

# DAY ONE: MONDAY 26 SEPTEMBER

**8:00 AM—9:00 AM**

**Registration**

**Registration**

**Loretto Hall**

Come and register. The coffee van is available on the Lawn from 7:30am. Browse the Trade displays in Loretto Hall

**9:00 AM—9:30 AM**

**Welcome**

**Claver Theatre**

**9:30 AM—10:00 AM**

**Keynote**

**Keynote: Music and Memory**

**Judith Johnson**

**Claver Theatre**

Keynote

Music and Memory

**10:00 AM—10:45 AM**

**Sing Together**

**Community Sing**

**Will Brown  
Timothy Sherlock**

**Claver Theatre**

For people looking for rehearsal ideas, repertoire, variety and a different experience each day, the CONFERENCE CHOIR STRAND offers just that. These sessions will showcase a different conductor's expertise each day. Participants will experience different styles and rehearsal techniques from some Queensland's leading conductors. This strand is ALSO the ideal choice for delegates who are not attending the entire conference as each day is a stand-alone presentation.

**Chamber Choir**

**László Norbert Nemes**

**St Ann's 1C**

Chamber Choir will focus on a set of repertoire with the aim of polishing some of these works to performance standard. This group will then be perform as part of the conference closing on Thursday afternoon. It is an expectation that participants in this choral strand will be available for all four days of rehearsal, the performance and commit to this strand for the duration of the conference.

**10:45 AM—11:15 AM**

**Morning Tea**

**Morning tea**

**Loretto Hall**

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

**11:15 AM—12:15 PM**

**Musicianship**

**Musicians New to Kodály**

**Jennifer Gillan**

**Potter C**

**Level 1**

**Ann Slade**

**St Ann's 2A**

**Level 2**

**Lucinda Geoghegan**

**Potter A**

**Level 3**

**Susan Creese**

**St Ann's 1B**

**Level 4**

**Janelle Fletcher**

**St Ann's 3A**

**Level 5**

**Georgia A Newlin**

**St Ann's 2B**

**Level 5**

**James Cuskelly**

**St Ann's 3B**

**Level 6**

**Micheal Bradshaw**

**St Ann's 2D**

**Level 6**

**Réka Csernyik**

**St Ann's 1A**

**Level 7**

**László Nemes**

**Potter B**

<b>12:15 PM—12:25 PM</b>		<b>Transition</b>
		Move between rooms
<b>12:25 PM—1:25 PM</b>		<b>Elective 1</b>
<b>The Promise of Avondale Open Rehearsal</b>	<b>Aleta King</b>	<b>Claver Theatre</b>
<b>Open Rehearsal</b>		
Open Rehearsal with Avondale Conservatorium's premiere vocal octet 'The Promise of Avondale'		
<b>Methodology: Early Childhood (Birth to Kindergarten)</b>	<b>Lucinda Geoghegan</b>	<b>Potter A</b>
<b>Methodology</b>		
These two sessions (Elective 1 and Elective 3) will explore the essential building blocks of early years music education which can be put in place subconsciously as a result of active participation in music making. These will be practical "hands on" sessions discussing choice of suitable repertoire, developing musical skills, engaging adults as well as how music can help to develop holistic skills in early years. The sessions will be linked but you are welcome to attend one as a stand alone session.		
<b>Methodology: Upper Secondary (Years 9 - 12)</b>	<b>László Norbert Nemes</b>	<b>Potter B</b>
<b>Methodology</b>		
This workshop gives participants an opportunity to gain an insight into the various methods of teaching art music and developing awareness in the different stylistic characteristics of Western classical musical repertory in the secondary classroom enhanced by vocal and instrumental performance and a multidimensional training of musicianship skills. Special attention will be given to the overview of the methodological principles inherent in László Dobszay's six-volume textbook series: The World of Tones.		
<b>Prep Music Everyday</b>	<b>Jai Schelbach</b>	<b>St Ann's 1A</b>
<b>Elective Workshop</b>		
How to implement a prep music everyday program (20mins of music everyday) in your junior school and the benefits that music everyday can bring to both the students and your music program.		
<b>I Am, You Are, We Are "Singers": Transferring the Kodaly philosophy from the classroom to the co-curricular sphere</b>	<b>Rebecca Thomas</b>	<b>St Ann's 2A</b>
<b>Elective Workshop</b>		
This workshop will explore the way in which the Kodály philosophy can and should be embraced in a junior school choral program to complement the classroom program. Participants will take inspiration from enthusiastic Year 1 and 2 students and engage in a choir rehearsal, singing warm-ups and a wide range of repertoire, while investigating the way phrasing, musical form, rhythmic and melodic elements are presented to students while they learn songs. Other topics of discussion include posture, singing technique, actions, sheet music/lyric sheets, audiation, modelling, echo singing, listening, conducting tips and incentives to keep your students engaged and ensure rehearsals are as positive and productive as possible.		
<b>Methodology: For the Love of Art Music! (Upper Primary)</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Methodology</b>		
Lead students to a true understanding and love of Art Music through meaningful, active listening lessons. Explore the elements of music literacy such as form, rhythm, melody, and expressive qualities through Art Music lessons. Complete Art Music units experienced and explained in detail for upper primary classes.		
<b>The Complexity of Building a Teacher Identity: Who am I?</b>	<b>Amanda Holley</b>	<b>St Ann's 2D</b>
<b>Paper</b>		
From the mind of a preservice teacher, how can we make preservice teacher education more meaningful for the individual? How are we to create teachers that present as people, instead of robots with information and pedagogy and what can we do in the classroom to foster this growth? Using modes of core reflection how can we assist preservice teachers in aligning their knowledge, thoughts and mission to enact a solid teacher identity. What is the purpose behind enabling young emerging teachers to have access to the tools to form their teacher identity.		
<b>Supporting and shaping adolescent boys' identity work through school class music education</b>	<b>Jason Goopy</b>	<b>St Ann's 2D</b>
<b>Paper</b>		
Recent research has highlighted the significance of music education in identity work, but little research has specifically examined the role of school class music. This paper draws on a doctoral research project investigating the values, beliefs and uses of music by adolescent boys, and how class music practices support and shape their identity work. Data was generated using interviews incorporating artefact elicitation with students, their parents and teacher colleagues at a single-sex independent school. This paper analyses the narrative of one boy (age 17) at the end of his schooling. Findings suggest that school class music can support and shape adolescent boys' identity work in and through music-making.		

**1:25 PM—2:20 PM**

**Lunch**

Loretto Hall

Hungry? Remember if you have prebooked dietary requirements to collect your named meal. Have a browse around the trade displays too!

**2:20 PM—2:50 PM**

**Concert 1**

**Concert**

**Claver Theatre**

Come and enjoy this luntime concert with Conservatorium High School Chorale conducted by Réka Csernyik and The Promise of Avondale conducted by Aleta King

**2:50 PM—3:00 PM**

**Transition**

Move between rooms

**3:00 PM—4:00 PM**

**Elective 2**

**Methodology: Choral**

**Réka Csernyik**

**Claver Theatre**

*Methodology*

This session will provide an opportunity for participants to observe a choir rehearsal of the Conservatorium High School's Chorale conducted by Réka Csernyik. The rehearsal will start with an unaccompanied warm-up sequence including vocal and listening skill development as well as building a balanced sound. Among many, the teaching methodology will consist of echo-learning, choral score reading and working on rhythm, melody and harmony in a choral setting.

**Hush, Little Baby: Music, Infants and Caregivers**

**Jennifer Teh**

**Potter A**

*Elective Workshop*

Participants will have the opportunity to observe a live infants' music class. Following the class, Jennifer will lead a deconstruction of and discussion around the observed session, with specific reference to working with babies aged 0-1 and their caregivers.

**Differentiating Dictation**

**Catriona Turnbull**

**Potter B**

*Elective Workshop*

Dictation is often a dreaded activity and students frequently view it as something you either can or can't do (much like Maths!). It doesn't have to be this way. Learning to decode what they hear can be an empowering skill for many students who otherwise thought they were not very good at Music. This workshop is aimed at the Middle School Classroom with a wide range of musical experience and abilities. Teachers will be introduced to a range of strategies to scaffold dictation activities for those with little experience. Myriad suggestions for simultaneously extending the more able students will also be presented.

**Methodology: P-2 Teaching Rhythm**

**Debbie O'Shea**

**St Ann's 1A**

*Methodology*

In this session, Debbie will outline a sequence for teaching rhythmic elements from Prep to Year 2. The outline will be 'fleshed out' with loads of teaching ideas and activities.

**I Am An Open Book: Story books in the music classroom.**

**Kate Thompson**

**St Ann's 1B**

*Elective Workshop*

Going beyond using storybooks for the purpose of teaching listening manners and concert etiquette to broach the subject of societal, historical & cultural identity of individual students, the school community and Australia. This workshop will outline a number of learning experiences within the interrelated strands of Making and Responding that can be used across all levels of the F-10 curriculum, not just the Early Years. Aspects of identity covered will include that of the emerging student musician, early settlement in Australia, and local, regional and global cultures including that of Aboriginal and Torres Strait Islander Peoples.



---

**Teaching across many levels in the one classroom – extension activities for moderate to advanced secondary students**

Deborah Smith

St Ann's 2A

**Elective Workshop**

It is typical of the average Year 7 music class to include: • students who have had no exposure to music education; • students who have had some basic exposure to music education through a primary classroom music program; • students who have come through an excellent primary classroom music program; • students who have learned a musical instrument up to a fairly basic level and • students who have learned a musical instrument up to a very advanced level This workshop will help give teachers ideas, suggestions and practical teaching solutions to these very real every day issues faced by us all.

---

**Does digital feedforward shape student learning outcomes?**

Belinda Dolan

St Ann's 2D

**Paper**

The topic of feedback has been a hotly contested one among researchers for more than a century. As we move into education in the 21st Century, the new buzzword is feedforward - the information given back to students on future learning's. By using digital technologies to offer "on the spot" feedforward over recordings it has been proven that this style of feedback/forward increases student outcomes. This paper will look at the case study of 30 students who used feedforward for assessment to attempt to increase their marks. It included musical/non-musical students, twins/non-twins and brothers/sisters in Grade 5 and 6 classes.

---

**How do generalist teachers become more Musical?**

Fiona Phillips

St Ann's 2D

**Paper**

This paper is a presentation of research in progress on how teachers take experiences from professional learning with Kodaly based repertoire and strategies and integrate it back into their regional classrooms. It presents early findings on how these experiences become part of their working knowledge. Understanding of the relational interdependence between individual cognition and social interaction, has not been studied and we know very little of what guides the everyday decisions that generalist teachers make in regards to whether they include more musical pedagogy, content and knowledge in their teaching and why.

---

**4:00 PM—4:45 PM****KMEIA and You****Contributions Beyond the Classroom - Advocating for Change - The work of the KMEIA National Council and State Branches**Jason Boron  
Joel Copeland

Claver Theatre

This session will provide an overview of the work of the KMEIA National Council and the all-important State Branches. It will give an insight into the projects that are currently being facilitated at a national level and provide an opportunity to see some of the great initiatives that are being implemented in your state branch. This session will also address the importance of advocacy in music education and the role that we each must play. Hear about the role KMEIA plays in the broader music education landscape in Australia and abroad and hear from two passionate and committed music educators on why a quality music education is the right of every child.

---

**4:45 PM—5:45 PM****Soirée**

Loretto Hall

---

**Twilight Soiree**

Relax into your week by joining us this evening for a soirée of light drinks, light food and light entertainment. Spill out onto the balcony and lawn overlooking Brisbane's glorious river and Story Bridge. As the sun falls low, watch the city light up as the Musica Viva ensemble Best of Brass lulls you into a sense of cool and calm collegiality. The first drink is on the house, and so are the delectable canapés. Catch up with inter-state friends or meet a new ones! We look forward to seeing you there.

Remember that tomorrow's Keynote starts at 8:30am



# DAY TWO: TUESDAY 27 SEPTEMBER

**8:00 AM—8:30 AM**

**Registration**

**Registration**

**Loretto Hall**

Come and register. The coffee van is available on the Lawn from 7:30am. Browse the Trade displays in Loretto Hall

**8:30 AM—9:00 AM**

**Keynote**

**Keynote Address**

**László Norbert Nemes**

**Claver Theatre**

**Keynote**

Zoltán Kodály, the man of great musical genius entrusted his best students and finest colleagues to develop his music educational philosophy into practice and to realise his dream about the singing Hungary. The work was assigned to highly accomplished and very fine musicians equipped with creative spirit and sovereign mindset. They were all greatly inspired by Kodály, “the greatest animator and mediator” of Hungarian music education. Although we, members of the fourth generation after Kodály’s, were not given assigned tasks from Kodály himself nor from his disciples, nevertheless we strive to carry out our work in the spirit his students were teaching us; severely, self-driven, seriously and most importantly we try to share our passion about music with our own students. It is needless to say that as director of the International Kodály Institute I feel morally bound to adjust my musical actions in teaching according to Kodály’s beliefs and try to communicate his teachings conscientiously and responsibly. This applies to my work carried out outside the Institute’s walls as well. But do we really understand Kodály’s teachings? Do we interpret the kodályian heritage correctly? Are we still able to capture its essence 50 years after his death? These are the questions that I aim at answering in my speech.

**9:00 AM—9:45 AM**

**Sing Together**

**Community Sing**

**Paul Holley**

**Claver Theatre**

For people looking for rehearsal ideas, repertoire, variety and a different experience each day, the CONFERENCE CHOIR STRAND offers just that. These sessions will showcase a different conductor’s expertise each day. Participants will experience different styles and rehearsal techniques from some of Queensland’s leading conductors. This strand is ALSO the ideal choice for delegates who are not attending the entire conference as each day is a stand-alone presentation.

**Chamber Choir**

**László Norbert Nemes**

**St Ann's 1C**

Chamber Choir will focus on a set of repertoire with the aim of polishing some of these works to performance standard. This group will then be perform as part of the conference closing on Thursday afternoon. It is an expectation that participants in this choral strand will be available for all four days of rehearsal, the performance and commit to this strand for the duration of the conference.

**9:45 AM—9:50 AM**

**Transition**

**Move between  
rooms**

**9:50 AM—10:50 AM**

**Elective 3**

**Methodology: Early Childhood (Birth to Kindergarten)**

**Lucinda Geoghegan**

**Potter A**

**Methodology**

These two sessions (Elective 1 and Elective 3) will explore the essential building blocks of early years music education which can be put in place subconsciously as a result of active participation in music making. These will be practical “hands on” sessions discussing choice of suitable repertoire, developing musical skills, engaging adults as well as how music can help to develop holistic skills in early years. The sessions will be linked but you are welcome to attend one as a stand alone session.

**Methodology: Lower Secondary - Designing Lower Secondary  
Class Music Programs**

**Jason Goopy**

**Potter B**

**Methodology**

Lower secondary school is a critical point in adolescent development, foundational learning and elective subject recruitment. This workshop will consider the complexities in unit and assessment design for lower secondary class music programs. Some significant influencing philosophies and literature will be examined, including those of Kodály, Praxial Music Education, Australian case studies and Hatti. Implications regarding context, the Australian Curriculum: The Arts, and state curriculum documents will be explored. A list of design goals for lower secondary music unit and assessment design will be synthesised, and an example unit and assessment overview will be presented with connected practice showcased.

## Play and Sing a New Song

Stuart Gillard

St Ann's 1A

### Elective Workshop

Learn new repertoire and games for early primary school from Stuart's "Play and Sing a New Song". Each song and game has been specifically written to assist in the teaching of music concepts from The National Curriculum for Prep-Grade 3.

## I'm still standing- strategies to enhance longevity in music teaching.

Anne O'Regan

St Ann's 1B

### Elective Workshop

In this session Anne will share some of her favourite games and activities accumulated over a career of 30 plus years. Anne will discuss Art Music excerpts that will enhance rhythmic and melodic elements. She will share planning and assessment samples and suggestions for setting up and supporting music programs in primary schools.

## Emerging Music Teachers

Carla Trott  
Emma Ritchie

St Ann's 2A

### Elective Workshop

Emma and Carla (both early-career teachers) aim to equip pre-service, graduate and early-career teachers with strategies, resources and practical advice about the first years of teaching.

## "Teach me music?" - new ways of 'teaching music' in a Junior School setting.

Kerryn Vezos

St Ann's 2B

### Elective Workshop

Music is often seen as the 'fun' subject, yet we still have a set curriculum to follow. In the Junior School, music lessons need to be a careful balance of fun, being active, and learning. Sadly, much of the school day is spent with teachers encouraging students to be still. This workshop will show how Kerryn teaches in a Junior School setting, and how 'sitting still' does not necessarily enable a student to learn- and that learning occurs in many different ways, especially when using your whole body!

## Spreading the love: achieving an integrated musicianship based approach across instrumental and classroom program

Angelina Ellis  
Anthony Young

St Ann's 2D

### Paper

A well-rounded musician requires a breadth of training with musicianship at the core. This paper will present a number of case studies which illustrate how powerful collaborations between music educators have yielded very positive results for students. Conclusions will be drawn as to how apply Kodaly principles in a broader context. This paper will be co-presented by Angelina Ellis, Kodaly educator, studio guitar teacher and AMEB examiner.

## Exploring the implications of teacher gender on the dual role of teacher and leader in single-sex schools.

Meagan Pearse

St Ann's 2D

### Paper

Within single-sex music education contexts in Australia and internationally, there is a lack of research into the impact of teacher gender on student learning, as well as the effects of different leadership approaches. With new neurological research that throws light on the differences between the way men and women's brains process information, it becomes increasingly important to consider the role of teacher gender to both lead and provide engaging, collaborative music education within single-sex schooling environments. This Paper will encourage professional discussion into the possible impact of teacher gender on leadership, engagement and pedagogy for music in single-sex schools.

10:50 AM—11:20 AM

Morning Tea

Morning tea

Loretto Hall

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



**11:20 AM—12:20 PM** **Musicianship**

<b>Musicians New to Kodály</b>	<b>Jennifer Gillan</b>	<b>Potter C</b>
<b>Level 1</b>	<b>Ann Slade</b>	<b>St Ann's 2A</b>
<b>Level 2</b>	<b>Lucinda Geoghegan</b>	<b>Potter A</b>
<b>Level 3</b>	<b>Susan Creese</b>	<b>St Ann's 1B</b>
<b>Level 4</b>	<b>Janelle Fletcher</b>	<b>St Ann's 3A</b>
<b>Level 5</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Level 5</b>	<b>James Cuskelly</b>	<b>St Ann's 3B</b>
<b>Level 6</b>	<b>Micheal Bradshaw</b>	<b>St Ann's 2D</b>
<b>Level 6</b>	<b>Réka Csernyik</b>	<b>St Ann's 1A</b>
<b>Level 7</b>	<b>László Nemes</b>	<b>Potter B</b>

**12:20 PM—12:30 PM** **Transition**

**Move between  
rooms**

**12:30 PM—1:30 PM** **Elective 4**

**Tried, Tested and Renewed** **Rebecca Brown** **Potter A**  
*Elective Workshop*

*Tried, Tested and Renewed* aims to showcase tried and tested Early Childhood repertoire (do-re-mi through to Year 1) in a new light. The presentation will focus on colours, shapes, sequencing, active listening, improvisation, syllables, singing stories and free websites to gather excellent, pre-made resources to make teaching just that little more exciting and fun for both you and the children. Rebecca will revisit why it is important to cover a variety of topics in lessons and why we focus on these in Early Childhood Music lessons. Rebecca will focus on the importance of reusing known repertoire and using it in a number of different ways.

**Sharing Strategies For Effective Feedback & Assessment In The Kodaly Classroom** **Davina McClure** **Potter B**  
**Ruth Friend**

*Elective Workshop*

As teachers, we decide the ultimate destination for our students, recognising that there needs to be a clear, sequential and developmental progression of discovery learning for the journey to be successful. We engineer tasks that elicit evidence of learning. Feedback and assessment is effective when it moves the learning forward and activates students to own and foster their own musical skill development. This approach equips both the students and the teacher to find inspiration in the experiences, learning and outcomes along the way. In this session, we will explore formative strategies that enhance feedback and frame assessment in the Kodaly classroom (*Repeated in Elective 8*).

**SING and RING! Reinforce Kodaly Concepts Through the Art of Handchime Ringing.** **Barbara McGeever** **St Ann's 1A**

*Elective Workshop*

By using handchimes to reinforce the classroom Kodaly methodology, this hands-on workshop endeavours to provide participants with concrete strategies that may enrich the class music student's musicianship, creativity and sense of fun. By its very nature, handchime ringing reinforces the concepts of beat, rhythm, pitch, music genres, and the ensemble values of listening, breathing, ringing, coordination, aural empathizing and support for the team. The workshop will encompass Infant, Junior and Middle school hands-on strategies, while also giving examples of choral music which can be enriched by the unique vocal timbre of handchimes.

## Music from 'other mother tongues'

Donna Cianciosi

St Ann's 1B

### Elective Workshop

An elaboration of Zoltán Kodály's concept of 'the mother tongue', this workshop will feature a selection of songs, games and canons from around the world designed for the global classroom of the 21st century. This workshop will also explore opportunities to connect classroom repertoire into the choral rehearsal by linking with connected repertoire.

## Methodology: P-2 I am five, six, seven, eight!

Maree Hennessy

St Ann's 2A

### Methodology

An interactive workshop of activities, songs, games and philosophies for lower primary students (5-8 years). Help young students see themselves as learners, teachers and musicians. Explore how a feedback culture can shape and empower musical thinking, metacognition and identity in young musicians.

## Applicability of Kodály's philosophical principals in a wide variety of settings

### Panel

Jason Boron  
Michael Bradshaw  
Aleta King  
Adele Hadgraft  
Margaret Green

St Ann's 2D

This session involves a panel discussion followed by audience Q&A, with a focus on the applicability of Kodály's philosophical principles in a wide variety of settings as experienced by the individual panel members. All members of the panel studied at the Kodály Institute in Kecskemet, and come from different backgrounds and have a wide range of musical interests. The presenters will describe how Kodály-inspired philosophies and practices learnt at the institute have contributed to their specific musical activities, and demonstrate how these philosophies and practices are relevant to activities in, and beyond, the school environment.

## Choral Methodology: What is that sound?

James Cuskelly

St Ann's 3B

### Methodology

Have you ever wondered why different choirs sound so different? How do choral directors achieve certain sounds with their choirs? Is the warm up important in building the choral sound? What do you want your choir to sound like?

This session will focus on the fundamental importance of the choral sound and investigate various ideas which contribute to the development of a particular sound.

**1:30 PM—2:20 PM**

**Lunch**

Loretto Hall

Enjoy the time to relax and catch up with friends. Have you made plans to come to the Film Screening this evening?

**2:20 PM—2:50 PM**

**Concert 2**

**Concert**

Claver Theatre

Join us for this Lunchtime concert to hear St Aidan's Anglican Girls School's Ensemble Volar conducted by James Cuskelly and the Clayfield College Piccolo Choir conducted by Ann Slade

**3:00 PM—4:00 PM**

**Elective 5**

## "What's in the Box?" - Exploring Play in the Early Childhood Music Class

Tammy Kilpatrick

Potter A

### Elective Workshop

Play is so important in early childhood development, yet how do we incorporate it into a structured group music class? Our aim as early childhood music teachers is to create an engaging, child-centred classroom, focussed on process rather than product. Musical development will occur naturally in this environment. When a child is given a box, what do they see? It is a house, a tunnel, a jack-in-the-box, a car... The ideas are endless, limited only by the child's imagination. This practical workshop combines music and dramatic play and explores ways the 'box' can be incorporated into the early childhood music class.





## Teaching Baroque Music Historically: An Application of Partimento Theory to a Kodály Context

Michael Bradshaw

Potter B

### Elective Workshop

A musician can maintain their identity as Kodály educator across a broad range of teaching environments and topics. Drawing on my experience teaching a tertiary counterpoint class, I will show how Kodály's principles can be applied to a historically informed pedagogy of composing and improvising in the Baroque style. The Italian Partimento tradition of musical training is compatible with Kodály musicianship, and can greatly contribute to the understanding, analysis, improvisation, and composition of Baroque music. The session will provide hands-on experience with Partimento theory applied to Corelli and Bach, and equip the listener with tools to further investigate this field.

## How to extend activities/listening stories from little people to not so little people

Tricia Casey

St Ann's 1A

### Elective Workshop

I will use felt boards and resources and take well know rhymes using the aides and turn them into an extension of either listening or moving activities, either using our hands, feet or body. In another activity I would like to show how I teach a reasonably complicated folk dance. Firstly by listening, then watching and then doing. Putting in these steps, makes this dance attainable.

## Level up! Progressive challenges for successful differentiation

Susan Creese

St Ann's 1B

Are your advanced students getting bored? Are your struggling students giving up before they've had a chance to succeed? Based on Kodály's philosophy that 'music is for everyone', this active workshop will explore innovative practice ideas that embody the principles of differentiation to enhance motivation and increase success in Primary aged students. With creative approaches for engaging the brain and body for all levels of ability, come along to see how students can 'Level Up' through progressive kinaesthetic challenges and experience joy and triumph in the Music classroom. *(Repeated in Elective 9).*

## Teacher as an Artist

Debra Shearer-Dirie  
Sylvia Cody

St Ann's 2A

### Elective Workshop

Effective and inspiring teaching is an art. Apart from the skills and knowledge that we need to develop and communicate, how do we as teachers, continue to develop artistry in our students? How do we create an environment to encourage them to take risks (one of the steps to developing artistry) and curiosity? This session will examine some of the current research on this topic and workshop, through active participation, ways to develop artistry in the students of today to enrich their lives.

## Methodology: Upper Primary: Part-singing skills for Upper Primary

Georgia A Newlin

St Ann's 2B

### Methodology

This session will examine the sequential development of part singing skills in order to help students acquire the ability to sustain a given voice part in a multi-voice context. Purposefully teaching these techniques produces more singers who are able to fulfil their potential as self-sufficient musicians in a choral setting.

## Classroom 2 Community

Kathrine Jacobsen

St Ann's 2D

### Paper

How do we translate what happens in the school classroom in a community choral setting? Can our classroom practice be adapted to a community setting? This paper will investigate and encourage discussion around using the Kodaly philosophy and repertoire in a casual but still musically meaningful environment. Based upon personal experience with a community choir, we will trace both the musical and practical development of a community choir.

## Choir: a group singing lesson? The possibilities and limitations of teaching singing through choral experience.

Wendy Rolls

St Ann's 2D

### Paper

This paper will explore ways in which a choral conductor can safely develop a foundational technique for singers. For many, choir is their only vocal tuition. In recent years, science has helped to clarify much of the mystery of vocal production enabling a distillation of good teaching. Regardless of style, all benefit from a free, well-supported sound in a well-aligned body. Being clear about what may be safely addressed in a group and what is best left for individual instruction is an important distinction for those who wish to develop a mindset for growth and vocal well-being in their choristers.

6:00 PM—

Film Screening

## 'When we sing...'

Don't miss the Screening of the film 'When We Sing....' featuring the work of Dr James Cuskelly. See the participant's information pages in your program for information on booking and getting there.

# DAY THREE: WEDNESDAY

## 28 SEPTEMBER

**8:00 AM—8:30 AM**

**Registration**

**Registration**

**Loretto Hall**

Come and register. The coffee van is available on the Lawn from 7:30am. Browse the Trade displays in Loretto Hall

**8:30 AM—9:00 AM**

**Keynote**

**Keynote Address**

**Georgia A Newlin**

**Claver Theatre**

**Keynote**

The shared identities of being a Kodály teacher.

**9:00 AM—9:45 AM**

**Sing Together**

**Community Sing**

**Réka Csernyik**

**Claver Theatre**

For people looking for rehearsal ideas, repertoire, variety and a different experience each day, the CONFERENCE CHOIR STRAND offers just that. These sessions will showcase a different conductor's expertise each day. Participants will experience different styles and rehearsal techniques from some Queensland's leading conductors. This strand is ALSO the ideal choice for delegates who are not attending the entire conference as each day is a stand-alone presentation.

**Chamber Choir**

**László Norbert Nemes**

**St Ann's 1C**

Chamber Choir will focus on a set of repertoire with the aim of polishing some of these works to performance standard. This group will then be perform as part of the conference closing on Thursday afternoon. It is an expectation that participants in this choral strand will be available for all four days of rehearsal, the performance and commit to this strand for the duration of the conference.

**9:45 AM—9:50 AM**

**Transition**

**Move between  
rooms**

**9:50 AM—10:50 AM**

**Elective 6**

**Methodology: Early Childhood**

**Jennifer Teh**

**Potter A**

**Methodology**

This Early Childhood methodology session will provide a specific focus on working with young babies (0-1 years) and their caregivers. Participants will gain an understanding of prenatal and child development and the vital role of music at this early stage. The idea of the teacher as facilitator for interaction between caregiver and child will be explored.

**Methodology: Upper Secondary (Years 9 - 12)**

**László Norbert Nemes**

**Potter B**

**Methodology**

This workshop gives participants an opportunity to gain an insight into the various methods of teaching art music and developing awareness in the different stylistic characteristics of Western classical musical repertory in the secondary classroom enhanced by vocal and instrumental performance and a multidimensional training of musicianship skills. Special attention will be given to the overview of the methodological principles inherent in László Dobszay's six-volume textbook series: The World of Tones.

**Middle School Choir: selecting, arranging and teaching repertoire**

**Will Brown**

**St Ann's 1A**

**Elective Workshop**

Practical rehearsal strategies.

**Aboriginal and Torres Strait Islander Music in the Primary Classroom**

**Deb Brydon**

**St Ann's 1B**

**Elective Workshop**

In this session, participants will discover ways to introduce more Aboriginal music and Torres Strait Islander Music into their primary music classrooms in a culturally sensitive and musical way.

**The Kodaly method with vocal performance** Judit Molnar St Ann's 2A  
 Elective Workshop  
 Relevance and application to a classical vocal students learning pathways.

**Crazy Compound Capers** Stuart Gillard St Ann's 2B  
 Elective Workshop  
 Learn new repertoire and games for primary school from Stuart's "Tititi Tum- Crazy Compound Capers". Each song and game has been specifically written to assist in the teaching of compound time.

**Problematising 'ability': exploring motivational constructs and the way they interact with experiences of success and challenge** Bonnie Pearce St Ann's 3A  
 Drawing on Positive Psychology and Giftedness fields of research, this session seeks to explain some of the theories about constructs that influence motivation and perception of ability. These theories provide one framework to articulate why Kodaly programs are so beneficial for developing efficacy and resilience. Issues surrounding underachievement, praise and ways to optimise motivation will also be explored.

**10:50 AM—11:20 AM** **Morning Tea**

**Morning Tea** Loretto Hall  
 Enjoy a break and browse the traders

**11:20 AM—12:20 PM** **Musicianship**

<b>Musicians New to Kodály</b>	<b>Jennifer Gillan</b>	<b>Potter C</b>
<b>Level 1</b>	<b>Ann Slade</b>	<b>St Ann's 2A</b>
<b>Level 2</b>	<b>Lucinda Geoghegan</b>	<b>Potter A</b>
<b>Level 3</b>	<b>Susan Creese</b>	<b>St Ann's 1B</b>
<b>Level 4</b>	<b>Janelle Fletcher</b>	<b>St Ann's 3A</b>
<b>Level 5</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Level 5</b>	<b>James Cuskelly</b>	<b>St Ann's 3B</b>
<b>Level 6</b>	<b>Micheal Bradshaw</b>	<b>St Ann's 2D</b>
<b>Level 6</b>	<b>Réka Csernyik</b>	<b>St Ann's 1A</b>
<b>Level 7</b>	<b>László Nemes</b>	<b>Potter B</b>

**12:20 PM—12:30 PM** **Transition**

**Move between rooms**

**12:30 PM—1:30 PM** **Elective 7**

**Singing Games and Rhymes for Older Students** Lucinda Geoghegan Potter A  
 Elective Workshop

*"Our children consider themselves too old to play as soon as they leave the kindergarten. We should not leave it at that. Let us encourage even the older ones: they should not be ashamed of enjoying it. The longer the childhood, the more harmonious and joyful the adult's life will be"* Zoltán Kodály  
 This will be a practical session where participants themselves will experience everything in the same way as the child does – by singing the songs and playing the games! A selection of games will be covered in these sessions: Clapping, ball bouncing, cup passing. The games will be specifically chosen to appeal to older students (ages 9 upwards)

<b>Listening Analysis - from experience to description</b>	<b>Jennifer Gillan</b>	<b>Potter B</b>
<b>Elective Workshop</b>		
So, you've taught do re mi, ta titi za and now your students need to be able to describe what they hear in the context of recorded or live musical examples. How do you get from musicianship skills to descriptive skills? This workshop will cover an approach to building appropriate vocabulary to describe the music students hear, building on existing and developing aural skills so that students can write about the music they hear in detail.		
<b>So you don't have iPads in your classroom? How can I integrate technology?</b>	<b>Belinda Dolan</b>	<b>St Ann's 1A</b>
<b>Elective Workshop</b>		
iPads can be an expensive outlay in any classroom. In this workshop you will see a number of ways that laptops can be used to integrate creativity in the music classroom.		
<b>Methodology: EC Sequence is the secret</b>	<b>Judith Johnson</b>	<b>St Ann's 1B</b>
<b>Methodology</b>		
In Kodaly philosophy we always hear the word "sequential", but often it is applied to teaching strategies. This workshop will investigate how "sequence" can be applied to the material we choose in early childhood. The most valuable material is that which can continue to be used through the teaching years which follow a child beginning music.		
<b>Feedback and Assessment Strategies for Kodály Teachers</b>	<b>Melissa Karakaltsas</b>	<b>St Ann's 2A</b>
<b>Elective Workshop</b>		
As Kodály teachers, features of how we teach – an immersion-based program with a singing focus, a high level of teacher involvement, maintaining the flow of lessons to ensure student engagement – can present challenges when using common assessment methods. This session will present ways of collecting, preparing to collect and organising assessment data, activities and songs that keep students engaged during assessment, using these strategies to assist with report writing and further teaching and strategies for providing meaningful, regular and timely feedback to students while managing the unique demands of a Kodály teacher.		
<b>Australian Folksongs for Beginner instrumental groups and 2-part choir</b>	<b>Sarah Landis</b>	<b>St Ann's 2B</b>
<b>Elective Workshop</b>		
This workshop presents a selection of classroom choral/instrumental arrangements of Australian and other folk material suitable for middle school students in the beginner/intermediate instrumental ensembles. These arrangements utilise repertoire learnt in class and can be performed as accompaniments to vocal ensembles or as instrumental works. This workshop will present a method of teaching these instrumental arrangements using voice as a medium, to link in with a classroom music program and provide a cross-over of knowledge between classroom and instrumental programs.		
<b>Methodology: 3-6 We are musicians – Let's sing, sing, sing!</b>	<b>Jason Boron</b>	<b>St Ann's 3A</b>
<b>Methodology</b>		
This session will present strategies to promote and build a culture of singing in middle and upper primary school, with a specific focus on the teaching of melodic concepts. A range of engaging songs, games and activities will be shared that are guaranteed to get your kids singing and working as musicians.		
<b>1:30 PM—2:20 PM</b>		<b>Lunch</b>
<b>Loretto Hall</b>		
More time to eat, chat with friends old and new, recharge the batteries ready for another stimulating afternoon!		
<b>2:20 PM—3:00 PM</b>		<b>Elective 8</b>
<b>Methodology: Preschool to Year 2</b>	<b>Lucinda Geoghegan</b>	<b>Potter A</b>
<b>Methodology</b>		
This session, and the session in Elective 10, will look at "Pre notation skills and the introduction of music literacy". This session will look specifically at the development of rhythmic skills through to the introduction of rhythmic notation.		

<b>Methodology: Choral Music Education According to the Kodaly Concept</b>	<b>László Norbert Nemes</b>	<b>Potter B</b>
<b>Methodology</b>		
<p>Kodály Zoltán’s art was centered around choral music, choral singing is of paramount importance in his educational philosophy. His invaluable contribution to choral music education is evident considering the amount and quality of his choral works but it can also be recognized through the study of the Kodály Choral Method series that aim at developing musical literacy, secure intonation, part-singing skills and stylistic awareness. In this workshop the following issues will be considered: (1) Choir building: the choir as an instrument, (2) Choral sound: balance, homogeneity, intonation, (3) Choice of repertory: from unison to part-singing (special emphasis on repertory for children's and youth choirs), (4) Kodály's choral works in English language,(5) Hungarian choral music after Kodály.</p>		
<b>Let me talk! Let me sing! The relationship between children’s oral language and literacy development and how music can be used to support this</b>	<b>Debbie Wilson Adele Amorsen</b>	<b>St Ann's 1A</b>
<b>Elective Workshop</b>		
<p>Children's oral language is enhanced by their early family experiences and engagement with others in various social settings. Changes in family structures and lifestyles are impacting on the time and tools people have to assist children in developing their oral language skills. As teachers, we have an obligation to fulfil certain curriculum requirements involving children's speaking and listening. We do this through many different avenues and one of the most effective ways is the provision of musical 'language' experiences using songs, games and rhymes. Key concepts developed whilst engaged in these activities are the cornerstones in children learning to read and write effectively.</p>		
<b>Jewish/Israeli repertoire adapted to the Kodály philosophy</b>	<b>Esther Hargittai</b>	<b>St Ann's 1B</b>
<b>Elective Workshop</b>		
<p>Jewish/Israeli repertoire categorized according to topics (holidays, ethnic songs, songs with unique dance routines, choral songs) and adapted to the Kodály philosophy. Every song is notated, with phonetic subscript and relevant background explanation (e.g. the specific holiday tradition, etc.). Songs are accompanied by examples of a musical activity (teaching of rhythmic or melodic elements, skill training, etc.) on three levels: beginners, intermediate and advanced. The workshop is an introduction to a new teaching resource with an exciting way of widening your repertoire to a different type of music in a multicultural society, utilizing the principles of the Kodály philosophy.</p>		
<b>Sharing Strategies For Effective Feedback &amp; Assessment In The Kodaly Classroom</b>	<b>Davina McClure Ruth Friend</b>	<b>St Ann's 2A</b>
<p>As teachers, we decide the ultimate destination for our students, recognising that there needs to be a clear, sequential and developmental progression of discovery learning for the journey to be successful. We engineer tasks that elicit evidence of learning. Feedback and assessment is effective when it moves the learning forward and activates students to own and foster their own musical skill development. This approach equips both the students and the teacher to find inspiration in the experiences, learning and outcomes along the way. In this session, we will explore formative strategies that enhance feedback and frame assessment in the Kodaly classroom <i>(Repeat from in Elective 4)</i>.</p>		
<b>Sequencing Singing Games for Success</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Elective Workshop</b>		
<p>Short-term sequencing for the teaching of singing games leads to long-term musical gain in your classroom: students will play difficult games more easily, and selected melodic or rhythmic elements can be used as transitions to literacy concepts. Participants will definitely sing and move.</p>		
<b>Adaptation of the Kodály Principles in a Secondary School's Music Program for Gifted Students</b>	<b>Ian Barker Réka Csernyik Jeffrey Willey</b>	<b>St Ann's 2D</b>
<b>Paper</b>		
<p>This paper forms part of the total presentation by the Conservatorium High School in Sydney. This session will focus on senior music students (17 and 18-year olds) as they prepare for their final external academic exams (the Higher School Certificate). It will consider what the Kodaly method has to offer these students and how it can assist their preparation for both this exam and their musical future. It will also discuss musically gifted students in this context.</p>		
<b>3:20 PM—3:30 PM</b>		<b>Transition</b>
<b>Move between rooms</b>		
<b>3:30 PM—4:30 PM</b>		<b>Elective 9</b>
<b>0-2 What Should We Do With Music?</b>	<b>Bernadette Barr</b>	<b>Potter A</b>
<b>Elective Workshop</b>		
<p>The music and strategies we use teaching music from birth until 2 years of age. First we need to educate the parent.</p>		

<b>The Flavour of Brubeck</b>	<b>Julia Piggin</b>	<b>Potter B</b>
<i>Elective Workshop</i>		
"Do you think Duke Ellington didn't listen to Debussy? Louis Armstrong loved opera, did you know that? Name me a jazz pianist who wasn't influenced by European music!" – Brubeck Do you think that Brubeck and Kodály might appear on the same billboard in an upper primary/lower secondary classroom?		

<b>Level up! Progressive challenges for successful differentiation</b>	<b>Susan Creese</b>	<b>St Ann's 1A</b>
<i>Elective Workshop</i>		
Are your advanced students getting bored? Are your struggling students giving up before they've had a chance to succeed? Based on Kodály's philosophy that 'music is for everyone', this active workshop will explore innovative practice ideas that embody the principles of differentiation to enhance motivation and increase success in Primary aged students. With creative approaches for engaging the brain and body for all levels of ability, come along to see how students can 'Level Up' through progressive kinaesthetic challenges and experience joy and triumph in the Music classroom. <i>(Repeat from Elective 5)</i>		

<b>I do, We do, You do .... Ways to enhance music pedagogy using the elements of Explicit Instruction</b>	<b>Tess Laird</b>	<b>St Ann's 1B</b>
<i>Elective Workshop</i>		
In this session participants will actively engage in music making activities for Primary students designed to utilise some of the elements of Explicit Instruction, particularly regarding the use of "Examples and Non-examples", and giving "Immediate Affirmative and Corrective Feedback". Developing a common language for assessments can inform students on how to improve performance in all areas of their music education, and can motivate them to strive for higher levels of achievement as tasks are scaffolded for success.		

<b>I am a musician. I am a teacher</b>	<b>Maree Hennessy</b>	<b>St Ann's 2A</b>
<i>Elective Workshop</i>		
Exploring the landscape of teacher quality for music teachers inspired by Kodaly's philosophy		

<b>Methodology: Lower/Upper Primary: Songs and activities beyond Major and Minor = Modes!</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<i>Methodology</i>		
Students love the modes when they are learned through meaningful music making. Musical elements and expressive qualities of pieces will be covered through singing, games and activities. Appropriate pieces for lower and upper primary will be included.		

<b>Transitioning: Pentatonic to Diatonic</b>	<b>John Colwill</b>	<b>St Ann's 3A</b>
<i>Elective Workshop</i>		
The presenter's PIANO PLAY has provided a proven foundation for young beginners. This workshop demonstrates the steps from pentatonic to diatonic and conventional piano repertoire in which a thumb-oriented pentachord defined by finger numbers is standard starting practice. PIANO PLAY however uses 4 fingers (no thumbs) from each hand to play all 8 notes of a white note octave, first an A natural minor scale and then a C Major scale. With extensive use of two-part sing and play, the transition to standard (independent hands) repertoire is readily accomplished. This bi-manual playing of octave melodies is ideal for classroom keyboard lessons for older beginners.		

<b>4:30 PM—5:15 PM</b>	<b>Afternoon Tea</b>
	Loretto Hall

<b>5:15 PM—6:15 PM</b>	<b>Gala Concert</b>
	St John's Cathedral



# DAY FOUR: THURSDAY

## 29 SEPTEMBER

**8:00 AM—8:30 AM**

**Registration**

**Registration**

**Loretto Hall**

Come and register. The coffee van is available on the Lawn from 7:30am. Browse the Trade displays in Loretto Hall

**8:30 AM—9:00 AM**

**Keynote**

**Keynote Address**

**Lucinda Geoghegan**

**Claver Theatre**

**Keynote**

If a child can't learn the way we teach maybe we should teach the way they learn" - Ignacio Estrada. How can we reach every child in the Kodály inspired classroom? How do we support their individual learning styles? How can we engage every child to ensure that music is not simply taught "to the musical.

**9:00 AM—9:45 AM**

**Sing Together**

**Community Sing**

**Anthony Young**

**Claver Theatre**

For people looking for rehearsal ideas, repertoire, variety and a different experience each day, the CONFERENCE CHOIR STRAND offers just that. These sessions will showcase a different conductor's expertise each day. Participants will experience different styles and rehearsal techniques from some Queensland's leading conductors. This strand is ALSO the ideal choice for delegates who are not attending the entire conference as each day is a stand-alone presentation.

**Chamber Choir**

**László Norbert Nemes**

**St Ann's 1C**

Chamber Choir will focus on a set of repertoire with the aim of polishing some of these works to performance standard. This group will then be perform as part of the conference closing on Thursday afternoon. It is an expectation that participants in this choral strand will be available for all four days of rehearsal, the performance and commit to this strand for the duration of the conference.

**9:45 AM—9:50 AM**

**Transition**

**Move between rooms**

**9:50 AM—10:50 AM**

**Elective 10**

**Methodology: Preschool to Year 2**

**Lucinda Geoghegan**

**Potter A**

This session, and the session in Elective 8, will look "Pre notation skills and the introduction of music literacy". This session will look specifically at the development of pitch skills through to the introduction of pitch notation.

**Methodology: Choral Music Education According to the Kodaly Concept**

**László Norbert Nemes**

**Potter B**

**Methodology**

Kodály Zoltán's art was centered around choral music, choral singing is of paramount importance in his educational philosophy. His invaluable contribution to choral music education is evident considering the amount and quality of his choral works but it can also be recognized through the study of the Kodály Choral Method series that aim at developing musical literacy, secure intonation, part-singing skills and stylistic awareness. In this workshop the following issues will be considered: (1) Choir building: the choir as an instrument, (2) Choral sound: balance, homogeneity, intonation, (3) Choice of repertoire: from unison to part-singing (special emphasis on repertoire for children's and youth choirs), (4) Kodály's choral works in English language,(5) Hungarian choral music after Kodály.

**Following Forrai**

**Katharine Finlayson**

**St Ann's 1A**

**Elective Workshop**

This workshop will be an enjoyable and active session for teachers working with children in early years settings, ie ages 3 to 6 years. In this session I aim to demonstrate the practical and inspirational nature of Katalin Forrai's teachings, through participation in songs, games and musical activities. This workshop will be based on repertoire contained in Forrai's well loved work "Music In Preschool" and participants will experience the link between Forrai's words and instilling a love of and understanding of music in young children. This session will also highlight several quotations which encapsulate Katalin Forrai's philosophy of music for the very young.

<b>RECOMPOSED: Collaborative composition in a secondary classroom context</b>	<b>Andrew Pennay</b>	<b>St Ann's 1B</b>
<b>Methodology</b>		
In recent years, music students at Brisbane Girls Grammar School have undertaken ambitious projects by recomposing scores for pre-existing films. The students apply their knowledge of post-modern techniques in order to rewrite entire film scores from scratch, performing their hair-raising collaborations live. Writing for themselves, classmates, a gamelan orchestra and renowned ensemble Topology this year, the stakes have been even higher. Hot off the press, we unpack BGGGS's latest collaboration, discussing the five-year evolution for this particular composition and the role of aural work in ensuring students are equipped to compose in a real world context.		
<b>I am, You are, We are...Practicing Practicing, Practicing</b>	<b>Debbie O'Shea</b>	<b>St Ann's 2A</b>
<b>Elective Workshop</b>		
In this practical session, we will look at some of the many ways to practice known rhythmic and melodic concepts in your classroom.		
<b>Methodology: Upper Primary: "Hot Cross Buns" as a Mocking Metaphor and what we can do about it in our classrooms</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Methodology</b>		
How did the song "Hot Cross Buns" become a mocking metaphor for all that is wrong with contemporary music education? Challenge your brain, your musicianship, and perhaps your philosophy of music education as we romp through various levels of engagement with this time-honoured tune.		
<b>Who We Are: An discussion on Australian folk song in the Primary Years</b>	<b>Donna Cianciosi</b>	<b>St Ann's 2D</b>
<b>Paper</b>		
The paper will discuss the implementation of a constructivist program of Australian folk music within the Primary Years using the International Baccalaureate PYP Transdisciplinary themes of Who We Are and Where We Are in Place and Time. The paper will also explore commonalities between IB philosophy and Zoltán Kodály's concept of 'the mother tongue', as well as reflect on how the inclusion of a historical and ethnomusicological examination of folk song heritage and traditions can enrich teaching and learning, as well as giving students opportunities to explore "I Am ... You Are ... We Are'.		
<b>We ALL can sing in a new land</b>	<b>Judith Johnson</b>	<b>St Ann's 2D</b>
<b>Paper</b>		
In 1950 in the introduction to the performance of "The Peacock Variations", Kodaly said: "The National culture of music of every people rests on a healthy relationship between folk music and composed music. Only the music which has sprung from the ancient musical tradition of a people can reach the masses of that people". This paper seeks to investigate ways to introduce the early colonial folk music of Australia to young children to make it part of their heritage.		
<b>10:50 AM—11:20 AM</b>	<b>Morning Tea</b>	
<b>Morning Tea</b>	<b>Loretto Hall</b>	
<b>11:20 AM—12:20 PM</b>	<b>Musicianship</b>	
<b>Musicians New to Kodály</b>	<b>Jennifer Gillan</b>	<b>Potter C</b>
<b>Level 1</b>	<b>Ann Slade</b>	<b>St Ann's 2A</b>
<b>Level 2</b>	<b>Lucinda Geoghegan</b>	<b>Potter A</b>
<b>Level 3</b>	<b>Susan Creese</b>	<b>St Ann's 1B</b>
<b>Level 4</b>	<b>Janelle Fletcher</b>	<b>St Ann's 3A</b>
<b>Level 5</b>	<b>Georgia A Newlin</b>	<b>St Ann's 2B</b>
<b>Level 5</b>	<b>James Cuskelly</b>	<b>St Ann's 3B</b>
<b>Level 6</b>	<b>Micheal Bradshaw</b>	<b>St Ann's 2D</b>
<b>Level 6</b>	<b>Réka Csernyik</b>	<b>St Ann's 1A</b>
<b>Level 7</b>	<b>László Nemes</b>	<b>Potter B</b>



<b>12:20 PM—12:30 PM</b>		<b>Transition</b>
		Move between rooms
<b>12:30 PM—1:30 PM</b>		<b>Elective 11</b>
<b>Methodology: EC - Mini Minors Music Education: What and how to teach Early Childhood Music lessons</b>	Rebecca Brown	Potter A
<b>Methodology</b>		
An Early Childhood Methodology session focusing on Music Education up to and including Prep.		
<b>Kodály in Blue – Exploring the Blues through Kodaly in the Middle Years</b>	Joel Copeland	Potter B
<b>Elective Workshop</b>		
This session will offer participants a range of fun and engaging activities to motivate and inspire students in the middle years. It will demonstrate the power of experiential learning by modeling a clear and sequential path through a unit on Blues music. It will provide strategies to develop a range of musical skills including inner-hearing and musical memory and set the foundations for strong music literacy. This session will challenge participants to improve their own musicianship whilst learning a variety of different teaching strategies to use in the classroom to help your students achieve musical success. Specific links to the Australian Curriculum will be presented throughout the session.		
<b>Australian Choral Repertoire: From Classroom to Concert Hall</b>	Timothy Sherlock	St Ann's 1A
<b>Elective Workshop</b>		
Timothy Sherlock, Australian composer, choral and handbell conductor and music educator, presents an interactive repertoire session of new Australian choral repertoire based on original songs and canons composed for use in the music classroom. Timothy has used these songs and canons to create beautiful choral works for use in the co-curricular context. Timothy's background in music education offers him a unique perspective which he draws on to create accessible and age-appropriate music which is both easy to teach and fun to sing.		
<b>I Already Knew That</b>	Susan Searle	St Ann's 1B
<b>Elective Workshop</b>		
The musicianship skills needed to succeed in the final years of a secondary school Music program have their beginnings in the first days of primary school. By sequencing the practice activities with great care, we lead the student up a gentle slope over many years, so that the challenging content they will meet at the end will seem like no big deal, nothing new. In this session we will analyse several musicianship components to see how they develop over all of the years of schooling and have a go at many of the activities ourselves.		
<b>Methodology: Years 3-6 "Keep That Metre Running"</b>	Kate Thompson	St Ann's 2A
<b>Methodology</b>		
A look at how to effectively teach metre in the middle and upper Primary School. A range of fun and engaging songs, games, activities and experiences that will cover the concepts of 2, 3, 4 and mixed metre in simple and compound time.		
<b>Evaluation of incoming Year 7 student's musical knowledge by using online survey</b>	Catriona Turnbull Réka Csernyik	St Ann's 2B
<b>Elective Workshop</b>		
This workshop will provide the participants the opportunity to learn about a number of processes and tools that evaluate musicianship skills and musical knowledge of students entering high school. An online survey that has been created and trialled by the presenters will be demonstrated at the session. This survey is designed to map out the students' musicianship skills and prior knowledge in order to deliver an effective curriculum that caters for the needs of all students. It also assists to differentiate or even stream music classes according to the students' ability. Suggestions for ongoing formative assessment of the students' knowledge and skills will also be discussed.		
<b>An Australian music teacher's reflections on Hungarian Music Education: I am... you are... we are?</b>	Jason Boron	St Ann's 2D
<b>Paper</b>		
Whilst the international adaptations of Zoltán Kodály's educational concept are well documented, little consideration has been given to the extent his core philosophical ideas are preserved outside of Hungary. This autoethnographical study will detail the author's experience observing Hungarian music education as a student at the Kodály Institute of the Liszt Ferenc Academy of Music, and make comparisons with the experience of teaching music in Australia. Conclusions will be drawn about the shared success of music educators in both nations, and the challenges they face to maintain Kodály's educational philosophy.		

## The Conductor's Role as Musicianship Mentor

Aleta King

St Ann's 2D

### Paper

This paper seeks to highlight the importance of quality musicianship pedagogy and examine the Conductor's role as musicianship mentor in the preparation of a small vocal ensemble from the perspective of first rehearsal through to final performance stages of J.S. Bach Cantata BWV182 'Himmelskönig, sei willkommen'. This paper also seeks to contribute to a heightened understanding of best practice for the Conductor as musicianship mentor in the context of a higher education music institution.

**1:30 PM—2:20 PM**

**Lunch**

**Loretto Hall**

Last chance to do your shopping at the trade displays!

**2:20 PM—3:30 PM**

**Conference Close**

### Final Address

James Cuskelly

Claver Theatre

### Final Address

Join us to hear James Cuskelly present a final address to the conference, hear the chamber choir that has been working with Laszlo Nemes during the week and also be present to enjoy the premiere of commissioned works by Timothy Sherlock and Will Brown.

# FOR YOUR NOTES