



opus

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

www.asme.edu.au/wa

term 3 2018



Shenton College • Treendale Primary School • ISME Conference Review



Contents

- 3 From the Chair and From the Editor
- 4 Feature School: Shenton College
- 6 Review: *Deadly Dhungala Song Book*
- 7 Dalcroze Summer School
- 8 Feature School: Treendale P.S.
- 10 ISME Conference
- 13 ASME Free PD
- 14 My Hungarian Rhapsody
- 15 Ten Questions for Kaye Ihms
- 16 ASME Summer School 2019
- 17 Kodaly 'New Horizons'
- 18 Relief Teachers Register
- 19 ASME Committee Members and Contacts

2018 Calendar

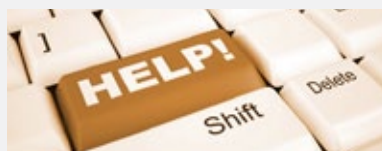
NETWORK MEETINGS: An informal music network meeting is held in various locations on the fifth Wednesday of each term, from 3:45 – 5:30pm. Themes vary.
For details contact wa@asme.edu.au

MCUI and ASMEWA are running a free professional learning day on 15 September.

ASME Free PD Saturday 13 October at Poynter PS, Duncraig

ASME Summer School 2019 will be a one day event on Friday 18 January at Edith Cowan University, Mt Lawley

Keep an eye out for further updates, flyers, and information on our website (www.asme.edu.au/wa) as well as in your emails and on social media.



Help Desk @ ASME

Do you have a music problem and you're not sure who to turn to? Want a friendly ear to chat to? Need some help with ideas, resources, students or curriculum? Hang on! Help is on its way!

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

Music Network News

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

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

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

Advertising rates in Opus

Inserted Copy
1/4 page \$30; 1/2 page \$60; Full page \$120
Separate Inserts
Single sheet *\$70; A3 sheet *\$120
*If inserts are provided, otherwise additional charges for copying apply



FROM THE CHAIR

Welcome to Term 3 edition of OPUS. It really is a jam packed term for festivals, concerts and presentations in areas and sectors of Music Education. I hope your groups have been successful and greatly appreciated by your school communities.

In readiness for next term's reports you may want to revisit the SCSA website. In the Judging Standards section of the K-10 curriculum there are great samples of assessment moderation to view and listen to. The videos have been up for a while but are great to use if you're not sure of terminology in the standards. Many Primary Music clusters have also built their own moderated tasks to use.

The National Executive council is now emailing your renewals. Please check your spam and promotions folders as they may have inadvertently ended up there. Lapsed members should also receive a snail mail letter. Please also ensure that your mailing address is up to date. Email addresses should also be reviewed if you haven't seen anything from us for a while.

The National Executive has made communication with members on a more regular basis this year. Antony Hubmayer, the national president, will be sending information directly to members. The next thing you should look for is a short survey. We would really appreciate you taking the time to give us some valuable feedback. It should take no longer than 2-3 minutes.

Music Count Us In and ASMEWA are running a free (for everyone) professional learning day on 15th September. Mandy Herriman and I will be presenting. It would be great to have a big group as we will film the sessions and put them up on the web so that country teachers can view them as well. Unfortunately, funding is very tight so we were not able to travel to the country areas or provide a combined event in the city as we have done in the past. I think the 2 x15 minute videos will provide plenty of ideas for using the song musically in music classrooms all over the state. Schools are encouraged to run a whole school event or combine with a neighboring school for your celebration day event on Thursday November 1.

Our traditional Members' Free PD is also coming up on Saturday 13 October. We have secured some great presenters to once again highlight different methods and styles of music tuition. Our presenters will develop activities that will work with Middle Primary to Lower Secondary classes. This will also be an opportunity to look at the huge variety of music associations that service our profession by providing Professional Learning and support.

Summer School is on again, however this time it will be a one day event to be held on Friday 18 January. This year we will be hosted by Edith Cowan University. Please check the flyer in this edition for information. The website will have further details very soon.

Enjoy the rest of the year.
Robyn Veitch



FROM THE EDITOR

Hands up if you've ever attended a National Conference? I've attended one: the Orff Schulwerk Association's 'Voices of the Swan' (2012). I didn't know much about the

Orff approach but figured I might as well go since it was in Perth. I'm so glad I did. I think a great National Conference is like the Olympics – without the competition or drug testing! You have 'the best of the best' all in one place and there is an amazing energy and excitement. This October, it's KMEIA WA's turn to host their National Conference, 'New Horizons'. If you've ever wondered about the Kodaly approach, this is the perfect opportunity to be

immersed, inspired and enlightened.

Now raise your hand if you've ever attended an International Conference? I certainly haven't, although I would love to. ASME WA legend, Jane Nicholas, recently attended the ISME Conference in Baku, Azerbaijan, along with a handful of other WA music teachers. She has written a great article about her experience, including what was involved in getting there. Thanks so much to Jane and all of our other contributors: Peter Shanahun, Janine Taylor, Veronica Akse, and Kaye Ihms.

I hope to see you at 'New Horizons'.
Sonya Elek



MUSIC @ SHENTON COLLEGE

Shenton College is a proudly public school in Shenton Park which opened in the year 2000 after the closure of Hollywood and Scarborough Senior High Schools. It caters to students from Year 7 through to Year 12 and we also have on campus the Shenton College School for Deaf Education.

Over the years the music programme has grown to incorporate a range of instrumental ensembles as well as a classroom music programme which supports the development of these groups.

From its early days with a student capacity of approximately 1200 students we now have a population of just over 2000 with growth expected to take us to 2500 (and maybe more!) in the coming years as the surrounding suburbs continue to see development.

Shenton College is well-known for its various ensembles and currently we have the following groups rehearsing each week: 4 Wind Ensembles, both a junior and a senior string ensemble, a full symphony orchestra, 2 jazz bands, 2 choirs and 2 classical guitar ensembles. There are also some small chamber groups which may change each year depending on student interest – but at the moment we have a recorder ensemble, a string quartet and a clarinet group rehearsing each week as well.

Concerts are organised for most semesters and these can be quite a logistical undertaking when most of our large ensembles have between 50 and 65 students. At our most recent Junior concert in June of this year we had over 450 in the audience! We also have the Shenton Christmas concert which brings together the community and local primary schools for a picnic and Christmas carol singalong!

All of these ensembles are supported by a classroom programme which aims to assist the students' development as performers and musicians, and we offer ATAR Music, Certificate II and Certificate III in the senior years. From an instrumental perspective, the majority of our students are taught through the Instrumental Music School Services (IMSS) and apart from the Year 12's, students learn in small groups.

Over the years we have undertaken various overseas tours – successfully performing in Beijing, New Zealand, Singapore, and most recently at the South Pacific Basin Music Festival in Hawaii in 2017. Last year's tour to Hawaii saw us gain one Silver and two Gold awards at the adjudicated performances – an excellent achievement considering there were groups from around the world and many were much older than school age! A tour usually takes place every third year and involves students from years 10 – 12. We try to find a specific festival to take the students



to, so that there is an opportunity for an adjudicated performance, but the majority of the focus is on the cultural exchange and providing playing opportunities with students from around the world.

Most recently our guitar ensemble performed at the 50th OPUS Celebration concert at the Perth Concert Hall. Aply directed by IMSS Guitar teacher Tanya Chapman, the guitarists took centre stage and played with confidence and panache! They were most excited to be a part of this milestone event, which saw previous Principals of IMSS (formerly SIM) invited back to hear how music in the government system had changed and developed over the years. Congratulations to all for their hard work and efforts –

and for making Shenton College proud!

The main aim of our music program is to encourage students to continue their playing long after they leave school. The benefits of a music education are now well documented and creating the ‘Shenton Difference’ - through Self, Community and Excellence and Learning for Life - is not just a musical goal, but one that is fostered throughout the entire school.

It is a privilege to work at such a wonderful school and, as we continue to grow, may our musical futures expand with us!!!

Janine Taylor

Cheetham Connects Chorally with Deadly Dhungala Song Book

*A Review of the Dhungala Choral Connections Song Book
produced by Short Black Opera Company*

The recently released *Dhungala Choral Connection Song Book* is a game changer for music teachers and choirs. It provides eleven beautiful unison and two part songs with choral and piano arrangements that can be included in a choir's repertoire.

In the last five years there has been an increased number of choral compositions which include Aboriginal content. Many of these have been put together by established choral composers who have used traditional knowledge or language with the permission of knowledge holders. The point of difference with this new book is the combination of cultural and choral authority. The cultural credibility comes from the Artistic Director and Founder of the Short Black Opera and the Dhungala Choir, Dr Deborah Cheetham. Dr Cheetham is a proud Yorta Yorta woman from Victoria and the niece of famous Aboriginal singer Jimmy Little. She is also an affected member of the stolen generations. This speaks to her heritage and cultural credibility.

In addition, Dr Cheetham has extensive musical experience. This includes her classical vocal training, having studied in New York with teachers from the Metropolitan Opera and Juilliard School of Music. She has had a long and successful career as a soprano, performing in concert halls across Australia, the US and Europe, and large internationally televised events. Dr Cheetham also created, composed and performed in Australia's first Aboriginal opera, "Pecan Summer". In addition, she formed and developed the Short Black Opera company, which is a not for profit company devoted to developing Indigenous singers - big musical credibility.

So what about the *Dhungala Choral Connections Song Book*? Dr Deborah Cheetham and her team behind the Short Black Opera - Toni Lulich and Jessica Hitchcock - have put together a remarkable, well considered body of work.

The song book presents 11 new songs in traditional choral arrangements for children – unison or two parts with piano accompaniment scores. The songs themselves have beautiful melodies and contain a great mix of English and traditional languages. There are welcome songs, acknowledgement of country songs, celebration of country songs, views of the Dreamtime, songs about reconciliation, opportunities for men's business and the fun option of improvised bird calls. There is always one student in every choir who will amaze everyone with their vocal interpretations of different animal sounds including

bird calls - after all, children's choirs don't always have to be serious!

The song book comes with a "Choral Connections Country Map" which clearly references the place of origin or inspiration for each work. Understanding the context of the cultural, historical and environmental background for each piece is important for singers so they can give appropriate vocal, facial and physical interpretations of the music. The book includes "Choral Connection Story Pages" which outline the background to each piece to help students contextualise the songs, making learning and performing the pieces easier and more meaningful. The region of each of the pieces has been honoured with a Visual Art commission. (These are also included in the book.) These fabulous works certainly add another way teachers can "country-fly", or localise, the songs for the students and choral members.

The accompanying CD includes an introduction by Dr Cheetham for each song and the pronunciation of the traditional languages used in the song book. This is very useful and very clearly done. Its precise and repetitious nature obviously comes from an experienced choral teacher who understands her students. After each introduction there is a live performance of the song by Cheetham's Dhungala Children's Choir. The performances are inspiring.

The *Dhungala Choral Connections Song Book* is perfect for all music teachers in Australia. Every school should have at least one. A choir's or school's Aboriginal students will benefit from being able to see themselves and their cultures reflected in the repertoire and this will build their self esteem. The song book will also allow all students to engage in reconciliation, respect and recognition of the world's oldest continuous living cultures. The resource easily allows for the embedding of Aboriginal perspectives into teaching and learning processes as required by our national curriculum. It is presented in a traditional choral arrangement format that music teachers will find accessible. At sixty dollars it is a bargain of a resource with its cultural and musical integrity.

Music teachers understand the importance of music and the arts in developing identity and promoting cultural understanding. This resource will develop students' understandings about what it is to be Australian and their understandings about what being Aboriginal means. A line that resonates with us all is a line in 'Our Song': "This song is not just a song, it's our way home". Deborah Cheetham knows this about music. We do too. Let's use this resource to find our musical way home.

Jane Nicholas

DALCROZE
AUSTRALIA

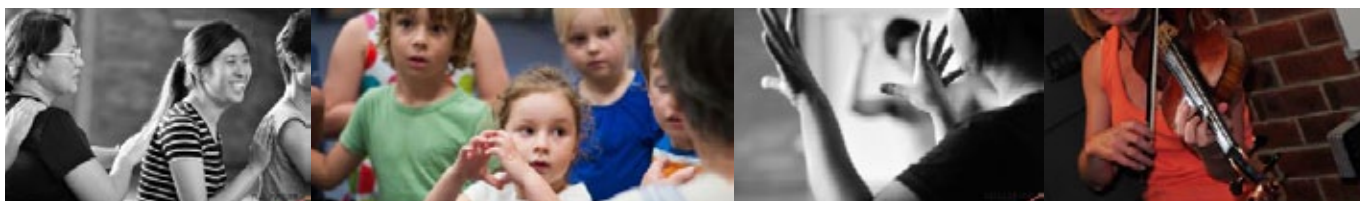


PERTH

SUMMER SCHOOL

JANUARY 8 - 16, 2019

JOHN CURTIN COLLEGE OF THE ARTS
FREMANTLE, WESTERN AUSTRALIA



ABOUT DALCROZE EURHYTHMICS

Dalcroze Eurhythmics is a unique approach to music based on the premise that the human body is the source of all musical ideas. It provides a concrete approach (movement) to an abstract art (music). In learning about time, space, energy, weight, and balance through movement, we develop a framework with which to approach the same elements in music. Dalcroze Eurhythmics has a three-part structure, consisting of Rhythmics (which engages the whole body in the physical exploration of musical elements), Ear and Voice (the study of pitch through ear training and sight-singing) and Improvisation.

ABOUT THE SUMMER SCHOOL

The Summer School is aimed at adult music professionals, both teachers and performers. The school offers an introduction to the approach for those new to Dalcroze, and separate streams for participants who have prior Dalcroze experience. Each day includes sessions in Movement, Rhythmics, Ear and Voice, and Improvisation. Afternoon sessions will address the application of Dalcroze to a variety of specific contexts. Please come dressed in movement-appropriate clothing, be prepared to move in bare feet, and bring your instrument. A printed record of attendance will be available and light morning tea refreshments provided. Participants should provide their own lunch.

TEACHERS

In 2019 we are pleased to welcome to Australia international guest teachers Monica Wilkinson and Jerison Harper Lee, who will teach alongside local teachers Dr Joan Pope, Dr Sandra Nash, Anna Dobrucka Massetti and Virginia Norris.

REGISTRATION OPTIONS

3-day course	8 - 10 January, 9am - 5pm
6-day course	8 - 14 January, 9am - 5pm (No classes on 12 January)
Examinations	15 - 16 January, upon application (see below). Exam schedule TBA

The 3 and 6-day workshops are for those new to Dalcroze and those with prior experience. This is a great opportunity to refresh your knowledge or gain an introduction to Dalcroze. Core subject classes are streamed.

Exams are offered for those on the Dalcroze teacher training track. Please note that separate fees are payable per exam in addition to the course fee. Participants wishing to undertake exams should contact Director of Studies Sandra Nash at training@dalcroze.org.au **before 1 Oct 2018** to register.

www.dalcroze.org.au

info@dalcroze.org.au

Find us on Facebook



MUSIC @ TREENDALE P.S.

“Ready to rock and roll!”
“I’m ready to sing.”
“I’m ready to dance.”
“I’m ready to play some music.”
“I love music!”

With bright eyes and happy smiles, the children eagerly respond to the roll call of my first class. It always makes a great start to the busy week of teaching music at Treendale Primary School, a thriving and innovative school just north of the City of Bunbury. In three years the Music Program has grown with exciting opportunities for every child to be involved. Creating excellence together is our aim and what better way to achieve this than through singing tunefully, keeping in time, playing musical instruments and creating ensemble music.

The Music Program has a strong focus on sequential skill development and active music-making. Carefully structured activities guide children’s ‘thinking’ in sound towards steady beat, recognition of patterns, developing aural memory and working collaboratively as musicians. Singing is the foundation for all musical learning. It encourages a sense of wonder through musical play and, like learning a language, is the building block for developing active listening, thinking, feeling and doing music in a purposeful creative environment.

Every Music class begins with what children love to do - singing and playing games. The natural progression is to apply what they have experienced aurally, physically and visually to playing musical instruments and in ensembles. Singing while tapping the beat on a tone block, playing the ‘rhythm of words’ on djembes, finding pentatonic tunes ‘by ear’ and reading on ukuleles, and singing while accompanying themselves on xylophones or marimbas. Integrating whole school learning themes authentically connects music learning across the curriculum. As well as broadening students’ musical interests, it builds their cultural understandings from Australian Indigenous music, early colonial history, and bush ballads about convicts to world music from China, Madagascar, the Titanic and Django’s Gypsy Jazz.

Digital technologies engage children and their parents in new ways that were previously impossible. The Seesaw App is fantastic for families to ‘see and hear’ what goes on in the Music Room and to share in the joy of their children’s musical progress. For example, Year Ones create multimedia ‘Ask Me’ sheets in the classroom which encourage families to try new songs, rhymes and musical activities at home. Year Threes sing and point to music notation on iPads, and Year Fours video their ukulele playing to pass the next ‘ukulele level’. In Upper Primary, the ‘30 Piece Challenge’ is a great motivator for students to practise and video their instrumental performances at home.



Choir, Taiko drumming and Uke/Guitar Band are offered as extracurricular activities involving many children making a weekly commitment to rehearsals before school. Always fun, these ensemble groups feature in school and community events including: the Choir leading whole school singing at our annual ANZAC ceremony, Taiko drummers opening the Athletics carnival, performances at the WA Performing Arts Eisteddfod and Treendale Residents Christmas Party, Music assemblies involving musicians and their audience. This year Treendale Taiko represented the City of Bunbury at the inaugural Festival of Japan celebrating 25 years with our sister city Setagaya. A collaborative performance together with 'Taiko-On Perth' showcased the energy, focus and teamwork of our young drummers in a full Wadaiko ensemble. This was a fantastic experience and opportunity for our students and school.

As well as enjoying local Gypsy Jazz and Junior Band Tours from Australind Senior High School (ASHS), one of the many highlights is the 'Jazz Workshop', a collaborative opportunity for students in Years 5 and 6 to 'jam' alongside the ASHS Year 9 Jazz class. It's a mixed combination of xylophones, marimbas, ukuleles, guitars and flutes, with the Year Nines demonstrating their amazing abilities to improvise in a variety of styles. Treendale is also included in the Department of Education's specialised Instrumental Music School Services which offers weekly flute and guitar lessons to

selected students. Significantly, three Year 6 students were also successful in gaining entry into the Specialist Jazz program at ASHS for Year 7, 2018.

Every term ends with whole school celebrations. 'Open classrooms' invite families to share their children's musical learning and provides a wonderful opportunity for community drumming and playing music together. Whole School 'Walk-Throughs' has every teacher 'walking' their own class 'through' the Music Room. The children are always eager to share their latest beat and rhythmic challenge, ensemble playing, or invite their own classroom teacher to join them in a favourite singing game or to sing in a 4-part round with them.

With over 500 students now enrolled, Treendale is proud of the inclusive and varied musical experiences it offers. Music is enjoyed by all and plays an important role in supporting the learning capabilities and imaginations of children, and in this manner contributes to their overall sense of belonging and connectedness to each other and the world around them.

Veronica Akse

ISME Conference 2018 Baku

Background To ISME

The International Society of Music Education (ISME) was established by UNESCO, The United Nations Educational Scientific and Cultural Organisation, in 1953. It was formed because the organisation considered Music an integral part of general education. It is the international parent body of the Australian Society for Music Education (ASME) and its local chapter ASME WA. I am an individual member of all three organisations. I am also a committee member of the local chapter.

Background To MISTEC

There are seven ISME Commissions, of which the Music in Schools and Teacher Education Commission (MISTEC) is one. Each Commission offers members opportunities to explore a specialised area in greater depth than might otherwise be possible. Each Commission hosts a preconference seminar just prior to each biennial ISME World Conference. Commissions then host sessions at the world conference. The commissions also undertake ongoing activities between conferences and many issue their own publications in their specialist areas. MISTEC seeks to promote and support the effective teaching and learning of music in school settings through increased understanding of curriculum development, instructional practices, and innovations in music teacher education.

MISTEC Highlights

- * Excellent Presentations –
 - Czech Music pedagogy, Early Childhood Music Education in Hong Kong, STEAM in Music Education in Hong Kong – coding and electronic devices for music composition activities.
 - Personal story of a refugee student discussing how “music harms you” – interplay of religion, culture and education.
 - Inter-culturally sensitive project between Finland, Nepal and Israel.
 - Creating cultural diversity through segregation – Ultra Orthodox Jewish women at University.
 - Intercultural understandings through collaboration between a practising Orthodox Jewish woman and a practising Muslim man.
- * Use of e-portfolios and video as learning tools.
- * Opportunities to Extend and Develop Professional

Networks: Czech Republic, Finland, Hong Kong, USA, Canada, Kenya.

- * Offers of Mentorship – by Australian Senior Lecturers.
- * Interest in Aboriginal culture and the protocols for using it sensitively.

ISME Highlights

Opening Ceremony: highest quality of orchestral, operatic and traditional music, including ensembles and solos. Dance and colour were stunning. The work of the conductor was thrilling as was the solo pianist – just 12 years of age.



Keynote Speakers: the most moving was by Dr Amhad Sarmast (above), founder of The Afghanistan National Institute of Music and its orchestras, including the all-women orchestra, ‘Zohra’. It was so heart-rending and inspiring to hear him speak of his journey with music education in his country. Another important keynote was by Professor Dusen Kaseinov, Secretary General of Turksoy (equivalent of UNESCO in Turkic world), discussing his connection of cultures and his development of diplomatic relationships through music in that part of the world.



ISME Conference 2018 Baku

Deepening Connections with MISTEC colleagues.
Establishing of dialogue with Asian music educators: Indonesian, Filipino and Nepalese music educators.
Engagement in international research – approached by different researchers to be involved in international research projects.

Participation in ISME directions and Structural Development: taking up the opportunities to provide feedback which was heard in different settings including information sessions, regional meetings, one-on-one with committee members and in the General Assembly.

Chance Meetings: breakfast with an Israeli music education lecturer – set up future dialogue about Aboriginal music; meeting with Filipino music educator over afternoon tea, discussing role of popular music in reviving traditional culture.

Excellent Presentations:

- Indonesian paper presentation – an opportunity for Australia to assist with funding for keyboard program.
- Role of music education in lightening the emotional and social load of refugees and refugee children in Syria.
- Song-writing Project for families with children near the end of their life.
- Intercultural project looking at music-making by master improvisers in their field – Yolgnu (indigenous Australian) song man, Korean opera singer, US rapper.
- Using children's responses as advocacy for music education.
- Yakut workshops – teachers took students to present a variety of workshops about teaching their cultural traditions.



Western Australian Representation: standout pre-conference performance by Kaboom percussionists, classically trained Catherine Betts and Joshua Webster; presentation by Associate Professor Dr Nicholas Bannan of UWA; and attendance by rural and metropolitan DET educators – one a music specialist and one a deputy principal.



In Summary

The experience at the conference was very positive and stimulating. There was much I learnt and absorbed which will contribute to me being a better practitioner for my students and my school. I am grateful to ASME WA for the International Scholarship awarded to me in order to attend. This venture has taught me that classroom teachers can make a difference within their class, within their school and more broadly in the international area. It has also taught me that English-speaking and Western culture is not dominant everywhere and how humbling that can be. It has also helped me understand that being judgemental is a luxury not afforded to the marginalised and poor.

I hope you get the opportunity to attend MISTEC or an ISME conference in the future. ISME 2020 is to be held in Helsinki, Finland.

Jane Nicholas
Music Specialist Teacher,
Willandra Primary School

HOW I GOT TO BAKU: PLANNING AND COSTS OF AN INTERNATIONAL CONFERENCE



March 2017 Began playing with ideas for presentations for international conference.

May 2017 Workshop proposal and biography submitted and individual ISME membership paid (\$199 US for two years).

February 2018 Received news that submission had been successful. Organised payment for conference (\$450 US).

March 2018 Submitted application for an International Study Grant with ASME WA. Received \$500 to assist with travel, for which I am very grateful.

April 2018 Drafted presentation as a poster to bring together ideas visually.

May 2018 Battled to receive some financial support from school to attend. They decided to pay the registration costs for which I am grateful. Drafted workshop PowerPoint and notes.

June 2018 Booked afares and accommodation (\$1800 and \$1000 respectively). Paid for travel and accommodation to Canberra ACTMEN to present the workshop material as a "dry run" (\$1200).

July 2018 Travelled to Baku during end of holidays so no leave required. Leave without pay required to attend conference (cost approximately \$1500).

August 2018 Completed reports for ASME WA and my school as part of the agreement to receive financial assistance.

Financial Costs Out of pocket \$5000 for ISME, which I will claim on my tax return.

Professional Gains The professional and creative rewards and inspiration keep me fresh. For me, that is worth the financial outlay. I am grateful that my family supports me in attending different conferences and workshops. **Jane Nicholas**

WA PRESENTERS AT ISME, BAKU

Nicholas Bannan

"What If? Analysis: memetics, creativity and the interpretation of music"

Catherine Betts and Joshua Webster

"Percussion Pieces and Games to Engage Your Whole Class!"

Jane Nicholas

"An Exploration of First Nations Music of Australia and Orff Schulwerk – Developing Musical Understanding through Culturally Sensitive Activities"

"Apply The Eight Ways of Aboriginal Learning to Musical Learning"

KEYNOTES AT ISME, BAKU

Dr Gary McPherson

Director of the Melbourne Conservatorium of Music at the University of Melbourne
"A Life's Journey Through Music"

Dusen Kaseinov

Secretary General of the International Organisation of Turkic Cultures (TURKSOY)
"Traditional Music Culture and Music Education in Turkic Countries: Present Status and Problems"

Kathryn Deane

Visiting Professor, York St John University
Consultant Director, ArtWorks Alliance
"On Building a Potting Shed"

Dr. Ahmad Sarmast

The Aghanistan National Institute of Music
"Is Music a Luxury for a Post Conflict Country Like Afghanistan?"



ASMEWA

Free PD 2018

This PD is free for all ASME members

If you are not a current member and wish to access this event, please go to the ASME website and register before enrolling.

<http://www.asme.edu.au/p/membership/>

The membership is then valid for 12 months and will give substantial discount at all ASMEWA Professional learning activities

A choice of 2 x 1 hour sessions with expert presenters from WAOSA, Dalcroze and KMEIA.

Morning tea for an extended time so you can network and find out what's happening with many of our NFP music associations.

Date: Saturday 13th October 2018

Venue: Poynter Primary School, Duncraig

Time: 9 am till 11.45am



ASMEWA
PO Box 872, Nedlands, WA,
6909

Website: www.asme.edu.au/wa
E-mail: wa@asme.edu.au

australian
a
society
s
for music
m
education
e
incorporated



My Hungarian Rhapsody Study at the Kodály Institute, Kecskemét Peter Shanhun

Sixteen years after finishing my bachelor's degree, I resigned from my teaching position, packed up and rented out the house, and moved with a family of three kids to Kecskemét, Hungary, for 1 ½ years. Sane? Possibly not. In some ways however, also a very natural extension of the work I had completed on Australian Kodály Certificate courses over 10 years. After learning from a variety of Hungarian masters in Australia, it was time to 'go to the source' as Deanna Hoermann would say, and see where it all started. I am currently nine months into a Masters of Kodály Music Pedagogy at the Kodály Institute of the Liszt Academy of Music in Kecskemét, with another 10 months to go.

The institute is a unique place in which one is immersed in a melting pot of cultures (all students in the masters course are from different countries) and, more so, a culture of excellence in 'ear, intellect, heart and hand'. I have appreciated that no matter how complex the analysis, musicianship or performance, everything at the Institute springs naturally from, and is anchored in, the music itself.

There is a true sense of continuity in Art Music here, running from Viennese classicism, through Hungarian Folk Music, Bartók and Kodály, to the contemporary generation of composers, conductors and educators. There are students with every level of experience and expertise, but the staff have a knack for finding your level and providing continuous challenge. So far, I feel that this has increased my confidence immensely as I have not only confronted what I felt were my weaker areas (yes, I'm looking at you, score reading!), but extended them in ways that I never thought possible.

Part of my motivation for studying in Hungary was having the chance to see another country's music education approach in practice so that I could gain a better perspective on our own Australian approach. I have enjoyed observing Bori Szirányi's primary school classes, as she takes a very different, but highly musical approach. I am very excited that Bori will be a keynote presenter at the upcoming Kodály National Conference in Perth.



Being the first person to study at the Institute accompanied by a family with three children has certainly added to the experience of Hungarian culture, and it has been a precious time as a family. My wife Erica has adapted well, and has been a constant support throughout the journey and, although the schools are very different, the kids have enjoyed attending the Kecskemét Calvinist Primary School and the Bocskai Street Kindergarten. Of course, there are moments that are not as precious, but these are more than balanced out by the amazing new experience together as a family and the time growing together, including a trip around five countries over the summer - easy from Hungary!

I am excited by the prospect of putting what I have learnt into practice in Australia, and I am very excited for what the future holds for Music Education in Western Australia. I would love to be at the October National Conference, as it will be a treasure, but I know that it is in good hands. For now, I am grateful for this experience, and I look forward to the next challenge, whatever that is. In the meantime, back to my score reading...

TEN QUESTIONS FOR KAYE IHMS



How did you first get started / interested in Music?

Year 5 at East Victoria Park PS with the SIM Program. I chose the clarinet because my parents loved listening to Benny Goodman, Woody Herman, and Acker Bilk. They were thrilled when I could play the *Golden Wedding* and *Stranger on the Shore*!

Why did you want to become a music teacher?

After leaving the Australian Army Band, it was a natural progression for me. I wanted to try and pass on some of the experience I had gained as a musician. After teaching in private schools for a number of years, I took the plunge and went to UWA as a mature age student to complete the BMus Ed. I taught in the classroom for a few years but now enjoy working for IMSS.

What instrument/s do you play?

Clarinet, flute, saxophone, recorder, basic piano and drum kit.

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

Arocknophobia by Steve Hodges

What is your favourite music software program?

Sibelius

What CD are you listening to at the moment?

Songs of the Southern Skies by Katie Noonan and Karin Schaupp, and anything by Jordi Savall

What is your favourite year group to teach and why?

Year 8 instrumental because they have developed enough skill to be challenged and still have lots of enthusiasm.

Who is your favourite composer?

Too many to choose from but Monteverdi and Piazzolla would have to be close to the top.

What is your favourite music resource?

Any teaching resources by Bruce Gillam and Mark Walton; JW Pepper for band scores.

What is your favourite untuned percussion instrument?

Finger Cymbals

Kaye teaches clarinet, saxophone and flute for Instrumental Music School Services at various metropolitan primary and secondary schools. She also conducts the Concert Band 2 at Aplecross SHS.

Ready, Set, Go

Summer School 2019

Friday 18th January 2019

🎵 ECU—Mt Lawley—Education Buildings 🎵

Australian Society for Music Education—Western Australian Chapter

At ASMEWA Summer School 2019, we are offering a condensed one-day event that will include the same great range of presentations and workshops. The main focus will be on best practice delivery of the WA Curriculum—Music including ATAR

Huge choice of workshops catering for Primary, Secondary, Peripatetic, Band, Choral

Presenters include many local expert teachers



Early bird Prices

Member Price \$130 or \$70 Concession

Non-Member Prices \$210 or \$105 Concession

All registrations must be paid before December 12 to receive Early bird discount.

Fully catered

Registrations after December 12 will be \$160 or \$90 (NM \$240 & \$125)

All registration fees must be paid before the Conference begins.

Registration link: <https://asmewa.wufoo.com/forms/s1mixtbl10v07a1/>

For enquires and more information: www.asme.edu.au/wa

Look in our events section for Summer School 2019

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
E-mail: wa@asme.edu.au

australian
society
for music
education
incorporated



New Horizons

Diverse Perspectives Shared Journey

Kodály National Conference

Perth, Australia 1 - 4 October 2018



International Keynote Presenters



Dr. David J. Elliott

Professor of Music and Music Education
New York University

Conference Program

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

Australian Kodály Certificate Course 2018 (WA)



Maree Hennessy

Director of the Kodály Centre
Holy Names University

Course Lecturers



Dr James Cuskelly



Daniel Crump



Anne Comiskey

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



Borbála Szirányi

Lecturer, Kodály Institute
Liszt Ferenc Academy of Music



Daniel Crump



Réka Csernyik



Tess Laird



Jason Goopy



Kate Thompson

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

www.kodaly.org.au

nationalconference@kodaly.org.au

Find us on

MUSIC TEACHERS AVAILABLE FOR RELIEF

Please note: ASME WA does not endorse these teachers and takes no responsibility for the quality of their teaching. If you know of other music teachers who may be available for relief, please ask them to contact Sonya Elek (elek@aapt.net.au).

Name	Phone	Email	Days	Yr Levels	Location	Comments
Adams, Clayton	0407 084 752	37dart@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Bird, Tamara (Tami)	0407 942 598	itami.bird@icloud.com	M - F	K-12	South	Class music and choir. Will do general relief.
Brean, Verity	0415 094 441	veritybrean@gmail.com	F	7 – 12	Will travel	Class music & voice
Brown, Julie	0417 269 254	julie.brown4@education.wa.edu.au	Tues	1 – 6	North of River	Music specialist
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, phys ed & art
De Lacy, Alan	0428 845 392 or 9339 0865	alandelacy@yahoo.com.au	M – F	K – 6	Within 15km of Fremantle	Primary music specialist. Music only
Elek, Sonya	9402 9857 0478 218 604	elek@aapt.net.au	M & Th	K – 12*	NOR preferred	*Primary classroom music (K – 6) & Clarinet (Yrs 5 – 12), other instruments on a short-term basis
Fong, Francis	0413 397 907	francisfong@iinet.net.au	M,Tu,W,F	K – 12	Metro area	Class music, piano, violin, choirs, & string ensembles. General relief also
Happ, Michael	9387 7046 0457 361 341	mfphapp@gmail.com	M – F	K – 12	Metro area	Classroom music (primary & secondary), woodwind & brass teacher.
Jones, Kay	0434 466 924	kayj4u@gmail.com	M, Tu, F	K – 6	Rockingham 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.
Leadabrand, Mike		mikelead@hotmail.com			Metro	
Lowe, Jandy	0407 830 541	jandylowe@iinet.net.au	M – F	PP – 6	Will travel	Music only. Not Available August.
Mackay, Heather	0403 081 623	heather.mackay@iinet.net.au	M – F	1 – 12	North pref, will travel	Class music. Kodaly Levels 1 & 2 (secondary), choral conducting, voice and beginner piano.
Martin, Deric	0402851338	deric.martin@education.wa.edu.au	M, Tu	K – 6	Metro area	Primary Music Specialist. Can also do Drama, Choir and general relief.
Neeson, Elizabeth	0407 048 956 or 9250 5756	neesonhouse@internode.on.net	M, Tu, W	K – 6	Will travel	Not a specialist but can read music & play guitar & mandolin in a group. General relief also.
Netis, Nicholas	0421 823 744	cnetis@wt.com.au	M – F	K – 12	North & South	Specialist & secondary classroom music. Can also teach IT, arts, drama and instrumental music (Bass & guitar).
Rosario, Marguerite	0428 375 253	muma@bigpond.com	W, Th, F	K – 9	Will travel	Music including guitar & ukulele, Kodaly interest
Savage, Cristy	0402074663	musicteacher@cristy.funkyflute.com	M - F	K - 12		Instrumental: flute, clarinet, saxophone, piano.
Trigg, Anne	9203 6053	triglads@westnet.com.au	M – F	K – 6	Metro area	Primary music specialist. Happy to prepare own lessons.



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

ASME WA 2018 Council

Robyn Veitch (Chairperson)
robynvtch@gmail.com

Mandy Herriman (Vice Chairperson)
mandyherriman18@gmail.com

Selena Clohessy (Secretary)
hillsflutewa@gmail.com

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

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

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

Chadwick Beins
chadwick.beins@outlook.com

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

Jason Boron
j.boron@ecu.edu.au

Anna-Maria Agnello
musanna@iinet.net.au

Paul McCarthy
mccarp@penrhos.wa.edu.au

Gillian Archer
gillian.k.archer@gmail.com

Contacts

ASME WA:	wa@asme.edu.au
OPUS:	Sonya Elek (Editor) Elek@aapt.net.au
ABODA WA:	Marcus Perrozzi (Secretary) marcus.perrozzi@education.wa.edu.au
Perth Choral Institute:	perth.choral.institute@jsracs.wa.edu.au
AUSTA:	Helen Tuckey (National President) helenvla@bigpond.net.au
ANCA WA & UWA:	Dr. Nicholas Bannan nicholas.bannan@uwa.edu.au
DALCROZE:	Katherine Smith katherinesiggins@gmail.com
KMEIA WA:	Hilary Price wa@kodaly.org.au
ECU:	Geoff Lowe g.lowe@ecu.edu.au Jason Boron j.boron@ecu.edu.au
ONE BIG VOICE:	Donna Marwick-O'Brien onebigvoice.wa@gmail.com
WAOSA:	Andy Stewart contact@waosa.org.au
WA OPERA:	Teresa Letizia education@waopera.asn.au
WA Schools' Choral Festival Association:	Mary-Anne Goyder mary-anne@goyder.net.au
AMEB:	amebwa@uwa.edu.au
WASO :	Fiona Taylor (Education Manager) taylorf@waso.com.au
WAYO:	info@wayo.net.au
WAMTA:	Christine Louie (Secretary) admin@wamta.org.au (9470 5595)



TREENDALE PRIMARY