

# KODÁLY NEWS

*Victorian*



*KMEIA is an educational association established to promote excellence in music education according to the educational and aesthetic philosophies of the late Hungarian composer Zoltan Kodály. Members of the Institute comprise of classroom and instrumental music teachers; choral and ensemble conductors; schools and other educational bodies.*

[www.kodaly.org.au](http://www.kodaly.org.au)



## *What's Happening?*

### Kodály Lower Secondary Teacher Training Courses 2014

Lower Secondary/Middle Years Teacher Training Course (Level 1)

July 24 @ 4:30pm - December 11 @ 7:00pm | Members \$845, Non-members \$915 (plus texts)

**Presenter:** Ruth Friend

**Dates:** 24 July, 31 July, 7 August, 14 August, 21 August, 21 August, 4 September, 18 September, 9 October, 16 October, 6 November, 20 November & 11 December (exam).

All sessions run 4.30pm – 7.00pm.

Prices: Members \$845, Non Members \$915 (plus texts). See the Secondary Level 1 brochure 2014 for full details of texts and dates.

**PLEASE NOTE—** Places fill fast! Registration will not be confirmed until payment is received.

To register please use this link [www.tinyurl.com/27b6uaj](http://www.tinyurl.com/27b6uaj)

### Big Kodaly Day Nov 15

#### ***Middle years music***

*This is a one day music seminar aimed at teaching older beginners; middle/upper primary - lower secondary.*

- Learn how to develop a sequential music program which develops musicianship and understanding.
- Learn powerful questioning techniques and ways to differentiate the curriculum.

In our 4th Big Kodaly Day, Ann Slade will continue the fine tradition established by John Cuskelly with our focus on Middle Years music education and learning about the Kodaly process.

Ann is an exemplary Kodaly practitioner, who has been integral in establishing a model Kodaly

program in the middle years (Yrs 6 – 9) at the highly regarded Clayfield College, Brisbane.

**Time:** 9:00am – 3:00pm Registration from 8:30am

**Venue:** Kilvington Grammar School  
Music Department, Lillimur Rd, Ormond, Vic  
(short walk from Ormond Railway Stn)

Go to [www.kodaly.org.au](http://www.kodaly.org.au) for more information or contact: the Kodály Victoria office on 9254 1035 or email [vic@kodaly.org.au](mailto:vic@kodaly.org.au)

**Cost:** *Early bird registration* paid by 13 October  
\$90 KMEIA Members / \$110 Non Members / \$35 Students

*Standard registration* paid after 13 October  
\$105 KMEIA Members / \$125 Non Members / \$40 Students

### Early Childhood Workshops Term 4

We would like to invite everyone to the Early Childhood Workshops being held in Term 4.

Early Childhood workshops are being planned for Term 4, soon as details are confirmed, we will put

these on the website. We will let you know by email.

If you are interested, make sure you let the office know, and we'll ensure you receive the information.

## From the President

We are half way through the year, and have the Autumn Seminar and Primary Kodaly Teacher Training Courses behind us. Congratulations to those who completed the courses, and I trust you are feeling empowered and inspired with your teaching from doing the courses. It was great to catch up with many KMEIA members at the Autumn Seminar and to share some wonderful sessions.

There is still plenty ahead in the Kodaly year. The Secondary level one course is starting very soon, and it's not too late to sign up. This is a great course for those teaching in the upper primary and lower secondary music classroom. One of the best things about these courses is the opportunity to network with similarly minded teachers to share ideas and information. And of course there are plenty of songs, games and teaching strategies to learn as well.

I hope to see a strong Victorian contingent at the National Conference in Sydney at the end of September. This is shaping up to be an excellent conference, and personally I am very much looking forward to seeing John Feierabend in action. There are many

other wonderful presenters and I hope you will join us for this great Kodaly community event.

In November Anne Slade is returning for the Big Kodaly Day. Those of you who were there last year will remember her fabulous ideas and great presentation. She had so many great ideas, we decided we just had to have her back again this year to share some more of her wisdom and experience.

As I write this I am enjoying a tour with Young Voices of Melbourne in Tasmania. We have just sung a few songs to the hikers at the lookout over Wineglass Bay in Freycinet National Park, and have a concert tonight at the Swansea Town Hall. Tomorrow we head south for Hobart and Festival of Voices. It is great to be surrounded by young people enjoying their singing and reaping the rewards that good music education can bring.

Mark O'Leary

President

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## CONGRATULATIONS!

To those who have completed the Primary Kodaly Teacher Training Courses this semester:

### Level 1 Primay

Karil Torcasio  
Timothy Buckland  
Deborah Carr-Perkins  
Pri Victor  
Hrisanthi Tomaszewski  
Jendi Bright  
Desiree Blaich  
Yvette C Leach  
Ashleigh Yeates  
Aaron Yeoh  
Michelle Crupi  
Sacha Pollard  
Andrea Khoza

Laura Parkes  
Heather Allan  
Elizabeth Lackner

### Level 2 Primary

Jessica Markham  
Melissa Karakaltsas  
Naomi Fornaro  
Sophie Grattan-Smith  
Rebecca Rouse  
Graham Ness  
David Campbell  
Lesley Collins

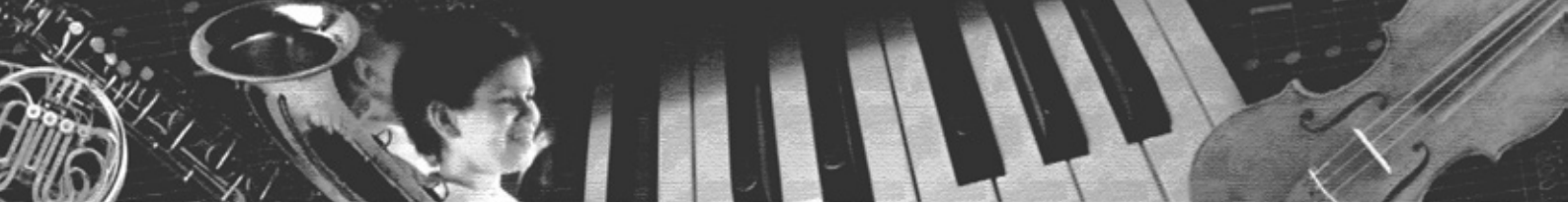
*Vale Enid Scott*



The Kodaly community are very saddened to hear of the passing of Enid Scott on Friday afternoon, the 11th of July 2014.

We will have a tribute to Enid in our next Newsletter.





# Improvising and Composing in the Middle School

presented by Jason Goopy (Brisbane Boys' College)

Autumn Seminar 2014 Report, submitted by Jenny Gillan

Jason Goopy, guest presenter at the Autumn seminar for Queensland, presented a workshop on Improvising and composing in Middle School. Jason presented many ideas that created composition opportunities stemming from known repertoire and emphasised the fact that composition need not be something only senior or well established students can achieve. Ideas began from simple beginnings such as improvising different rhyming words.

Jason explored ideas of composition possible with folk songs such as **"Who's that Yonder"**:

Composing ideas stemming from improvisation:

- Improvisation - Change the melody, maintain rhythm, tone set and words.
  - ♦ Composition - Write down your favourite improvisation.

Make conscious the use of Question and answer form in this piece.

- Improvisation - Teacher sings a question, individuals make up answers
  - ♦ Composition - Compose a melody in question and answer form
- Improvisation - Create new melodies based on the original rhythm
  - ♦ Composition - Discuss which parts of the melody worked well and write down a solution that uses these elements.

Jason recommended performing their compositions for the class.

On a more complicated level Jason suggested students learn to play simple accompaniments using correct voice leading and simple bass lines. This skill students find enjoyable and a challenge, meaning they can play accompaniments to rock melodies and songs from many different styles. He referred us to many four chord songs.

**Who's that Yonder**

Jason used **"Land of the Silver Birch"** as a basis for improvisation and eventual composition in the following ways:

- Students improvise a melody over piano accompaniment using la do re and ta ti-ti, sa.
- As students become more confident they extend the range of these melodies and rhythms.
- Improvise in a class setting so students can learn from each other.
- Notate favourite improvisations.
- From improvisations compose melodic ostinatos that have different roles
  - ♦ Bass line
  - ♦ Accompaniment
  - ♦ Decoration

Jason presented his ideas in logical, sequential ways and provided many ideas for preparation and reinforcement.



Jason Goopy

**Land of the Silver Birch**

# Strategies For Encouraging Music Making In The Primary Classroom

presented by Anne Comiskey (Education QLD Primary Music Specialist)

Autumn Seminar 2014 Report, submitted by Anne Comiskey

This article provides a summary of the part-work session I presented at the 2014 Autumn Seminar. I teach 33 different primary classes once each week, in addition to my before-school groups. In the hustle and bustle of everyday teaching, particularly in these once-a-week programs, it is part-work music making that may be so easily relegated to the bottom of the priority list. With required rhythmic and melodic activities to complete and countless individual assessments to hear and/or grade, making music sometimes comes at the end of an activity or lesson, rather than being an overall lesson goal.

Part work, however, can be one of the most rewarding activities in primary music classrooms, particularly for the students. Although in my once-a-week classes most part-work activities are canons, partner songs and part songs are also important inclusions. Students need to have the opportunity to rehearse part work often enough so that the songs become part of their regular, weekly repertoire. And that is the key to success for me in once-a-week classes. I do much less material and repeat (or as musicians would say "rehearse") the repertoire regularly. The consequence is that the students know their one or two-part songs very well by the end of the teaching time, whether that teaching time be a term, a semester or a year. "Let's rehearse our part-work!" is a weekly comment from me in each class.

## INTRODUCING CANONS TO THE LOWER SCHOOL

- Students know the song well from memory. *Seesaw* is a melodic and rhythmic staple in many of our classrooms. By the time you are ready to use *Seesaw* for part work the song is known very well in solfa, with words and using rhythm names.
- If you teach many classes each week, choose one part song across a number of levels. I currently use *Seesaw* and *Kangaroo*

in Prep to Year 3. Students take the song home with them because they know it so well, often with other siblings joining in because they know the same song. A workable sequence:

- Introduce part work in stages. The timing of the stages depends on the class. In one class it may be one stage each week. In another class, as long as the song is known very well, you may be able to try a 3-part canon in the same lesson.
- Class starts, teacher performs in canon
- Class starts, teacher and a very small group perform in canon
- Class starts, small group performs in canon without help
- Half class and half class
- Two children (or one child) and the teacher
- One child in canon with self (hand signs, instrument)

**Snapshot:** This week, my Year 2/1 classes tried *Seesaw* for the first time as a canon. Each class was able to attempt a 2-part canon, one was able to attempt 3-part canon. As students develop part-work skills, some or many steps in your sequence may not be required for every song.

## PART WORK IN THE MIDDLE PRIMARY SCHOOL

With canon singing as a core part of your program from the lowest levels, middle school students will not have to go through all of the stages so slowly each time. With once-a-week classes, making sure that there is at least one part-work song each term ensures that the part-work skill is being developed. Outlined below is one possible sequence for learning a canon each term over a three-term period.

**Canon 1:** *London's Burning* in Term 1



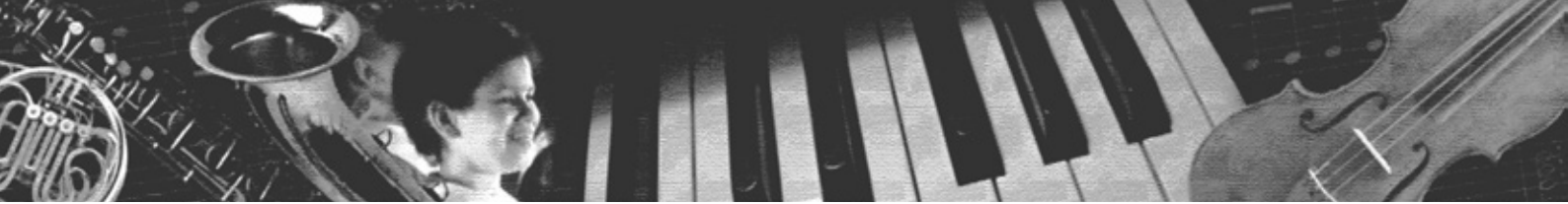
Learned first as a song with words and solfa, then later as a canon, this song never fails to become a class favourite.

**Canon 2:** *Underneath the Sea* in Term 2

**Source:** *Flying a Round*, 88 Rounds and Partner Songs, D. Gadsby and B. Harrop, A & C Black

Learned as a rote song with words, this song can be a unison song forever, or until you let the students know that it works as a canon.

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# Strategies For Encouraging Music Making In The Primary Classroom (cont.)

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## Canon 3: *Ah Poor Bird* in Term 3

**Snapshot:** My Year 5/4, Year 5 and Year 4 classes began this canon this week, after working on *Underneath the Sea* earlier in the term. *Ah Poor Bird* was introduced as a rhythm dictation. The solfa was then notated and the students sang it with me in solfa. I referred to the mood of *Underneath the Sea* and the very different mood of *Ah Poor Bird*. Although there were many mistakes in this first lesson, every class made a commendable effort singing this new song while I sang it with them in canon. Next term, *Ah Poor Bird* will be the canon that each of these classes rehearse regularly.



## Summary

Even though this article relates to once-a-week classes, it is important to remember that there will always be students in our classes who have the ability to develop well-above average part-skills, even on one lesson a week. Some students will develop the skills to confidently hear in parts, sing with another student or “sing and play” without teacher guidance. There will be at least one student in each of our current classes who has the ability to hear a song in parts, without reference to any instrument. In any given lower level class there will be at least one student who does not learn an instrument or sing in a choir but who has the ability to develop this part-work skill if we provide the stepping-stones for them. Let’s not forget these students as we plan for class success. Happy part-singing

## PART WORK IN THE MIDDLE and UPPER PRIMARY SCHOOL

**Scales:** By this level, scales are often the warm-up activity in each lesson. These scales may form the basis of a part-work repertoire over some years, gradually adding scales as the students progress:

- h. pentatonic scales in canon
- i. diatonic major and minor scales in canon, first as 2-part, later as a 3-part
- j. the Dorian scale in canon

**Canon:** *Frere Jacques* is known by most students and is an ideal canon, with words, letter names and solfa. Start with 2-part and move to 3- and 4-part.

**Two-part:** *Donkey Riding* works well as a unison song or as a 2- part song.

**Source:** Young Voices of Melbourne, YVM039, unison or SA and piano.

**Two-part or three-part:** *Tina Singu* may be a unison or a part-work song.

**Lyrics:** Tina singu le la vutae o, Watsha watsha watsha, Tina  
Tina singu le la vutae o, Watsha watsha watsha.  
Watsha, watsha, watsha, watsha, watsha, Watsha, watsha, watsha, watsha, watsha.

### Tina Singu Parts 1 and 2



### Tina Singu Part 3 starting at bar 24





# *Working With Students Who Have Disabilities*

**presented by Dr Katrina Skewes McFerran (The University of Melbourne)**

Autumn Seminar 2014 Report, submitted by Dr Katrina Skewes McFerran

Music therapists have a long tradition of working with students who have disabilities in special schools, with key figures publishing in the United Kingdom (Alvin, 1975; Nordoff & Robbins, 2004/1971) and the USA (Adamek & Darrow, 2005) as well as more locally (Rickson & McFerran, 2014). The systematic processes used by music therapists aim to help the student learn and flourish, using music experiences and the relationships that develop through them as dynamic forces of change (Bruscia, 1989). In theory, music is used either as a tool for motivating learning or an experience within which students can have personal development opportunities, and more recently music has been considered a cultural resource that affords opportunities for participation. Music therapists are trained in each of these theoretical approaches to practice, as well as developing skills and knowledge about how to design and evaluate suitable programs.

The importance of the most recent developments in theoretical orientations to music therapy is the movement away from focusing on the challenges faced by the individual student and towards understanding the barriers that they face in fulfilling their potential. This perspective emphasises the shared responsibility between the school system, the school community, the family and the individual, rather than focusing only on what needs to be fixed about the individual student. Those in mainstream schools have already experienced the impact of more ecological thinking, because it points towards integration and inclusion of students with disabilities, rather than segregation and treatment. Students who used to be in special schools are now spending at least some time in the mainstream setting, and music classes are often seen as an important opportunity for them to participate.

The belief that music creates conditions where diverse student groups are able to participate has its foundations in

evolutionary theory. Many scholars believe that the reason for the ubiquitous presence of music in all cultures is because it promotes bonding between individuals (parents and babies) and provides ways for groups to experience one another positively despite significant differences in politics, belief systems and abilities (Cross, 2009). When people music together, that is to actively participate in music and therefore use the word as a verb (Small, 1998), they share in creative experiences that can enhance the sense of community and reduce the focus on differences. The experience of diverse peoples singing in choir or playing in a drumming group often illustrate this point clearly.

Music therapists understand that drawing these positive and diverse theories together is not simple. A significant proportion of training is devoted to learning how to enact these principles by identifying what needs and barriers exist, coming to understand how the musical interests of the involved students, designing programs where the students' interests are appropriated to address the identified needs and barriers, and then evaluating and adjusting these music programs to gain greatest benefit. With careful consideration, collaboration and experimenting, music can be very useful, but it is never a simple formula because both people and music are complex and the aims are challenging.

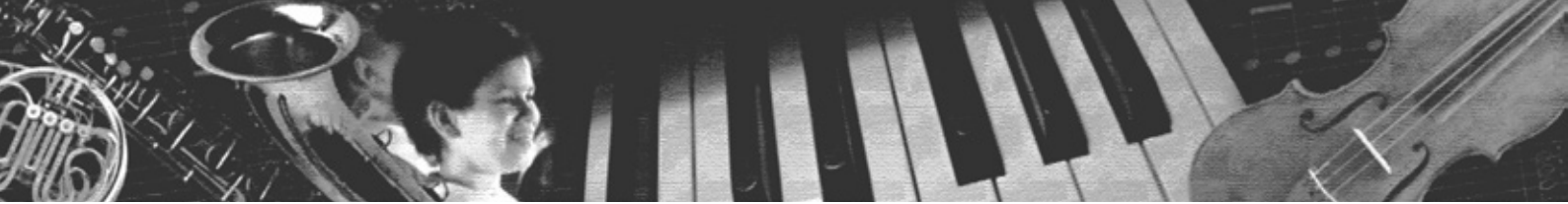
Two areas deserve particular attention when considering integrating a student with a disability into the music classroom. The first is hyperacusis, which is often associated with Autism, as well as other disabilities and even depression. The American Speech and Language Association defined hyperacusis as "is a rare hearing disorder that causes sounds which would otherwise seem normal to most people to sound unbearably loud." What is noteworthy in the music classroom is that students who are extremely sensitive to certain sounds made by others, may be capable of dealing successfully with the same

sounds if they are self-generated. This is not a trick or naughty behavior. The brain is able to better anticipate the sound when it is self-produced and therefore does not trigger the same reaction. It is critical for the music teacher to be aware of the likelihood that a student may have hyperacusis, and that it varies in the way it manifests.

The other area of note is the possibilities for integrating restless children into music activities. Children who are often diagnosed with ADHD have difficulties in remaining focused and calm in classroom contexts and particularly when stimulating opportunities are available, such as in music. It is critical to distinguish between children whose behavior is intentionally anti-authoritarian, and those who are restless. Restless children will thrive if given opportunities to express themselves creatively and are often able to focus for much longer periods of time when participating in preferred activities, such as playing the drums. They may also be highly motivated to wait, take turns and listen, if they are confident that their needs will be met and that the opportunity for release and expression is imminent. This is different to a student who refuses to participate and challenges the teacher no matter what opportunities are being offered. The combination of freedom and structure that is inherent in music is remarkably suitable for supporting children who struggle to control their own behavior and can be used to provide opportunities for learning and leadership in ways that are not readily available beyond the music room.

There are many ways that music can and should be used in schools when students with disabilities are included. Thoughtful consideration of needs and musical interests, combined with the existing agenda for the music curriculum and the teacher's own interests can lead to exceptional opportunities for young people. It is critical to realize that the same strategies do not always work with

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# Working with Students who have Disabilities (cont.)

*Continued from previous page...*

different children because of their different needs and musical interests, and that the strategy may work again with a different child. The flexible and creative adaptation of music for children is what creative adults are good at intuiting and often leads to fulfilling experiences for all involved. Music does not create miracles, but it can lead to growth and change in the hands of caring and creative adults.



## References

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Nordoff, P., & Robbins, C. E. (2004/1971). Therapy in Music for Handicapped Children. Gilsum, NH: Barcelona Publishers.

Rickson, D., & McFerran, K. S. (2014). Creating Music Cultures in the Schools: A Perspective from Community Music Therapy. Gilsum, NH: Barcelona Publishers.

Small, C. (1998). Musicking: The Meanings of Performing and Listening. Hanover, NH: Wesleyan University Press.



# Composing in the Secondary Classroom

*presented by Jenny Gillan (Victorian College of the Arts Secondary School)*  
Autumn Seminar 2014 Report, submitted by Sarah Mildner

Using the Creative Assignments from the "Musicianship & Aural Training Level 2" books (by Deborah Smith – [www.dsml.com.au](http://www.dsml.com.au)) as examples, Jenny stepped us through the stages students need in order to compose melodies and canons with chordal accompaniment.

Her explanations were clear and she demonstrated to us how easy chord voicing can be when using solfa.

We sang bass lines, played chord knockout, sang through chord progressions and improvised our own small melodies as she played the chords.

Here is the order Jenny suggests you introduce the chords in:

Major	minor
I IV V	i iv V
V7	V7
vi	VI
ii	ii°
vii°	vii°
iii	III+

Some of the "Know your chord activities" Jenny took us through:

- Sing bass line of four notes – with no chords – to loo then to solfa as a class

- Sing bass line (4 chords) chords above to loo then to solfa as a class
- Read bass lines from staff, solfa, Roman Numerals forwards and backwards
- Read bass lines up and down the 8ve as indicated
- Teacher plays chords for students to identify two each
- Chord 'knock out' (Same as solfa or interval knockout but with chords instead)
- Sing and name chords (do mi so mi do I Major)

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# Composing in the Secondary Classroom (cont.)

Continued from previous page...

- Sing chord chart in Major e.g.

s	l	t	d'	r'	m'	f'
m	f	s	l	t	d'	r'
<b>d</b>	<b>r</b>	<b>m</b>	<b>f</b>	<b>s</b>	<b>l</b>	<b>t</b>
I	ii	iii	IV	V	vi	vii°

and in minor:

m	f	si	l'	t'	d'	r'
d	r	m	f	si	l'	t'
<b>l</b>	<b>t</b>	<b>d</b>	<b>r</b>	<b>m</b>	<b>f</b>	<b>si</b>
i	ii°	III+	iv	V	VI	vii°

- Harmonic dictation – three steps.  
Prepare, Present, Reinforce

Jennifer talked about many useful tips and ideas on how to set up these types of classes ensuring a safe space for the students to experiment and improvise.

She also talked about useful and gentle ways to give feedback to the students and the benefits of them successfully composing their own material.

This was a thoroughly enjoyable session, I felt I learnt a lot and am looking forward to



*Jenny's session*

implementing some of her techniques and ideas. Thank you Jenny!

Chord charts from "Musicianship & Aural Training Level 3" books (by Deborah Smith – [www.dsmusic.com.au](http://www.dsmusic.com.au))

*Look out for more  
great autumn  
seminar reports in  
the next newsletter!*



*The Three Amigos*



Autumn Seminar 2014 Report, submitted by Laura Ross

*'The Unicorn'* by Dan Walker

The Unicorn  
written for the scc walker choir

Words and Music by Dan Walker 2004

TUNDRA

For SSAA Chorus, Soprano Solo with Piano  
and Optional String Quartet (or Ensemble)

Lyrics by  
CHARLES A. SILVESTRI

Music by  
OLA GJEILO

Musical score for the piece "On an autumn morn-ing" (likely from "The Nutcracker"). The score is written for a full orchestra and includes the following parts:

- Flute 1:** Marked *legato* and *mp* (mezzo-piano).
- Piano:** Marked *mp* (mezzo-piano).
- Violin I:** Marked *solo* and *p* (piano).
- Violin II:** Marked *solo* and *p* (piano).
- Viola:** Marked *solo* and *mp* (mezzo-piano).
- Violoncello:** Marked *solo*.
- Contrabass:** Marked *solo*.

The tempo is marked *Andante* (Andante) and the time signature is 4/4. The key signature is one flat (B-flat major or D-flat minor). The score is for measures 72 through 75.

The image displays a musical score for the song "Free My Hands" by John Williams. The score is written for a vocal ensemble (Soprano 1, Soprano 2, Alto 2) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems, with the second system starting at measure 11, marked with a box containing the number 7.

**System 1 (Measures 1-10):**

- Vocal Parts:**
  - S1 (Soprano 1):** "please free my hands from this bar-ren\_\_ soil. Ease my moth-er,\_\_"
  - S2 (Soprano 2):** "ease my\_\_ child, earth and\_\_ sky be\_\_ rec-on - ciled. Ease my spir-it,\_\_"
  - A2 (Alto 2):** "ease my\_\_ soul, please free my hands from this bar-ren\_\_ soil."
- Piano Accompaniment:**
  - Measures 1-4: "hmm, ba da hmm, hmm, ba da"
  - Measures 5-10: "hmm, ba da hmm, hmm, ba da"

**System 2 (Measures 11-18):**

- Vocal Parts:**
  - S1 (Soprano 1):** "ooh *mf* like an overtone"
  - S2 (Soprano 2):** "ease my\_\_ soul, please free my hands from this bar-ren\_\_ soil."
  - A2 (Alto 2):** "ease my\_\_ soul, please free my hands from this bar-ren\_\_ soil."
- Piano Accompaniment:**
  - Measures 11-14: "hmm, ba da"
  - Measures 15-18: "hmm, ba da"

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*). The lyrics are written below the vocal staves, and the piano accompaniment is written on the bottom staff of each system.

## Famine Song

Words and Music by Vida  
Arranged by Matthew Culloton

Freely ♩ = 80-84 Opt. Solo *mf* Arranged by Matthew Culliton

S2 *mp* , , Ease my spir-it, ease my soul,

A2 hum. hum. hum. ba da hum.

Volume 38, Issue 3, July 2014

"Zoltan Kodaly believed that..."

# Repertoire for Secondary Girls (cont.)

Continued from previous page...

*Sea of Berries* by Paul Jarman, SSA, Mark O'Leary Publishing, YVM 046

*Eternity* by Michael Bojesen, Publisher Edition Wilhelm Hansen

**The Sea of Berries**  
Turn on the Open Seq No.2 Words and Music by Paul Jarman

♩=90 Largo

Soprano  
Soprano  
Alto  
Piano

4  
S. Ahhhh  
S. Ahhhh  
A. Ahhhh  
Pno

8  
S. *mp* Ea-gle fly-ing o-ver in-di-go.  
S. *mp* Ea-gle fly-ing o-ver in-di-go.  
A. *mp* Ea-gle fly-ing o-ver in-di-go.  
Pno

**ETERNITY**  
Ellen Heiberg  
Trans.: Lisa Freeman  
IVANHOE GIRL'S GRAMMAR SCHOOL  
MUSIC DEPARTMENT  
Michael Bojesen 1998

All Freely

3  
All *p* Slow, intense ♩ = c.66  
Find a stone that glis-tens when you walk on the

9  
All shore. One rolled through-out the a-ges by the o-cean's might-y

13  
All roar.

Part two of article in next edition



Australian Girls Choir



# The Kodály Music Education Institute of Australia



## 2014 Biennial Kodály National Conference

**29 September - 2 October 2014**

The 2014 Kodály National Conference "Bridging the Gap" will feature world class presentations in the music education of students from birth to senior secondary in a range of settings including classroom, choral and instrumental.

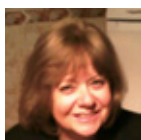
### Keynote Speakers



**Dr. John Feierabend** is considered one of the leading authorities on music and movement development in early childhood. He is a Professor of Music and the Director of Music Education at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators.



**Richard Gill** is one of Australia's pre-eminent and most admired conductors specialising in opera, musical theatre and vocal and choral training and is internationally respected as a music educator. Richard's work in developing young musicians and creating opportunities for them is recognised world-wide.



**Lilla Gábor** was born in Budapest, Hungary. She graduated from the Franz Liszt Academy of Music with honors, majoring in Choral Conducting and Music Pedagogy, and pursued post-graduate studies at the Philadelphia College of Performing Arts and at Temple University (Philadelphia, USA) in Contemporary Music, Chamber Music, Piano Accompaniment and Choral Conducting. She was recipient of grants from the Hungarian Ministry of Culture for musical research in Italy and Spain.



In recent years, conductor **Chris Shepard** has been closely associated with the choral music of Johann Sebastian Bach. He founded the Sydneian Bach Choir and Orchestra in Sydney and was music director of BACH 2010, a project to perform all of Bach's choral cantatas. Under his direction, the ensemble performed over eighty cantatas, as well as the two Passions, B Minor Mass, and Christmas Oratorio.



**Deanna Hoermann** has combined a career in music education with educational research and administration. She taught music and languages in secondary schools before being appointed Director of the Developmental Music Research Program that looked at the appropriateness of the Kodály approach to music education for primary schools in NSW.

### Event Information

**Date:** 29 September - 2 October 2014

**Venue:** Ascham School, 188 New South Head Rd, Edgecliff, NSW 2027

**Super Earlybird Registration (By 25 July 2014)**

KMEIA Member - \$540 / Non-Member - \$620


Student Member - \$375 / Student Non-Member - \$415

[www.kodaly2014.org.au](http://www.kodaly2014.org.au)

# Resource Directory



**Music Gifts & Resources**  
Student incentives, Graduation gifts, Jewellery, Apparel, Fun and Funky, Posters and more!  
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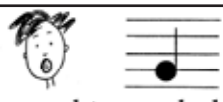


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## Notice Board

### "QUOTES"

"The consequence of playing drums often has serious re-percussions."

\*\*\*\*\*

**Q:** Why did they bury the conductor 20 feet under the earth?

**A:** Because deep down he was a nice guy.

### SAVE THE DATE

## ASME 2015

30 Sep - 2 Oct 2015

**PAC Adelaide**

## THE CRAIC CORNER



## Membership

**Current membership prices are:**

\$70 Ordinary

\$100 Family/Corporate

\$40 Concession (seniors and full-time students)

### Is your membership up to date?

Check the due date on your newsletter label. If you are unsure, contact the Victorian Office on 03 9254 1035 or email [glenys@kodaly.org.au](mailto:glenys@kodaly.org.au)

### Are you a member of the International Kodály Society?

Subscriptions are \$40 for Ordinary members, \$25 for Students and \$10 as a Supporter. You can send this in with your membership and we will forward your subscription to IKS for you.

Memberships are 12 months from the month of joining.

## Newsletter Contributions

We need your contributions and ideas to help keep our newsletter interesting and relevant. Ideas for submissions include: • Book Reviews • Interviews • Lesson plans and ideas • Tips and strategies • An academic article • A Joke

For more information contact Deborah Smith on [deborah@dsmusic.com.au](mailto:deborah@dsmusic.com.au) or 0421 825 302

**Deadline for the next edition: Friday 5th September 2014**

## Kodály Victoria News: Electronic!

You are receiving this newsletter now by email unless you have elected to receive it by post. The KMEIA Vic committee is trialling distributing the newsletter this way in order to better use our resources. Please let us know if you have any feedback.

## Kodály Victoria Committee

**President:** Mark O'Leary

**Vice President:** Susan Searle

**Secretary:** Leonie Riordan

**Treasurer:** Celia Gall

### Ordinary Committee Members:

Julia Piggin, Anna Mlynek-Kalman, Ruth Friend, Vern O'Hara, Lisa Sheppard, Anne Wilson, Kathleen Plastow.

**Newsletter Editor:** Deborah Smith

Email: [deborah@dsmusic.com.au](mailto:deborah@dsmusic.com.au)

**Administrator:** Glenys Gijbers

## Kodály Victoria Office

3/6 Atherton Road, Oakleigh VIC 3166, Ph: 03 9254 1035



# Calendar of Events and Other News

## KMEIA Victoria Calendar

### 24 July - 11 December

(12 Thurs evening sessions)  
Secondary Teacher Training  
Courses (Level 1)

Presenter: Ruth Friend  
St Kevin's College Junior School,  
Toorak

### 29 September - 2 October

Kodály National Conference -  
Bridging the Gap

Guest Presenters: Lilla Gábor  
(Hungary), Chris Shepard (USA),  
Richard Gill (Australia), Dr Deanna  
Hoermann (Australia), and Dr John  
Feierabend (USA). Edgecliff, NSW

### 17 Oct \*\*Postponed until 2015\*\* Hobart Workshop

### 15 November

Big Kodály Day

Presenter: Ann Slade  
Kilvington Grammar School, VIC

### 18 November

KMEIA Vic AGM

## Other Events

### 16 - 18 July

Sounds Great 2015

Thursday, 16 July to Saturday, 18 July  
at Arts Centre Melbourne.  
[www.soundsgreat.org.au](http://www.soundsgreat.org.au)

### 20 - 25 July

ISME 2014 World Conference  
on Music Education

Registration for ISME 2014 in Porto  
Alegre, Brazil is now open. Please visit

the ISME 2014 Conference Website  
<http://www.isme.org/isme2014> for  
registration. Early Bird fees are  
available up to 31st March 2014.

### 16 - 17 August

ECCPA (VOSA)

Australia's Premier Early Childhood  
Conference of the Performing Arts.  
Four streams of workshops run across  
the weekend, offering a wide range  
of topics & teaching styles for those  
teaching pre-school through to Year 2.  
Keynote Presenter: Lynn Kleiner.

### 16 - 19 August

Lynn Kleiner (USA) Teacher  
Training Course (Day 1 & 2 as  
part of ECCPA) (VOSA)

Introducing delightful rhymes, folk  
songs, dances, world music, classical  
pieces as well as instruments for the  
youngest music makers.

### 3 - 4 October

mtec2014

Registration is now open and the call  
for presenters is also open and the  
sponsors prospectus has now been  
released. More information is on the  
mtec2014 website at [www.mtecaus.com.au](http://www.mtecaus.com.au)

### 9-12 April 2015

ANCA Choralfest 2015

Key Presenters: Dr Jerry Blackstone,  
Carl Crossin, Dr Ron Morris, Mark  
O'Leary, Lyn Williams.

The conference is being hosted by  
Wesley College, 577 St Kilda Road,  
Melbourne.  
[www.choralfest.org.au](http://www.choralfest.org.au)

### 30 September - 2 October 2015

ASME 2015

Key Presenters: Richard Gill, Katie  
Wardrobe, Prof. Graham Welch  
[www.asme2015.com.au](http://www.asme2015.com.au)

## Announcements

### Jean Heriot Bursary 2014 CONGRATULATIONS!

Veronika Busch

Veronika is studying in Hungary  
and we look forward to hearing  
from her in an upcoming newsletter



### Darren Wicks:

Congratulations on obtaining  
your PhD

**GREAT JOB!**



## News Updates

### The School Music Action Group, sMag, made a made a

substantive submission specifically  
on Music Specialist teacher  
training to the Teacher Education  
Ministerial Advisory Group. When  
ready, all public submissions will  
be available to read here: <https://submissions.education.gov.au/Forms/TEMAG/pages/index>

The discussion paper can be  
read here: <https://submissions.education.gov.au/Forms/TEMAG/Documents/TEMAG%20Issues%20Paper%20-%20April%202014.pdf>

# Featured Resources



## KMEIA VICTORIA DVD Packages

Music in the Middle Years (Years 5 - 9)  
James Cuskelly - 2012 Big Kodály Day

*Following the success of the 2012 Big Kodály Day, KMEIA Vic is pleased to offer...*

### 3 x DVDs of James Cuskelly's 2012 presentation

**Disc 1:** Middle Years - The Older Beginner - Session One

**Disc 2:** Musicianship & Music Advocacy

**Disc 3:** Middle Years - The Older Beginner - Session Two

Available from KMEIA VIC

Phone: (+61) 03 9254 1035 and pay via credit card

- James' ability to enthuse and bring about effective learning in students across all ages and abilities is firmly internationally recognised.
- His content is sequential and his processes and presentation of ideas are succinct... in a word, brilliant!
- James leads us in the developmental process useful for teaching older beginners
- Learn how to develop a sequential music program which develops musicianship and understanding. Learn powerful questioning techniques and ways to differentiate the curriculum.



## MIDDLE YEARS MUSIC EDUCATION

### Music for the Heart, Body, Spirit and Mind

Materials to support teachers of Years 5 - 9 in the Music Classroom

#### DISC 1 INCLUDES:

- Video files of music teachers and their classes
- Audio files and backing tracks
- Song sheets with teaching tips
- Sibelius files
- Worksheet samples & templates
- Pedagogical guide including planning & assessment, middle years voice, thinking skills and from song to symphony
- Resources - printable templates & charts

#### DISC 2 INCLUDES:

Footage of middle years classes demonstrating songs and activities for use in classes Years 5 - 9

#### PRICING

DVD Package (includes DVD and CD Rom) \$80

DVD Package - with KMEIA membership discount \$50

Total postage for one copy \$3

Bulk discount available for 10 or more copies

**For in-service opportunities and all orders contact:**

info@kmeiaqueensland.com.au

