



opus

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

www.asme.edu.au/wa

term 1 2016



Summer School • Scholarships • Recorder Festival • Wanneroo Senior College



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Music Network News

The Music Network News is now the Independent Music Network News and remains a valuable source of notices, information, upcoming concerts and events, and more.

To subscribe please contact Anne Trigg: triglads@westnet.com.au

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Email: jancarroll09@gmail.com

2016 Calendar

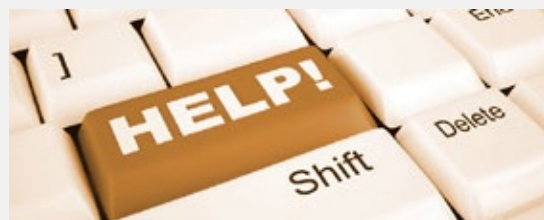
NETWORK MEETINGS

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

CHORAL DAY will be held on May 9. See page 11 for more information

The CRISTIAN GRASES Master Class will be held on June 20 and 24. See page 8 for more information

The ISME XXth NATIONAL CONFERENCE is being held 24 – 29 July in Glasgow, Scotland. See page 8. Keep an eye out for further updates, flyers, and information on our website (www.asme.edu.au/wa), 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 teachers and ASME WA Committee members Anna-Maria Agnello and Judith Haldane are more than happy to offer support and a listening ear to you, our members. Drop them an email at: helpdesk@asmewa.com.au

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



Hello everyone and welcome to the Term One edition of OPUS. I hope you have had a great start to the year.

Our Summer School was extremely well attended this year. Our theme of "Awakening Your Creativity" ran through many of our workshops and proved to be very inspirational. We welcomed several presenters from the Eastern States and they all helped to add ideas and information to help us all become more inspired to use creativity and improvisation in our own teaching practice. Thank you to all of the local presenters who ran a huge variety of sessions. Our local expertise never fails to amaze me. Of course none of this would be possible without the support of a professional and tireless committee and team of volunteers. I hope you enjoyed this year's two day workshop.

We are sad to bid farewell to three of our committee members this year. Jennifer Sullivan has had to re-think her work-life balance. Nicholas Netis acted as our go-to tech specialist for several years and his expertise in this area will be missed. Diane Vrcic was the longest serving committee member who has retired. We are grateful for Diane editing OPUS for many years and contributing to it becoming the magazine that you enjoy today. Thank you to all three people who have generously given their time and expertise to ASME WA. As a result of the retirements we would like to welcome our three new committee members: Chad Beins, Jessica Khoo and Gillian Archer.

This year is already full of a huge number of Professional Learning opportunities for Music Educators in all sectors of learning. We send out an e-calendar to our members and Network subscribers. If you aren't receiving this, please let us know and we will get a copy to you.

Unfortunately we had a few date clashes with our "Hit the Ground Running" workshop. We will have a close look at the calendar and select a date that doesn't collide with other organisations' events some time in Term two. My apologies to those who had hoped to attend. If you are looking for a few more ideas to get you through the term, keep your eye on the Network News or contact your local network leader for information.

We have two Choral Professional Learning events coming up in Term Two. For Choral day on May 9 we have invited a very special conductor to present: Anne Williams. Anne's work focuses on primary school choirs however, the repertoire she uses is sophisticated and also appropriate in its complexity for secondary groups. Her story will inspire us all. More information is on page 11. In association with Penrhos College, we are also offering a master class for secondary conductors with Cristian Grases on June 20 with a complimentary session to watch Cristian work with a massed choir on Friday 24. Further information is on page 8. Please keep your eye on the website for more information on both choral workshops closer to the date.

This is also our first edition of OPUS as an e-newsletter. For the last two years I have been privileged to get an e-copy of each edition to approve. The colours and depth of photos that come in this format made me keen to share it that way with our members. There are very few organisations that still send out paper copy and it is now considered an environmentally unsound practice. Your copy will be in PDF so you will be able to print it if needed. I hope you enjoy the e-newsletter more than before. Please don't hesitate to contact us if you have any queries.

Robyn Veitch
Chairperson

From the Editor



Welcome to our first ever e-edition of OPUS! I'm very excited for you to see the magazine in colour.

Thank you to our wonderful publisher, Jan Carroll, for her help and expertise in the move to the e-format. We are still providing paper copies as a service to our members who request it. To opt in to receiving a paper copy please email me at cwarnock@live.com.au

Summer School 2016 was a great time of Awakening Our Creativity. In conjunction with Summer School we also

ran a local WA Young Composers Project. Read about Leah Petrie's experiences on page 7.

What's happening at your school? We're always looking for volunteers to write for 'Opus'. It doesn't have to be anything too long and our publisher will make your article look fantastic. Thanks go to Diane, John, Judith, Kylie, Gillian and Robyn who all wrote something for this issue.

Enjoy your Easter break and the holidays!

Catherine Warnock
Editor



*Penrhos' Red Carpet Movie Music Premiere
@ ASME Summer School*

Not having been to an ASME Summer School in well over a decade, I was not really sure what to expect. What has become apparent to me, coming back into the world of classroom music teaching after a long hiatus having a family, is that time has marched on and the whole technological revolution has changed the way we teach and the way students learn. With the number of students taking WACE music on the decline, we need to be looking at how we can keep music education relevant for those who are completing their final years at school. As well as the sessions on Orff and Kodaly and the more traditional methods of teaching music, I was pleased to see that there were many presenters also giving advice on how to incorporate technology into music education.

I attended Paul McCarthy's session on the Red Carpet Movie Music Premiere, having tried to achieve something on a much smaller scale with my students the previous year. It was immediately apparent that Paul was interested in starting with what we already knew and what we wanted to learn. His use of SOCRATIVE, as an online questionnaire medium to ascertain this, was quick and effective, allowing us to see where the majority of us sat tech-wise within a few minutes. He also uses this with his students.

Paul, Director of Music at Penrhos College, gave us the background information on why he felt the need to develop the Red Carpet assignment. Penrhos teaches 400 girls music lessons each week, but the number actually taking music through to Year 11 and 12 is about ten students. Paul, in an attempt to keep Year 10 students interested and participating in Music, created a unit whereby each girl chose her own section of a movie and created a music soundtrack that matched the action on the screen.

The array of skills required to complete the task were immense. Not only did the girls need to think musically in examining how music affects mood in existing movies, but they needed to explore rights and obligations when selecting videos to use, how to use Acid Music Studio software to add soundtracks to videos, how to use Foley sound effects and access online resources for additional sound effects and finally, how to notate their backing music using Sibelius.

The most impressive thing was that there was no pre-requisite film soundtrack compositional experience required to tackle this task. The girls were introduced to the compositional aspects of the assignment: ostinato, repetition, pedal point, drone, syncopation and imitation through doing the task. Therefore they learnt these devices at point of need and could see their immediate relevance for achieving a desired effect, linking music with the images they were seeing. In this assignment, Paul managed to embed both the Making and Responding strands of the Curriculum, as well as covering all the General Capabilities.

The whole experience concluded with a Red Carpet Movie Music Night where the girls rolled out the red carpet for their family and friends and showed their movie excerpts with the movie soundtracks they had composed.

Paul, just to top off his amazing technological presentation, gave us all the notes, links to online resources, names of software and hardware required for the project in the form of QR codes that we could scan into our phones and then access the information. Thanks Paul for up-skilling this techno-dinosaur!!

**Kylie Bishop
Bold Park Community School**

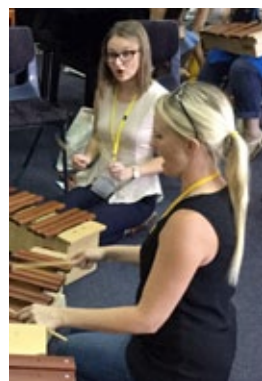
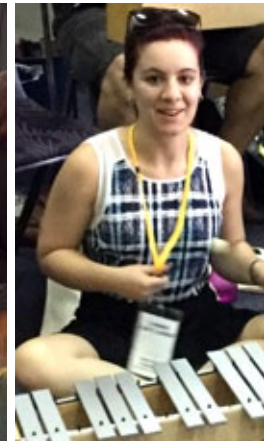


It was an absolute joy to be amongst so many wonderful people totally passionate about music education. All were engaged with each other and there were no distinctions between more experienced people and "new kids on the block." Listening, sharing, inspiring and enjoying each other made for an amazing two days. Thank you to all involved. "Please Sir, may I have some more."

ASME Summer School 2016



Thank you! As a teacher returning to classroom music teaching, it has really inspired me to go back and use some of the ideas I gained. It also gave me some reassurance that I was on the "right track."



Summer School was a great two days. I learned a lot and had a wonderful time meeting other teachers and being able to create and gather ideas for my own music programs.



Each year, I leave Summer School with new ideas and this year was no exception.



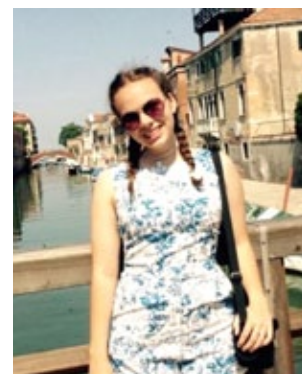
ASME Summer School 2016



I always come away from Summer School inspired, with an arsenal of things to try, even more knowledge, happy that I have caught up with many musical friends, and thankful that I get to do this fabulous job of music teaching.



Young Composer - Leah Petrie



Above: Leah with Lachlan Skipworth and the string quartet; Leah in Venice. "We headed there after our school music tour in Europe had finished last year. The Churchlands Orchestras and Choirs performed in some of the wonderful venues of Germany, Austria and surrounding countries. The photo was taken by Bev Petrie.

Tell us about your Young Composers Project experience?

I was very lucky to have had the opportunity to have a one hour workshop with Lachlan Skipworth to work on my composition, "Methodical Chaos". Lachlan was a very friendly and passionate musician and gave excellent advice and suggestions for improvements.

What was it like working with the string quartet?

To work with the quartet was very rewarding. It was interesting to hear their interpretation of my piece and I enjoyed hearing it played by instruments rather than on digital format. I have only ever worked with Sibelius student software with a basic computer and speakers, so the sound was so much better and more like a piece of music rather than an arrangement of notes. Time for an upgrade I think.

How did you first get started / interested in Music?

I was first introduced to orchestral style instruments while watching Play School and upon learning about the violin and hearing the sound it made, I wanted to learn to play.

What instrument/s do you play?

I was about six when I started on violin and then changed to viola at about the age of 12 when I received a scholarship to the Churchlands Senior High School Music Program. I also learnt flute for a while in Years 6 and 7, but now focus on viola.

How long have you been composing and do you have a favourite genre or specific instrumental grouping to compose for?

I am currently in Year 12 and wrote my composition at the end of last year. I started composing at the end of Year 10 and have only composed a few pieces for small string ensembles,

which is my favourite group to work with at the moment. However, my goal is to one day write for a full orchestra

What is your motivation to compose and what inspires you?

My inspiration largely comes from some of the wonderful film scores that I have listened to and pieces I have had the privilege of performing through school and other ensembles. I would one day love to write something of that calibre myself.

Who is your favourite composer?

I don't really have a favourite composer, but I like the works of Beethoven, Dvorak, Saint Saens and more recently Christopher Tin.

How does your compositional process evolve?

When I begin a composition I usually have an idea about the type of mood and atmosphere I want to create and from there I have a short melody or theme on which I expand.

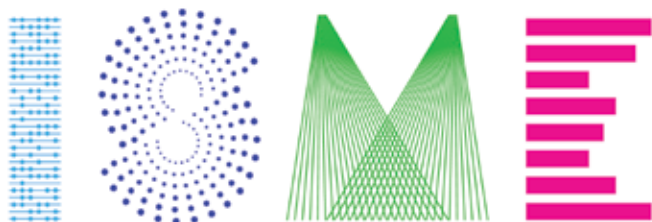
Where do you see your compositional ability taking you to, what are your aspirations as a composer?

I would like to take this opportunity to say a big thank you to ASME for arranging the workshop. I feel that I learnt some valuable skills that I can now apply to my future compositions. I feel encouraged to definitely consider composition as a future career option when applying for university.

What is your favourite untuned percussion instrument?

My favourite untuned percussion instrument would probably be the bass drum as it can be so dramatic and intrusive.

World Conference



24 – 29th July 2016 | Glasgow

Please accept this warm invitation to join us in Glasgow on 24 – 29 July 2016 for the 32nd World Conference of the International Society for Music Education.

You will be treated to a magnificent array of concerts featuring some of the world's most exciting music from across the globe. Keynote speakers, researchers and practitioners will stimulate your thinking in ways that are sure to impact your own practice and research.

Come and connect with musicians and music educators who can play an important role in your future. Whatever your sphere of interest, traditional or contemporary in any culture, you'll find something to whet your musical appetite.

We are making a huge drive to embrace the popular music world and welcome music industry experts in playing a vital role in our Glasgow conference. Come and share your ideas for pioneering future directions in music education as we learn from each other and aim to promote access to quality music education for all across the world.

Since joining ISME, I, and many others, can attest to embarking on a life-altering journey that has given us ever-expanding connections with colleagues across the world. These have led to friendships and professional opportunities that would never otherwise have materialized. The Glasgow conference will give you the opportunity to celebrate with old and new friends, share your world with others, learn new ideas, network professionally, and be culturally enriched.

Sheila Woodward
ISME President
www.isme2016glasgow.org



ASME is turning 50 years old in 2017 and we need your help to celebrate. If you have any information, photos, or souvenirs of ASME's history we'd love to hear from you. Please contact Catherine at: cwarnock@live.com.au



Cristian Grases Master Class

Cristian is currently the Assistant Professor of Choral and Sacred Music at the University of Southern California, in the divisions of Classical performance and Composition and is coming to Perth for an artist in residence week at Penrhos College. The ASME hands-on masterclass workshop will be on Monday June 20 at Penrhos with a complimentary session to watch Cristian work with a massed choir on Friday 24. Further information coming soon to our website: www.asme.edu.au/wa



Recorder Festival



Last year's festival was a great experience for the 120 students who were part of the massed recorder band. With the expert assistance of John Heyworth, who conducted students playing descants, trebles, tenors and basses, the repertoire sounded wonderful.

Why not join us this year?

The repertoire has been selected to cater for both beginners and students with more experience. Each recorder group prepares their own special item to perform before the massed band, plus the community repertoire below.

Where: Glengarry Primary School
 Cost: \$3 per student (to cover the cost of afternoon tea.)
 When: TBA in late October
 Time: 12noon – 2.30pm

Community Repertoire

In the Mix: (J. Heyworth) Chilled and Rigaudon
 Cool Cats Red Hot Recorder: Skye Boat Song and Recorder Blues
 Carnival of the Animals: The Elephant
 Cool Cats Rockin' Recorder: Rock My Soul, This Train and Rock Boogie

For registration and/or further details, please contact Judith Haldane at judithhaldane@hotmail.com



Jungle Book at Wanneroo Secondary College

2015 saw the first wave of Year 7 students enter the Specialist Performing Arts programme at Wanneroo Secondary College.

To enrol in the Specialist Performing Arts programme students audition for dance and drama, as well as sitting a standardised test and solo instrument audition for Music. The programme is designed for students to study two of the three disciplines during school, as well as a two hour after-school session. The after-school session is designed for specialist skills such as Acrobatics or Circus skills, giving the students opportunities to direct, choreograph or lead ensembles, through to the many backstage elements like lighting design, stage make-up, and set construction. Students enrol in the programme for four years total, racking up a minimum of 16 different productions throughout the programme ranging from music nights, solo evening, dance recitals, musicals, dramatic pieces, and even in 2015 the Wizard of Oz told entirely through dance!

Nervous -but excited- their first performance of their four year programme was the musical production of Disney's "The Jungle Book Kids". With a focus on Musical Theatre, students learnt basic

stagecraft skills ranging from characterisation, interpretation of text, verbal and non-verbal communication, to behind-the-scenes activities such as stage and lighting design/construction, and also costume and make-up design.

The show involves big song and dance numbers including 'The Bare Necessities' to 'I Wanna Be Like You', where students assisted in creating the choreography for each song. Some pieces were sung solo by tremendously talented lead singers, whilst the big pieces were belted out by the entire ensemble of characters!

The students performed two daytime shows for local primary school students who are interested in music, dance and drama, and two evening shows for the general public.

Well done to all students involved; it was truly a remarkable production with excellent cosmetic staging, costume, and makeup, alongside outstanding solo and ensemble performances!

John McPherson
Music Specialist
Wanneroo Secondary College



ASME Choral Day

Monday May 9 at the South of Perth Yacht Club.
Featuring Anne Williams of Eltham East Primary School.

Anne Williams has run a highly sought after Primary School choir at Eltham East Primary School for many years. Her skill in the development of a high level choral program in her school has been acclaimed in the eastern states for years and her story will inspire us all. Further information coming soon to our website: www.asme.edu.au/wa

Sounds of Brass

Do you have a student that needs a brass instrument but their parents don't want to buy one?

Hire a brass instrument from Sounds of Brass and support a small business!

Sounds of Brass offer for hire:



Trumpets and Cornets



Trombones



Euphoniums and Baritones

Good quality instruments, servicing included. Hire available by the school term from \$50 per term.

sarah.draper@soundsofbrass.com.au

Phone: 0417 097 594

10 questions for Robyn Veitch



How did you first get started / interested in Music?

I have always sung. I did my first solo at age six at a school concert and still remember all the words to "Winter Wonderland". The Primary School I attended had a choir for students in years 3 – 6. I convinced the conductor

to let me join in year two by hunting him down in the staff room and following him around on duty, singing whatever he wanted to hear. He gave me an audition and the rest is history. I also learned Ballet from age seven. Being a dancer has given me appreciation for a wide range of music and enabled me to feel music in my whole body. My childhood was also full of musical theatre experiences. Ballarat had two really great semi-pro theatre companies that produced all the classic musicals of the 60s and 70s. I did four or five productions throughout my teens.

Why did you want to become a music teacher?

I loved music and movement equally, so the key decider was having to do 5km warm-up runs at Uni, before the fitness class activities. I was undertaking Music and Physical Education as my two elective studies and had to decide on a minor and major study. Music had always been something I just did for fun. I had only a few years here and there of piano, violin, guitar, and voice lessons. At Uni I realised (even though I wasn't an accomplished instrument player) I had a real possibility of doing very well in the area of Music Education. The courses that I studied were Kodaly based with a spattering of Orff, and guitar lessons. After I completed my Diploma of Teaching (Primary) in Ballarat, I moved to WA and completed my Bachelor of Education at ECU (called Churchlands College of Advanced Education then). I did a 12 month course that rounded off my Music Education specialist area. It was such a good decision. I love teaching music.

What instrument/s do you play?

Voice with a spattering of guitar, ukulele, recorder and other things I find useful in delivering my music program. I love singing in the Teachers Choir at the Massed Choir Festival. I did Les Miserables in Ballarat. I hadn't done any theatre for years and it was just the best fun.

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

We learned Michael Jackson's "Man in the Mirror" for the Massed Choir festival last year and they still love it. They also love "Que Sera" by Justice Crew.

They get excited by anything really. I suppose they trust my judgement now and are used to having a wide range of repertoire thrown at them. They have developed an appreciation for choral versions of modern music but also love working on a range of choral music – both current and historical in style. Basically they have learned to sing nicely and like to sound good.

What is your favourite music software program?

I don't have enough funding to buy anything like Sibelius so I have downloaded some free apps like Audacity (cutting and pasting and manipulating wav files) and MuseScore (music notation). I make all my charts and scores in MuseScore. The new version has a lot of great features like more realistic sounds and the ability to change tempo etc. I can score for brass and a range of instruments that I don't play so that the kids who do can play along with tuned percussion and ukulele etc.

What CD are you listening to at the moment?

I have a 6 stacker CD player in my car so at the moment it is loaded with Finn Brothers – girls covering their hits, Diesel – an EP with about 5 or 6 classic rock tracks, Queen – their final album with Freddy (of course), Jane Rutter (flute etudes), Natalie Imbruglia, and some Harry Connick Junior

What is your favourite year group to teach

Years three and four are the most fun. They have skills and minds that are really open to learning and creating. I actually enjoy every class I am teaching at the moment. I have been in both my schools for a while and now they are responsive and enthusiastic all the way across the school. I love my choir.

Who is your favourite composer?

So many – where to start... I really love listening to such a wide variety of music it is hard to pick a favourite. It depends what I'm doing and what I feel like. I sometimes will listen to only one album for a week or two. I suppose my favourite modern composer would be Sting and I love anything classical that has lots of cello and strings.

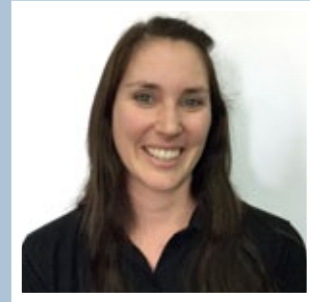
What is your favourite music resource?

Upbeat Class is my go to resource for years three to six. I use "Catch A Song" as my bible for pre-primary to year two. I still have copies of things I have used over 30 years ago and will pull them out when I'm looking for something different. Traditional music is still so relevant.

What is your favourite untuned percussion instrument?

Drums – I love playing around on a kit (I was married to a drummer). I have djembes and other hand drums I love to work with in the classroom.

New Committee Members



Gillian Archer

ASME Committee Role: Council Member

Teaching context: Wembley Downs PS K to 6.

Music Education Interests: Lower primary, local Indigenous music, music for every student.

Fun Fact: I have travelled to 15 countries, including Zimbabwe, where I spotted a rhino on safari.



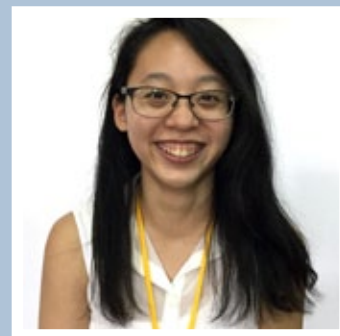
Chadwick Beins

ASME Committee Role: Council Member

Teaching context: Music Coordinator, Morley SHS

Music Education Interests: Creating a positive school music culture through classroom music, ensemble participation and harnessing students' love of music.

Fun Fact: Love travelling and my sport, especially soccer!



Jessica Khoo

ASME Committee Role: Council Member

Teaching context: Secondary Music Teacher, Instrumental Music Tutor

Music Education Interests: Developing a positive music culture in schools and inspiring students to have a lifelong love for music

Fun Fact: I love travelling and discovering new cultures!

2016 - 2018 Designated Set Works Analyses Book

We are pleased to advise you 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.

ASME Summer School will see the official launch of the new 2016 ATAR Designated Set Works Analyses Book, and the three commissioned writers will each additionally present a 60 minute lecture on their specific analyses, which will be of huge benefit to all class music teachers teaching ATAR Music units from 2016 and beyond.

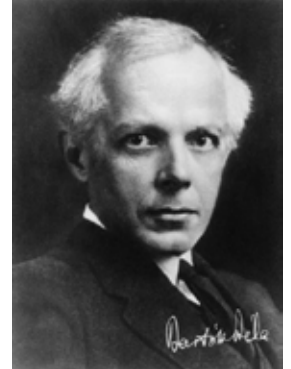
Books are now able to be pre-ordered and will be available for pickup at Summer School. After Summer School, postage and handling will be added to the cost. Online orders and payments are preferred: <http://www.asme.edu.au/wa/shop/>

Defining and Playing a Simple Canon

Session 8

Objective: to be able to define and play a simple Canon

- Bela Bartok was born in H _____
- He began studying the piano with his m _____ when he was
f _____ years old
- Bartok wrote a lot of Hungarian f _____ music.



Performance Assessment

Together with a partner, you will need to present the following Canon as a Keyboard Assessment. Keep the tempo steady and don't rush. Follow both parts so you keep together.

Dance in the form

The musical score is for a simple canon in 4/4 time, Opus 14. It consists of three systems of two staves each. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 11. The score is written in treble clef for both hands. The first part (measures 1-5) is played by the right hand, and the second part (measures 6-10) is played by the left hand. The third part (measures 11-15) is played by the right hand. The score ends with a double bar line at measure 15.

Rhythm Riot

Level 1

Tap *I See the Moon* with an ostinato by memory using two hands. You may choose which line your left and right hand will perform.

1. Practise your hands separately
2. Try hands together very slowly and build one bar up at a time
3. You will notice that the beats line up e.g. all the sounds on beat 1 are vertically aligned, all the sounds on beat 2 are vertically aligned. Use this to help you figure out which sounds will be performed together.



Accept the Challenge!!

Rhythm Riot			
Level	Task	Payoff!	
1	Clap <i>I See the Moon</i> and ostinato by memory	Pretty smooth	C
2	Same as level 1, but hands are swapped	Nice switch!	C+
3	Same as level 1, but swap hands every bar	Trickster!	B
4	Sing <i>I See the Moon</i> and clap in canon with 1 hand by memory	Legend	B+
5	Sing <i>I See the Moon</i> and clap in canon with 2 hands by memory	Ultimate legend	A

Levels 4 and 5. (The top line is sung and the bottom two are tapped).



"I have done this activity with my Year 3 students. We have sung the song and then they are given a part work performance task. For the students that have struggled, I have put this worksheet on the smart board, turned it 90 degrees counter-clockwise and the students tap their fingers on the notes on the board like they are 'climbing a ladder'. I also get them to draw a line between the notes that line up, so that they know when to tap their hands together at the same time."

WEST
AUSTRALIAN
OPERA
2016

TIM WINTON

THE RIDERS

*'An opera of rare dramatic power,
utmost musicality and first-rate
performances'* The Age

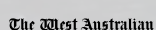
HIS MAJESTY'S THEATRE

7:30pm 13, 14, 15, 16 April

WA PREMIERE

Award winning new Australian opera, based on the novel by acclaimed West Australian author Tim Winton, composed by Iain Grandage and libretto by Alison Croggon
Sung in English | No Interval | Featuring Genevieve Lacey (Recorders) and West Australian Symphony Orchestra

Strictly Limited Season. BOOK NOW www.waopera.asn.au



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body



WEST AUSTRALIAN
OPERA


Wesfarmers Arts
Principal Partner

PROUDLY SUPPORTED BY:



BE PART OF THE MAGIC!

THE RIDERS

SPECIAL ASME OFFER

Make a group booking to THE RIDERS for Saturday, April 16 and attend an exclusive ASME pre-performance function in West Australian Opera's Wesfarmers Puccini Room!

The function will commence at 6.45PM

Tickets priced from \$42

Call 1300 364 001 or <http://m.ticketek.com.au/shows/show.aspx?sh=THE RIDER16>

IN SCHOOL WORKSHOPS AND PERFORMANCES

We love being on the road throughout this wonderful state of ours and visiting your school community. All in school workshops and performances are priced at only \$5 per student with a minimum fee of \$200.

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VOYAGE TO THE MOON

BAROQUE OPERA REIMAGINED

Voyage to the Moon's' costumes were designed by Christina Smith Bri Hammond

THE CONVERSATION

Academic rigour, journalistic flair

It seems obvious to say that opera “moves” people – if it didn’t engage our emotions, quite simply, it wouldn’t exist, and certainly wouldn’t be with us more than 400 years after it came to life as an art form.

But how opera moves us is far less straightforward. That’s the question the current authors and our colleagues at the ARC Centre of Excellence for the History of Emotions (CHE) will be trying to address with regards to a reimagined baroque opera about to be performed in Australia.

‘Voyage to the Moon’ – a collaboration between Victorian Opera and Musica Viva, and in association with CHE – will be performed around the country from February 15 to March 12, with its world premiere on February 15 at the Melbourne Recital Centre.

Music and emotion

Music has always been closely connected with emotional expression, but the practices that give social substance to emotional experience have varied greatly across time and place.

Since the turn of the 17th century, opera has played an important role in the navigation and expression of individual and communal feelings through music,

especially in the West.

‘Voyage to the Moon’ interrogates the nature of the relationship between opera and emotion. In the narrative, the famed warrior Orlando suffers a “great madness” when his beloved elopes with a knight from the enemy forces.

In search of Orlando’s missing sanity, his friend Astolfo journeys to the moon, home to lost things. Encountering the fierce Guardian of the Moon, Astolfo offers his own life in exchange for his friend’s sanity.

This context offers opportunity to explore verbal and musical manifestations of distress, frenzy, madness, anger, affection, pathos and loss. For each emotional state in ‘Voyage to the Moon’, as in most operas of the Baroque period, there is a genre of aria to suit: a rage aria, a madness aria, an aria revealing love and friendship, and so on.

Each aria conforms to specific musical requirements, but more than this, each one offers a showcase for the singer: a coloratura soprano with a dizzying display of vocal fireworks, the warm rich hues of the mezzo, and the depths of felt emotion in the bass baritone.

‘Voyage to the Moon’ is based on the 16th-century epic poem Orlando Furioso by Ludovico Ariosto; the libretto has been finely crafted by Australian

playwright Michael Gow, who also directs the opera; and the music is by composers/ arrangers Calvin Bowman and the late Alan Curtis.

Emergence of pasticcio opera

Another particular attraction of this project is that it draws on pasticcio, an operatic sub-genre that emerged late in the 17th century and provided a quick method of generating new operas.

Indeed, the first decades of the 18th century were a boom period in European opera production and consumption, and the pasticcio proved a very useful form.

It often combined familiar, showcase arias for the star singers alongside arias taken from lesser-known works which assisted the composer/ arranger in structuring the work.

A common characteristic of pasticcio opera was that the stories behind these works were pieced together in order to provide a narrative backbone on which to hang the already-selected music.

How does opera move people? Biology and rhetoric.

Attempts to explain opera's affective power have a long history, and some have argued that opera's musical structures correlate with biological responses and emotion (e.g. the fast beating heart equalling a fast tempo and arousal) as well as culturally shaped elements such as speech prosody, rules relating to harmonic and melodic direction – and therefore to tension and resolution.

Matters of performance etiquette, which have undergone changes in significance and meaning over the centuries, are now also the object of renewed interest from scholars. The art of persuasion – or rhetoric – was a commonly understood and codified way of performing that depended on specific musical and physical gestures and postures, and has also been shown to correlate with specific emotion signals.

Pasticcio presents fascinating questions for historians of emotion, and when the 'Voyage to the Moon' project was proposed by Victorian Opera and Musica Viva Australia more than two years ago, we were excited by the possibilities this project could offer.

How would the genre – which gradually fell into obsolescence by the dawn of the 19th century amid the rise of the unified musical "work-concept" and opera's canonisation – be developed when re-imagined with singers, librettist and a composer-arranger collaborating in the 21st century?

To those questions we added some others, such as: Would the stock arias and emotions so prevalent in

the 18th century align well nowadays?

If not, what would the change tell us about ourselves? What emotional investment would the creative team bring to the work, and how would this manifest in the production?

What would the audience make of a work that was new, yet old, familiar yet novel?

What could this project tell us about the history of emotions more broadly?

We and our fellow researchers at CHE are tracking the production of 'Voyage to the Moon', using the theoretical premise that emotional experiences, discourses, displays and expressions do not share universal significance, but are at least partly produced, defined and regulated by culture, and therefore change over time.

Now that the opera has almost reached the performance stage, we are keen to engage its audiences in questions about emotional impact and affect.

Surveys, iPad studies tracking emotional responses and brief "vox pop" interviews, as well as more comprehensive post-performance audience engagement events, will help us understand contemporary responses to the opera and highlight the important moments in terms of narrative, musical and overall dramatic scope.

Drawing together the old and the new, this reimagining of the baroque pasticcio art form in the 21st century, from the perspective of emotions history, makes for a rich and fascinating study.

We look forward to sharing the results of our investigations with readers in due course.

AUTHORS

Jane Davidson
Deputy Director ARC Centre of Excellence for the History of Emotions, University of Melbourne

Frederic Kiernan
PhD Candidate at Melbourne Conservatorium of Music, University of Melbourne

Website: <https://theconversation.com/voyage-to-the-moon-opera-and-the-voyage-of-human-emotion-53983>



Australian Society for Music Education Incorporated
Western Australian Chapter



National and World Conference Scholarship 2016

General Information

The Australian Society for Music Education Western Australian Chapter Inc. (ASME WA) has established the ASME National and ISME World Conference Scholarship to provide further opportunities for WA music educators to extend their professional awareness of music education at the national and international level.

The scholarship will provide a cash payment to the successful applicants to be used towards the costs (such as registration fees, travel and accommodation expenses) associated with attending an upcoming ASME National or ISME World Conference.

Scholarship for ISME World Conference, Glasgow, Scotland 2016

In 2016, Western Australian ASME members who have registered to attend the ISME World Conference, Glasgow, Scotland 2016 are eligible to apply for this scholarship. The successful applicants will be selected by a panel, led by the Chairperson of ASME WA. The scholarship will be awarded to a maximum of three recipients each receiving \$500.

Successful applicants will be required to write a report for Opus (the ASME WA magazine) and are asked to facilitate a workshop at a future ASME WA professional development event (such as the Summer School).

Selection Criteria

1. Must have been a current financial member of ASME for at least 12 months prior to the time of application.
2. Successfully demonstrate how participation in the conference will support the aims and objectives of ASME (available online at <http://www.asme.edu.au/about.htm>)
3. Successfully demonstrate how your teaching practice will improve as a result of attending this conference.

Application Procedure

1. Complete the application form below.
2. Attach a current copy of your curriculum vitae.
3. Write a cover letter addressing the selection criteria.

Submission of Application

 **Email to:** wa@asme.edu.au or

 **Mail to:** Chairperson
Australian Society for Music Education
Western Australian Chapter Inc.
PO Box 872
NEDLANDS, WA 6909

**Applications must be received by
5.00pm, Friday 24th June 2016.**

ASME WA – ISME World Conference, Glasgow, Scholarship 2016 Application Form

Name: _____

Address: _____

Phone: (H) _____ (W) _____ (M) _____

Email: _____

If awarded the scholarship, I agree to write a report for publication in the ASME WA Opus (newsletter) as well as making myself available to present a workshop at an upcoming event as required by the ASME WA Council. Should I be unable to attend the conference, or comply with the conditions, I agree to return the funds awarded to the ASME WA Council. I understand that the decision of the selection panel is final.

Applicant Signature: _____ Date: _____



Australian Society for Music Education Incorporated
Western Australian Chapter



National and World Study Grant 2016

General Information

The Australian Society for Music Education Western Australian Chapter Inc. (ASME WA) has established an annual scholarship/grant to support WA members attending significant post graduate study courses throughout Australia or Overseas to provide further opportunities for WA music educators to extend their professional awareness of music education at the national and international level.

The grant would support recipients in tuition fees, travel and accommodation costs incurred to participate in such courses where their normal sources of income can no longer be gained. (eg. MA in Kodály Music Pedagogy in English in Hungary or Master Program "Elemental Music and Movement Pedagogy" at the Orff-Institute, University Mozarteum in Salzburg)

Study Grants for 2016

In 2016, Western Australian ASME members who have enrolled to study in a course such as those mentioned, are eligible to apply for this grant. The successful applicants will be selected by a panel, led by the Chairperson of ASME WA. The scholarship will be awarded to a maximum of three recipients each receiving \$500.

Successful applicants will be required to write a report for Opus (the ASME WA magazine) and are asked to facilitate a workshop at a future ASME WA professional development event (such as the Summer School).

Selection Criteria

1. Must have been a current financial member of ASME for at least 12 months prior to the time of application.
2. Successfully demonstrate how participation in the course will support the aims and objectives of ASME (available online at <http://www.asme.edu.au/wa>)
3. Successfully demonstrate how your teaching practice will improve as a result of attending this course.

Application Procedure

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Applicant Signature: _____ Date: _____

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)

NAME	PHONE	EMAIL	DAYS	YEARS	LOCATION	COMMENTS
Adams, Clayton	0407 084 752	37dart@gmail.com	M – F	K – 6		Not a specialist but has a strong music background
Archer, Gillian	0431 327 027	gillian.k.archer@gmail.com	M	K – 6	NOR & central Perth	Classroom music, clarinet and voice
Berry, Rachel	0435 796 599	rachelberry140@gmail.com	M – F		Western suburbs	Primary teacher with experience of class music teaching
Brown, Julie	0417 269 254	juliebrown4@education.wa.edu.au	M & F	K – 6	North of River	Music specialist & piano teacher
Cann, Graham	9448 2318 or 0437 634 421		M – F	K – 6		Music, phys ed and 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	0478 218 604	sonyapeterelek@gmail.com	Tu, W, Th	K – 12*	North of River	*Primary classroom music (K – 6) & Clarinet (Yrs 5 – 12)
Fleming, Elissa	0439 087 549	lissyfleming@hotmail.com	M – F	K – 12	Metro area	
Happ, Michael	9387 7046	happ.micheal@cathednet.wa.edu.au	Tu & F	2 – 12	Within 20 minutes of Floreat.	Class music, ensembles, accompanying & instrumental:
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 and piano
Lowe, Jandy	0407 830 541	jandyloewe@iinet.net.au	M – F	PP – 6	Prepared to travel	Music only yrs PP – 6. Not available June and July.
Malinovic, Natasha	0423 839 401	natasham1969@gmail.com	Tu & W	K – 6	North	Primary music specialist, choir
McIntosh, Robyn	0403 599 486	rcmcinto@iinet.net.au	M – F	K	Will travel	Music specialist and available for general relief.
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	Can teach IT, arts, drama and instrumental music
Reynolds, Skye	0412 166 725	skyeareynolds@gmail.com	M, W, F	K – 12		Primary, secondary and 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 & sec). *Primary class music
Rosario, Marguerite	0428 375 253	muma@bigpond.com	M,T,Th, F	K – 9	Will travel	Music including guitar and ukulele, Kodaly interest
Strudwick, Phill (Mrs)	0424 185 351	psmusspec47@gmail.com	M – F	K – 6		Primary music and general relief
Trigg, Anne	9203 6053	triglads@westnet.com.au	M & Th	K – 6	Metro area	Music only.
Warnock, Catherine	0437 487 605	cwarnock@live.com.au	M & Tu	K – 12	Will travel	Music only.



Back L to R: Jessica Khoo, Chadwick Beins, Judith Haldane, Robyn Veitch, Wendy Oliver, Mandy Herriman
Front L to R: Catherine Warnock, Selena Clohessy, Paul McCarthy, Gillian Archer, Anna-Maria Agnello
Absent: Jane Nicholas

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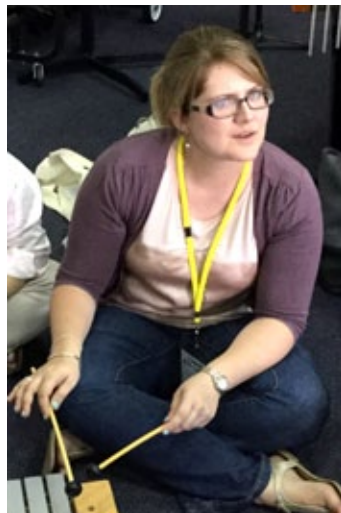
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