

# TIMETABLE OVERVIEW

	<b>Monday 1 October</b>	<b>Tuesday 2 October</b>	<b>Wednesday 3 October</b>	<b>Thursday 4 October</b>
8:00 - 8:30	REGISTRATION			
8:30 – 8:45	<b>Welcome</b>	<b>Warm Up</b> Celia Christmass	<b>Warm Up</b> Micheál McCarthy	<b>Warm Up</b> Susanna Saw
8:45 - 9:20	<b>Keynote:</b> Maree Hennessy	<b>Keynote:</b> David Elliott	<b>Keynote:</b> Borbála Szirányi	<b>Keynote:</b> Micheál McCarthy
9:25 – 10:25	<b>Session 1</b> Musicianship	<b>Session 5</b> Musicianship	<b>Session 9</b> Musicianship	<b>Session 13</b> Musicianship
10:25 - 10:55	MORNING TEA/TRADERS			
10:55 - 11:55	<b>Session 2</b> Electives AKC Methodology	<b>Session 6</b> Electives AKC Methodology	<b>Session 10</b> Electives AKC Methodology	<b>Session 14</b> Electives AKC Methodology
11:55 – 12:00	Move to next session			
12:00 - 1:00	<b>Session 3:</b> Classroom Demonstrations Electives	<b>Session 7:</b> Panel Discussion	<b>Session 11</b> Classroom Demonstrations Electives	<b>Session 15:</b> Electives
1:00 - 2:00	LUNCH/TRADERS			
2:00 - 2:30	<b>Concert</b>	<b>Concert</b>	<b>Concert</b>	<b>2:00 Concert Rehearsal</b>
2:30 – 3:30	<b>Choir</b>	<b>Choir</b>	<b>Choir</b>	3:00 – 3:30pm <b>Keynote</b> James Cuskelly
3:30 – 3:45	Afternoon Break	Afternoon Break	Afternoon Break	
3:45 – 4:45	<b>Session 4</b> Electives AKC Conducting	<b>Session 8</b> Electives AKC Conducting	<b>Session 12</b> Electives AKC Conducting	5:30pm Concert Warm up
	5:15pm <b>Sunset Sundowner</b>	5:00pm Finish	7:00pm <b>Conference Choral Concert</b>	6:00pm <b>Sharing the Journey Concert</b>
		7:00pm Callaway Lecture		Conference Finish (7:15pm)

# Monday

8:30 AM—8:45 AM

Welcome

Welcome

A SRC

Welcome to Country: George Walley, Noongar Elder and the Willandra Primary School Indigenous Choir

8:45 AM—9:15 AM

Keynote

Keep the Light in Your Eye!

Maree Hennessy

A SRC

Music is a powerful force for transformation - both for the individual and for communities.

Zoltan Kodály saw that access to quality music education is the birthright of everyone. His 100 year plan articulated that if certain factors were in place, there would be a transformation of Hungarian musical culture.

We, as music educators, can be both inspired by and burdened by this vision as we attempt to realize it in our own contexts.

It is the indomitable Australian spirit of optimism, tenacity and teamwork that inspires and motivates us to find innovative, context-specific solutions together.

Children's Choir: Choral

Micheál McCarthy

YCC G5

Youth and Children's Choir

This session is for Children's Choir participants only

Youth Choir: Choral

Celia Christmass

YYC L1.3

Youth and Children's Choir

This session is for Youth Choir participants only

9:15 AM—9:25 AM

Notices

Notices & move to next session

A SRC

9:25 AM—10:25 AM

Session 1: Musicianship

AKC Musicianship: Level 1 - 3

Anne Comiskey

AKC1 L3.3

AKC Musicianship: Level 4

Dr James Cuskelly OAM

AKC4 L2.1

AKC Musicianship: Level 5

Jason Goopy

AKC5 L3.2

AKC Musicianship: Level 6

Réka Csernyik

AKC6 L3.4

Conference Musicianship: Level 1

Pippa Chapman

CM1 G2

Conference Musicianship: Level 2/3

Kate Thompson

CM2 G4

Conference Musicianship: Level 4 C

Celia Christmass

CM4C G1

Conference Musicianship: Level 4 H

Maree Hennessy

CM4H L3.6

Conference Musicianship: Level 5

Borbála Szirányi

CM5 L1.4

Conference Musicianship: Level 6 A

Josephine Ang

CM6A L1.1

Conference Musicianship: Level 6 M

Micheál McCarthy

CM6M G5

Children's Choir: Musicianship

Marion Stafford

YCC JS Music

Youth Choir: Musicianship

Daniel Crump

YYC L1.3

**10:25 AM—10:55 AM****Morning Tea****Morning Tea****A SRC**

Enjoy the break, catch up with friends, take a moment to plan your sessions for the day!

**10:55 AM—11:55 AM****Session 2****AKC Methodology: Early Childhood Level 2****Marion Stafford****AKCEC L3.6****AKC Methodology: Primary Level 1/Early Childhood Level 3****Kate Thompson****AKCP1 L3.4****AKC Methodology: Primary Level 2****Anne Comiskey****AKCP2 L3.3****AKC Methodology: Primary Level 3****Tess Laird****AKCP3 L3.5****AKC Methodology: Secondary Level 1****Dr James Cuskelly OAM****AKCS1 L2.1****AKC Methodology: Secondary Level 2****Daniel Crump****AKCS2 L3.1****AKC Methodology: Secondary Level 3****Jason Goopy****AKCS3 L3.2****Role of movements in lower elementary level to teach any new rhythm and melodic element or formal unit****Borbála Szirányi****G1****Workshop**

Traditional singing-games are a source of joy to young children even nowadays and are an integral part of nursery music education as well as the music training of the lower elementary grades of the school. However, the question arises whether we could use other movement-based games besides these folk-games in our music education? A few years ago, an innovative music and methodological project was launched at a primary school in Budapest, aiming to explore how the conscious use of movements and gestures can be integrated into the teaching process of different musical concepts. The workshop provides an insight into the work of this project, sharing the experiences gained in primary level music teaching. Examples will be shown of how the movements connected to singing can help to perceive the different rhythmic and melodic relations, and formal units within the preparatory phase of the teaching process. Then the participants can see some further examples as well, how we can apply the movement in the practicing stage of the given rhythmic or melodic element or formal unit.

**Reframing Music Education: Teacher perspectives on engaging with data****Kathleen Plastow****G2****Paper**

Diminishing numbers in post-compulsory classroom music, anecdotally linked to unsatisfactory outcomes in music literacy, may indicate that the benefits of engaging with formative assessment data are not being realised. Existing research into assessment in music indicates that teachers engage in idiosyncratic, inconsistent and conflicting practices (see references) which encompass assessment for learning but do not ensure enhancement of student learning outcomes. This paper draws on initial data from a doctoral research project investigating the perspectives held by teachers into engaging with formative assessment data as a way of enhancing both the quality of teaching and student learning outcomes in music literacy. The collective case study, conducted in a Victorian independent ELC-12 school where Kodály philosophies are practiced, involves semi-structured interviews from which data are gathered to investigate the phenomenon. This paper will discuss the interpretations of the initial themes identified and implications for praxis.

**A shared journey towards syncopation****Jennifer Gillan****G4****Workshop**

What do you do when you've covered rhythmic basics? Come with me on a journey to explore syncopation.

## Understanding the Music Stave

Davina McClure  
Ruth Friend

JS Music

### Workshop

Understanding the Music Stave through Exploration, Imagination and Discovery in the Kodály classroom

Have you ever wondered how to approach the music stave with primary aged children?

This session will introduce you to innovative teaching strategies, including creative sequential activities, written tasks and 'e-learning' tools that bring the music stave to life! You will discover new ways of teaching children to understand steps, skips and leaps in music notation and to apply note names to the treble stave.

With careful sequential teaching and questioning, the learning falls into place as the children are guided to make musical discoveries for themselves.

This session will include singing repertoire and rhymes along with Take Note Music resources.

## The effect of auditory processing difficulties on students' success within aural activities

Ebony Birch-Hanger

L1.1

### Workshop

As Kodály educators we embrace an aural philosophy. Auditory processing difficulties are common and for students with auditory processing disorders/difficulties, the reliance on aural skills can pose challenges in their musical learning. Students can certainly still be successful in a Kodály classroom but may just require extra supports. This workshop will provide participants with an understanding of the elements involved in auditory processing – what it is exactly that students are having to do to process what they hear during aural activities, and why are they having so much trouble engaging in seemingly simple activities. During the workshop you will become students in a Kodály secondary school classroom – the classroom of a Kodály educator who has many auditory processing difficulties herself. Be engaged in a variety of activities in which auditory challenges are most prevalent, such as aural discovery, dictations and chord analysis. The workshop will provide you with the chance to laugh at your own mistakes while gaining an understanding of how you can support your secondary school students to be successful during these activities.

## I can play that! Multi-level beginner string arrangements inspired by an aural-based methodology

Rebecca Stevenson  
Sarah Landis

L1.4

### Workshop

The workshop will present simple pieces arranged specifically for use with multi-level string players in the beginner string classroom by teachers using an aural-based methodology, but who are not necessarily Colour Strings trained. The repertoire focuses on developing technical ability through the use of folk and quality composed music in order to provide teachers with works that are well within the various capabilities of students in an instrumental program, yet still sounds satisfying for early beginners without the use of backing tracks.

The workshop will feature model lesson segments, discuss ways of teaching the various concepts in the arrangements and provide links between the singing-based classroom and the instrumental string program

## Children's Choir: Choral

Micheál McCarthy

YCC G5

### Youth and Children's Choir

This session is for Children's Choir participants only

## Youth Choir: Choral

Celia Christmass

YYC L1.3

### Youth and Children's Choir

This session is for Youth Choir participants only

**11:55 AM—12:00 PM**

**Transition**

## Move between rooms

**12:00 PM—1:00 PM**

**Session 3**

## Classical Music Students' 2nd Year Aural Training Class, WAAPA, ECU

Micheál McCarthy

CD G5

### Classroom Demonstration

Micheál McCarthy will demonstrate some of the aspects of a typical Aural session with these 2nd year undergraduate students from the Western Australian Academy of Performing Arts, (WAAPA) at the Edith Cowan University (ECU).

## Lower Primary

Hilary Price

CD JS Music

### Classroom Demonstration

Year 2 Every Day Music lesson with students from Presbyterian Ladies' College.

**Classroom Demonstration**

Year 7 Music at Hale School is a year-long program for all boys that is streamed based on their instrumental music selection. Boys new to Hale who take voice, piano or guitar lessons or who choose not to learn an instrument are a part of the Singing Class, which is essentially a 'general music' program. These boys have mixed backgrounds in Music Education and so follow an 'older beginner' Kodály-inspired sequence.

**Secondary, Choral**

Réka Csernyik

CD SRC

**Classroom Demonstration**

This session will demonstrate how the Conservatorium High School (NSW) Chamber Choir, conducted by Réka Csernyik, is introduced to a new piece from Carissimi's oratorio, Jephte. Following a warm-up session, the ensemble will learn the choral movement, Fugite, cedite, impii (Flee! Give away, godless ones!) by applying various techniques including audiation, sight-singing, theatrical speaking and movement. The majority of the students in this auditioned choral group have excellent sight-singing skills and extensive background in choral singing; thus the overall aim of the session will be to achieve a musical performance enhancing the dramatic aspect of the Latin text.

**Widen Your Horizon: Ideas to engage students and their teachers**

Kate Thompson

L3.4

**Workshop**

Revamp your music program with some new ideas for how to effectively teach core concepts in ways that are engaging for your students. A range of fun and engaging songs, games, activities and experiences that will be appealing to middle/upper primary & lower secondary students and allow you as a teacher to establish an environment that cultivates success and yet challenges students of all levels of ability whilst keeping the joy of learning music as key. Through a range of performing, composing and responding tasks, foster both a culture of assessment and feedback in your classroom and your students' engagement in the development of their musicianship. Links will be made to the Australian Curriculum and examples of student work shared with strategies for successful implementation of such learning experience and assessment tasks.

**1:00 PM—2:00 PM****Lunch**

Lunch

A SRC

**2:00 PM—2:30 PM****Lunchtime Concert**

Lunchtime Concert

A SRC

Conservatorium High School Vocal Ensemble

**2:30 PM—3:30 PM****Choir**

Conference Choir

Celia Christmass  
Micheál McCarthy

A SRC

Conference Choir will focus on the enjoyment and the shared experience of singing together. The repertoire will include the commissioned work for the Conference, plus other material selected by the conductors. This group will perform as part of the final concert "Sharing our Journey" on Thursday evening. It is an expectation that all Conference delegates will participate in the rehearsals and performance.

Choir: AKC SATB

Réka Csernyik

G5

Choir: AKC SSA

Dr James Cuskelly OAM

JS Music

**3:30 PM—3:45 PM****Afternoon Break**

Afternoon Break

A SRC

A very brief break and just time to grab something sweet and a cuppa!

**3:45 PM—4:45 PM****Session 4**

AKC Conducting: Level 1

Tess Laird

AKCC1 L2.1

AKC Conducting: Level 2

Daniel Crump

AKCC2 L3.1

AKC Conducting: Level 3

Marion Stafford

AKCC3 L3.6

AKC Conducting: Level 4

Kate Thompson

AKCC4 L3.4

### What is the praxial philosophy of music education? How does it compare to other philosophies? Who Should Care, and Why?

Prof David Elliott

G1

#### Workshop

This session explains the praxial philosophy of music education that David Elliott first articulated in 1995 in his book *Music Matters-A Philosophy of Music Education* and in the new, expanded edition (2015) of this book. *Music Matters* fully supports the Kodály approach. David Elliott explains why and how.

### Handing on the conducting baton: when mentee becomes mentor

Aleta King

G2

#### Paper

This paper seeks to reflect on the Conductor's role as musicianship mentor in the higher education context for twelve student participants through the rehearsal and performance stages of two major works for choir and orchestra: J. S. Bach Cantata BWV182 *Himmelskönig, sei willkommen!* and Karl Jenkins *The Armed Man: Mass for Peace*.

During the rehearsal and performance stages of the first work, J. S. Bach Cantata BWV182 (May 2016), the conductor simultaneously guided twelve participants through an intensive study of the repertoire in musicianship and conducting classes. Each participant was asked to reflect upon the rehearsal and performance process of this first work through a pre-performance questionnaire and a post-performance focus group discussion.

Two years later seven of the original twelve participants again took part in the rehearsal and performance stages of the second work, Karl Jenkins *The Armed Man: Mass for Peace* (May 2018). This time, each participant was responsible for their own individual preparation through the rehearsal and performance process as the conductor did not simultaneously guide participants through an intensive study of the repertoire in musicianship and conducting classes. After the performance these participants completed a follow up interview which encouraged reflection upon each participant's personal development of musicianship skills in the intervening two years since the first performance, and the subsequent independent personal application of these skills in relation to the rehearsal and performance stages of this second work.

This paper presents the emerging idea that the selected participants have developed from undergraduate musicianship and conducting mentees into graduate early career musicianship and conducting mentors.

### Implementing a Beginner Band Program using an Every Day Music Platform – A Pilot Study

Carla Trott

G2

#### Paper

This paper reports on a three-year pilot study of the implementation of a 'Beginner Band' program for primary school students who have been involved in intensive Kodály (aural-vocal) Music education. By the age of nine, students in this program develop into independent musicians with sophisticated knowledge and understanding of essential musical skills. Therefore, steady progress and ultimate success when commencing tuition on an instrument is expected. However, low uptake of Band instruments (Woodwind, Brass and Percussion) in both private tuition and extra-curricular ensembles was evident. A dwindling Band program, unbalanced ensemble and negative culture associated with the Band Program was the result. The potential of a non-existent Band Program was looming. The solution the implementation of a Beginner Band Program that linked in with the aural sequence used in the Classroom Music program.

The unique context of this pilot study will be discussed, as will the importance of the collaboration between classroom Music teachers and Beginner Band tutors, as this was considered integral to the success and further development of the program. The specific repertoire selection, integration, implementation and amendment of a supportive aural sequence and instrumental technique requirements will also be discussed.

### Songs of Spirit: Maximizing engagement, achievement and joy in mixed ability settings

Maree Hennessy

G4

#### Workshop

How can music teachers effectively meet the needs of all students in group settings?

How do we induct students into the practices of musicianship, whilst offering appropriate levels of challenge in a highly differentiated environment?

This workshop will explore repertoire and approaches to engage learners of varying levels and backgrounds - in school and community settings.

**Workshop**

This workshop will explore musical solutions for educators teaching in Year 9 and 10 to make meaningful connections between composition tasks and other learning experiences, while complying with requirements of the Australian Curriculum. Participants will take their own experiences as well as those of the presenter and other participants to discuss ideas and examples around composing for specific contexts and styles to engage learners.

As an educator in the constant state of change that is curriculum in 2018, Michael will discuss the current environment and his own reasoning behind assessment decisions to enable participants to form their own context-appropriate justification. This will include a discussion surrounding the Australian Curriculum for Music within the Year 7 and 8 and Year 9 and 10 bands, applicable to all educators of these year levels, regardless of location.

Participants will discover ways of justifying assessment decisions based on the Kodaly philosophy, utilising evidence found within curriculum documents. Further, a discussion surrounding the sequencing of learning will allow for a musical justification.

Finally, this workshop will delve into the idea of an integrated project of Composition and Musicology, a new addition to the Queensland Year 11 and 12 syllabus whereby one assessment item will link to multiple areas of assessment, and its application within a Year 10 classroom.

### Joy through Music and Movement; An Introduction to Klára Kokas

Freya Petersen

L1.1

**Workshop**

As a student of Zolatan Kodály, Klára Kokas took his moral and pedagogical legacy in an innovative direction. Kokas created a practice that does not only teach music but also shapes and liberates the personality, evokes deeply emotional responses, develops sensitivity and empathy for others and ignites free creativity and composition through movement. Above all, Kokas shows us how to teach music with a well-trained heart. Kokas' practice is an example of what has grown and can grow out of Kodály's moral, artistic and pedagogical ideas, and how we can take his philosophy in new directions in Australia.

This workshop will guide you through a Kokas class where you will sing, move and listen to music with your whole body. We will watch video footage of Kokas and her students, followed by a discussion of her practice and how it can be adapted into the Australian curriculum.

### It's not all fun and games when you're in the middle school, or is it?

Alisen McLeod

L1.4

**Workshop**

Are middle years students too big to play games? Is there a place for 'fun' in your year 7 classroom? This workshop will demonstrate new games that your middle years students will love. It will show you different ways to use them, why to use them and how to link them to the National Curriculum. We will be practicing beat in a fun new way, reinforcing the meaning of all those tricky Italian terms, coordinating our body to move and sing at the same time and all the while, staying engaged, focussed and learning.

**5:15 PM—7:15 PM****Sunset Sundowner****Sunset Sundowner****Royal Freshwater  
Bay Yacht Club**

Special evening welcome activity – the 'Sunset Sundowner' includes light refreshments with special guest performances by Kaboom Percussion and Eneksis Vocal Ensemble. If you sent your RSVP for this, you can join the 'walking bus' at 5pm and make your way with the group to the Royal Freshwater Yacht Club at 1 Hobbs Pl, Peppermint Grove .

**Tuesday****8:30 AM—8:45 AM****Warm Up****All In Warm Up: New Horizons**

Celia Christmass

A SRC

**8:45 AM—9:15 AM****Keynote**

### What is Personhood, and Why and How Do Kodály Educators Develop Personhood?

Prof David Elliott

A SRC

The nature and values of personhood and human flourishing have begun to take a more central place in music education. Principles of human flourishing are at the core of Kodály's values and philosophy, but musical-technical aspects can easily overshadow core values. This session relates personhood, human flourishing, and the Kodály philosophy.

**Children's Choir: Choral**

Micheál McCarthy

YCC G5

**Youth and Children's Choir**

This session is for Children's Choir participants only

This session is for Youth Choir participants only

**9:15 AM—9:25 AM**

**Notices**

**Notices & move to next session**

**9:25 AM—10:25 AM**

**Session 5**

AKC Musicianship: Level 1 - 3	Anne Comiskey	AKC1 L3.3
AKC Musicianship: Level 4	Dr James Cuskelly OAM	AKC4 L2.1
AKC Musicianship: Level 5	Jason Goopy	AKC5 L3.2
AKC Musicianship: Level 6	Réka Csernyik	AKC6 L3.4
Conference Musicianship: Level 1	Pippa Chapman	CM1 G2
Conference Musicianship: Level 2/3	Kate Thompson	CM2 G4
Conference Musicianship: Level 4 C	Celia Christmass	CM4C G1
Conference Musicianship: Level 4 H	Maree Hennessy	CM4H L3.6
Conference Musicianship: Level 5	Borbála Szirányi	CM5 L1.4
Conference Musicianship: Level 6 A	Josephine Ang	CM6A L1.1
Conference Musicianship: Level 6 M	Micheál McCarthy	CM6M G5
Children's Choir: Musicianship	Marion Stafford	YCC JS Music
Youth Choir: Musicianship	Daniel Crump	YYC L1.3

**10:25 AM—10:55 AM**

**Morning Tea**

**Morning Tea**

A SRC

We hope you have enjoyed your second morning of the conference. Time to catch up with friends and browse the Trade tables!

**10:55 AM—11:55 AM**

**Session 6**

AKC Methodology: Early Childhood Level 2	Marion Stafford	AKCEC L3.6
AKC Methodology: Primary Level 1/Early Childhood Level 3	Kate Thompson	AKCP1 L3.4
AKC Methodology: Primary Level 2	Anne Comiskey	AKCP2 L3.3
AKC Methodology: Primary Level 3	Tess Laird	AKCP3 L3.5
AKC Methodology: Secondary Level 1	Dr James Cuskelly OAM	AKCS1 L2.1
AKC Methodology: Secondary Level 2	Daniel Crump	AKCS2 L3.1
AKC Methodology: Secondary Level 3	Jason Goopy	AKCS3 L3.2



Classroom Demonstration

This class is a class of 0-4 year olds who come together in the same class accompanied by their parent or carer. These classes are influenced by Kodály's philosophies and tools and then have been adapted to cater for the individual needs of the Freesia Music Studio families and their children. These classes run on a weekly basis out of PLC Perth and are provided by the Freesia Music Studio, and taught by founder and early childhood music specialist, Pippa Chapman. The lesson is usually 45minutes long.

**Development of the polyphonic sense**

Borbála Szirányi

G1

Workshop

If we look at the first textbook-series written based on the Kodály concept by Ádám Jenő and Kodály Zoltán, we can see that in the first volume for the 7-year-olds there are already placed polyphonic exercises. If we continue the analysis with the further volumes, we can see that more and more polyphonic exercises are suggested year by year, and even the fourth volume is almost entirely based on polyphonic practices. But what is the purpose of developing polyphonic skills? What are those exercises that enable an individual to divide his attention and coordination between two or even more activities? And how to develop the skill to listen to and to pay attention to the other voice or voices in any polyphonic setting? How can be evolved that attentive focusing and listening skill that is an essential prerequisite for ensemble music-making? The workshop tries to answer these questions.

**Musicianship for singers: making it happen**

Wendy Rolls

G2

Workshop

The value of aural musicianship to our developing students is well recognised by Kodály practitioners, especially in a classroom context. Our students however present themselves in diverse contexts and don't always have access to a strong classroom program or are not able to make the connections linking their classroom learning to other situations. If we are to share a journey connecting all music educators, it is valuable to determine ways of working which facilitate learners from diverse perspectives.

In this workshop, I will explore the why, how and what of developing aural musicianship in contexts apart from the classroom. Participants will experience practical ways in which they can help their students to apply musicianship practices which develop their audiation skills and musicianship knowledge in one-to-one and small group lessons, and in choirs.

**How do we develop musical understanding and creativity?**

Prof David Elliott

G4

Workshop

This session explains the nature of musical understanding and its relationship to all forms of creative music-making and listening.

**Two heads are better than one**

Kathy Chan  
Dominic Fitzgerald

L1.1

Workshop

Kathy and Dominic are two colleagues who bring two diverse perspectives to the same space. Working together, they have found many benefits of their collaborative approach on their journey as creative and effective music teachers. This workshop will guide members through different strategies and implications of collaborative teaching. Included would be a brief introduction of the presenters and a model of what team teaching with Kathy and Dominic might entail. After this, the group will be broken up into smaller sections where they will collaborate to plan a set activity. They would then share their work and reflect on how this process may be possible in their teaching context. Particularly for teachers who are the sole music educator in their context, this would be an opportunity for them to recognise others in their situation and create an ongoing connection to practise collaborative teaching.

**Inquiry Based Learning Within the Primary Music Classroom**

Donna Cianciosi

L1.4

Workshop

Inquiry based learning is grounded in the constructivist approach described by Lev Vygotsky as "...the creation of meaning that occurs when an individual links new knowledge with existing knowledge..."

The benefits of Inquiry-Based Learning have been well documented over several decades. Its renewed interest and increasing popularity in recent years has been the recognition that the process challenges student's higher thinking levels. Through inquiry students are guided from lower level 'facts' through to concepts, and ultimately, to higher order transferable thinking.

Inquiry Based Learning within the Primary Music Classroom will explore the question of how to create units of inquiry for use within the Kindergarten – Year 6 curriculum which combines the inquiry process with the pedagogical practice of the Kodály Method'.

**Children's Choir: Choral**

Micheál McCarthy

YCC G5

Youth and Children's Choir

This session is for Children's Choir participants only

This session is for Youth Choir participants only

**11:55 AM—12:00 PM** **Transition**

**Move between rooms**

**12:00 PM—1:00 PM** **Session 7**

**Panel/Research Discussion** **Dr James Cuskelly OAM**  
**Maree Hennessy**  
**Prof David Elliott** **A SRC**

This panel session, chaired by Jason Boron, provides an opportunity for delegates to consider the diverse perspectives and challenges facing Kodály-inspired music educators working in the 21st century.

**1:00 PM—2:00 PM** **Lunch**

**Lunch** **A SRC**

**2:00 PM—2:30 PM** **Lunchtime Concert**

**Lunchtime Concert** **A SRC**

Perth College Junior School Chamber Choir and Trinity College Junior Vocal Ensemble

**2:30 PM—3:30 PM** **Choir**

**Conference Choir** **Celia Christmass**  
**Micheál McCarthy** **A SRC**

Conference Choir will focus on the enjoyment and the shared experience of singing together. The repertoire will include the commissioned work for the Conference, plus other material selected by the conductors. This group will perform as part of the final concert "Sharing our Journey" on Thursday evening. It is an expectation that all Conference delegates will participate in the rehearsals and performance.

**Choir: AKC SATB** **Réka Csernyik** **G5**

**Choir: AKC SSA** **Dr James Cuskelly OAM** **JS Music**

**3:30 PM—3:45 PM** **Afternoon Break**

**Afternoon Break** **A SRC**

A very brief break and just time to grab something sweet and a cuppa!

**3:45 PM—4:45 PM** **Session 8**

**AKC Conducting: Level 1** **Tess Laird** **AKCC1 L2.1**

**AKC Conducting: Level 2** **Daniel Crump** **AKCC2 L3.1**

**AKC Conducting: Level 3** **Marion Stafford** **AKCC3 L3.6**

**AKC Conducting: Level 4** **Kate Thompson** **AKCC4 L3.4**

**AKC Conducting: Level 5** **Philippa Roy** **AKCC5 L3.2**

**AKC Conducting: Level 6** **Réka Csernyik** **AKCC6 L3.3**

<b>Ear, Hand, Heart and Mind: Developing holistic musicianship and independent musicians in today's classroom</b>	<b>Maree Hennessy</b>	<b>G1</b>
<p><b>Workshop</b></p> <p>Examine how critical and creative thinking, feedback, resilience and accomplishment impacts on the development of musicianship and the musician. Learn how teachers can create an environment that encourages complex thinking, risk-taking, and the desire to 'strive'.</p> <p>This is an engaging and interactive workshop which includes materials and activities for school and community settings.</p>		
<b>Teaching Musical Tropes: Musical Form and Cultural Significance in Classical Music</b>	<b>Michael Bradshaw</b>	<b>G2</b>
<p><b>Workshop</b></p> <p>New horizons in music education emerge when advances in music research and hands-on classroom practice combine to inform curriculum content. This presentation synthesises recent research in musical form and topic theory, and demonstrates how these two areas can enrich students' understanding of classical music from both analytical and cultural perspectives.</p> <p>Recent research into classical form has uncovered a number of archetypes that can be easily grasped by the music student, contributing to their analytical, compositional, and listening skills in classical music. Within the context of these formal archetypes, classical composers would infuse their compositions with topics, or musical material that carried specific cultural significance.</p> <p>By studying these formal archetypes and musical topics, students develop musical skills in composition, listening, and analysis, as well as gaining an in-depth understanding of the culture that informed the music of composers such as Haydn, Mozart, and Beethoven.</p>		
<b>Building a 7-10 program: Challenges &amp; rewards</b>	<b>Anna Van Veldhuisen</b>	<b>G4</b>
<p><b>Workshop</b></p> <p>Since 2016, Anna van Veldhuisen has built (and taught) a Kodály-based classroom music curriculum for Year 7-10 at a tiny bush school in the Macedon Ranges. Students join this secondary program with very little music literacy, and Anna has utilised the Kodály method to develop aural and music literacy skills amongst the cohort whilst focusing on composition and improvisation. In this workshop, Anna will provide an outline of the four year curriculum she has designed and mapped against the Australian curriculum by teaching some sample lesson activities (including interactive games), providing sample unit plans and assessment tasks, sharing student work samples, and providing a template for unit design. Most importantly, there will be time for sharing and reflecting on the failures, successes, challenges, and rewards of building a program.</p>		
<b>Digital Learning Journals in Primary Music</b>	<b>Veronica Akse</b>	<b>JS Music</b>
<p><b>Workshop</b></p> <p>When carefully designed and thoughtfully planned, Digital Learning Journals support and enhance the impact of effective teaching. In this interactive workshop, Veronica will share her journey for integrating the iPad as a tool for learning using Kodály inspired teaching practices. The session will also discuss the 'how' and 'why'; giving participants practical tips for creating authentic learning experiences which engage and connect families beyond the classroom. Find out how to begin using the iPad in musical ways for developing music literacy and successful strategies you can take straight into your classroom.</p> <p>Bring your own device, tablet or phone to create a multimedia 'Ask Me' sheet which encourages families to try new songs, rhymes and musical activities at home.</p> <p>Please download the free app: 'Seesaw: The Learning Journal' or go to <a href="http://app.seesaw.me">app.seesaw.me</a> You do not need to create an account.</p> <p>Participants will be able to participate without technology.</p>		
<b>Planning with Puppets</b>	<b>Jenny Ferris</b>	<b>L1.1</b>
<p><b>Workshop</b></p> <p>Despite the many different backgrounds, personalities and experience levels we can find in our classrooms, we are on a shared journey of learning music and making it fun! Explore a variety of songs, games and activities in the Kodály classroom that can be enriched with the use of puppets.</p> <p>The session includes a discussion of the pedagogical and psychological benefits of using puppets in the music classroom as well as a demonstration of several fun songs and games to use them with. You will even receive some patterns to make finger puppets of your very own!</p>		
<b>New Musical Horizons From Old Cultures</b>	<b>Jane Nicholas</b>	<b>L1.4</b>
<p><b>Workshop</b></p> <p>Zoltan Kodály developed his music education philosophy in a country where the Magyar people's music and culture were repressed by another. Indigenous Australians have faced a similar battle, and in the new Australian curriculum, music teachers are required to teach music from Aboriginal and Torres Strait Islanders with limited resources. This workshop will contain an introduction to a range of Indigenous repertoire and resources, with specific focus on the Noongar nations. It will contain a strategies for teaching d-r-m and introduce newly composed songs such as Aliwa Kullungaa to promote Language and culture. Recommended protocols with using Indigenous cultural materials and repertoire will also be discussed</p>		

<b>7:00 PM—</b>	<b>Callaway Lecture</b>
-----------------	-------------------------

<b>What is music, and what is education? Philosophical exploration of music and musical values, and how this relates to education</b>	Prof David Elliott	Callaway Auditorium, UWA
---	--------------------	--------------------------

The Callaway Lecture is one of the most prestigious events in the calendar of the Conservatorium of Music. In collaboration with the Kodály National Conference, we are delighted to welcome Professor David Elliott, author of 'Music Matters: A Philosophy of Music Education' and Professor of Music and Music Education at New York University, to present the 2018 Callaway Lecture. Free entry Bookings essentialconcerts@uwa.edu.au

## Wednesday

<b>8:30 AM—8:45 AM</b>	<b>Warm Up</b>
------------------------	----------------

All In Warm Up: Diverse Perspectives	Micheál McCarthy	A SRC
--------------------------------------	------------------	-------

<b>8:45 AM—9:15 AM</b>	<b>Keynote</b>
------------------------	----------------

<b>Singing, singing, singing - the Kodály concept in the 21st century in Hungary</b>	Borbála Szirányi	A SRC
--	------------------	-------

The 21st century carries several new sets of challenges, constant and very rapid change that present potential stress for mankind. Today's children are surrounded by a completely different world than was in the time of the previous generations. Are Kodaly's music pedagogical principles, formulated in the 1930s and 40s, and the method based on them still relevant to in today's world? This keynote speech briefly outlines the cornerstones of the Kodály philosophy and the particularities of the method built upon them, while also trying to formulate from the music educator's point of view how these principles and guidelines are practicable in the music education of today's Hungary, on the other hand what kind of innovations we try to integrate into this method always keeping in view that kind of progressive and innovative spirit characteristic to Kodály's life-work.

<b>Children's Choir: Choral</b>	Micheál McCarthy	YCC G5
---------------------------------	------------------	--------

Youth and Children's Choir

This session is for Children's Choir participants only

<b>Youth Choir: Choral</b>	Celia Christmass	YYC L1.3
----------------------------	------------------	----------

Youth and Children's Choir

This session is for Youth Choir participants only

<b>9:15 AM—9:25 AM</b>	<b>Notices</b>
------------------------	----------------

Notices & move to next session

<b>9:25 AM—10:25 AM</b>	<b>Session 9</b>
-------------------------	------------------

AKC Musicianship: Level 1 - 3	Anne Comiskey	AKC1 L3.3
-------------------------------	---------------	-----------

AKC Musicianship: Level 4	Dr James Cuskelly OAM	AKC4 L2.1
---------------------------	-----------------------	-----------

AKC Musicianship: Level 5	Jason Goopy	AKC5 L3.2
---------------------------	-------------	-----------

AKC Musicianship: Level 6	Réka Csernyik	AKC6 L3.4
---------------------------	---------------	-----------

Conference Musicianship: Level 1	Pippa Chapman	CM1 G2
----------------------------------	---------------	--------

Conference Musicianship: Level 2/3	Kate Thompson	CM2 G4
------------------------------------	---------------	--------

Conference Musicianship: Level 4 C	Celia Christmass	CM4C G1
------------------------------------	------------------	---------

Conference Musicianship: Level 4 H	Maree Hennessy	CM4H L3.6
------------------------------------	----------------	-----------

Conference Musicianship: Level 5	Borbála Szirányi	CM5 L1.4
----------------------------------	------------------	----------

Conference Musicianship: Level 6 A	Josephine Ang	CM6A L1.1
------------------------------------	---------------	-----------

<b>Conference Musicianship: Level 6 M</b>	<b>Micheál McCarthy</b>	<b>CM6M G5</b>
<b>Children's Choir: Musicianship</b>	<b>Marion Stafford</b>	<b>YCC JS Music</b>
<b>Youth Choir: Musicianship</b>	<b>Daniel Crump</b>	<b>YYC L1.3</b>
<b>10:25 AM—10:55 AM</b>	<b>Morning Tea</b>	
<b>Morning Tea</b>	<b>A SRC</b>	
Enjoy a break and browse the traders		
<b>10:55 AM—11:55 AM</b>	<b>Session 10</b>	
<b>AKC Methodology: Early Childhood Level 2</b>	<b>Marion Stafford</b>	<b>AKCEC L3.6</b>
<b>AKC Methodology: Primary Level 1/Early Childhood Level 3</b>	<b>Kate Thompson</b>	<b>AKCP1 L3.4</b>
<b>AKC Methodology: Primary Level 2</b>	<b>Anne Comiskey</b>	<b>AKCP2 L3.3</b>
<b>AKC Methodology: Primary Level 3</b>	<b>Tess Laird</b>	<b>AKCP3 L3.5</b>
<b>AKC Methodology: Secondary Level 1</b>	<b>Dr James Cuskelly OAM</b>	<b>AKCS1 L2.1</b>
<b>AKC Methodology: Secondary Level 2</b>	<b>Daniel Crump</b>	<b>AKCS2 L3.1</b>
<b>AKC Methodology: Secondary Level 3</b>	<b>Jason Goopy</b>	<b>AKCS3 L3.2</b>
<b>How can teachers and music facilitators engage in music education philosophy and research, and why should they?</b>	<b>Prof David Elliott</b>	<b>G1</b>
<b>Workshop</b>		
Simply put, philosophy is a verb more than it is a noun. It's something people do, whether they know it or not. If one is already a Kodály teacher, then s/he has already done philosophy and developed one. This session discusses why and how to continuously refine and update one's philosophy by means of thinking, acting musically, and research.		
<b>Emerging Music Teachers Network</b>	<b>Carla Trott Emma Ritchie</b>	<b>G2</b>
<b>Workshop</b>		
Carla Trott and Emma Ritchie (Brisbane, Australia) established the Emerging Music Teachers Network in 2015 as early-career teachers. Their aim was to equip other pre-service, graduate and early-career teachers with useful strategies, resources, practical advice and supportive networking opportunities during their first years of teaching.		
In this presentation, Emma and Carla will discuss the philosophy behind the group, how it was formed and is maintained and how they hope to continue to develop in the future. Through practical demonstrations and activities, they will share some repertoire and strategies they have found useful in their early years of teaching.		
<b>The Journey to Compound Time – A Strategy for Teaching Compound time in the Middle Years (6-9)</b>	<b>Rosalie Scott</b>	<b>G4</b>
<b>Workshop</b>		
Experience one perspective on the journey towards an understanding of compound time in the middle years. Sing, play and dance your way to a clear and sequential introduction to compound time that is accessible to all students. Crafted from experience in the lower secondary classroom, these activities are designed to help your students move from a solid foundation of simple time to compound time clearly with a connection to folk song and art music.		
<b>New Games for the Secondary Classroom</b>	<b>Jennifer Gillan</b>	<b>JS Music</b>
<b>Workshop</b>		
A hands on, practical workshop of songs and games for use in the Secondary Classroom written and presented by Jenny Gillan. In this workshop you will learn some new games and canons appropriate for secondary students used to teach rhythmic and melodic elements as well as for creating positive musical experiences.		

**Brain-based movement activities to teach rhythmic and melodic elements (relevant for mainstream and additional needs)** **Ebony Birch-Hanger** **L1.1**

**Workshop**

When engaging in movement and dance activities, many children spend all of their energy trying to work out which way is left or right, where the front/back/side of their body is, and how they can move around the space without bumping into others; at the same time as listening to the music and counting beats. This doesn't leave much space for enjoyment and can often result in children avoiding these activities and becoming disengaged. This workshop will involve participants in brain-based movement activities that can be used to prepare and teach a variety of music concepts and elements, while also supporting students' motor planning and coordination. Through 'doing', participants will learn how to provide students with the additional support they may need to be successful.

**Improvisation and composition in the early years** **Renee Heron** **L1.4**

**Workshop**

Improvisation and Composition in the Early Years: why we need to improvise as a tool to develop the art of composition in the music classroom and how to engage and inspire children in play based activities and games while doing this.

**Children's Choir: Choral** **Micheál McCarthy** **YCC G5**

**Youth and Children's Choir**

This session is for Children's Choir participants only

**Youth Choir: Choral** **Celia Christmass** **YYC L1.3**

**Youth and Children's Choir**

This session is for Youth Choir participants only

**11:55 AM—12:00 PM** **Transition**

**Move between rooms**

**12:00 PM—1:00 PM** **Session 11**

**Open Class Youth Choir Musicianship** **Daniel Crump** **CD G1**

The Conference Youth Choir (12-17 year olds) have been working hard over the last three days developing their aural musicianship and theory skills. Students come from diverse perspectives and for many, this is the first opportunity they have had to be engaged in an older-beginner aural sequential developmental music program.

**Year 5 Ensemble Music (Band), Hale School** **Rosalie Scott** **CD G5**

**Classroom Demonstration**

**Elissa Fleming**

The Year 5 Beginner Band program has been a part of Hale School's music program for many years and offers boys the opportunity to learn a concert band instrument. Boys elect their own instrument choice and receive year-long instrumental hire and 6 months worth of group lessons as a part of the program. The Classroom Music program at Hale School is heavily influenced by the Kodály philosophy and we work hard to bring this to life in an instrumental setting too. Explore how the traditional 'Essential Elements' band method program can be adapted to suit this philosophy with an engaging fusion of the two styles.

**Early Childhood, Lower Primary** **Jason Boron** **CD JS Music**

**Classroom Demonstration**

Over the last two terms, Jason Boron has worked with the pre-primary students of East Victoria Park Primary School. These weekly music sessions are last for approximately 20 minutes per class, and aim to develop a foundation on which future musical learning can be developed. This session will model Kodaly-inspired practice implemented in the context of a "general" primary classroom.

**Tertiary, Community** **Dr James Cuskelly OAM** **CD SRC**

**Classroom Demonstration**

AKC Level 4 Musicianship, Perth AKC Course 2018. Participants in this class have a music background but have had little if any prior experience of the Kodaly approach to aural musicianship. The class has been designed to give an overview of the framework of such an approach and to directly involve participants in activities which integrate all modes of learning.

## How to develop the tonal and harmonic sense; how we can integrate gestures and movements while developing these skills

Borbála Szirányi

L2.1

### Workshop

One of the important goals of our musical teaching is to develop the musical hearing of our students, so that they are able to confidently move in the given tonality, on the other hand they must be sensitive to different harmonic relationships, perceiving and performing these ones by their musical hearing and sense. The workshop first presents some practical techniques that serve to develop a tonal sense in upper elementary level. Then, through a few musical materials from the Viennese Classicism, some examples will be shown of how we can lead our students into the world of functional music and thereby how we can develop their sense of harmony. This workshop might be useful for those who teach upper primary or secondary school students possessing a reliable musical background.

**1:00 PM—2:00 PM**

**Lunch**

Lunch

A SRC

**2:00 PM—2:30 PM**

**Lunchtime Concert**

Lunchtime Concert

A SRC

Presbyterian Ladies College Petite Chorale

**2:30 PM—3:30 PM**

**Choir**

Conference Choir

Celia Christmass  
Micheál McCarthy

A SRC

Conference Choir will focus on the enjoyment and the shared experience of singing together. The repertoire will include the commissioned work for the Conference, plus other material selected by the conductors. This group will perform as part of the final concert "Sharing our Journey" on Thursday evening. It is an expectation that all Conference delegates will participate in the rehearsals and performance.

Choir: AKC SATB

Réka Csernyik

G5

Choir: AKC SSA

Dr James Cuskelly OAM

JS Music

**3:30 PM—3:45 PM**

**Afternoon Break**

Afternoon Break

A SRC

A very brief break and just time to grab something sweet and a cuppa!

**3:45 PM—4:45 PM**

**Session 12**

AKC Conducting: Level 1

Tess Laird

AKCC1 L2.1

AKC Conducting: Level 2

Daniel Crump

AKCC2 L3.1

AKC Conducting: Level 3

Marion Stafford

AKCC3 L3.6

AKC Conducting: Level 4

Kate Thompson

AKCC4 L3.4

AKC Conducting: Level 5

Philippa Roy

AKCC5 L3.2

AKC Conducting: Level 6

Réka Csernyik

AKCC6 L3.3

**Building a Music Program from the Ground Up**

Joel Copeland

G1

### Workshop

This forum starts with the premise that every child should have access to high quality music education. But working within the confines of a school to build a flourishing music program can be a challenging and often daunting task, and music education can mean different things to different people. We have the opportunity within our curriculum to give students the chance to experience live music and build their skills, knowledge and capacity, preparing them for whatever musical journey they then wish to embark on. This type of musical learning breaks down the stigma associated with music education and opens the door to the joy of the live music experience. By combining this student-centred approach within a curricular framework, we can work together to build capacity in schools to deliver the level of music education every child deserves.

**Paper**

The assessment of composition in classroom music has gained traction in Australia and internationally as a method for “promot[ing] musical thinking and understanding” (Barrett, 1998, p. 13) and is considered a vital part of the music assessment process. However, very few teacher preparation courses provide training in methods for teaching or assessing the creative component of composition. Research found a tendency for teachers to be concerned with organizational matters, tending towards a view of task completion (Fautley, 2004; Wiliam, 2001). This presentation draws on existing international research into the assessment of compositions (Barret, 1998; Fautley, 2010), assessment in creativity (He, Yao, Wang & Caughron, 2016; Zandén & Ferm Thorgersen, 2015) and possibility thinking (Cremin, Burnard & Craft, 2006) and discusses themes arising from the studies. It will unpack the ideas, thoughts and practices evident in the research and bring to light the conventions and habits we have unquestioningly adopted.

**Aspects of a class music program that support and shape adolescent boys’ identity work**

**Jason Goopy**

**G2**

**Paper**

Recent literature has highlighted the significance of music in adolescent identity work, though few studies have specifically examined the role and impact of secondary school class music education on boys. This paper draws on a doctoral research project investigating the beliefs, values and uses of music by adolescent boys in a single-sex independent school, and aspects of class music that support and shape their identity work. The research setting was an Australian independent F-12 boys’ school where class music practices were inspired by the Kodály philosophy. This paper presents an overview of the analysis, discussion and findings of the aspects of class music in this context that shape and support adolescent boys’ identity work. The interweaving complexities of the main emerging themes will be examined supported by narrative excerpts and connections to contemporary literature. This case study is used as a model to suggest future theory, policy and practice recommendations.

**That's not a folk song! Using composed songs in Kodály Early Childhood Music Classes**

**Katherine Ruhle**

**G4**

**Workshop**

Kodály teachers are very aware of the importance of using folksongs as the foundation of music education with young children. We are fortunate that there is a plethora of good quality folksongs from Australia and the World that can be used to introduce our little ones to the joy of music. There are times, however, when it is also valuable to use composed songs in our music classes. This workshop aims to firstly, highlight the reasons why composed music can be of benefit in early childhood music classes and secondly, introduce participants to composed songs and original musical activities that can be used alongside folksongs in an early childhood setting. Each song introduced in the workshop has been carefully selected based on Kodály’s philosophy of using only the highest quality of music: music which considers the musical development of children, and music which encourages children to actively use their imagination, engage their curiosity and discover the joy of music. This workshop will be highly interactive as participants sing new songs, play partner and circle games, listen to a musical story, and dance and move to music.

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

**Kaboom Percussion  
Catherine Betts  
Joshua Webster**

**JS Music**

**Workshop**

In this workshop Kaboom will take participants through a collection of short percussion pieces that are designed to engage each and every one of your students. Featuring very accessible instruments such as chairs, cups, buckets, drum sticks and body percussion – these pieces introduce basic drumming techniques, rudiments and rhythms in a fun and engaging way. Every student is an equal and essential part in making each of these pieces work successfully. Having team-work be such an integral part of this musical experience ensures that there is a collective sense of joy and satisfaction when the group succeeds.

Our aim for this workshop is for participants to leave with a collection of new activities, pieces and strategies for making their classes enjoyable, stimulating and rewarding for their students.

**Australian Curriculum - Responding in the Primary School**

**Debbie O’Shea  
Deb Brydon**

**L1.1**

**Workshop**

All music educators in Australia are implementing, or are about to implement the Australian Curriculum. Making and Responding to music are the two main areas of the curriculum. This focus on responding is new and needs to be explored further.

What does responding to music look like in the music classroom?

How can we build meaningful responding activities into our already jam packed music lessons? How can effective responding activities actually build better musicianship?

In this session, Deb and Debbie will share some of the responding components of their music lessons. Participants will work through some engaging activities and assessment ideas for Prep to Year Six students.

During this session, participants will see the real life application of the achievement standards and the content descriptors within working Kodály based programs in state schools. Come away with many ideas to try, files to use, and a good dose of inspiration!



## Workshop

The importance of musicianship in the Kodály classroom is well known. Stephanie's workshop presents an innovative new look at incorporating these skills in a performance extravaganza that sees students of all abilities and musical opinions create the connection between developing musicianship to support musical performance. Connecting the students' world of music (predominantly pop) with the well-known folk songs and canons from the Kodály methodology brings together the biggest mash-up of the year! Come and broaden your experience and understanding in pushing the boundaries of the repertoire-musicianship experience, utilizing diverse musical offerings from your own program, cultivating your students love of music in a shared journey and supporting their musical readiness for senior learning.

**7:00 PM—8:00 PM****Conference Choral Concert****Conference Choral Concert****St George's  
Cathedral**

Churchlands Chorale, Presbyterian Ladies', College Combined Choir, West Australian Young Voices and Perth Modern School Chamber Choirs - Schola Cantori (SATB), Chorus Angelicus (female voices) and Phoenix (male voices)

**Thursday****8:30 AM—8:45 AM****Warm Up****All In Warm Up: Shared Journey**

Susanna Saw

A SRC

**8:45 AM—9:15 AM****Keynote****Music Education: Music, a vocation**

Micheál McCarthy

A SRC

## Keynote

How important is music in schools? Do we underestimate the power of the exponential function?

**Youth and Children's Choir Rehearsal**

Celia Christmass

G5

This session is for Children's and Youth Choir participants only

**9:15 AM—9:25 AM****Notices****Notices & move to next session****9:25 AM—10:25 AM****Session 13****AKC Musicianship: Level 1 - 3**

Anne Comiskey

AKC1 L3.3

**AKC Musicianship: Level 4**

Dr James Cuskelly OAM

AKC4 L2.1

**AKC Musicianship: Level 5**

Jason Goopy

AKC5 L3.2

**AKC Musicianship: Level 6**

Réka Csernyik

AKC6 L3.4

**Conference Musicianship: Level 1**

Pippa Chapman

CM1 G2

**Conference Musicianship: Level 2/3**

Kate Thompson

CM2 G4

**Conference Musicianship: Level 4 C**

Celia Christmass

CM4C G1

**Conference Musicianship: Level 4 H**

Maree Hennessy

CM4H L3.6

**Conference Musicianship: Level 5**

Borbála Szirányi

CM5 L1.4

**Conference Musicianship: Level 6 A**

Josephine Ang

CM6A L1.1

<b>Conference Musicianship: Level 6 M</b>	<b>Micheál McCarthy</b>	<b>CM6M G5</b>
<b>Children's Choir: Musicianship</b>	<b>Marion Stafford</b>	<b>YCC JS Music</b>
<b>Youth Choir: Musicianship</b>	<b>Daniel Crump</b>	<b>YYC L1.3</b>
<b>10:25 AM—10:55 AM</b>	<b>Morning Tea</b>	
<b>Morning Tea</b>	<b>A SRC</b>	
<b>10:55 AM—11:55 AM</b>	<b>Session 14</b>	
<b>Living the Dream: Realizing a shared vision of access and excellence in music education through shared experiences</b>	<b>Maree Hennessy</b>	<b>G1</b>
<i>Workshop</i>		
Alignment of vision, planning, language and organizational culture contribute to high levels of achievement in organizations including schools.		
This is a practical session with activities that can be readily incorporated into music lessons in school, in community music settings and in teacher training.		
<b>Singing for life: why what you teach today will be important in 70 years</b>	<b>Bronwyn Hendy</b>	<b>G2</b>
<i>Paper</i>		
The first songs we learn may be the last songs we forget. This presentation looks at the way building strong neural pathways through singing and memory work in childhood impacts on wellbeing and quality of life in the senior years. The author started a dementia-friendly community choir in Sydney at the same time as taking AKC levels in Early Childhood music, so is uniquely placed to connect the memories formed in childhood with the memories retained late in life. Key findings focus on the brain activity associated with music making and the positive emotional impact of singing.		
<b>Can I share a song with you?</b>	<b>Jill Holland</b>	<b>G2</b>
<i>Paper</i>		
This paper will explore a different perspective on the role of the music specialist in early learning centres, based on personal reflections on teaching practice, as a Kodály practitioner. In two early learning centres, the specialist role combined both the provision of a quality music program for the children, and professional development in music education, for the educators. Singing was as a key component of the program. Over time, the role has evolved from one of provider of music resources to a co-constructivist approach, that also embraces the musical understandings of the educators who work with the children. This paper will present strategies which aimed to build educators' musical confidence and capacity by empowering them to share their musical cultural identities with the children, through song. This aligns well with the authentic music making of the Kodály philosophy, and the diversity of Australian culture in early childhood settings.		
<b>Multi-level Classes: Diverse Backgrounds, Shared Musical Journey</b>	<b>Sasha Andersson</b>	<b>G4</b>
<i>Workshop</i>		
This workshop provides participants with insight into differentiation and multi-level learning in the classroom, underpinned by a Kodály philosophy. Drawing from experiences working in rural settings, multi-level classes, and students of very diverse backgrounds, participants will be drawn to ways of engaging students and adapting to unique learning needs. Resources and activities will be provided, encouraging various ways of utilising the Kodály pedagogy for multi-level classes. This workshop will be particularly useful for participants who are new to teaching, are teaching in multi-level classes, or have students with a range of learning needs. A round table discussion will be included in this session.		
<b>Children's Choir: Choral</b>	<b>Micheál McCarthy</b>	<b>G5</b>
<i>Youth and Children's Choir</i>		
The Conference Children's Choir (9-11 year olds) have been working hard for the last three days in preparation for the final 'Sharing the Journey' concert. Observe their last rehearsal as Micheál McCarthy takes them through age-appropriate warm-up material and workshops their pieces so that they are 'concert-ready' for this evening. As Director of the Cottage Music Institute, Micheál has many years experience working with children of this age group and his gentle and highly musical approach is simply spell-binding.		

**Delivering the content: guided listening to develop understanding.**

**Dr James Cuskelly OAM**

**L2.1**

This session is designed to help teachers understand the ways in which musical content and formal knowledge can be developed in an aural-based music education classroom. Participants will play games, sing songs, improvise and compose as part of a unit of work built around guided listening to the Spiritual "Sinner, please don't let this harvest pass". These activities are sequenced in a manner which leads students to a deeper understanding of the topic of Afro-American Music.

**Improvising and composing in the secondary classroom**

**Daniel Crump**

**L3.1**

**Classroom Demonstration**

Join the Secondary 2 AKC methodology participants to explore the role of improvising and composing in the secondary classroom. This session will explore a sequential strategy to developing improvising and composing skills for older beginners. Participants can expect to engage with a variety of learning experiences to develop student musicianship in this domain along with examples of sample assessment from Year 7 to 12.

**We sing! Practice activities for once-a-week music classes**

**Anne Comiskey**

**L3.3**

**Workshop**

This session will present ideas and activities for teachers working with once-a-week music classes. Although suggestions for classes across the primary levels will be included, particular emphasis will be on middle/upper primary. Why stop at "m r d" if your students love singing!

**The Diverse Perspectives of Advocacy: Sharing the Journey between students, parents, colleagues and the broader community**

**Tess Laird**

**L3.5**

**Workshop**

Advocacy is a term which implies major action, including lobbying, campaigning and public speaking, in order to influence decisions in political or economic spheres. Many music educators feel advocacy to this degree goes beyond their influence or capabilities. However, there are many small things that can be done at the grass roots level to advocate for more support, be it for more recognition, resources, and promotion of music education within your school. This workshop will explore the different ways in which a culture of music making can be strengthened in the primary school setting, including repertoire and activities that can be shared between students, parents, staff and the broader community.

**Listening in Early Childhood**

**Marion Stafford**

**L3.6**

**Workshop**

Ideas to foster active listening skills in young children and awaken their interest in music

**Youth Choir: Choral**

**Celia Christmass**

**YYC L1.3**

**Youth and Children's Choir**

This session is for Youth Choir participants only

**11:55 AM—12:00 PM**

**Transition**

**Move between rooms**

**12:00 PM—1:00 PM**

**Session 15**

**AKC Methodology: Early Childhood Level 2**

**Marion Stafford**

**AKCEC L3.6**

**AKC Methodology: Primary Level 1/Early Childhood Level 3**

**Kate Thompson**

**AKCP1 L3.4**

**AKC Methodology: Primary Level 2**

**Anne Comiskey**

**AKCP2 L3.3**

**AKC Methodology: Primary Level 3**

**Tess Laird**

**AKCP3 L3.5**

**AKC Methodology: Secondary Level 1**

**Dr James Cuskelly OAM**

**AKCS1 L2.1**

**AKC Methodology: Secondary Level 2**

**Daniel Crump**

**AKCS2 L3.1**

**AKC Methodology: Secondary Level 3**

**Jason Goopy**

**AKCS3 L3.2**

## Sing THEN Play

Celia Christmass  
Neil Coy

G1

### Workshop

Consistency of methodological approach across all domains of musical learning enhances the effectiveness of our teaching. In classroom, choir and instrumental ensembles teachers who share a like minded approach and who employ common teaching strategies can significantly enhance the quality and enjoyment of the musical learning experience for students.

This session will introduce you to some strategies that Neil and Celia have devised to integrate instrumental ensemble work with the classroom and choral program in their schools. They currently co direct Perth Modern School's Senior Wind Ensemble and collectively have experience working with ensembles from Year 7 to 12 (and beyond). In this session Neil and Celia will share with you favourite ideas, songs and games that have the versatility to be appropriate in various genres and at all levels of instrumental ensemble instruction.

---

## Rethinking Music in the Junior School: Music Everyday

Jai Schelbach

G4

### Workshop

What does your music program look like in the Junior School? What direction would you like it to grow towards going forward? Could you change anything to improve the overall standards and outcomes for all your students? Come and join this interactive workshop as we explore "new horizons" of what Music Education can look like in the Junior School and let me share a unique perspective of how Music Everyday has positively affected my students both in the classroom and with their extracurricular music activities.

## Music Readiness in the Early Years (Prekindy to Year 2)

Hilary Price

JS Music

Be the musician that lives inside you!

"Let us take our children seriously! Everything else follows from this... only the best is good enough for a child", Zoltán Kodály.

Come along and explore a range of music-readiness activities, repertoire and engaging ideas to instill a love of music in our Early Years students (Age 3 – 7). All children are born with musical potential, and unless a child's musical intelligence is explored by the age of 8, they will begin to lose their perceptiveness for music making and responding. A range of repertoire, activities and ideas for performing, listening and responding, movement to music, as well as the beginning of Music literacy will be explored during this active and engaging session.

---

## Forging New Connections - A contemporary approach to aligning ACARA and Kodály methodology, with a focus on differentiation

Cathie Neil  
Bonnie Pearce

L1.1

### Workshop

Teachers are continually reflecting, adapting and improving practice to enhance the learning outcomes of students. One of the reasons that contribute to this reflection and adaptation is the curriculum documents and political agendas that regularly impose change on our curriculum frameworks. In Queensland, the Australian Curriculum and the concept of differentiation have become mandatory for teachers to apply in the classroom.

This workshop will be in two parts. The first section will focus on the ACARA documents primarily in the year 7 and 8 band, and demonstrate some ways in which learning objectives can be achieved by Kodály practices and methodology. The second section of the workshop will explore differentiation in the English classroom, and relay applications and insights that may be gained for how composition and musicology may be best differentiated. Using the Year 10 Music Program at All Hallows' School in Brisbane, examples of classroom learning activities and scaffolds will be shared to demonstrate concepts. In addition, a proposed process will be formulated for 'how' to differentiate in a Kodaly-oriented way, with connections made to the new ISMGs which will soon form the basis of senior assessment in Queensland.

---

## Educational Leadership: Achieving AITSL Certification Through Kodály Inspired Practice

Katharine Finlayson

L1.4

### Workshop

This practical workshop will take teachers through the process of gaining Certification at Highly Accomplished and Lead levels. The AITSL requirements can be met by teachers working in diverse subject areas, including Specialist Primary Music. Katharine will describe her journey to Lead Teacher Certification and assist workshop participants to understand how their Kodály teaching practice aligns with the AITSL Standards and Descriptors.

This workshop will also highlight the importance of music educators sharing this journey with their classroom teaching colleagues and the focus Certification can bring to Kodály Inspired teaching practice. The process of collecting, classifying and annotating evidence will be described and participants will have the opportunity to experience this process during the workshop.

Certification raises the profile of music education within schools and also on a state and national level. It is vital for Kodály teachers to confront this new horizon of teacher evaluation and to demonstrate the ways in which their practice is leading and supporting their colleagues.

Workshop

This workshop aims to introduce how the singing and moving can be integrated into music listening in order to reveal deeper layers of the masterworks. Even the simplest song teaching technique, the song-teaching by rote, can be used to develop the students' attentive music listening skill. But we can apply freely improvised or, conversely, pre-designed and taught movement-choreographies for listening to music, as well. Of course, these choreographies are organically linked to the particular music, focusing and showing some of its musical attributes, such as its melodic, metrical, rhythmical, orchestrational, emotional features or formal construction. At this level of music education, the highest level of music listening exercises are represented using the so-called single-line scores. Firstly, singing it to the recording then following it only by the inner voice, the single-line score guides students to hear out not only the melody but also the harmonies laying under the melody, to notice any eventual modulations and formal sections. Age 9-12+

**Where to Next? Possibilities and promises for the future.**

Prof David Elliott

SRC

Workshop

Many contemporary forms of research—e.g., care ethics, embodied cognition, x-philosophy, and challenges to strict musical assessments, etc.—will impact music education generally and Kodály educators specifically in the future. What’s coming?

**1:00 PM—2:00 PM**

**Lunch**

Lunch

A SRC

**2:00 PM—3:00 PM**

**Choir**

**Concert Rehearsal**

A SRC

Combined Finale Concert rehearsal

**3:00 PM—3:30 PM**

**Keynote**

**Sharing our Journey**

Dr James Cuskelly OAM

A SRC

Keynote

This session is intended to summarise the key points raised in the conference. The theme of the conference “New Horizons” will guide the discussion but the presentation will consider core ideas as well as emergent issues raised in the conference. This session is designed to encourage participants to reflect on their own impressions and thoughts as well as clarify essential messages of the conference.

**6:00 PM—7:15 PM**

**Final Concert**

**Final Concert: Sharing our Journey**

A SRC

Final Concert of the National Conference and Perth AKC Course 2018 - includes all Conference delegates, AKC participants and the Children's and Youth Choirs.