



# opus

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

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

term 3 2023



National Conference Report \* Cloverdale PS Music \* Diverse Voices in Music Education



## Contents

- 3 From the Chair
- 4 From the Editor
- 5 Summer School News
- 6 Music Education Initiative
- 7 National ASME Conference
- 8 Feature School: Cloverdale PS
- 9 10 Questions for Rhys Sutherland
- 11 Diverse Voices
- 14 Relief Teachers
- 15 ASME Committee Members and  
Contacts

Cover: Jason Goopy and Jason Boron flew the flag for WA's own ECU and the work being done in that space in music education.

Back Cover: The travels of Jane ...

## 2023 Calendar

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

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

### Free ASME membership for students

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

### Music Network News

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

### Connect Groups

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

### Help Desk @ ASME

Do you have a music problem and you're not sure who to turn to? Want a friendly ear to chat to? Need some help with ideas, resources, students or curriculum? Hang on! Help is on its way! Experienced teacher and ASME WA Committee member, Anna-Maria Agnello is more than happy to offer support and a listening ear to you, our members. Drop her an email at: [wa@asme.edu.au](mailto:wa@asme.edu.au)

### Advertising rates in Opus

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

*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.*



## From the Chair

**Greetings to all our ASME WA Members. This OPUS comes to you off the back of the ASME National Conference held in Sydney 3-6th July. You can read about some of the highlights further in this issue.**

Prior to the start of the conference, ASME National Executive met with representatives from each state chapter of ASME. Jason Boron, Robyn Veitch and I were your ASME WA representatives. In a full day of meetings, there was much ground covered with some exciting developments at the National level which will impact on our WA chapter in positive and innovative ways.

### **WEBSITE:**

National ASME has been facilitating the creation and development of a new National website. It will be launched soon and is a user-friendly and aesthetically pleasing website. Each state chapter has a tab and this new and improved website will have innovative additions for use and access by all ASME members.

The Resource tab will be available to all members as a repository of resources from every state. Some will be freely available, some by password and others as 'pay-for' resources. This will be the first time that there will be a nationally collated and curated bank of resources in one place for all members to access.

A Calendar function will include ALL music events and professional development opportunities for ASME in each State, as well as events offered by other Music Education Associations. This is a response to the proposed strengthened alliances between ASME and Music Education Associations at a National level.

Look out for notification that the new website has been launched!

### **MEMBERSHIP:**

Free one year membership for students will continue to be offered as a gift. Please let your pre-service teachers know that this is a great way to have access to member only professional development and resources.

### **NATIONAL/STATE RELATIONSHIP:**

A change to the frequency and participation of National ASME meetings means an increased connection and information sharing between National Executive and each State and improved connectivity between states as well. Four meetings a year will include the Chairperson of each State as well as the National Executive.

### **PROFESSIONAL DEVELOPMENT:**

Please take note of upcoming professional development opportunities with Jane Nicholas presenting on Diverse Voices in Music Education on September 9 and planning for our Summer School on January 15th and 16th 2024 well underway.

Please save the date for Summer School and watch for registrations opening. If asking your school to pay for your registration, we request that they pay before the end of the school year.

And from the distant past and out of the mouth of Plato – great ancient Greek philosopher born several hundreds of years BCE – comes this advocacy quote:

*Music is a more potent instrument than any other for education because rhythm and harmony find their way into the inward places of the soul.*

**Plato (Source: The Republic)**

**Mandy Herriman  
Chairperson ASME WA**





## From the Editor

---

Wow, it's coming to the end of Term Three 2023! I'm sure you've had lots of performances to show off to students' friends and family members how amazing your kids and music programs are! Of course, with Term Four on the horizon, we're also into the run up to end-of-year performances – and who would have thought that Christmas carols are appropriate music to play in September and October!?

I love being friends with so many music teachers on Facebook (yep, showing my age there using Facebook, sorry about that!). I really enjoy seeing their posts in the lead up to their performances. It makes me feel better when I'm struggling with getting my kids to rehearse ready for their performances to know that a lot of music teachers have the same challenges too! And of course, the amazing "We did it!" posts make me so happy as well! No matter what goes on during the performance, music spreads joy throughout our communities – it's definitely a "bigger picture" sort of situation, although sometimes it's really hard to remember that during rehearsals when your 2nd Flute keeps missing that flat, or your prima donna starts their antics!

But I do adore one of my music teacher friend's quote (excuse the language!), "I can't polish a t\*rd, but I sure can throw glitter on it!" I'm sure you all understand what she means!

In Opus this term, we have a wonderful report from Jane Nicholas, who was asked to present at the International Orff Schulwerk

Forum's Convention in Salzburg, a lovely Feature School article from Cloverdale Primary School and their amazing teacher (and ASME WA super-Secretary!) Michelle Bellenger, and amazing graduate music teacher Rhys Sutherland taking on 10 Questions. The ASME WA committee are working hard on preparing for our annual Summer School in January 2024 and you can read about it in this edition.

If you'd like to share something your school is doing, we'd love to hear it! Contributions to Opus are always accepted at [Rhianna.Reynolds@education.wa.edu.au](mailto:Rhianna.Reynolds@education.wa.edu.au) – if you write a newsletter article for your school, why not flick it my way as well? We'd love to include it!

We're also wondering about the place and purpose of Opus in 2023 and beyond. I have checked the statistics (thank you Web Chimp!) – and not all of our members click on that link to head to the website to download and read Opus. We're curious as to who does read it, how it helps you and what it means to you – we'd love to hear your opinions (via [Rhianna.Reynolds@education.wa.edu.au](mailto:Rhianna.Reynolds@education.wa.edu.au)), as these opinions may help us make decisions on the future of the publication.

Have an amazing September/October school holidays and best of luck to everyone in their presentations and performances! I shall be throwing as much glitter as I can on my students and thinking of you all as I do!

Love Rhi xx

# Save the Date

## ASME WA Summer School 2024



# Soundscapes of Innovation

**ECU Perth**  
**Monday 15th and Tuesday 16th January 2024**



### SUMMER SCHOOL 2024 IS TAKING SHAPE

The ASME WA Professional Learning subcommittee are in full planning mode preparing for the 2024 Summer School '**Soundscapes of Innovation**'. The Summer School will again be held on the beautiful grounds of ECU Mt Lawley on Monday, 15th and Tuesday, 16th January. We have planned a similar format to this year's Summer School, with primary and secondary streams, plus the launch of the Year 12 ATAR curriculum materials.

### WE ARE PUTTING THE CALL OUT FOR PRESENTERS.

Would you be interested in sharing something brilliant with our amazing Summer School participants? Or, alternatively, is there someone you would love for us to approach to present? Email [Rhiana.Reynolds@education.wa.edu.au](mailto:Rhiana.Reynolds@education.wa.edu.au) and we'll see what we can do! We will be opening up registrations before the end of Term Three – watch your emails for more details.



<https://www.alberts.co/music-education/>

Have you seen the 'Music Education: Right from the Start' campaign? It is a collaborative, national initiative led by Alberts and the Tony Foundation, driven by their collective belief in the power of music to change lives. Their vision is that all Australian primary school children need, and have a right to a quality, sequential and ongoing music education. They have teamed up with Dr Anita Collins and summarised extensive research in the fields of neuroscience and psychology and music learning. They have found that music learning improves cognitive connectivity and efficiency, improves learning capacity, improves social skills and personal wellbeing, decreases stress and anxiety, heightened empathy and valuing of diversity, supports reading and numeracy skills, improves self-regulation, increases attention stamina and focus and boosts academic performance in English, Maths and Science.

*Music Education: A Sound Investment* was a report commissioned by the Tony Foundation, which highlighted that a large number of primary school children have little to no access to music education. Of the children who do have access to music education, there is significant variation in the quality of the learning they receive. The report authors identify what constitutes quality music education and the issues to be addressed.

Their second report, *Fading Notes: the State of Music Education for the Next Generation of Primary Teachers*, makes for sobering reading. The research ultimately concludes that while there are some pockets of excellence, overall diminishing levels of music education within generalist primary teaching degrees leave most graduate teachers underprepared to meet the realities of the classroom and expectations of the curriculum.

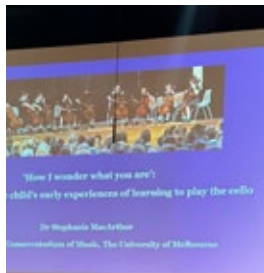




# National ASME Conference 2023



Attending the National ASME Conference as Chairperson of ASME WA, a presenter and a participant was a highlight this year. Held in the Sydney Conservatorium of Music and hosted by the New South Wales chapter of ASME, it was a kaleidoscope of great presentations, fantastic music making and inspiring networking.



One of the most important aspects of any conference is the networking that inevitably takes place and the affirmation, inspiration, encouragement, and resourcing that is afforded those who engage with each other. Especially in this time post-COVID, when our face-to-face conferences have been limited – Tasmania in 2021 became an online conference – this has become a most important feature of all conferences. Even more so for Music teachers – who are often the solo Arts teacher in their school or work within an Arts Department with other Arts disciplines teachers. To be with people who speak our language, understand our frustrations, share our passion and are willing to share solutions, resources and possibilities is pure gold.



And that was only a part of the conference which played out between sessions, in sessions, at sundowners and dinners and standing in coffee and lunch queues! The sessions were a smorgasbord of interactive workshops, papers and presentations covering the whole gamut of music learning from birth, through education organisations and onwards into adulthood and community music making. With a theme of 'Music Unleashed', the emphasis was on improvisation and innovation in the composition process which many presenters built into their sessions on offer.

The brief for Young Composers who were selected for the Young Composers' Project was to explore the use of 'found sounds' while composing for an ensemble comprising cello, clarinet and piano. Holly, as the composer-in-residence, worked with the four selected students and presented an original composition of her own at the opening concert. The culmination of the YCP was an outstanding concert performing their pieces, and I can honestly say that the future of Australian original music works is in very fine hands.



The venue of the Sydney Conservatorium of Music was outstanding, with several fine theatre spaces for lunchtime concerts and great spaces for interactive workshops. The concerts covered a breadth of community groups encompassing a range of ages and cultural influences. My one sadness is that it was impossible to attend every concert as many ran concurrently.

Similarly, the keynote presenters were of outstanding quality. What is not to like about the passionate advocacy of John Foreman, the inspiring education experiences of Jimmy Rotherham from the UK and Feversham Primary School, the heart of Brydie-Leigh Bartleet or the deeply held love for her ancestors songs and music of Jessie Lloyd. They were all great presentation to begin and end the days of the conference.

The WA contingent of participants numbered about 10 but of that 10, four of us were accepted as presenters. Jason Goopy and Jason Boron flew the flag for WA's own ECU and the work being done in that space in music education.

I (Mandy Herriman) presented two primary school interactive workshops and I was pleased to see that what I presented dovetailed beautifully and complemented other presentations with similar themes and approaches to music composition and improvisation in the primary classroom.

It was a wonderful opportunity to learn and witness how music education is 'done' across the country. We can be assured that there are fabulous things happening in many parts of Australia in urban, rural and regional areas... but there is also lots more to do. It is one thing to celebrate all that IS occurring with like-minded people and another thing to be advocating with educators, principals and departments for quality music education when they are constrained by financial considerations and curriculum imperatives. If only we could bottle the energy, the expertise, the passion, the knowledge, the collective wisdom of the conference participants!

**Mandy Herriman**



## Music at Cloverdale Primary School

Cloverdale Primary School is an independent public school in the Belmont area. We have approximately 360 students between K-6. Students from 1-6 take part in a music program each year.

After completing my Level 1 Orff Schulwerk in the July school holidays, I have now adapted my program to suit this pedagogical practice. Year 1s and 2s have been learning non-melodic ostinatos to accompany speech rhymes. Years 3-6 are playing melodic accompaniments. We have a beautiful range of percussion instruments including djembes. Our other musical instruments include a class set of xylophones, glockenspiels and Boomwhackers. The students have embraced the opportunity to explore music in such a fun way. Students are exposed to different cultural music and dances from various regions worldwide.

In our school, my aim is always to be looking for ways we can share our music in our community. Our 20-student choir comprises of students from Years 4-6. We attended an ANZAC Day service at the Belmont RSL, where we performed 'Spirit of the ANZACs' by Lee Kernaghan. They also accompanied another local school singing 'I Am Australian' by the Seekers. It was a tremendous opportunity to show off their hard work.

We are preparing for the Education Department of WA's Massed Choir Festival in Week 9 of Term 3. The students have just attended the cluster rehearsals at Churchlands Senior High School and could see their hard work paying off as their preparation for the 2-part songs was impeccable.



The choir will perform at a special music assembly next term, the school's Open Night, and finish the year with Year 3s joining us for our annual Christmas Carols at Belmont Park.

Selected students from Years 5-6 participate in the Instrumental Music School program, allowing them to learn flute, clarinet, trombone, and trumpet. Students can be a part of the Belmont City College Junior Band. This band does an end of year performance for schools within the region. Term 4 will see these students attending an aged care facility to play and interact with older people, plus playing at the music assembly and the school's Open Night.

**Michelle Bellinger**





## TEN QUESTIONS for Rhys Sutherland

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

My start in music began quite serendipitously when my father received a drum kit as a gift for his 40th birthday, a gift that saw very little use from him. The kit sat neglected in our shed, gathering dust and cobwebs. One day, I decided to give it a try and was captivated by the sounds it produced. The reverberations of drum skins and metal against the corrugated tin shed walls became my daily soundtrack. With newfound enthusiasm, I sought lessons from a local music school.

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

I often pondered the concept of fulfilment in one's career, where the convergence of passion and profession brings about contentment. Recognising the joy that music brings to my own life, I wanted to share this enriching experience with young minds, which is why I chose to become a music teacher. As expressed by Alan Watts, "Living doing what you love is the ultimate in art and a good life,".

### What instrument/s do you play?

I play guitar, percussion, harmonica, piano, and synthesiser. During my studies at TAFE, my primary instrument was percussion.

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

Regarding our recent performance at the One Big Voice festival, our choir is still excited about future performances. Currently, we're beginning to transition towards rehearsals for the Christmas Carols event at our school. We also have an upcoming choir assembly performance on the horizon.

### What is your favourite IT resource for teaching music?

My preferred IT resource is Garageband due to its versatility and user-friendly interface, making it an ideal tool for students. I often use Garageband for arranging and composing music. Recently, I utilised Garageband to record my choir's performances. Then, using a Midi keyboard, I added piano and string accompaniment to the students' voices. Afterwards,

I mixed and mastered the audio, resulting in a final product that was broadcast over the school's morning siren.

### What music are you currently listening to?

My music tastes span a wide spectrum. At present, my playlist features artists like Boards of Canada, Beach House, The HU, Louis Armstrong, Midnight Oil, King Stingray, and Sigur Rós.

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

I enjoy teaching students across all year levels, as each cohort brings its own unique energy to the classroom. The enthusiasm and inherent dramatic flair that junior primary students bring to movement activities are truly delightful. On the other end of the spectrum, I find working with upper primary students equally rewarding, especially when orchestrating ensembles and performing Orff arrangements. The process of layering ostinatos and creating musical textures is an endeavour I deeply enjoy.

### Who is your favourite composer?

My favourite classical composer would have to be Chopin. The emotional depth and expressive beauty of his compositions are remarkable. In the realm of modern composers, Hans Zimmer's creative innovations in storytelling through sound are unparalleled. His skill in utilising unconventional instruments to craft unique auditory experiences is truly inspiring. Additionally, I've developed a strong affinity for Ludwig Göransson's work, drawn to his distinctive style and artistic choices.

### What is your favourite music resource?

"Music For Children: Volume 1 Pentatonic" by Carl Orff is a valuable music resource in my teaching repertoire. It proves to be effective for creating speech rhymes and forming arrangements.

### What is your favourite untuned percussion instrument?

The Djembe holds a special place in my heart.



FREE PROFESSIONAL LEARNING FOR ASME MA MEMBERS

# DIVERSE VOICES

Strategies to Embed Diverse Voices  
in Music Programs

and

A review of the International Orff  
Schulwerk Forum Salzburg

Presented by Jane Nicholas

Date: Saturday, 9 September 2023

Venue: Instrumental Music School  
Services

150 Guildford Road, Maylands

Time: 9am – 11:30am

Register here: <https://forms.gle/d3JFsDBAkCswQ7wl7>



# DIVERSE VOICES IN MUSIC EDUCATION

## A Reflection by Jane Nicholas on the International Orff Schulwerk Forum Salzburg Convention 2023

The International Orff Schulwerk Forum's Convention In Salzburg in July saw seventy music educators presenting and exploring ideas on the theme of hearing and expressing diverse voices. Before, during and since the convention the concepts of diversity, voice and power have been considered as possible futures, but possibly existing only as fantasy futures. The convention challenged participants, particularly their current paradigms.

The aim of the convention was to bring together a range of international practitioners to explore, challenge and reimagine the ideas and experiences when creating inclusive and equitable conditions for music and dance education. Using concurrent in-person and online methods of presentation, the idea of voices, participation and power were challenged through keynotes, workshops, discussion groups, performances and Come Togethers, which were whole group 'musiking' sessions. Could there be a positive future where diverse voices would be allowed for and considered in societies? My pre-existing view was – of course Arts education would assist with this new world order!

The Convention was held at the Orff Institute at the University Mozarteum, which was established by Carl Orff in 1961 as a centre for elemental music and dance education.

At the heart of the Orff approach is the embracing of diversity and celebrating inclusion. Its 'elemental' starting point means that everyone will be included meaningfully in making and responding to music. The artistry with the Orff practice allows for educators to creatively achieve this with all students.

The keynote presentations provoked music educators to reflect on multilingualism, dance, as well as race and representation. Discussion groups followed each of the key notes where concepts, deeply personal reflections and practical experiences were shared. These keynotes brought out strong opinions that challenged societies' acceptance of greater diversity. A range of views were not accepted as kindly as I had hoped. An example from the convention was where one of the presenters shared their ideas. These seemed to be shut down in the discussion I attended. I felt this flew in the face of

music and other creative arts which should thrive in challenging the existing and creating the new. Perhaps my vision and optimism of a diverse cultural society brought together by shared musical experiences was not a universally achievable ideal? With respect to the 'diverse voices' theme of the convention, this was a disappointment to me. To hear and experience the reluctance to accept other concepts and ideas, and a rigidity in maintaining the status quo was deflating. I found it troubling to be present with creative arts educators who did not allow the existing ideas, systems, and methods to be challenged and who were actively defending the stance of the dominant culture. I hope it was the experience only in the discussion groups I attended.



The range of workshops was outstanding. One of my favourites included Marion Haak-Schulenburg (above). Marion is a community musician, singer and music teacher. After studying school music at the Berlin University of the Arts, she worked as a choir director and music teacher, choral conductor, workshop leader, vocal coach and lecturer. Since 2016, she has been a trainer for Musicians without Borders (NL). As part of her doctorate, she is researching "Inclusive Music Education/Community Music". She shared her work as a community musician with Palestinian youth. Her music making activity was stunning. It grew organically from a provocation of silence, breath, choosing a melodic and non-melodic instrument to create a loose composition. Out of silence, her suggested structure of making musical conversations, first with non-melodic percussion, then melodic and then back to non-melodic was simple but so emotional. The dynamics and playfulness was completely joyful.



Another favourite workshop was by Christine Schonherr. (above) Christine studied Music Education for Schools, Rhythmics (J.Dalcroze) and Recorder at the Hamburg University of Music and Theatre, as well as Elemental Music and Dance Pedagogy at the Carl Orff Institute Mozarteum University in Salzburg. For many years, she has been teaching at the Orff Institute Ensemble and Improvisation on Orff Instruments, Dance Accompaniment, Recorder, Conducting, Speech Training and Speech Formation and Didactics. She is also a qualified Yoga and authorised AAP teacher. She has written numerous publications, such as the book "Körpersprache und Stimme" (Body Language and Voice) and is teaching nationally and internationally. Since 2003, her focus has been on the field of music and dance for adults, the elderly and persons of advanced age, who live in nursing homes. The Austrian music educator presented on the artistic and pedagogical opportunities for people in advanced age. Her work clearly shows how important great music teaching can be for us all throughout our lives. Her elemental teaching, links with nature, the importance of movement, creative genius, stimulated all in attendance.

The workshops by Christine and Marion put me back in touch with my people and my pedagogical home. My diverse voice world was puzzling back together.

Two presenters at the convention were from Australia, Mary Walton and myself (top right). Mary is a well-known music educator in Australia. She is the founder and principal of Eton Farm Primary School, the only Australasian Orff Associated school. Mary presented about the formation and initial experiences of the school, the board, the staff and students. It was a testament to the power of belief and the bringing together of people to make something new, dynamic, and good. I have fond memories of sharing workshop experiences with Mary and the late Dr Richard Gill who was such an advocate for the Orff Schulwerk



approach. He would be very proud of Mary's work and achievement. She demonstrated how Music Education, Art, Language and Outdoor Education underpin educational experiences at her school. Mary spoke about the Carl Orff approach-based Music Education program at Eton Farm Primary, which provides a strong foundation in English, as it focuses on oral language, developing and enhancing early literacy skills. She showed beautiful integrated Arts learning experiences on the topic of animal migration.

The other Australian presentation was by me, the music teacher at Baldivis Gardens Primary School. I had been invited by a Czech music educator who I had met and shared music making with at an ISME Music in Schools and Teacher Education Commission in Prague in 2018. We had stayed in touch, and she wanted my work with First Nations Australian culture and music shared at the convention as it fitted with the theme. It was a humbling and daunting task, both in terms of confidence and intellectual rigor, but it was genuinely the opportunity of a lifetime, so I accepted.

I am so grateful for the generous financial support of professional associations which supported my attendance, particularly the generosity of the ASME WA's financial contribution. Thank you so much to ASME WA for your support. The opportunity to present in person was invaluable in comparison to the online alternative.

My workshop consisted of some examples of using Australian First Nations culture and music in mainstream music classroom settings. These examples have been built from experiences and learnings gained over many years. Over this time, I have been exploring concepts and developing connections with, and support of, First Nations community members.

The 'Come Togethers' showcased the most sublime and creative music teaching I have experienced. These





shared vocal, movement and instrumental experiences were deeply artistic and connecting. They included improvisation and layers upon layers of beauty around the themes of 'joyful moments', 'togetherness', 'beauty in difference', and 'voices'. I hope to be able to present some of these concepts through workshops in the future, or perhaps facilitate the connection of the original presenters with ASME WA. My beautiful vision of diverse voices in society, while not always perfect, can be a future. As a society we need to do a lot more listening, share music and listen. We need to 'Come Together'!



Top: Jane about to begin her presentation  
 Middle: Oh my – the tarts!!!! I had four different ones for dinner one night.  
 Below: An amazing schnitzel.

## TRAVEL NOTES AND CULINARY HIGHLIGHTS!

It was cheaper to fly to Munich and travel to Salzburg by train. It meant I had the chance to be a tourist in Germany for a day. I took a bus tour and visited three amazing Bavarian castles including this one, Neuschwanstein Castle .



**Above:** The Orff Institute at University Mozarteum Salzburg.



# MUSIC TEACHERS AVAILABLE FOR RELIEF

Please note: ASME WA does not endorse these teachers and takes no responsibility for the quality of their teaching. If you know of other music teachers who may be available for relief, please ask them to contact Rhiana Reynolds ([Rhiana.Reynolds@education.wa.edu.au](mailto:Rhiana.Reynolds@education.wa.edu.au)) to add them to this list.

Name	Phone	Email	Days	Yr Levels	Location	Comments
Clayton Adams	0407 084 752	37dart@gmail.com	M – F	K – 6		Class music and general relief. Primary only.
Tamara (Tami) Bird	0407 942 598	itamni.bird@icloud.com	Tu, W, Th	K – 12	South (can travel north if given enough notice)	Class music and choir. Will do general relief.
Penelope Colgan	0417 993 714	penelopecolgan@gmail.com	M - F	K – 12	South of River preferred but open to travel	Classroom K-12, choral and instrumental ensembles
Maria Michlielsen	0415 941 347	maria.michiel@hotmail.com	Not available until 2024	K – 6	North (South if not too far)	Music specialist, Kodaly trained, choirs, piano





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

## ASME WA 2023 COUNCIL

Mandy Herriman (Chairperson)  
[mandyherriman18@gmail.com](mailto:mandyherriman18@gmail.com)

Jason Boron (Vice Chairperson)  
[j.boron@ecu.edu.au](mailto:j.boron@ecu.edu.au)

Michelle Bellenger (Secretary)  
[Michelle.Bellenger@education.wa.edu.au](mailto:Michelle.Bellenger@education.wa.edu.au)

Robyn Veitch (Treasurer)  
[robynvtch@gmail.com](mailto:robynvtch@gmail.com)

Rhianna Reynolds (Publications – Opus and Digital)  
[rhianna.reynolds@education.wa.edu.au](mailto:rhianna.reynolds@education.wa.edu.au)

Sandy Marwick (Chair of the Embedding Indigenous Cultures Sub-Council)  
[Sandy.Marwick@education.wa.edu.au](mailto:Sandy.Marwick@education.wa.edu.au)

Paul McCarthy  
[mccarp@penrhos.wa.edu.au](mailto:mccarp@penrhos.wa.edu.au)

Anna-Maria Agnello  
[musanna@iinet.net.au](mailto:musanna@iinet.net.au)

Mary-Anne Goyder  
[mary-anne@goyder.net.au](mailto:mary-anne@goyder.net.au)

James Kros  
[James.Kros@cewa.edu.au](mailto:James.Kros@cewa.edu.au)

Verity Levis  
[verity.viola@gmail.com](mailto:verity.viola@gmail.com)

Rhys Sutherland  
[Rhys.Sutherland@education.wa.edu.au](mailto:Rhys.Sutherland@education.wa.edu.au)

Janine Taylor  
[Janine.Taylor2@education.wa.edu.au](mailto:Janine.Taylor2@education.wa.edu.au)

## CONTACTS

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

OPUS: [Rhianna Reynolds  
rhianna.reynolds@education.wa.edu.au](mailto:rhianna.reynolds@education.wa.edu.au)

ABODA WA: [Marcus Perrozzi \(Secretary\)  
marcus.perrozzi@education.wa.edu.au](mailto:marcus.perrozzi@education.wa.edu.au)

Perth Choral Institute: [perth.choral.institute@jsracs.wa.edu.au](mailto:perth.choral.institute@jsracs.wa.edu.au)

AUSTA WA: [Helen Tuckey \(President\)  
helenvla@bigpond.net.au](mailto:helenvla@bigpond.net.au)

ANCA WA: [Anette Kerkovius  
wa\\_president@anca.org.au](mailto:wa_president@anca.org.au)

DALCROZE: [Katherine Smith  
katherinesiggins@gmail.com](mailto:katherinesiggins@gmail.com)

KMEIA WA: [Hilary Price wa@kodaly.org.au](mailto:wa@kodaly.org.au)

ECU: [Dr Jason Goopy j.goopy@ecu.edu.au  
Jason Boron j.boron@ecu.edu.au](mailto:j.goopy@ecu.edu.au)

ONE BIG VOICE: [Donna Marwick-O'Brien  
onebigvoice.wa@gmail.com](mailto:onebigvoice.wa@gmail.com)

WAOSA: [Andy Stewart contact@waosa.org.au](mailto:contact@waosa.org.au)

WA OPERA: [Teresa Letizia  
education@waopera.asn.au](mailto:education@waopera.asn.au)

WA Schools' Choral Festival Association: [Mary-Anne Goyder  
mary-anne@goyder.net.au](mailto:mary-anne@goyder.net.au)

AMEB: [amebwa@uwa.edu.au](mailto:amebwa@uwa.edu.au)

WASO: [Becca Shakespeare \(Ed Manager\)  
edbookings@waso.com.au](mailto:edbookings@waso.com.au)

WAYO: [info@wayo.net.au](mailto:info@wayo.net.au)

WAMTA: [Christine Louie \(Secretary\)  
admin@wamta.org.au  
9470 5595](mailto:admin@wamta.org.au)



**JANE:** When I visited the castle as part of a tour group, I was spellbound by the ‘Singers Hall’. I tested the acoustics with a version of J.S. Bach’s ‘Bist Du Bie Mir’. I wasn’t removed by security. The acoustics were very good.