

Day One: Sunday 26 September Morning				
9.30am	Plenary: Harley Mead		Harley Mead	Auditorium
10.00am Methodology	Early Childhood		Marion Stafford and Anna Mlynek-Kalman	C1.35
	Primary		Maree Hennessy	Art C2.02
	Secondary		Harley Mead	Auditorium: Stage
	Strings		Geza Szilvay	C1.09
	Choral		Fernando Malvar-Ruiz	C1.36
11.15am	Morning Tea			Foyer
11.45am Musicianship	Introductory Group A. Harrigan	Room – C1.29	Level Two A J. Cuskelly	Room – C1.36
	Level One A M. Hennessy	Room – C1.27	Level Two B J. Gillan	Room – C1.35
	Level One B H. Mead	Room – Soundhouse	Level Three.1 D. Smith	Room – Auditorium
	COLOURSTRINGS Repertoire and Musicianship G. Szilvay	Room – C1.09	Level Three.2 A A. King Annable	Room – Art C2.05
			Level Three.2 B F. Malvar-Ruiz	Room – Art C2.02
12.30pm	Lunch			Foyer

Musicianship Groups

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“Sol-fa needs to be continued right up to the highest grade of tuition in both singing and instrumental work, in order that we should read music in the same way that an educated adult will read a book: in silence, but imagining the sound”

- Zoltan Kodály (1954)

Day One: Sunday 26 September Afternoon

1.30pm Elective 1	Funga Alafia Empowering parents to make music interactively with their babies. Sowing the seeds. (E)	Anna Mlynek-Kalman	Art C2.02
	Embedding the Curriculum: Musical materials from the family for the family. This paper reports on the findings of a research project which was intended to embed the early childhood music curriculum within the broader community. (P)	James Cuskelly	Art C2.05
	Practical Assessment Ideas for the Middle Years (or "Writing Reports for kids you don't know yet!") This workshop will provide teachers with formal and informal assessment task suggestions as well as practical reporting advice. (S)	Deborah Smith	C1.35
	Australian Choral Music that Appeals to Primary and Lower Secondary Choirs Sydney Children's Choir have commissioned over sixty choral works for treble voices in the past twenty one years. Enjoy a primary and lower secondary choir choral reading session singing through some of these commissioned works, hot off the press works by emerging Australian composers and works composed by the Sydney Children's Choir choristers themselves. (C)	Allison Harrigan	Auditorium: Stage
	Sing Your Heart Out Sing your heart out with a range of songs including gospel, folk and jazz repertoire. Incorporate some movement and add to your choral and classroom singing repertoire – songs suitable for all ages. (G)	Susie Davies-Splitter	C1.36
	Senior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)	Geza Szilvay	Rehearsal: C1.09 Tutorials: C1.38, C1.29, C1.27 & Instrument store

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“Individual singing plus listening to music develops the ear to such an extent that one understands music one has heard with as much clarity as though one were looking at a score; if necessary... one should be able to reproduce such a score”

- Zoltán Kodály (1954)

“I think music in itself is healing. It’s an explosive expression of humanity. It’s something we are all touched by. No matter what culture we’re from, everyone loves music.”

- Billy Joel

“Music is an indispensable part of universal human knowledge. He who lacks it has a faulty knowledge. A man without music is incomplete. So it is obvious that music should be a school subject. It is essential”

- Zoltán Kodály

Day One: Sunday 26 September Afternoon

2.30pm Elective 2	<p>Ideas for Incorporating Listening Activities into Early Childhood Classes</p> <p>Tricia will speak about how she includes a listening section in every lesson in her Do Re Mi class from 2 years old onwards and will show you examples of what she uses. (E)</p>	Tricia Casey	Art C2.02
	<p>Resourcing Quality Music Education in Australia: The Place of Research and Best Practice</p> <p>This presentation presents a new tactic to inform educational policy and resourcing music education in schools. The presenters will put forward ideas for moving the agenda to another level and how you as a music educator can make a difference. This includes ideas such as up-skilling through in-service programs, researching and documenting best practice, and facilitating change by active engagement in curriculum development and contributing to scholarly debate through publications. (G)</p>	Deanna Hoermann, James Cuskelly & Terrence Hays	C1.35
	<p>Aural Based Methodology</p> <p>This workshop will demonstrate the flexibility of aural based methodology (based on Kodály's philosophy) through its practical application in a variety of learning contexts, cultures and styles. (S)</p>	Cathie Neil	Art C2.05
	<p>Commissioning a Choral Work</p> <p>Why should I commission a new music work and what do I need to know? (C)</p>	Julie Christiansen and Claire Preston	Auditorium: Stage
	<p>Towards the Ozzie Rascals – Colourstrings for Australia</p> <p>Colourstrings is an instruction method for string players, developed by Geza and Csaba Szilvay and their colleagues in Helsinki over the last 40 years. An important part of the Colourstrings approach, based on principles of Kodály, is that the curriculum should be adapted in subtle ways to the environment in which it is taught. In particular, the 'musical mother tongue' principle implies that songs known to Australian children should be employed when it is taught in Australia. Blank pages are left throughout the Colourstrings instruction books to allow for and encourage this. (G)</p>	David Banney	C1.36
	<p>Junior Strings</p> <p>Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)</p>	Geza Szilvay	Rehearsal: C1.09 Tutorials: C1.38, C1.29, C1.27 & Instrument store
3.15pm	Afternoon Tea		
3.45pm	Australian Music	Gordon Hamilton	Auditorium
4.30pm	<p>Combined Choir Rehearsal</p> <p><i>Delegates are welcome to observe this rehearsal</i></p>		Auditorium
5.00pm	Light Refreshments will be served \$5 donation		Foyer
Evening 6.00pm	<p>Australian Voices Festival Concert*</p> <ol style="list-style-type: none"> 1. Young Voices of Melbourne 2. Exaudi 3. Brisbane Grammar School Chamber Choir 4. The Australian Voices 5. Birralees Blokes 6. Northern Spirit 		<p>Concert: Auditorium</p> <p>Warm up Rms:</p> <ol style="list-style-type: none"> 1. C1.09 2. Art C2.05 3. C1.35 4. Art C2.02 5. C1.36 6. Art C2.02

*Entry to the Festival by Conference Nametag or program purchase \$12

Day Two: Monday 27 September Morning				
9.30am	Plenary		Geza Szilvay	Auditorium
10.00am Methodology	Early Childhood		Marion Stafford and Anna Mlynek-Kalman	C1.35
	Primary		Maree Hennessy	Art C2.02
	Secondary		Harley Mead	Auditorium: Stage
	Strings		Geza Szilvay	C1.09
	Choral		Fernando Malvar-Ruiz	C1.36
11.15am	Morning Tea			Foyer
11.45am Musicianship	Introductory Group A. Harrigan	Room – C1.29	Level Two A J. Cuskelly	Room – C1.36
	Level One A M. Hennessy	Room – C1.27	Level Two B J. Gillan	Room – C1.35
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12.30pm	Lunch			Foyer

Musicianship Groups

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“Music expresses that which can not be said and on which it is impossible to be silent”
- Victor Hugo

Day Two: Monday 27 September Afternoon			
1.30pm Elective 3	Afternoon Concert with: 1. Victorian College of the Arts Secondary School Choir 2. Brisbane Grammar School Chamber Choir 3. The Australian Voices		Concert: Auditorium Warm up Rms: 1. C1.36 2. C1.35 3. Art C2.05
	Senior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)	Geza Szilvay	Rehearsal: C1.09 Tutorials: C1.38, C1.29, C1.27 & Instrument store
2.30pm Elective 4	Music Matters So Make It Happen! Ideas to actively and creatively engage the young mind in Music. (E)	Melissa Dods	Art C2.02
	In Matters of Solfa – Increasing the Facility with Solfa for Primary Students Singing in relative solfa empowers the development of many musical skills. This workshop will demonstrate some confidence building techniques for students who are challenged by the language of relative solfa. (P)	Tess Laird	Art C2.05
	Games Matters Singing games and musical skill development in a fun and active way! (S)	Darren Wicks	C1.36
	Recruitment, Engagement and Retention of Singers. Is it all about the music? What is the measure of a successful choral program? Helpful tips on recruiting, engaging and retaining singers in a new or existing choral program. (C)	Julie Christiansen	C1.35
	Very Easy Repertoire for Primary Choirs Mark will share some of his favourite easy repertoire for primary school choirs. (G)	Mark O’Leary	Auditorium: Stage
	Junior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)	Geza Szilvay	Rehearsal: C1.09 Tutorials: C1.38, C1.29, C1.27 & Instrument store
3.15pm	Afternoon Tea		
3.45pm - 4.15pm	Plenary: Choir	Fernando Melvar-Ruiz	Auditorium

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“The Kodály method is not a static process, but a continually evolving one”
- Lois Choksy

Day Three: Tuesday 28 September Morning				
9.10am	Morning Concert with: • Northern Spirit			Auditorium
9.30am	Plenary		Fernando Melvar-Ruiz	Auditorium
10.00am Methodology	Early Childhood		Marion Stafford and Anna Mlynek-Kalman	C1.35
	Primary		Maree Hennessy	Auditorium: Stage
	Secondary		Harley Mead	Art C2.02
	Strings		Geza Szilvay	C1.09
	Choral		Fernando Malvar-Ruiz	C1.36
11.15am	Morning Tea			Foyer
11.45am Musicianship	Introductory Group A. Harrigan	Room – C1.29	Level Two A J. Cuskelly	Room – C1.36
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			Level Three.2 B F. Malvar-Ruiz	Room – Art C2.02
12.30pm	Lunch			Foyer
1.10pm	Lunchtime Concert with: 1. Exaudi 2. Birralees Blokes			Concert: Auditorium Warm up Rms: 1. C1.35 2. C1.36

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2.45pm Elective 6	<p>Peek-a-boo Choosing appropriate repertoire for little ones and creating an environment of play. (E)</p>	Anna Mlynek-Kalman	Art C2.02
	<p>Shashay the Donut and Hushed Wonder If you missed John Feierabend's visit in 2009 we can share the inspiration with you. (P)</p>	Jenny Bell and Joanne McMahon	C1.36
	<p>Musical Thinking While Listening New and innovative ways of incorporating Music Listening into the Upper Primary and Middle Years music curriculum. Graphic organisers, mind maps, physical activities and creative expression that encourage students to employ certain listening skills and strategies in order to 'make sense' of the aural art form. (S)</p>	Davina McClure	C1.35
	<p>Ian Harrison Memorial Workshop with Exaudi This open rehearsal with Exaudi Youth Choir will demonstrate: a typical rehearsal that shows the pace and amount of repertoire covered, how to develop a variety of tonal colours to suit a wide variety of repertoire styles, and developing suitable conducting gestures to enable your singers to breathe well and produce a relaxed and warm sound. (C)</p>	Robert Stewart	Auditorium: Stage
	<p>Sibelius Tips for Kodály Teachers This session will focus on using Sibelius to create your own Kodály classroom resources including flashcards, learning materials for a data projector or interactive whiteboard and student handouts. We'll cover stick notation, adding sol-fa the easy way, creating Zaa and Kodály-style time signatures (ie. 2-ta), changing noteheads and copying your music into Word. (G)</p>	Katie Wardrobe	Art C2.05
	<p>Junior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)</p>	Geza Szilvay	Rehearsal: C1.09 Tutorials: C1.38, C1.29, C1.27 & Instrument store
3.30pm	Afternoon Tea		
4.00pm - 4.30pm	Plenary: Choir	Fernando Malvar-Ruiz	Auditorium
Evening 6.30pm	<p>Conference Dinner</p> <ul style="list-style-type: none"> • Birralees Blokes 	Leonda By The Yarra 2 Wallan Rd, Hawthorn	

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Day Four: Wednesday 29 September Morning				
9.30am	Plenary: Maree Hennessy		Maree Hennessy	Auditorium
10.00am Methodology	Early Childhood		Marion Stafford and Anna Mlynek-Kalman	C1.35
	Primary		Maree Hennessy	Auditorium: Stage
	Secondary		Harley Mead	Art C2.02
	Strings		Geza Szilvay	C1.09
	Choral		Fernando Malvar-Ruiz	C1.36
11.15am	Morning Tea			Foyer
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“Is there anything more demonstrative of social solidarity than a choir? Many people unite to do something that cannot be done by a single person alone however talented he or she may be; there the work of everyone is equally important and the mistake of a single person can spoil everything”
- Zoltán Kodály

Day Four: Wednesday 29 September Afternoon

1.30pm Elective 7	A Typical Do Re Mi Lesson for 1 year olds Come and experience what its like to do music at an early age. I would like participants (children & parent) be my students. (E)	Tricia Casey	C1.35
	The Voice Within This practical workshop will be full of easy and diverse ideas for incorporating inner hearing activities into your music classroom. (P)	Ann Slade	Art C2.05
	MORE New Games and Dances for the Middle Years This workshop aims to provide teachers new resources, in particular games and dances, suitable for the Lower Secondary Music Class (approximate ages 12 to 14). The pedagogical content and implementation strategies for each activity will also be discussed. (S)	Jennifer Gillan and Deborah Smith	C1.36
	Australian Repertoire Reading Session for Primary and Secondary Choirs Come and sing and listen to loads of tried and true wonderful Australian repertoire - SA, SSA & SATB by composers such as Stephen Leak, Dan Walker, Paul Stanhope, Paul Jarman, Harley Mead, Ben van Tienen, Joseph Twist, Colin Brumby and Eric Austin-Phillips. (C)	Claire Preston	C1.09
	Kodály Recorder and Flute For Little People I will be discussing the programme I have devised for teaching Recorder and Flute to very young children using the Kodály Method. (G)	Suzanne Palmer-Holton	Art C2.02
	Senior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)	Geza Szilvay	Auditorium
2.30pm Elective 8	Pre-literacy Activities for the Early Years (E)	Susan Searle	Art C2.02
	Making Classical Music Come Alive in the Primary Classroom This workshop will focus on ways of developing a love of classical music with primary aged children. (P)	Judy Inkster	C1.35
	Aural Studies in Year 11 and 12 This session will take teachers through a range of activities for improving their students' aural skills for examination in the final years of secondary schooling using the Kodály approach. Skills such as chord progressions, melodic and rhythmic dictation, scales and intervals will be covered. (S)	Jennifer Gillan	Art C2.05
	Building Beautiful Voices Beautiful Singing, what is it and how do you achieve it with adolescent voices? (C)	Darren Wicks	C1.36
	Songs of Africa Learn all the parts needed to form an African ensemble. (G)	Alena Schneider	C1.09
	Junior Strings Observe the Music Matters student orchestras rehearse with the highly acclaimed author of the Colour Strings method. (I)	Geza Szilvay	Auditorium
3.15pm	Afternoon Tea		
3.45pm to 4.45pm	CLOSING CEREMONY: Performance of the String Orchestras and Conference Choir		Auditorium

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