? The primary reasons appear to revolve around the interrelated concepts of mood and emotional regulation, self-identity, and group identity.

Moods and emotion regulation

Studies suggest adolescents use music to modulate, control and enhance moods and emotions, and is generally done in private. Music helps young people both express and learn about emotional reactions, including negative emotions, by connecting with both the music and its extra-musical associations. As such, it offers a form of coping strategy to self-regulate moods and emotions, both deliberately and unconsciously. Coping can be both physical and cognitive; physical coping involves listening to music to regulate a mood i.e. maintain or change the way they feel, whereas cognitive coping functions by evoking thoughts and memories that help review experiences. As such, music is used as a coping strategy more so by adolescents than adults.

Music can also be used for problem-oriented coping. Demonstrated to be more popular among girls, this form of coping focuses on song lyrics and artists for advice about personal problems. By contrast, emotional coping appears to be employed more by boys. Not as strongly evidenced as problem-solving coping, emotional coping appears to be more concerned with 'letting it out' or 'venting' emotions. By way of clarifying the difference between moods and emotions, emotions have a clear trigger that induces a change in feelings. They tend to be short-lived and can dissipate relatively quickly, whereas moods do not have clear triggers, and be unexpected and can last.

Self-identity

Adolescence is also a time of uncertainty as young people undergo both physical and psychological growth. New experiences lead to changing perspectives, but changes bring uncertainty as young people try to understand themselves through their reactions to the world. Because of our heightened emotional connection to sound, the reflective nature of music makes it a valuable way to learn about self-identity; music can function as a mirror through which adolescents learn about themselves. For example, research suggests that young people frequently see themselves reflected in the music of a particular artist and through that music are able to interpret themselves. Music becomes a powerful tool for developing the emerging idea of 'self' and anchoring the developing personality during adolescence.

Group identity

While self-identity is deeply personal and private, group identity is about belonging and support. It involves both the image we would like to project, and the way we would like others to see us. Issues surrounding group membership and acceptance are particularly heightened during adolescence and given the attraction to music, music operates as a powerful group definer. Further, popular music genres (the music of choice for most adolescents) encompass not just the music, but subcultural associations with the genre.

Adolescents can be drawn not just to the music, but the subcultural associations as an outward form of collective identity. Accordingly, they may dress, act and identify in ways associated with the subculture; this can be both obvious in the case of a long-haired heavy metal advocate or more subtle for more mainstream genres, and operates as a form of badge identity. Association with the genre and the subculture creates a sense of group cohesion for those who share those musical tastes and values and sends signals to outsiders – badge invaders – who don't share similar musical tastes. Some researchers suggest that negotiating musical group identity in adolescence is an important social learning experience in the transition to adulthood.

Familiarity

An overarching consideration for music education is that musical preferences can narrow in adolescence as badge identity consolidates. This is also associated with the issue of familiarity, an important psychological condition not just in music, whereby people are more comfortable with what is familiar. Young people can develop familiarity with their music of choice, through acculturation (music from childhood) self-identity (identification with an artist) or group identity (badge identity). Once musical preferences are in place, they can be difficult to shift; studies over time have indicated that attempts at musical preference modification simply don't work. Young people can be resistant to unfamiliar music because it can create uncertainty during a period of pronounced psychological challenge. By implication, adolescents can appear resentful when forced to listen to unfamiliar music (until familiarity is achieved), but also when their preferred music is utilized by teachers as it can represent a badge invasion of their identity group.

- How might you incorporate adolescent valuing of music for mood and emotional management in your teaching?
- How might you utilize problem-oriented coping in your music classroom?
- How might you negotiate around badge invasion in your music selection?
- How might you negotiate issues surrounding familiarity in your music classroom?

What do young people say?

A recent Australian study spoke directly with young people about their reasons for engaging with music specifically in relation to their wellbeing, and four primary reasons were reported:

- Relationship building – music was described as integral in building and enhancing social relationships through sharing music and attending concerts,
- Modifying cognitions – music was used to aid concentration, evoke memories and aid in problem solving (in effect, cognitive coping),
- Modifying emotions – music provided a distraction from negative feelings, and was used to alter arousal levels to increase energy (physical coping), and
- Immersing in emotions – music intensified emotions by triggering and dealing with negative emotions in a healthy way (emotional coping).

Research and anecdotal evidence tells us that music is central to the lives of most adolescents

in terms of managing moods and emotions, developing self-identity and negotiating social identity. Understanding why music is so important to young people and how they use it furthers our understanding of the place of music education in schools, and more importantly, how we might approach teaching it.

Conclusion

As we reach the end of this keynote, I have attempted to provide wide-ranging context for the place and benefit of music in people's lives, and particularly young people. In doing so, I hope to have offered some insights into how we might frame a music program, as well as hinting at potential teaching approaches. Importantly, advances in knowledge surrounding topics such as music and the brain can be used to inform and consolidate our understanding of how music impacts us, and why it is important in education of the whole child. I would like to conclude by offering some implications for music education drawn from this information:

1. Music represents a unique 'way of knowing' about the world distinct from other subjects. It is the only 'sonic' subject in the school curriculum.

2. Music education should build awareness of the uniqueness of the sound world. The quality of sound should be at the centre of study; what music adds to life.

3. Music as 'perceived welcome sound' offers a rationale for exploring why some music appeals to some and not others; therefore, all opinions have value. There is not just 'one way' of understanding music's impact.

4. All music has value to someone; therefore, all music is worthy of study in some capacity because of what it means to different individuals. As teachers we need to be careful of respecting individual valuing and not imposing our own tastes upon our students.

5. Active production of music should be at the heart of music education, not merely reproduction and / or repetition.

6. Music educators need to consider the powerful psychological impact of 'music as ritual'; something that when created by people together draws people together.

7. Music is a product of time and place, and both are part of a process of creation. It is not a product that has social value, but the process of creation (how we do it), thus the creation and rehearsal process can be as powerful as the final performance.

8. Subjectivity (emotional connection) and creativity are integral to understanding music, not simply objectivity (technical understanding). How do we achieve this in a modern 'objective outcomes-based' education environment?

9. As music educators, we need to be aware of how and why adolescents engage with music, and in particular its role in mood and emotion management (emotional connection) and identity development, mediated by familiarity.

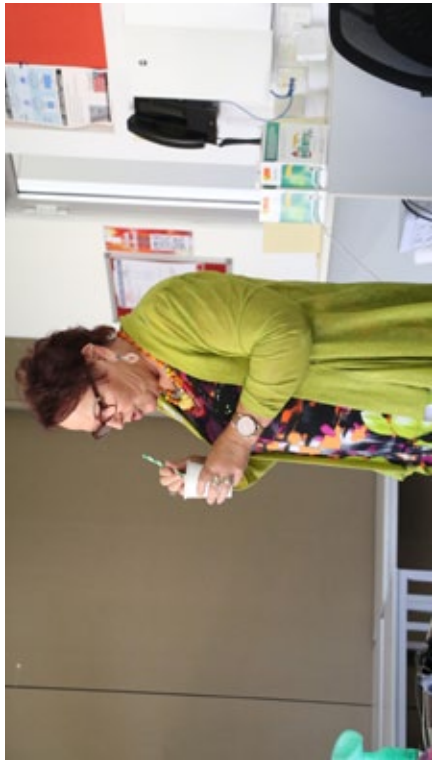
Ladies and gentlemen, thank you for listening. Aside from the teaching implications, I have attempted to offer some context around music, clarified some of the claims attributed to it as well as dispel some myths. I hope if nothing else, this keynote might help in terms of formulating informed advocacy for music education as well as offer food for thought.

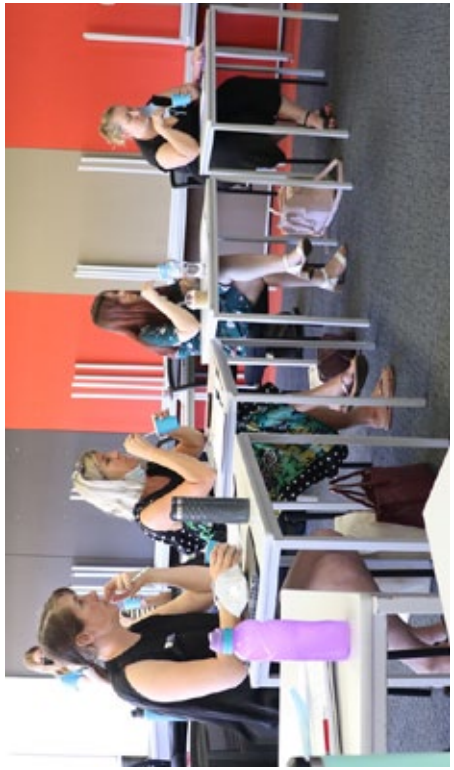
Above:: Teachers at the 2022 Summer School who were once students of Dr Geoff Lowe gathered for a photographic tribute to their much admired teacher.
Below: Teachers learning from each other, feeling inspired by the talents of youth and reigniting their "fire and passion" at Summer School 2022.

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	37dart@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. (Can travel north if given notice.)	Class music and choir. Will do general relief.
Costello, Sophie	0481 197 022	sophiecostellogm@gmail.com	M, Tu	K – 6	Prefer within 20 mins of Bassendean	Music specialist, guitar, and general relief.
Fitzpatrick, Isalyn	0484255343	Isalyn.bessell-browne@education.wa.edu.au	Th, F	K – 12	North	Primary or secondary classroom; vocal specialist; Kodaly trained
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
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	margueriterosario@icloud.com	M, Th, F	K – 9	Will travel	Music including guitar & ukulele, Kodaly interest





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

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