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term 2 2023



A Day in the Life of a Peripatetic Teacher * City Beach PS Music * Moderation Tasks



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Cover: City Beach PS musicians

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2023 Calendar

Monday 3rd – Thursday 6th July 2023: ASME National Conference @ Sydney Conservatorium of Music, Sydney

Monday 15th and Tuesday 16th January 2024: ASME WA SUMMER SCHOOL @ ECU Mt Lawley

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.

Free ASME membership for students

The availability of free student memberships was a resounding success across all states. ASME National are pleased to support this initiative with the promotion of free 12-month student memberships continuing to be available. This will continue on a trial basis until Dec 31, 2023.

Music Network News

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

Connect Groups

There are a number of active (and less active) Connect groups for those music teachers in the Education Department. Log in to ikon, go to 'Connect', go to 'Communities', 'Find a new Community' and search for 'Music'. Join a community and start the conversation! Can't find one that appeals to you – start your own!

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

Advertising rates in Opus

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

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From the Chair



Greetings to all our faithful ASME members.

As a volunteer association, we are only as strong as our members. The WA chapter has been instrumental in financially supporting National ASME and we are seeing growth in membership across other states in Australia. I would like to take a moment to thank you

all for your commitment to ASME and for your continued financial support through membership. ASME WA on behalf of you – our members – is working hard to ensure that we provide quality professional development in metropolitan and regional areas and support for music teachers across all aspects of music education.

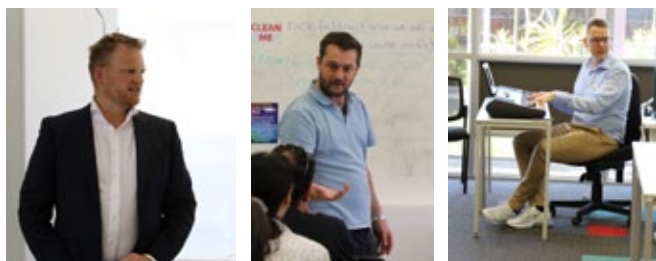
National ASME Conference

Part of that commitment to professional development is demonstrated in the National ASME biennial conference. The conference is scheduled to be held in Sydney from July 3 – 6 at the Sydney Conservatorium. Here is the link to the website for registration and to see what is on the timetable in terms of presentations and papers.

<https://aomevents.eventsair.com/australian-society-for-music-education-national-conference-2023-asme>

It promises to be a spectacular conference with some prominent keynote speakers and many interesting topics on the timetable. I encourage you to consider attending if you have not yet registered.

Summer School 2024



We have begun planning for our January Summer School on Monday 15th and Tuesday 16th January at ECU Mt. Lawley. Please stay tuned for further details with registrations scheduled to open in Term 3 for you to access school budgets for payment.

Following on from the success of the presentation of the Year 11 ATAR courses and the sessions in implementation, the 2024 ASME Summer School will include a similar secondary stream in presenting the Year 12 ATAR course and analyses.

There is a 'save-the-date' flyer in this OPUS edition so please mark the dates in your diary.

Young Composers' Project

We will be running a Young Composers' Project later in the year with dates and venue to be finalised and further information sent out. The composition framework is to be for String Quartet or Piano Quintet. The genre is unspecified but must be between 3-5 minutes duration and presented on application as a Sibelius or Finale file. So, if you have students in Year 11 and 12 who you would like to encourage to compose for this chamber configuration, please get them started. More details to follow!

In Conclusion

There is much to be hopeful for in the music education landscape and much that is happening in our schools and communities. But it remains difficult to be constant advocates for the vocation of music teaching that we are so passionate about. It becomes demoralising when others don't share our passion, and indeed sometimes even seem to diminish and dismiss the work we do as an optional 'fun' activity.

The research tells us that everyone wins if we refuse to compromise on quality music education for our students. It is important to continue to advocate for Music Education to be central to all curriculum in our schools.

ASME WA is interested to know how we might support you in your teaching and how we can help in the advocacy for quality music education in our schools. Please contact us!

Enjoy the relief of reports done and dusted and enjoy the upcoming holidays! Hopefully I will see some of you in Sydney!

Mandy Herriman
Chairperson ASME WA



From the Editor

Welcome to Term Two! How scary is it that we are nearly at the end of the first half of 2023 – and I'm sure if you're anything like me, your feet haven't yet touched the ground yet, right!?

In music teacher world, Term Two is usually 'prep' term – getting all of the various performing groups ready for their big performances in Terms Three and Four. In the Great Southern, we're looking forward to the annual Great Southern Primary Schools' Music Festival in September at the Albany Entertainment Centre. I know Massed Choir is powering ahead with amazing repertoire for metro students, plus, of course, eisteddfods and various other performing opportunities across our great state. We're also looking forward to the Senior and Junior Band Festivals.

In Opus this month, we have the amazing Robyn Veitch giving us the low down on the music program at City Beach Primary School, Mandy Herriman sharing her 'day in the life of a peripatetic music teacher', and our former editor, Sonya Elek, doing 'Ten Questions'. If you'd like to share something your school is doing, we'd love to hear it! Contributions are always accepted at Rhianna.Reynolds@education.wa.edu.au.

And, before I go – I'm going to share with you one of the most beautiful primary music teaching quotes that I love. This is the background on my computer screen which every kid sees when they're sitting on the music mat and it sums up how I feel about my gorgeous learners.

'I might not get to see them all day, but I have had or will have these kiddos for six years. In my room, they feel safe, cared for, special, talented and important. I am their MUSIC TEACHER!' (thanks to Lindsay Jervis, Kodály Inspired Classroom)

May you all feel safe, cared for, special, talented and important in your classrooms! For those travelling to the ASME National Conference in Sydney in the July holidays, travel safe and fly the WA flag high, and to everyone else, I hope you have a brilliant end of Term Two and enjoy your winter holiday break!

Rhi xx

Making Music Moderation Task

Alpha Four – A Section

BODY PERCUSSION KEY: pat clap

A Section

We con	make a	rhythm	Sit
We con	make it	fine	Sit
We con	keep in	time	Sit
Now	It's your	turn!	(Teach!)



The Great Southern Music Teachers Network have been developing some moderation tasks for our students. The SCSA website has a few sample assessment activities. One of our members, Veronica Akse, has created a Making Music task that has been very well received by our students. This creative task is inspired by 'Alpha Four' by Jim Solomon (from 'The Rondo Book', 1997), and also makes reference to the Year 7 Rhythmic Rondo Sample Assessment Task on the SCSA website.

The Year 3 'Alpha Four Composition' Task includes detailed preparation activities. These provide teachers with a variety of ways for students to learn, practise and perform 'Alpha Four' until it is thoroughly well known. The aural, visual, written and creative practise activities can also be used for formative assessment. Similar activities can be found in 'Practise Makes Perfect' by Judith Johnson (available at soundthinkingaustralia.com)

We thank Veronica for her generosity in sharing this moderation task with our ASME WA members.

Link to Document (12 pages)

<https://drive.google.com/file/d/13D6vHc5GR67aV5m0poGL2JxbHGmYqsux/view?usp=sharing>

ASME WA

<https://www.asme.edu.au/wa/>

YOUNG COMPOSER PROJECT

CALLING ALL YEAR 11 AND 12 COMPOSERS
STRING QUARTET OR PIANO QUINTET
WORKSHOP WITH COMPOSER-IN-RESIDENCE

*More information to follow! but start
composing!*

A Day in the Life of a PERIPATETIC TEACHER



This year I have shifted sideways – out of the primary music classroom – and into the world of the peripatetic teacher. While always having taught brass throughout my teaching career, I haven't been a peripatetic teacher since my early teaching years when I worked for what was SIM in those days.

Peripatetic means: 'travelling from place to place, in particular working or based in various places for relatively short periods.'
That is precisely what it means.

I have 9 schools I visit across two days and sometimes it feels as though I spend more time in the car than I do actually teaching.

The day begins with a navigation through early morning traffic and, although it used to be that there were certain routes that fielded less traffic going in the one direction, I don't believe that is a possibility in Perth right now! I have tried three different routes from my house to the first main road and all three have not offered any joy of saving time or aggravation!

After the first school for the day, the rest of the travel is fairly low annoyance apart from the journey home depending on what time you are departing! Oh, for a portal or two as a mode of transportation between schools.

I wish to become a time lord – or wish I had a time turner, à la Hermione Granger – as each 30 minute

lesson seems to contract into half that amount of time and it is a struggle to impart wisdom, hear pieces, assess each student, listen to their stories (and they have many), write in journals, improvise, correct - technique, posture, airflow, embouchure – and pack up to leave.

Encountering curve balls along the way – such as someone in your allocated teaching space, students unexpectedly out on excursions, dental visits, NAPLAN, interschool events, swimming lessons (and more) – quite often not known about until arrival at school for the designated lesson time, has developed my flexibility almost to the point of becoming 'Elastigirl'. We make do with cramped teaching spaces, reduced lesson times, combined classes, catch up videos and stealing a little bit of extra time the following weeks.

Building relationships is a key factor – with students, parents, school admins, school music teachers and the classroom teachers of my students. Relationships leads to communication leads to conversation leads to better outcomes for all concerned.

We take our offices in the boot of our cars, our tools of the trade are slung about us (oh for a Hermione or Mary Poppins bag!) and we are a travelling library of music tutor and solo books. Not to mention tool kits for on-the-run instrumental repairs, and a walking well of accessories to instruments – valve oil, slide grease, spray bottles and cleaners (as a brass teacher).



As a newbie to the peripatetic life, I have been reflecting on the differences and the commonalities of music teaching – either in the classroom or as an instrumental teacher. Is there a way we can develop seamless music education across all aspects of music teaching and cross-pollinate to value add to what each of us do?

As a music classroom teacher, this is what I wish peripatetic teachers to know:

- I am interested in the progress of my and your students, so please keep me informed,
- I want to know how I can best support you in your teaching, so please let me know what you need,
- I am a busy teacher and as much as I want to be super organised, sometimes I forget to tell you there are interruptions in the teaching day – it is not intentional – so please forgive me,
- I am your advocate,
- I want you and our students to be successful,
- I want you to support me in the ensemble life of the school in whatever way you can!

As a peripatetic teacher, this is what I wish classroom teachers to know:

- I want you to be interested in the progress of our students, so please ask,
- I want to build on what you teach in the classroom, so please let me know what I can consolidate in our lessons,
- Please let me know in advance if there are

things happening in the school that impact on lesson times (and I will forgive you if you forget!),

- I am in your school for such a short amount of time and I want to make the most of that time, so please liaise with teachers to ensure students are released for the start of their lesson time,
- Please be my advocate and tell your school community how important it is for brain development to learn a musical instrument,
- Please let me know how I can best support our students and you if you have a school ensemble!

In the end, we all want successful music outcomes for our students, so let's work together to achieve the best music education experience that is possible.

Mandy Herriman



Music at City Beach Primary School

City Beach Primary School is a thriving and vibrant independent public primary school in the western suburbs of Perth. It can be summed up as a small, multicultural, and inclusive primary school in a mid- to high-socioeconomic community. Over the past few years, our school has grown from around 120 students to 220.

Music is one of City Beach's many curriculum strengths. Music curriculum is delivered throughout the school by their specialist music teacher, Robyn Veitch.

Sessions deliver the music curriculum using an eclectic approach that incorporates a range of strategies. Robyn's program features Kodaly and Orff methodology, with a good dose of Dalcroze philosophy and strategies thrown in. Robyn was fortunate to be trained in both fields in Victoria and finished her Bachelor of Education as a music major at ECU (Churchlands CAE in those days). This occurred in the 80s when a major study meant you completed 7 Units of music education in diploma studies and 6 Units in your bachelor year. Robyn has really enjoyed getting back into the music specialist role after many years as a generalist classroom teacher.

At City Beach Primary School, music involves singing, playing a wide range of instruments, moving and dancing. Listening skills are also a large part of this program: listening to others perform, finding features in pre-recorded music, learning to listen carefully and analytically to develop performance skills. Performances are highly valued in this community.

The children really enjoy opportunities to participate in open-ended, creative tasks. These activities are great for assessing their competencies, whilst encouraging students to create, take risks, cooperate, and perform in small groups.



City Beach Primary School offers trumpet/trombone and clarinet lessons provided by IMSS. The children selected to participate, enjoy their weekly sessions, and generally continue to learn into their high school years. Students in the instrumental music program perform throughout the year at whole school assemblies. Their performance is enthusiastically appreciated by staff, parents, and children throughout the school.

The general classroom teachers and leadership team are extremely invested in success for every child, providing quality teaching and learning programs, and consistent and positive behaviour support across the whole school. These elements have been the cornerstone for creating a positive and supportive culture of success. Initiatives such as the iStar instructional framework, CMIS and teacher feedback have enhanced teaching and learning programs throughout the school, including music and other specialist areas.

Music is an area that is celebrated with class performances at whole school assemblies. 'The Acknowledgement Song' by Jemma King is sung at every assembly as part of our commitment to embedding Aboriginal culture, history, and perspectives. It is sung enthusiastically by the whole school and often requested as a song in music classes. Assemblies are assigned to a class throughout the year. The children from each class run the event from start to finish. The class teachers support their class to provide a range of plays, information and artistic performances that highlight the learning their classes have been undertaking in all areas of the curriculum. A special treat over the past few years has been the use of Talk for Writing strategies brought to life in whole class performances.

Music assembly highlights include various year levels performing items using tuned and non-tuned percussion, using the ukulele to accompany items, singing, moving and, of course, performances by the school choir.



City Beach School Choir has been re-established this year, with the decision to raise the profile of the choir by incorporating choir rehearsals into the timetable. We have registered to perform at the Massed Choir Festival this year, after a Covid-19 imposed break from festivals. The community and children are very excited to be back. The choir is an interest-based group made up of 38 students from Years 4, 5 and 6. Each year, the school is invited to sing at the Lions Club Christmas Carols at the Quarry.

We share our site with the Japanese School of Perth. Music is one vehicle for combining and sharing between two schools. Each year since JSP began, we have worked with the Japanese teachers to deliver a combined assembly that has the children sing together in both Japanese and English.

Children love coming to their music classes. They thoroughly enjoy the creative aspect making and performing music.



Conversational Solfege Professional Learning

by Rhianna Reynolds

A few years ago, I discovered the work of Dr John Feierabend (above) with his take on the Kodály system for American educators. I bit the bullet and bought his 'First Steps in Music' book, read through it and implemented the program with my Junior Primary students. I was amazed by the ease in which our students became 'tuneful, beatful and artful'. It truly felt magical!

However, I then found myself in a bit of a pickle – what did I do at Year 3 when they had covered all the First Steps material? So, I bought Dr F's Conversational Solfege, which leads on from FSiM. Unfortunately, I was much less confident with being able to implement this program myself, so when I found out there was an online course beginning in May at a time suitable for Australians (well, if you call 7am on a Saturday morning suitable!), I signed up.

John Crever, a Feierabend Association for Music Educators (FAME) teacher trainer, is moderating the course, with Dr Feierabend teaching via video. Even now, only after four sessions, I can understand the benefits of Conversational Solfege and am excited to implement it with my students.

Conversational Solfege reminds me of 'Talk 4 Writing' – students move from imitation to innovation to independent application (<https://www.talk4writing.com/about/>). Dr Feierabend works on 'sound before sight' and 'familiar before unfamiliar'. He has taken the Kodály approach of 'preparation, presentation and practice', and implemented them within his 12 Steps of Conversational Solfege.

Other key takeaways for me have been:

- *Repetition is the master of knowledge – so we bring back songs the students have learned in FSiM, only now we can use them in greater depth. Repetition is also key within Sweller's Cognitive Load theory and the Science of Learning. #winning

- *Music makes good citizens, but 90% of our students will not necessarily go onto high school music so we (as primary music teachers) are it! Let's make good citizens of the world.

- *Are you teaching music (aural) or notation (written)? This question made me cringe – because I was taught written notation as 'music' and that's how I initially approached music teaching. And linked to that is:

- *It is much easier to organise a brain than to re-organise one (Jane Healy). I find aural activities quite tricky but my students don't – their training has focused on the aural art and they have developed those skills first. Re-organising my own brain has proved challenging – but I'm working on it!

- *Syllables are power! Dr Feierabend advocates for rhythmic syllables of du, du-de, etc instead of taa and ti-ti. This is because these syllables also show the position of the beat.

- *Think, then speak rhythms. Give students the opportunity to think before speaking rhythmic patterns, particularly if they are unfamiliar.

- *Rhythm, melody, words are the skeleton of the music. The expression is where you get to breathe life into the skeleton and should be encouraged throughout the process.

I've been having a blast with this course and can't wait for the next sessions. I'm sure I'll have more to share in Term Three's edition of Opus.



TEN QUESTIONS for Sonya Elek

How did you first get started / interested in Music?

I loved learning the recorder in primary school, and once I started learning the clarinet in Year 6, I decided that I wanted a career in music. Actually, I wanted to be 'a famous clarinet player'! That didn't quite work out, though, since my personality is infinitely more suited to teaching than performing.

Why did you want to become a music teacher?

I started teaching clarinet whilst completing a Bachelor of Music Performance, and found the psychology of teaching mentally challenging, in a way that I loved. Upon graduating, I continued working as an instrumental tutor, before deciding I needed a new challenge, in the form of a Diploma of Education (Secondary). I didn't have the confidence or skills required to manage classes of 30 teenagers, so I initially worked for IMSS, teaching small groups. At the same time, I dipped my toe in the waters of classroom teaching by doing relief at primary schools, gradually building my skills and confidence in managing larger groups. I ended up being offered a

short-term contract at one of my relief schools, where I now have a fantastic mix of classroom and instrumental teaching, along with directing a couple of ensembles.

What instrument/s do you play?

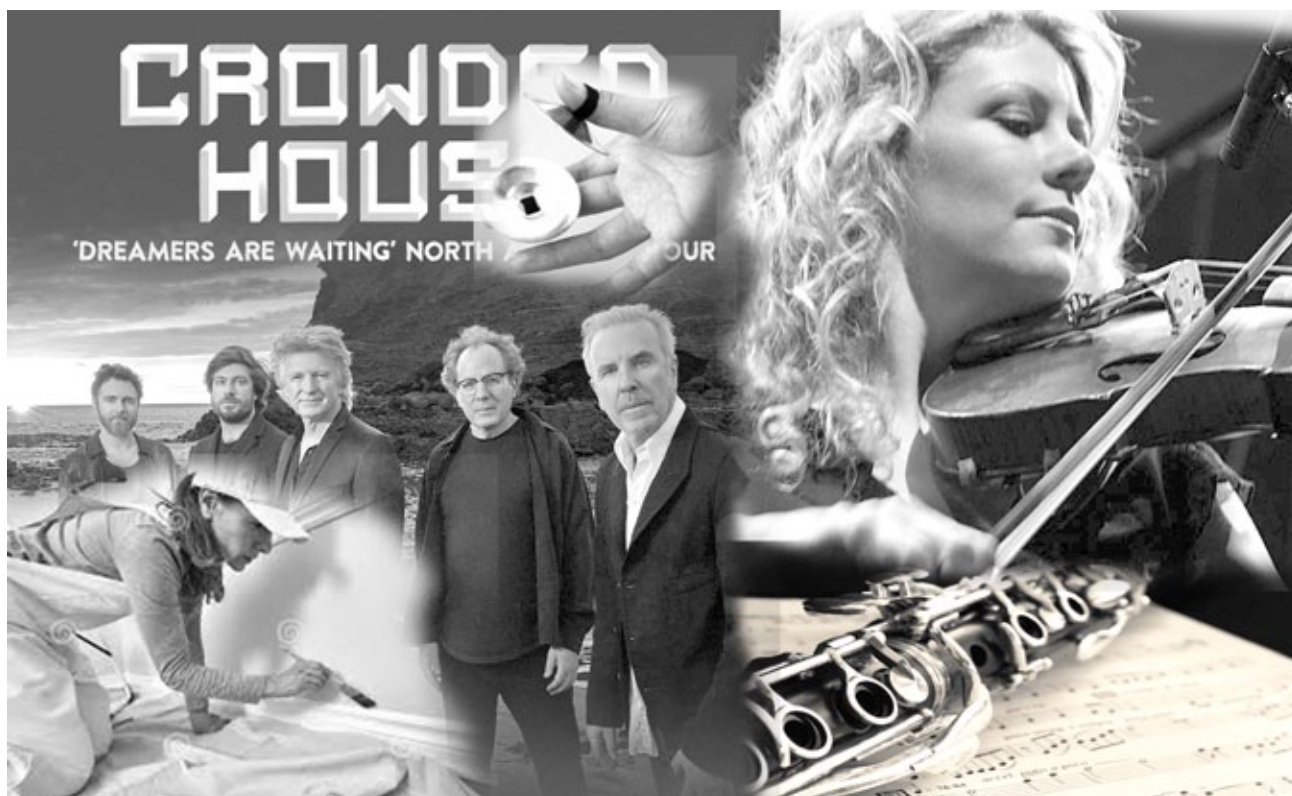
My main instrument is clarinet, which means I can also play a bit of saxophone. Being a classroom Music teacher has also required me to learn basic ukulele skills, which I really enjoy, since it enables me to sing whilst playing – something that really doesn't work on wind instruments!

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

I'm really excited about my beginner concert band performing 'The New Anzacs' (by Brian Hogg), but I think the students are more excited to perform Michael Sweeney's arrangement of 'Pirates of the Caribbean'.

What is your favourite IT resource for teaching music?

I love using Sibelius to write my own arrangements of songs for my recorder ensemble.



What music are you currently listening to?

It's taken me eight long years to finally finish painting the skirting and architraves in our home, and now I am onto painting the doors. It's a very boring job that is made less so by listening to my two favourite CD's: 'The Very Best of Crowded House', and 'Yours Truly' by Canadian violinist Natalie MacMaster. I purchased the latter whilst travelling along the east coast of Canada and was amazed by the strong Celtic influence on the music of provinces including Nova Scotia and New Brunswick. I guess their names say it all!

What is your favourite year group to teach and why?

I love teaching Year 5 classes. They are young enough to still want to please the teacher more than they want to impress their peers, and mature enough to generally work well as a team. I find it really challenging teaching younger students, for whom being at the front of the line is their main goal in life!

Who is your favourite composer?

JS Bach, without a doubt. I love the harpsichord solo in his 5th Brandenburg Concerto. I am one of those people who LOVES the harpsichord, an instrument that people seem to either love or loathe. I also love avocado, a similarly divisive food.

What is your favourite music resource?

Other music teachers. I learn so much from my colleagues – even when we just catch up socially and end up talking about work. I once had the privilege to attend a workshop with Judith Johnson, the amazing Australian music educator and author. She said, "Learning should feel a bit uncomfortable, like sitting on a prickly. If you're too comfortable, you're not learning." I try to live my life this way and remind myself that the most rewarding experiences are those that challenge us at a level we can cope with.

What is your favourite untuned percussion instrument?

Hmmm...I do have a special place in my heart for the finger cymbals. They seem to have a less piercing tone than the triangle, but still give that clear, metallic ring that sounds so good when paired with recorders and xylophones.



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 Rhiana Reynolds (Rhiana.Reynolds@education.wa.edu.au) to add them to this list.

Name	Phone	Email	Days	Yr Levels	Location	Comments
Clayton Adams	0407 084 752	37darr@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Blake Armstrong	0431 221 520	armstb98@gmail.com	M – F	7 – 12	Prefer within 20 mins of Woodlands/Innaboo	I am available to take instrumental, ensemble or classroom relief in Term 2.
Tamara (Tami) Bird	0407 942 598	itami.bird@icloud.com	Tu, W, Th	K – 12	South (can travel north if given enough notice)	Class music and choir. Will do general relief.
Jana Buvari	0438 982 389	jbit@outlook.com.au	Tu, Thu, Fri	High school preferred	Within 15km of Forrestfield	Bands, ensembles, choirs
Penelope Colgan	0417 993 714	penelopecolgan@gmail.com		K – 12	South of River preferred but open to travel	Single days, short term leave cover, can cover instrumental/choral ensemble rehearsals, or consider me for adjudicating/examining
Sophie Costello	0481 197 022	Sophiecostello@gmail.com	Mon – Fri	K – 6 (but prefer younger years)	Woodlands and surrounding suburbs	Trained K-6, but would prefer younger years
Kirsty Doherty	0423 549 090	kirst_hulka@hotmail.com	Tues/Wed (other days with notice)	High School or Primary School Voice and Piano	South of the River preferred or Western Suburbs	Orff, CMS, Kagan trained, as well as very accomplished in Kodaly
Maria Michielssen	0415 941 347	maria.michiel@hotmail.com	Not available until Term 2	K – 6	North (South if not too far)	Music specialist, Kodaly trained, choirs, piano
Marguerite Rosaito	0428 375 253	margueriterosaito@icloud.com	Mon, Tu, Thu	PP – 7	All areas - metro	Kodály trained. Recorder, ukulele and guitar



Back Row (L to R): James Kros, Rhys Sutherland, Mary-Anne Goyder, Michelle Bellenger
Middle Row (L to R): Sandy Marwick, Robyn Veitch, Jason Boron, Janine Taylor, Rhianna Reynolds
Front Row (L to R): Anna-Maria Agnello, Mandy Herriman
Not pictured: Paul McCarthy, Verity Levis

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AMEB: amebwa@uwa.edu.au

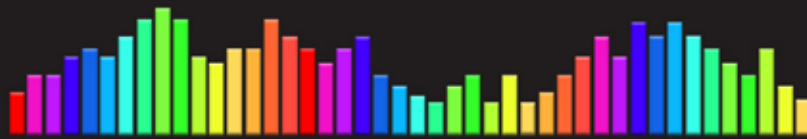
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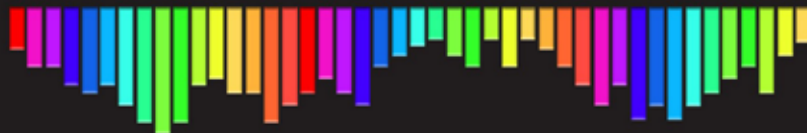
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admin@wamta.org.au
9470 5595](mailto:admin@wamta.org.au)

Save the Date

ASME WA Summer School 2024



Soundscapes of Innovation



ECU Perth
Monday 15th and Tuesday 16th January 2024