



# opus

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

[www.asme.edu.au/wa](http://www.asme.edu.au/wa)

**term 3 2017**



St Stephen's Feature School • 10 Questions • Dalcroze Eurhythmics • MCUI



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## 2017 Calendar

### NETWORK MEETINGS

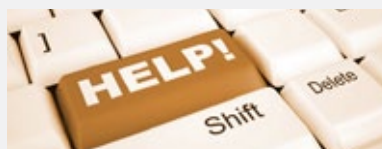
An informal music network meeting is held in various locations on the fifth Wednesday of each term, between 3:45 – 5:30pm. Themes vary. For details contact [wa@asme.edu.au](mailto:wa@asme.edu.au)

The Australian and New Zealand Association for Research In Music Education's 39th CONFERENCE is happening in Perth from September 28 to October 1.

The Annual FREE PD Day will be held October 14. See page 14

The MUSIC COUNT US IN CELEBRATION DAY will be on November 2. Page 10 has more information.

SUMMER SCHOOL 2018 will held January 18 & 19. See the flyer on page 13.



## 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](mailto:wa@asme.edu.au)

## Music Network News

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

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## From the Chair

Hi Everyone,

Hope you are all working hard and producing great ideas in Music Education. We are nearly on the home stretch for this year. My term has been filled with festival preparations with both the One Big Voice performance and the week-long Massed Choir Festival in full swing this term. Primary and Secondary teachers seem to have most of our important performance work during Term 3.



Once again a large number of Western Australians made their way to Melbourne in July for the ASME National Conferences (and yes it was very cold). There were quite a few highlights and many collegiate connections made and reaffirmed. Deborah Cheetham's inaugural speech was so inspiring. Her story is an amazing journey. Martin Fautley spoke about assessment and reporting – giving us insight into the system in England but especially highlighting the current understanding of formative assessment. See Jane's review on page 15.



ASMEWA submitted a proposal for the next conference in 2019. We were successful and so I can officially announce that the 2019 ASME National Conference will be held in Perth in the first week of October. Venues and other details are yet to be confirmed but keep your eye open for information in the future. We hope to feature our local experts and performance groups. Western Australia has a lot to be proud of in terms of Music Education in both the public and private systems and through all levels of schooling. It's time to show the rest of Australia just how much we value Music Education.



Coming up next term is our Free PD on Saturday, October 14th. We have gathered together our finest representatives from KMEIA WA, WAOSA and Dalcroze Eurhythmics to give us lots of ideas to implement in the WA Music Curriculum and also ways of developing your skills in all three pedagogies. Presenters are from both Primary and Secondary backgrounds and will provide ideas that will target each level. This is a great way to collect a few ideas for finishing off the year. Hope to see you there. More information is on page 14.

Enjoy the rest of the year,

**Robyn Veitch**



## From the Editor

Welcome to this issue of OPUS. There are a wide variety of articles for you to enjoy and thanks must go to Alison, Jane, Jeanette, Katherine, Robyn, and Veronica for all writing something for this issue of OPUS.

Remember, if there's something you'd like to share with fellow members, please drop me an email at [cwarnock@live.com.au](mailto:cwarnock@live.com.au)

Also, entries for the WA Young Composer Project close on October 13, so please encourage your students in Years 7 to 12 to apply. They could have their composition performed at Summer School! See our website or page 12 for more information.

**Catherine Warnock**



## Music at St Stephen's, Duncraig

St Stephen's School is a co-educational Pre-Kindy to Year 12 School on two campuses, under the auspices of the Uniting Church. The Music Department at the Duncraig campus has a very dedicated and experienced staff and we are very proud of our well-developed K-12 approach. The staff meet fortnightly to collaborate and discuss our program and plan the extensive number of performances.

All our Primary School students have regular classroom music lessons twice a week for 40 minutes. In the Primary School we predominantly use the Kodaly method and both teachers are trained in the pedagogy. We also explore elements of Orff and Suzuki. In the Secondary we have a well-established ATAR program. Many of our former students have gone onto tertiary music studies and have become professional musicians in both performing and teaching roles.

The Music Department has 20 outstanding music tutors who teach around 300 students. We offer a wide range of instruments and recently introduced piano tuition to students at our Early Learning Centre. In Year 3 all students take part in the Year 3 String Program. This year, the students could choose either violin, viola, cello or double bass to study at no cost to the parents. Large numbers of students then continue tuition in the Instrumental Music Program.

In 2012, we commenced our Year 5 brass program, encouraging a select number of students to learn trombone or trumpet. This has now expanded to offer other brass and woodwind instruments to students who express an interest and show potential. Several of those students now play in our Senior Concert Band.

Students who participate in the Instrumental Music Program are expected to join a school music ensemble. Our ensembles include Concert Bands, Orchestras, Jazz Ensembles, Guitar Ensembles and small chamber groups at various ability levels to cater for all abilities.

At St Stephen's we have a strong history of choral singing, with large numbers of students (both girls and boys) in our choral ensembles in the Early Learning, Primary and Secondary areas. Classroom music in the Primary School is based on singing. The Early Learning Centre children also participate in a weekly choir lesson for one term of the school year, culminating in an assembly performance. Once the students reach the Primary School there is a non-auditioned choir for interested students from Years 3 – 6 and an auditioned choir for Years 5 and 6. In high school, all students who take Music as a subject, or learn an instrument are expected to also sing in a choir.





We have a large number of Choral Ensembles including:

- Performance Choir (SATB – non-auditioned – Years 7-12),
- St Stephen’s Singers – an auditioned SATB Ensemble
- Stellas – an auditioned Barbershop Ensemble for girls
- Fellas – an auditioned Barbershop Ensemble for boys

St Stephen’s provides the following performance opportunities for students:

- Annual Inter-House Music Festival
- Primary School Choral Festival
- Four Music Department concerts per year
- Biennial IPSHA Performing Arts Festival
- Annual Thanksgiving Service for the school
- Reconciliation Day performances with local primary schools
- ABODA Band and Orchestra Festivals for our orchestras and bands
- WA Schools Classical Guitar Ensemble Festival for our three Guitar Ensembles, for students in Years 4 - 12
- Children Sing Festival
- Performances at school open mornings, Art Exhibition openings and school assemblies

Students also participate in Musicals. Our most recent productions were *The Lion King* (Primary School) and *Thoroughly Modern Millie* (Secondary School – both campuses). We also have an annual Music Camp, and tour internationally approximately every 3 - 5 years. In the past few years our destinations have included Beijing, New Zealand and Singapore.

We have participated in external events including:

- ABC Choir of the Year (State Finalist)
- Hansel and Gretel - Australian Opera Studio
- German Festival - Kristallnacht Commemoration
- Red Cross Prize for Song of the Year
- Guest Artists supporting Courtney Murphy for the Channel 7 Christmas Carols
- Guest artists at the Massed Choir Festival.
- Various Barbershop events
- Uniting Church 25th Anniversary Celebration

We are very proud of our Alumni. We have had several ex-students return to be involved in special combined performances, including the 30th Anniversary of the School held at the Perth Convention Centre. In early September, we will be combining the forces of our Concert Band, Orchestra, Performance Choir, Singers, Alumni and parents to perform bigger works including *Carmina Burana*.

Jeanette Teh

# Music – Educating for Life Award



## **ASME WA is very proud of Jane Nicholas, this year's WA recipient of the ASME National Music – Educating for Life Award.**

Jane Nicholas is an innovative and multi-skilled educator at Willandra Primary School. She teaches students ranging from pre-primary to Year 6 in the south-east suburban Perth school. She actively engages students and the wider community in Music education through quality classroom programs and conducts both choirs and instrumental ensembles. She provides extra-curricular instrumental tuition and implements various performance opportunities.

Jane began teaching Music in schools 'by accident' just over a decade ago after a successful career as a History and Economics teacher and as a founding coordinator for a State and Federal Government-funded Aboriginal Education project. During this first phase of her working life she also taught some private piano tuition and early childhood music. In 2006 she took a part-time Music position at a Perth senior high school. Since then, she has moved into Primary school teaching and sought further instrumental tuition and music education training to broaden her skills. She has served on the Western Australian Orff Schulwerk Association committee for over six years and ASME WA for two years.

Jane's objective is to create greater positive connections and understandings between Indigenous

and non-Indigenous Australians through music education. Through an unconventional path to becoming a music teacher, she has gained the skills and expertise to be successful in the classroom and effect social change.

Over the last five years, Jane has worked hard to improve the profile and inclusion of Indigenous culture in education as a tool of cultural reconciliation. Through conversations and collaborations with Indigenous and non-Indigenous musicians, artists and communities, she has developed different ideas into a vast array of creative teaching programs, lessons, workshops and articles. You may have read Jane's articles in *Opus* over the past few years.

Jane has delivered workshops and presentations in Western Australia and nationally. A highlight was her presentation at ISME, Glasgow 2016. Her presentations have been highly successful in terms of motivating and inspiring teachers to include Aboriginal culture in their own teaching programs.

In 2016, Jane worked with fellow ASME WA committee member, Gillian Archer, to develop and release the ASME WA Indigenous Resources webpage. Jane considers her contribution of the protocols, as well as the detailed and resourced lesson plans, is her best work to date. These sample lessons target different year levels using a variety of stimulus material to achieve many different objectives of music education in schools. These pages, and Janes' work in schools, have produced many positive responses to working towards positive social change. These responses have come from her students, parents, fellow teachers, music teachers in WA, nationally and internationally, as well as the Indigenous community. Jane acknowledges her inspiration comes from her conversations and collaborations with the Indigenous community.

After the National Conference in Melbourne this year, Jane is inspired to continue to develop the resource page into a national page that includes many indigenous groups across the country. Her enthusiasm and dedication will ensure this is up and running over the next couple of years with contacts, resources and cultural advice for each state.

Congratulations Jane from the ASMEWA Team.



# 10 Questions for Veronika Akse



## **How did you first get started / interested in Music?**

Music has always been in my family. I remember my mother playing the piano every morning before breakfast. I also started learning piano and flute in primary school.

## **Why did you want to become a music teacher?**

I love music, the focus, energy and connection you feel being part of a whole group singing or playing music. I've always wanted to be a teacher and sharing music with children every day is exciting. I love seeing music capture the imaginations of children whether they are listening to a singing story or creating music together.

## **What instrument/s do you play?**

Piano, flute and recorder.

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

My Junior Choir is working on a musical skit they created featuring Stuart Gillard's "Over the Waves" and "Can You Hear the Wind?". Treendale Taiko Team recently staged a winning performance of "Korekara" at the South West's WA Performing Arts Eisteddfod. They had enormous fun and are now raring to open our Athletics Carnival with "Matsuri Taiko".

## **What is your favourite music software program?**

Sibelius. Seesaw is my favourite iPad app for student digital portfolios as it engages both parents and students.

## **What CD are you listening to at the moment?**

I love listening to all sorts of music especially live music and concerts.

## **What is your favourite year group to teach and why?**

I teach Pre-Primary to Year 6 and like them all for different reasons. I love the close links between music and language development; learning step by step from sound to symbol. It's wonderful to watch Pre-Primary children begin to hear patterns of sounds; growing a listening awareness by saying rhymes with movement and playing singing games. I also love the team work and cooperation in upper primary classes as students strive to master a musical challenge or work collaboratively creating music with their classmates on ukuleles, marimbas and SIM instruments.

## **Who is your favourite composer?**

J. S. Bach

## **What is your favourite music resource?**

My Early Childhood and Primary Kodaly song files. I also love integrating whole school learning themes and find that cross-curricular links engage and broaden children's musical interests. Currently a learning theme for Year five/six is "Our Convict Past" and I have discovered a fantastic online collection of music and dances from the early Australian colonial era 1778 – 1850 at [www.colonialdance.com.au](http://www.colonialdance.com.au)

## **What is your favourite un-tuned percussion instrument?**

Djembe.

## **2016 - 2018 Set Works Analyses Book**

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

<http://www.asme.edu.au/wa/shop>

EXPERIENCE MUSIC IN A WHOLE NEW WAY!

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

### DALCROZE FOUNDATION COURSE

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

This course provides a first level of training for those interested in gaining an understanding of the Dalcroze approach. Three classes are offered per term and participants may sign up on a term by term basis. Presented by Dr Joan Pope OAM and Kristin Bowtell. Term 4: 23 Oct, 6 Nov, 20 Nov.

### DIVE INTO DALCROZE OPEN DAY

2 OCTOBER 2018, QUINTILIAN SCHOOL, MOUNT CLAREMONT

Our Perth Open Day is a great opportunity to get a taste of what Dalcroze is all about. Presented by Dr Joan Pope OAM, Kristin Bowtell, and special guest teacher Jerison Harper-Lee (Singapore).

### DALCROZE AUSTRALIA SUMMER SCHOOL

JANUARY 9 - 16 , 2018, JOHN CURTIN COLLEGE OF THE ARTS, FREMANTLE

The Dalcroze Australia Summer School attracts musicians from across Australia and the international community and offers an excellent way to immerse yourself in the Dalcroze approach. In 2018 we welcome back to Australia special guest teacher Jacqueline Vann (UK) along with Dr Sandra Nash (Sydney) and Dr Joan Pope OAM. Participants may elect to enrol in a 3-day or 5-day course, with exams offered for those on the Dalcroze Training Track. **Early bird rates are available now!**



[www.dalcroze.org.au](http://www.dalcroze.org.au)

[info@dalcroze.org.au](mailto:info@dalcroze.org.au)

Find us on Facebook



# Dalcroze Eurhythmics – A Personal Reflection

Looking for music classes for my first child, then about one year old, I stumbled across a reference to Dalcroze Eurhythmics online. The words rang a bell - I had participated in just one Dalcroze class run by Joan Pope when I was an undergraduate music student at UWA, and I also remembered a research presentation by Joan who was working on her PhD (Dalcroze Eurhythmics in Australasia: the first generation 1918-1928) whilst I was doing the honours year of my Bachelor of Music. (My enduring memory of Joan's presentation was her enthusiasm for her topic – I remember wishing I was half as interested in my honours thesis on clarinet concertos as she was about this thing called Dalcroze Eurhythmics!) I googled some more and discovered that Joan Pope was the President of Dalcroze Australia, and still lived in Perth. I sent her an email: "How can I find out more about Dalcroze?" Joan replied, with what I've come to know as her trademark generosity, that I should visit her in Claremont for a cuppa, and borrow a pile of her books.

I did this, and went home to read and re-read Joan's books and watch DVDs of children's Dalcroze music classes - and I was hooked. I took notes and asked Joan questions. A few months later I flew to Sydney for the 2011 Dalcroze Australia Winter Workshop. Well, if I was hooked just from reading and watching, actually doing sealed the deal. At the end of the course, I signed up for the Foundation level exams and decided I wanted to pursue Dalcroze teacher training.

Looking back on this first Dalcroze experience, my incredibly positive response seems at odds with my personality. I had always done well at music and clarinet playing, but often felt unsure of how to approach musical interpretation, which in turn served to make me an anxious performer. I was a very restrained musician, concerned about "getting things right," scared of improvisation, and, although I'd always been athletic, I was not at all comfortable with expressive movement. Yet here I was doing all sorts of slightly weird things with my voice, body and instrument, in a group setting, that were at odds with the character I've just described - and it felt good!

The reason it felt good was that the Dalcroze approach addressed the holes in my musical education in a way that was engaging, non-threatening, satisfying, and fun. It was clear to me, even in that first 5-day workshop, that here was an approach to the study of music that would give me tools to tackle the things I found hard, and that would do this through a process that was immensely rewarding and even joyful.

Participating in my very first Dalcroze workshop, I realised I'd found a tool with which to approach musical expression. As I skipped, leapt, tiptoed and sprung to skillfully rendered piano improvisation, I suddenly had a whole new understanding of *leggiero*. As I responded with sharp, angular movements to the sound of sharp, angular musical accents, my brain mapped an imprint of that physical feeling onto an imprint of the sound. It was such an exciting moment to realise that all the instructions I found difficult to turn into sound - lightly; with movement; held back; with humour - could be experienced physically first, giving me a motor memory to draw on as I then tried to turn the concept into music. And what's more, it actually worked!

In experiencing the Dalcroze version of standard musical training exercises - melodic and harmonic dictations, recognising intervals, discerning tonalities and modalities, and so on - I have learned to quiet my analytical brain a little and allow myself to also respond to the quality of the sounds being heard. Through physically moving with a partner to show the relative distance and tension between two notes in a harmonic interval, I learnt that each interval, apart from having a distinct number of tones and semitones, also has its own "flavour" - in other words, a major third has a different character to a minor seventh. By physically representing the quality of various chords in a harmonic progression, I learnt that they are not just a particular combination of scale degrees but also each has their own character, with different levels of tension and release, openness and balance. Viewing them through this new lens, in turn, made them easier to recognise correctly. My years of high school Kodály training had given me strong aural skills, but Dalcroze added the missing element. Far from being a wishy-washy or emotional experience, the embodiment of musical concepts deepened my understanding of them. It was like seeing music from an entirely new perspective.

There is a strong element of playfulness in the Dalcroze approach which greatly appeals to me: we can all benefit from time spent being "child-like" (not "child-ish"! ). As a teacher and parent, it's refreshing in this age of social media and screen-time to see students physically engaged in responding to, analysing, and creating music. And whatever those students grow up to do, the side benefits of training in decision-making, problem-solving, communication, collaboration, invention and creativity that comes with a Dalcroze music education is going to stand them in good stead!

CONTINUED NEXT PAGE



MUSIC AUSTRALIA

## Have you registered for this event?

Once you have registered your school with Music Count Us In, you can download the song and its support material from the Music Australia website.

Registration: <http://musicaustralia.org.au/program/countusin/register/>

Song material: <http://musicaustralia.org.au/program/countusin/for-teachers/>

This year's song is really great, easy to learn, and very catchy. There are loads of support materials such as Ukulele and Recorder parts as well as string, wind and percussion charts.

## ASMEWA's involvement

### Events:

We continue to support this event whole heartedly but funding has been limited and there will be NO Perth central celebration. We have, however, secured some funding for transport to distribute to school clusters that are getting together. We need you to register with us to apply. There will be eight clusters who will receive \$500 to support bus travel. Your schools will share the amount amongst the participating schools to subsidise any bus costs.

Register for transport subsidy: <https://asmewa.wufoo.eu/forms/ryt2l1k18ay2jn/>

### Professional Learning:

We will introduce the song at our Free PD on 14 October. Make sure you register!

If you have any queries about holding your own event or delivering the song contact us at [wa@asme.edu.au](mailto:wa@asme.edu.au)

I will be creating my own movements (maybe even a hat dance). If you want to share your ideas, just send a video or instructions and we can share it around.

### Robyn Veitch

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## FROM PAGE 9

Studying music in a Dalcroze class is not like studying music from behind a desk. When you use your body to study music, all sorts of pathways open up to lead you to an understanding of musical concepts. In a Dalcroze class there is plenty of room for experimenting and problem-solving. You can look around the class and learn from what others are doing, then try something a different way. You gain feedback as often from your own body and your interaction with others as from a verbal instruction or correction from the teacher. There is no sense of being put on the spot or singled out, and exploration is encouraged. This is a safe and secure environment for learning, and children thrive. At the same time, the teacher gains much insight into the progress of her students simply by watching their responses. There is much that can be assessed without pens and paper, which leaves the student unburdened by crosses and ticks and able to continue to explore - and so the rich cycle of learning continues.

Studying music in the Dalcroze way has reconnected me with the reasons why I decided to become a musician "when I grew up". I would encourage anyone seeking to develop their own musicianship and broaden their teaching skills to investigate Dalcroze for themselves. Get in touch with Dalcroze Australia - we're a friendly bunch! Come along to the Perth Dalcroze Open Day in October, and grab the early bird rate to join participants from all over the world at the 2018 Dalcroze Australia Summer School in Fremantle. I hope to meet you there! [www.dalcroze.org.au](http://www.dalcroze.org.au)

### Katherine Smith



# 10 Questions for Alison Yeo



## How did you first get started / interested in Music?

I first became interested in music thanks to my family. My parents and my many aunts and uncles love to sing. When we would have family gatherings (which seemed to happen almost every weekend) the family songbooks came out and

we would all sing for hours.

## Why did you want to become a music teacher?

Why not?! It is the best job. Showing, sharing and helping children to realise that music is more than what you hear on the radio is an amazing experience, and music for me, is a great joy in life.

## What instrument/s do you play?

My main instrument is flute but I can also play piano, piccolo, basic guitar and ukulele.

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

My choir is very excited to sing *Never Smile at a Crocodile*. They are having so much fun learning and singing this song and adding the choreography.

## What is your favourite music software program?

There are so many to choose from that it is difficult to pick just one. As technology is progressing so fast, there is always something new to try. If I had to pick one, I would say Garage Band as my students

love exploring it and it gives them the opportunity to continue discovering all its potential on their own devices at home.

## What CD are you listening to at the moment?

At present, I am listening to Folk and Americana on Spotify. I find that listening to this after the school day is finished is a great way to relax and unwind.

## What is your favourite year group to teach and why?

I really enjoy teaching Grade 4 and 5's. I love their enthusiasm and willingness to perform as well as them being academically able to independently work in writing/ composing activities without too much teacher guidance. Also at these grades, we learn how to play the djembe and ukulele, which is always fun to teach.

## Who is your favourite composer?

Definitely Vivaldi. When I first heard Vivaldi's Violin Concerto in A minor I was hooked.

## What is your favourite music resource?

My favourite music resource would have to be (mainly focused for lower primary) *101 Rhythm Instruments Activities for Young Children* by Abigail Flesch Connors. This book has rhymes and activities using percussion instruments found in most music rooms. I found this great for teaching beat, tempo, dynamics, tone and so much more.

## What is your favourite untuned percussion instrument?

I really do like using wood percussion instruments. They are perfect to add into most lessons and they can be played by all ages at different levels.



St Stephen's Wind Ensemble

## Copyright Advisor for Govt Schools

Copyright Advisor is an interactive tool to help teachers make sense of copyright in their everyday teaching activities. In just a few short clicks you can find out if an activity is cleared for copyright and/or how to proceed.

Extensive advice for using all types of audio media is included along with other types of media (both digital and print) that may be applicable for music teachers. Sheet music is listed in the 'Media type' section as: Print/Text

<https://ecm.det.wa.edu.au/connect/resolver/view/CPY12T000/latest/index.html#/>

You must be logged into the Department's portal to access this tool.



## ASME Inc. (WA) Young Composer Project 2018

Are you a composer?  
Will you be aged 12-18 in January 2018?  
Would you like to have your composition performed at a state event?

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

### **Composition Requirements:**

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

### **Submission Requirements:**

To enter you must:

- Be aged between 12 and 18 years at the time of the WA Summer School in January 2018.
- Have composed the submitted work whilst at high school.
- Submit a composition. The submission must include:
  - An electronic copy of the score (using a music notation programme, not a PDF) on CD
  - A paper copy of the score and all parts
  - A recording of the composition (computer recording is fine)
  - A written statement reflecting on the intention, process and outcome of the work
- Submit a completed entry form. Forms are available from:  
<http://www.asme.edu.au/wa/projects/young-composers-project/ycp-wa/>

## Submissions Close: Friday 13 October 2017

For further information please contact:  
Catherine Warnock [cwarnock@live.com.au](mailto:cwarnock@live.com.au)

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



# Making Music Better Together



Summer School 2018  
Thursday 18th and Friday 19th January 2018  
Penrhos College—Como



**Australian Society for Music Education—Western Australian Chapter**

A wide range of streams with a focus on implementing the WA curriculum and new ideas.

**Keynote Speaker: Rob McWilliams** Education Outreach Clinician

Plus a huge choice of workshops catering for Early Childhood, Primary, Secondary, Peripatetic, Ensembles, Songwriting, Choral and Advocacy

Presenters include many local and interstate expert teachers



<b>Full Members:</b>		<b>Non-Members:</b> includes full membership	
Both Days	\$260	Both Days	\$340
Single Day	\$130	Single Day	\$210
<b>Concession Members:</b>		<b>Concession Non-Members:</b> includes concession membership	
Both Days	\$130	Both Days	\$165
Single Day	\$65	Single Day	\$100

\*Concession only applies to full-time students, graduates who have not started working, and retired or unemployed teachers

Registration link: <https://asmewa.wufoo.eu/forms/rhw7efo1vu5j94/>

Registrations close Sunday 14 January. Payment must be made in full to complete registration.

For enquires and more information [www.asme.edu.au/wa](http://www.asme.edu.au/wa)

Look in our events section for Summer School 2018



Australian Society for Music Education - Western Australian Chapter

**Developing and extending professional knowledge and skills in music education**

PO Box 872,  
Nedlands, WA, 6909

Website: [www.asme.edu.au/wa](http://www.asme.edu.au/wa)  
E-mail: [wa@asme.edu.au](mailto:wa@asme.edu.au)

australian  
society  
for music  
education  
incorporated

# Free Professional Learning



**Free to ASME members: Our way of saying thanks for your ongoing support**

**Date:** Saturday 14 October 2017

**Venue:** Poynter Primary School, Duncraig

**Time:** 1.00 pm—4.30 pm

**Program:**

*Sessions for both Primary and Secondary*

## **Expert Presenters**

Dr Joan Pope (P) and Katherine Smith (S)

from Dalcroze Australia,

Peter Shanhun (P) and Rosalie Scott (S) from  
Kodály Music Education Institute of Australia

Mary Walton (P) and Anette Kerkovius (S) from  
Western Australian Orff Schulwerk Association  
(WAOSA)

*Sessions will outline the various pedagogy and provide  
you with lots of great ideas that relate to the WA  
curriculum.*



**ASMEWA**

Australian Society for Music Education -  
Western Australian Chapter Inc.

### **Contact Details:**

PO Box 872, Nedlands,  
WA, 6909

Web: [www.asme.edu.au/wa](http://www.asme.edu.au/wa)

Email: [wa@asme.edu.au](mailto:wa@asme.edu.au)

Registration for ASME members is free at the following link:

<https://asmewa.wufoo.eu/forms/r9ti4wx06thjvo/>

If you are not a member—please register for membership at [www.asme.edu.au](http://www.asme.edu.au) then forward your receipt to [wa@asme.edu.au](mailto:wa@asme.edu.au)

Please ensure you register before Wednesday 11th October so we can

provide some afternoon tea and allow our presenters to know participant numbers for each session.



# ASME National Conference



## Melbourne ASME Uniting Voices A review by Jane Nicholas

### The ASME national conference in Melbourne July 13 to 15 2017, hosted wonderful keynote speakers and thought provoking workshops.

The opening keynote was the commanding Yorta Yorta soprano, musical director and composer Deborah Cheetham OA. Her powerful presentation was the highlight of the conference. She spoke of her time as a young student and later as a high school teacher, before becoming a professional and internationally respected soprano. She explained why 'a song is not just a song' and challenged everyone at the conference to look at the world through the eyes of Aboriginal Australians so that they may develop a greater cultural understanding.



Professor Martin Fautley from the Birmingham City University, the School of Education, gave a thoughtful paper on the topic of assessment in his keynote address on the second day of the conference. His address asked educators to question the purpose of the assessment and its potential to detract from quality teaching in the music classroom. It included many humorous anecdotes and he spoke as a hands-on music teacher. It is worth following up his work and he was a speaker many wanted to talk with after his presentation.



The final keynote was the Jacinth Oliver Address by Associate Professor David Forrest from RMIT. His paper was wonderfully arranged around the theme of Dmitri Kabalevsky's Piano Preludes. David spoke of his study into the philosophy and practical place of music and the arts in the school curriculum. He also addressed the importance of music for children (as performers and as members of an audience).



There was strong representation from WA, which highlighted the 'uniting voices' theme. There were colleagues from various sectors including; Tertiary; Secondary; Primary; Independent; Government; Catholic; and Private employment. The more than twenty delegates from our state included members from our state based ASME, Kodaly and Orff chapters as well as representatives from Perth and rural WA. Many Western Australians were presenting workshops and/or papers. Others too were on panel discussions.

# Migaloo - A Whale of a Time



The ASME Conference provides a great opportunity for Music teachers to exchange ideas. There are many Music teachers who have had varying experiences which influence their own perspectives on how Music should be presented to our students. In the philosophy of 'listen to everyone and then make up your own mind', conferences give us the opportunity some new and innovative concepts.

One such innovative Music teacher was Michael Travers. He presented some wonderful compositional ideas for primary students at this year's national conference. The Melbourne music teacher has many creative ideas which fit well with the Orff approach. His workshop was based around a compositional project he has established with ASME Victoria on the theme of 'Migaloo' – a white humpback whale that visits Australia every year.

When Migaloo was first sighted he was the only known all white whale in the world. As he migrates up the east coast of Australia from Antarctica to the warmer waters of Tropical North Queensland his distinctive all white colouring allows people to report sightings. He was named by Aboriginal elders from Queensland. His name means 'White Fella'. There is a website about Migaloo which maintains a log of 'Migaloo sightings' and is maintained primarily as a central resource for school children and university students studying whales, or anyone who wants to know more about Migaloo.









There is a wonderful picture book by Mark Wilson about Migaloo. This was a fabulous introduction to the backstory of the whale before viewing a YouTube clip on some lucky people's close encounter with Migaloo. Another fantastic resource for this theme is the children's choral work by Annie Kwok called "Migaloo". I found it on YouTube performed by the Junior Gondwana choir. I had children respond to the work through graphic representation of the pitch movement. The link for the hauntingly exquisite singing is <https://www.youtube.com/watch?v=3vJajngRNCc>.

Michael has other highly successful teaching ideas for Migaloo on the ASME website link <https://sites.google.com/view/scpasme/migaloo-music>.






























I have been using some of Michael's Migaloo material which my students have strongly connected with. Below are two speech patterns I developed to complement his work. I used the rhythms to teach dynamics across the primary grades using chime bars. The focus for Year 1 and 2 was forte and piano. This expanded to include crescendo and decrescendo with year 3 and 4. For Year 5 and 6 the 'mezzos' and 'issimos' increased the conceptual complexity. The instrument ratio was 1:1 and only C D and G bars were used and I had students imitate my playing. Once they had their technique correct, then the different dynamics were introduced. Students played, discussed and 'realised' the musical concepts before moving on to the next concept. I used written reinforcement activities of the concepts covered for all grades.

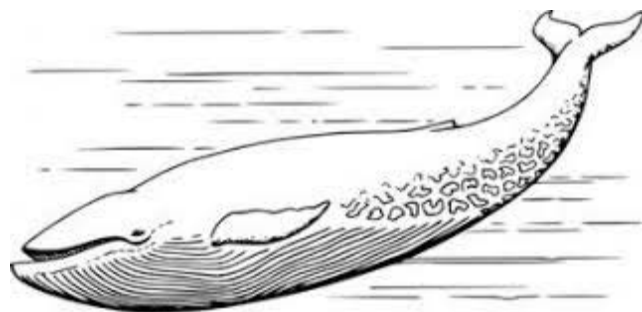
**Jane Nicholas**

Migaloo Vocal Pattern– Birth

 Warm	 calm	 warm	 calm
 I love	 being	 warm and	 calm.

Migaloo Vocal Pattern– Predator

 Fine	 fine	 fine	 fine
 Ooo			
 Fine	 fine	 fine	 fine
 Oh	 arrh		
 What		 shark	
 Shark	 shark	 shark	 shark
 Swimming	 swimming	 swimming	 swimming
 Swimming	 swimming	 ooh	 arrh



   
s a f e



## MUSIC TEACHERS AVAILABLE FOR RELIEF

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

Name	Phone	Email	Days	Yr Levels	Location	Comments
Adams, Clayton	0407 084 752	37dart@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Archer, Gillian	0431327027	gillian.k.archer@gmail.com	M	K – 6	NOR	Classroom music specialist & choir
Bishop , Murray	0432552338	murraybishopmail@gmail.com	M – F	K – 12	Will travel	Class music & piano
Brean, Verity	0415094441	veritybrean@gmail.com	M, W, Th		Will travel	Class music & voice
Brown, Julie	0417 269 254	juliebrown4@education.wa.edu.au	M & F	1 – 6	North of River	Music specialist & general relief
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, phys ed & art
De Lacy, Alan	0428 845 392 or 9339 0865	alandelacy@yahoo.com.au	M – F	K – 6	Within 15km of Fremantle	Primary music specialist. Music only
Elek, Sonya	9402 9857 0478 218 604	elek@aapt.net.au	M – F	K – 12*	NOR preferred	*Primary classroom music (K – 6) & Clarinet (Yrs 5 – 12), other instruments on a short-term basis
Fong, Francis	0413 397 907	francisfong@iinet.net.au	Tu – F	K – 12	Metro area	Class music, piano, violin, choirs, & string ensembles. General relief also
Happ, Michael	9387 7046 0457 361 341	mfphapp@gmail.com	M – F	K – 12	Metro area	Classroom music (primary & secondary), woodwind & brass teacher.
Hillier, Robin	0405 364 262	rahillier@gmail.com	W – F		Will travel	Instrumental & secondary classroom. Not available term 3, may be available term 4.
Jones, Kay	0434 466 924	kayj4u@gmail.com	M, Tu, F	K – 6	Rockingham down to Pinjarra	Music, dance and general relief.
Karpathakis, Christos	0415 249 293	karpathakis1@optusnet.com.au	M – F	K – 6	Will travel	
Kilb, Gillian	9446 8264 or 0414 884 392	gillkilb@hotmail.com	M, W, Th, F	K – 6	North	Not a specialist, but very capable. General relief & special needs also.
Lillis, Sam	0437 150 512	samlillis@y7mail.com	M – F	K – 12	Mandurah/Peel	Kodaly Level 1 & 2 (Primary), choral and band conducting. Please allow a day's notice if possible.
Lim, Ebony	0433 388 012	ebonylimbass@gmail.com	Th & F	7 – 12	South, will travel	Classroom, double bass & piano teacher
Lowe, Jandy	0407 830 541	jandyloewe@iinet.net.au	M – F	PP – 6	Will travel	Music only. Not available September.
Malinovic, Natasha	0423 839 401	natasham1969@gmail.com	Tu & W	K – 6	North	Primary music specialist, choir
Neeson, Elizabeth	0407 048 956 or 9250 5756	neesonhouse@internode.on.net	M – F	K – 6	Will travel	Not a specialist but can read music & play guitar & mandolin in a group. General relief also.
Netis, Nicholas	0421 823 744	cnetis@wt.com.au	M – F	K – 12	North & South	Specialist & secondary classroom music. Can also teach IT, arts, drama and instrumental music (Bass & guitar).
Reynolds, Skye	0412 166 725	skyeareynolds@gmail.com	M, W, F	K – 12		Primary, secondary & brass specialist. General relief also.
Roberts, Edward	9381 9146 or 0408 821 956	eddierg@bigpond.net.au	M & F	K – 12*	Metro area	Classical guitar/electric guitar (primary & secondary). *Primary class music
Rosario, Marguerite	0428 375 253	muma@bigpond.com	M, T, Th, F	K – 9	Will travel	Music including guitar & ukulele, Kodaly interest
Trigg, Anne	9203 6053	triglads@westnet.com.au	M – F	K – 6	Metro area	Primary music specialist.



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

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# St Stephen's School