

# 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?*

### **“Big Kodály MUSIC Day”**

**Saturday 15 November 2014**

#### **The Ian Harrison Memorial Workshop**

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 Kodály Day, Ann Slade will continue the fine tradition established by John Cuskelly with our focus on Middle Years music education and learning about the Kodály process. Ann is an exemplary Kodály practitioner, who has been integral in establishing a model Kodály program in the middle years (Yrs 6 – 9) at the highly regarded Clayfield College, Brisbane.

**Morning Tea and Lunch provided**

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

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

**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

**More Info:** [www.Kodaly.org.au](http://www.Kodaly.org.au) or contact the Kodály Victoria on 9254 1035 or [vic@Kodaly.org.au](mailto:vic@Kodaly.org.au)

**Online bookings:** <http://tinyurl.com/3cjl9z>

### **Early Childhood Workshops 2014**

Early Childhood Workshops - October:

***VIC: Early Childhood Workshop,  
Elsternwick*** October 31 @ 1:00 - 3:00 pm

#### **I'm Touching your Heart**

Exciting material for teachers working in Early Childhood Music – geared at teachers working with children aged 0-8yrs presented by Anna Mlynek-Kalman and Kirsty Graham

To register, please phone or email us:

Phone: 9254 1035 Email: [vic@Kodaly.org.au](mailto:vic@Kodaly.org.au)

### **Autumn Seminar 2015**

We now have the date and venue for the KMEIA Autumn Seminar 2015.

It will be held on 15-16 May 2015, and the venue is St John's Southgate, Melbourne.

The key presenters for the Seminar are:

- *James Cuskelly (Australia)*
- *Jennifer Tham (Singapore)*
- For more information check the website:  
[www.Kodaly.org.au](http://www.Kodaly.org.au)

## From the President

Welcome to the third edition of the KMEIA Victorian Branch Newsletter for 2014. As I write we are almost half way through the school holidays and I hope everyone is having either a restful break or an exciting adventure – perhaps a bit of both!

Personally I am looking forward to heading to Sydney on Sunday for the Kodály National Conference – Bridging the Gap. I am pleased to be able to report that it will be another big conference with more than two hundred participants, as well as guest singers and players. A bustling and vibrant conference is assured! There is an exciting range of presenters, and a wonderful array of session topics to explore as well as new music to discover and a new environment to explore. But what I am most looking forward to, is to be able to catch up with friends and colleagues from the Kodály community around Australia. There will be much swapping of news and ideas, plenty of laughs and some interesting discussions. Thankyou to our New South Wales colleagues and Stockdale ACS for all their hard work in putting together what I'm sure will be a memorable event.

For those who are unable to travel to Sydney, there is no need to feel too left out. It's not long until the Big Kodály Day where Anne Slade will join us from Brisbane to share her energy, enthusiasm and expertise with us. Anne is a teacher at Clayfield College, which has one of the most established Kodály programs in the country and she has a wealth of great practical ideas that will help us all with our programs. I look forward to seeing you there.

And looking ahead to 2015, I am very pleased to be able to announce that the Autumn Seminar will be on May 15 and 16 at St John's Southgate. We will be returning next year to the popular downtown venue where we started the Autumn Seminar ten years ago. Our special guests are also exciting news. James Cuskelly is well known to most of us as a leader in the Australian Kodály movement. James brings a breadth of experience to his teaching, having worked at primary, secondary and tertiary levels for many years and we are very excited that he will be joining us again next year.

Also exciting is that Jennifer Tham from Singapore will be joining us as our international Kodály choral expert. Jennifer is an outstanding conductor and educator with great experience in school and community choirs. She is in demand around the world as a guest conductor and presenter, and has done a huge amount in Singapore to enrich the choral community there. It is her first working visit to Australia and we are very pleased that she will be joining us for the Autumn Seminar.

The Victorian Branch Committee is currently putting together the program for the Autumn Seminar and would welcome your input. What sessions have you enjoyed in the past and would like to see again? What presenters would you like to hear from? How can we make the Autumn Seminar meet your needs better? I look forward to hearing from you.

Mark O'Leary

*Victorian Branch President*

mark@yvm.com.au

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*Vale Harley Mead*



The Kodály community are very saddened to hear of the passing of Harley Mead on the 25th of September 2014.





# *'Another Side to Scottie'*

## *ENID THELMA SCOTT*



We all received the news of Enid's passing with great regret because for many of us she was so important to the Kodály movement and that is certainly true. I was very moved to be asked to write something about Enid's life and this has caused many memories to come flooding back. Her work with the Kodály movement throughout Australia is well known by so many people and I just didn't want to repeat all that information. I have decided to put down instead, some of the things that I remember of Enid.

Enid was my friend. She saw my children and my grandchildren grow up and was a very important part of their lives because she came so often to live with us in Brisbane. When she left school she became a secretary – a good secretary – and in many ways that is her legacy which is sometimes forgotten. When Anne Davidson and I cleaned out her office when she first went into the home we found lots of copies of minutes. Not just of Kodály meetings. She was Secretary to the badminton society; she was Secretary at her church; she continued to type and deliver the orders of service to Oakleigh, long after she moved to Berwick. Then there was the young people's choir at Oakleigh and the Berwick children's choir – the list just goes on and on. She was never a musician but she loved music... We would never have managed the Summer Schools in Brisbane

without Enid. She always worked in a voluntary capacity but she was always there because, musician or not, she believed that children needed and deserved music.

She was also great fun. Des and I loved to travel in our caravan. On one trip to Melbourne we parked outside Enid's house and suggested that she should come with us. She didn't hesitate. So the three of us, plus two dogs, set off to do the Great Ocean Road. What fun! Every night Des and I would be in our bed, Enid would be in hers and the dogs would be in their beds on the floor. In the morning, the dogs would be, one on Enid's feet and one curled up at her back. That was the pattern and it never changed.

Enid came to a summer program at the University of Queensland and Des and I had the caravan packed ready to leave for Mackay after the course. It was perfectly natural for her to change her ticket and come caravanning with us (and the dogs) for two weeks, before she went home. She always said that it was the furthest North in Australia she had ever been.

At that time Enid did not have a passport so our "overseas" trips were to Norfolk Island and King Island in Bass Strait. She had always wanted to go to an International

Kodály Symposium so we suggested she come with us when we went to Leicester in England. At last she needed a passport. We attended the symposium but then went on an adventure to London, to Glasgow and all around Scotland and then onto Ireland before travelling home through Singapore. She bought a new camera to record the trip but only took 2 photos! She said it interfered with her "looking".

I shall miss her so much. Firstly because she was so valuable to a movement I feel so strongly about but secondly because she was a human being that everyone would be glad to call a friend. She has left a large hole in our lives but that hole is going to be filled with wonderful memories which no one can take away.

\*\*\*

*Judith Johnson*

*"I received this message from Lois Choksy after I told her about Enid."*

Dear Judy

Enid was responsible for some of my happiest memories of Australia. The first time I came, with Ilona Bartalus, on a lecture tour that took us all over Victoria, Enid volunteered to be our driver. For a month she shepherded us up hill and down dale through some of the loveliest landscape I've ever seen. It was a gruelling pace. We were often speaking one place in the morning, another in the afternoon and a third at night – but Enid never lost her wonderful sense of humour or her pragmatic handling of any and all problems that crossed our paths. She was an absolute rock of stability. On a later trip to Australia, I stayed in her home. It can't have been convenient for her. She'd just moved in and hadn't even yet unpacked, but her welcome was as warm as if I'd been the Queen. It was to Enid also that I owe my first experience with an Australian Pub. I'd always thought of "pubs" as places where

## *Another Side to Scottie'*

### *ENID THELMA SCOTT (cont.)*

one went solely to drink. Enid assured me the best food in Australia was to be found in Pubs. She was right. A lesson I never forgot on the numerous later trips I made to Australia. On a more serious note, I hope the Australian Kodály Society has some small measure of what Enid, who was neither a musician nor a teacher, contributed to that movement in Australia. She was tireless in her dedication and devotion to the cause of music education. I know she will be missed by many.

Lois Choksy

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## **In Memory of Scottie Service 17.07.2014**

I am pleased to bring you greetings from Deanna Hoermann, Judy and Des Johnson and Tess Laird the immediate past president of KMEIA. Also from Susan Nesbitt from the Badminton Association who is with us today.

My first memory of Enid is of her looking at my little baby son Peter when he woke up from a sleep and saying "aren't you beautiful".

One of the disappointments of Scottie's life was that she didn't have the opportunity to have babies of her own so she shared other peoples, and their children.

They filled a spot in her heart and there are at least three families here today who remember her generosity and the joy of their children, in particular my children and the second generation of Heriots. Her toys and games and love.

Her skill as a badminton player was legendary as we've heard from Gordon, and for me that meant getting up at 7.00 a.m. playing badminton on the church courts and running back and forth like a rabbit,

while she stood at the other end sending the shuttle cock at alarming speed with her feet firmly on the floor.

The third memory is of going to the church between 11.00 and midnight while I practised the pipe organ. It was very quiet in the darkened church late at night and creepy. She was always happy to sit and listen to my painful efforts and escort me home later.

The outside of the Scott home was always impeccable, Bill kept the lawns like a park and Alice swept the leaves. Scottie was still sweeping leaves until about two years ago, and assured me it was so The Cottage would look good in case guests came.

Scottie's introduction to choral music came at the Oakleigh church

There was a youth choir which lasted 14 years, and we went touring to country and interstate churches in aid of missions in one of Ken Grenda's buses. We always went in a new bus, paying only for the driver and had heaps of fun. She was the organiser and I did the music. Today we would probably be in jail for breaking copy right but fortunately we missed that happy experience.

The Australian Kodály movement began in an experimental teaching program out of Northmead begun by Deanna Hoermann. Scottie and I visited the program and a whole new door opened in my musical life.

Ken Lyall the principal of Strathcona at the time sent me to Canberra to the first conference of String Teachers in the ACT to learn about violins. There I met Ian Harrison whose wonderful music abilities helped us in the growth of the society.

Magda Hammond who taught strings to children at Sydney University brought a group of children who were using Kodály's principles to play violins. It sounds simple but these young children stood there, sang a little song called Fuzzy Wuzzy, then did it in

solfa complete with hand signs and played it on their violins. I have never seen anything more memorable and when I came home I went to see Ken, who is with us today, thanked him for sending me to ACT and said "Now could I please go to Sydney to see Deanna's program?"

Our new life began. In the seventies Kodály was so exciting that it was almost like a religion. I began the Victorian branch and became the first secretary. We could never sit down to a meal without the phone ringing with queries about the program.

I had 5 young children, a Presbyterian minister husband and a full time job. It wasn't long before I asked Scottie to be the secretary - I wonder why?

From there she was always part of the Kodály movement, not as musician but as an organiser, supporter, caring friend. She persuaded me to apply for a Churchill and go to Hungary to study.



*Continued on next page...*



# *Another Side to Scottie'*

## *ENID THELMA SCOTT (cont.)*

*Continued from previous page...*

It was more exciting because Hungary was sadly still ruled by Russia.

In eight weeks I covered a year's work in ear training and solfah and studied with Lilla Gabor, then a final year student at The Franz Liszt Academy. She is now Professor there and will be here in Australia in September.

To hear the standard of music in Hungary is like something out of this world.

My first lessons with Lilla consisted of her saying "a leetle higher", or "a leetle lower" as she endeavoured to improve my sense of pitch.

On my first Sunday at home the organ had a syphon, the leading soprano in the choir wobbled a minor third and someone near me sang out of tune. Quite a change!

Scottie made all this possible for me and then when I had to fulfil my obligation to the Trust and put up a photographic exhibition on the roof of Churchill House she was there as well.

Her connection with the Kodály Music Education Institute of Australia grew. She arranged the first Victorian Summer School and was present at many others.

Because of the Churchill and our connection with Deanna we were able to have famous Hungarian teachers in Australia and broaden our music understanding as well as our teaching abilities.

Deanna asked me to be sure to tell you just how incredibly valuable Enid's contribution to music has been and what it has done for music education.

For years she was the secretary of the Victorian branch and later of the National Council.

She had Life memberships in badminton, KMEIA and in The Berwick Youth Choir where for years she managed the choral library. With great skill.

I have a very dear friend who does not want to be mentioned but i will be everlastingly grateful to her for constantly and lovingly visiting my friend Scottie when I wasn't able to do so and continuing to love and care for her while she spent her last four years in a nursing home.

When we were there at the end of the week the nicest thing was to hear the nurses come in and tell us how much they loved her because she was always trying to help people and a little cleaning man who cried when he realised how ill she was.

The teachers and children of many schools and places of learning owe her a great debt for her loving support, skill and ability in administration over a period of more than 30 years.

*Thank you Enid Thelma Scott  
for your gifts.*



*"We cannot hold a torch to light another's path  
without brightening our own."*

*- Ben Sweetland*



# Repertoire for Secondary Girls

*Continued from July 2014 Newsletter*

*'Like a Rainbow'* by Bob Chilcott, SSA, Oxford University Press

with precision

*mf*

*mf*

*mf*

Soprano 1

K K Has\* K K Has K K Has

\* no voice, just breath

Soprano 2

*mf*

ts ts ts ts

Alto 1

*mf*

*pp*

Uh Uh Uh Uh Ooo

gradually changing to...

Alto 2

*mf*

Uh Uh K K Uh Uh K K Uh Uh K K

**BLUE SKIES**  
SSAA and piano

Words and Music Irving Berlin  
Arranged Mark Puddy

Latin feel ♩=152

Soprano

Alto

Piano

NC

*mf*

5

**A** Unison  
*mf*

Blue skies

*mf*

10

smil - ing at me

noth - ing but blue

skies

**B**

All sops

do l see

All altos

Doo doo doo, wah

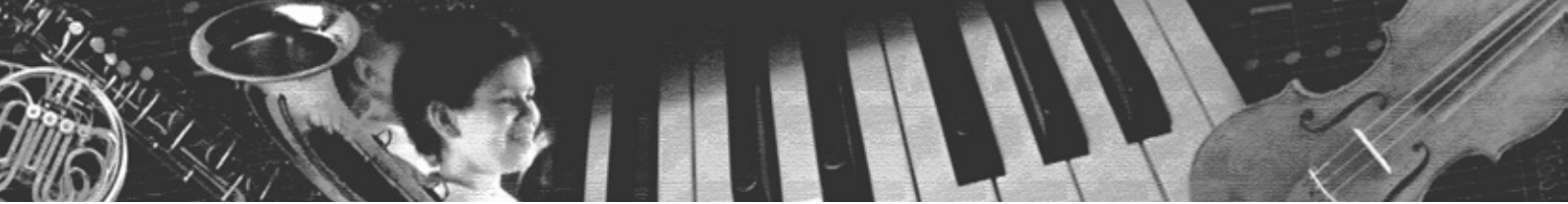
do l see

Blue - birds

sing - ing a song

*F#m* *B* *Em* *Em7* *Em7* *Em6*

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# Repertoire for Secondary Girls (cont.)

Continued from previous page...

'Cedar Swamp' by trad. arr Jay Broeker, , SSA, Santa Barbara Music Publishing SBMP 442

'The Blue Bird' by C V Stanford, SSA, Stainer & Bell Ltd.

## Cedar Swamp

traditional Appalachian Song  
arr. Jay Broeker

Freely J=82

Unison SSA

Bwee... doo dec buh dah buh doo bee...

Piano

Freely

mf

7

Briskly J=100

rit.

bwee... dah dec buh dah buh doo...

Briskly

rit.

15

Bwee... doo dec buh dah buh doo bee...

## THE BLUE BIRD

Freely arranged for SSA and Piano  
by Arnold Foster

Mary Coleridge

C.V. Stanford, Op. 119, No. 3

Larghetto tranquillo

SOPRANO I

SOPRANO II

ALTO

PIANO

pp

The lake lay blue be-low the hill,

The lake lay blue be-low the hill,

Larghetto tranquillo

pp

Con T<sup>mo</sup>

pp

blue

The lake lay blue be-low the hill,

The lake lay blue be-low the hill,

Enjoy!

# "MOVEMENT AND DANCE - Developing Rhythmic Understanding and a Singing Culture"

Presented by Ruth Friend (St Kevin's College)  
Autumn Seminar 2014 Report

'Tell me, I'll forget,

Show me, I may remember,

But involve me, and I'll understand'

(Chinese Proverb)

As it was the 4pm session on the 2nd day of this year's Autumn Seminar, I was very glad to be taking a very active session involving singing and moving for students in years 5-8; the middle years. We all woke up as the session got underway.

Working in a boy's school really brings home the need to actively involve the students in kinesthetic experiences and challenges. Making these as musical as possible is always my aim so as to



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# *"MOVEMENT AND DANCE - Developing Rhythmic Understanding and a Singing Culture" (cont.)*

*Continued from previous page...*

nurture the artistic development of these young men.

Promoting a singing culture in the school is paramount in all my endeavours. By focusing on active physical involvement in the Music classroom and connecting singing with movement, students can engage in singing in a non-threatening environment. With a focus on the sequential rhythmic skill development of students the participants in the session learnt songs, games and movement to multi-cultural folk songs and art music.

The resources I used were: KMEIA Queensland's recently released 'Middle Year's DVD' package and John Feierabend's 'Move It 2'. Once the computer issues finally got sorted (AAhhhhh!!) we watched a couple of segments of both DVDs enabling the participants to see the support offered by these packages.

The 'Middle Year's DVD' offers 3 different school contexts in which to see 3 teachers and their approaches to a wonderful mix of activities: singing, movement, analysis, part-work etc. There is an absolutely huge amount of teacher resources included on the accompanying CD.

The 'Move It 2' resource includes choreographed movements to art music led by John Feierabend (who we will meet at the national conference in Sydney in September) and Peggy Lyman Hayes, a former Martha Graham dancer. These movements give children an actual experience of elements of music; phrasing, form, expression, weight and time. There are a couple of real treasures on this DVD which are such fun including 'In the Hall of the Mountain King' by Grieg which was performed by 220 of my Year 5 & 6 boys in assembly at the end of Term One. Simultaneous movement by 220 boys who were aiming to perform with 'pizzazz' was amazing!

Strategies for teaching songs with actions / movement

- Set up the physical structure carefully for the activity eg create a circle, line, close or apart etc
- Teach the movement/s to one section of the song
- Practice the movements with the students while teacher sings alone.
- Students are encouraged to listen to the teacher singing whilst focusing on the movement/s. After a few repetitions they are then invited to sing. This will ensure accuracy.
- For a short song, students will be able to 'catch' the melody and words by ear in its entirety. For a longer song, the teacher may need to ask students to echo the song phrase by phrase to ensure accuracy, especially of multicultural words etc.

- Once the students are familiar with the song, the teacher should remain silent as the students sing. This allows the teacher to determine that the song has been learnt accurately and also encourages the students to be independent of the teacher in their performance of a song.
- Students initially sing the song as a whole class and will gradually develop confidence to sing in smaller groups, duets then solo.
- Singing is about listening.
- Students first hear the teacher sing the song unaccompanied. This is an aural experience before the oral experience of singing. It is not appropriate to clutter the melody and words with distracting accompanying instruments. It is advised that the recording tracks and piano accompaniments are only used once the songs are learnt.

Thanks to my ever-supportive colleagues for attending the session.



*Keeping us awake!*



# “Teaching Part-Singing to Your Choir”

**Presented by Mark O’Leary (Director Young Voices of Melbourne and KMEIA Vic. Branch President)**

Autumn Seminar 2014 Report

We started this session with a singing game – Aquaqua. This is a good game to start a session as latecomers can slot easily into the game without disruption. I promised to put the music in the newsletter, so here it is!

## Aquaqua

### Actions

**Formation:** Students sit in a single circle holding their hands out in front of the people beside them. Their left hand should face up under the person’s hand on their left and their right hand should face down on top of the person’s hand on the right.

Beginning on the first beat of the first full bar, the chosen first person takes their right hand cross their body and taps the person’s hand on their left thus “passing the beat”. This person then does the same and so on around circle on the beat. At the end of the song the student who gets tapped on the 5th beat is out unless they pull their hand away in which case the person who moved to tap them is out. Students can speed up during the counting.

### Before starting on part songs for performance

Before starting to work on actual partsongs, make sure you have spent plenty of time singing simple and easy songs (including game songs) in canon, as well as singing warmup exercises and reading exercises in canon. Your choir’s ears will then be ready for the challenge of more formal part-singing.

### Degrees of difficulty in part singing

Special care needs to go into the selection of music for choirs beginning to develop part-singing skills. Some types of part-songs are easier than others for inexperienced singers.

#### • question/answer songs

The easiest type of part singing is probably question and answer songs. While no harmony is created, singers need to

**Aquaqua**

A - qua-qua del a o - mar qua, qua, qua. Del si-mo tri - co,  
 tri - co, tri - co tra. va - lo, va - lo, va -  
 lo, va - lo, va - lo, va - la 1 2 3 4 5

understand that they do not sing all the time. Question and answer songs will help to teach this concept.

**Example:** *My Aunt Came Back.*

My Aunt came back from old Ja - pan.  
 My Aunt came back from old Ja - pan.  
 And she brought with her a big hand fan.  
 And she brought with her a big hand fan.

1. Old Japan, big hand fan. (fan self with RH)
2. Old Algiers, pair of shears. (scissor action, RH fingers)
3. Timbucktoo, gum to chew. (pull out gum, LH)
4. Holland too, wooden shoe. (tap R foot)
5. Niagara Falls, ping pong balls (nod head from side to side)
6. New York Fair, rocking chair. (rock backwards and forwards)
7. Kalamazoo, nut like you! (point to someone)

### Other sources of question/answer songs:

The Book of Echo Songs by John Feierabend (GIA)

The Book of Call and Response Songs by John Feierabend (GIA)

Dinky Di Aussie by Susie Davies and Phil Splitter (Welcome to Music)

#### • songs with ostinato accompaniment

Songs with ostinato accompaniment are a very easy way to begin successful part singing.

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# "Teaching Part-Singing to Your Choir" (cont.)

*Continued from previous page...*

An ostinato is a repeated rhythmic and melodic pattern, usually with repeated words as well. These accompaniments are short and easy to learn. They are also independent from the main melody and therefore easy for young singers.

## Examples:

*Wai Bamba* (African song arr. Mark O'Leary)

*The Cat Came Back* (Henry Miller arr. Aden Lewis)

*The Carpet Python* (words and music by Sherelle Eyles)

*Rhythm of the Rain* by Jerry Estes (Alfred)

## Selections from 14 Traditional Game and Action Songs by Mark O'Leary

(Icka Backa, Rover etc)

*Wade in the Water* from "Simply Sung" by Mary Goetze (Schott)

## • partner songs

Partner songs are also easy for beginner part singers. In a partner song the composer or arranger will introduce two melodies, which are then combined to create part singing. When these are well written they are both satisfying musically, and easy to learn and perform.

## Examples:

*The Lord is my Shepherd* by Jill Gallina (Jenson/Hal Leonard)

*Al Shlosha D'Varim* by Allan E. Naplan (Boosey & Hawkes)

*This Old Hammer* by Mark Puddy (Mark Puddy)

*Down Under in Australia* by Susie Davies and Phil Splitter (Welcome to Music)

*Flying a Round* (collection) (A&C Black)

## • canons and songs with canonic writing

Canons are the next step up in developing part singing skills. Short unaccompanied canons can be part of warmup activities, but can also be effective in performance. Many composers and arrangers use canon to create harmony in accompanied pieces as well. There are many fine examples.

## Examples:

*Shake the Papaya Down* arr. Judith Dwyer (Colla Voce Music)

*The Night Wind* by Mark Patterson (Colla Voce Music)

*Shalom Chaverim* arr. Mark O'Leary (Mark O'Leary Music Publishing)

*Let's Sing All Together* by Susie Davies arr. O'Leary (Mark O'Leary Music Publishing)

*Miaou* arr. Mark O'Leary (Mark O'Leary Music Publishing)

*Monkey and Turtle* from Island Songs arr. Stephen Leek (Morton Music)

*Monkey and Turtle* arr. Frank York (Mark O'Leary Music Publishing)

*Blow Bugle Blow* by Ruth E. Schram (Heritage)

There are many collections of short unaccompanied canons available, including:

150 Rounds for Singing and Teaching by Judy Johnson and Ed Bolkovac (Boosey and Hawkes)

The Book of Canons by John Feierabend (GIA)

Flying a Round (collection) (A&C Black)

## • Songs using "cascading" harmonies (moving by step)

Part songs with homophonic texture where each part has the same words and the same rhythm are the most difficult for young singers, as inexperienced singers will have difficulty holding the harmony part and gravitate to the top. Songs using "cascading" harmonies, where harmony is created by moving by step from a common note are a good way to begin singing songs with homophonic texture.

## Examples:

*Shenandoah* from the Simply Sung collection by Mary Goetze (Schott)

*Hine e Hine* Maori song arr. Mark O'Leary (Mark O'Leary Music Publishing)

*Tingalayo* arr. Mark O'Leary (Mark O'Leary Music Publishing)



*Learning from Mark*

*Continued on next page...*





# “Teaching Part-Singing to Your Choir” (cont.)

Continued from previous page...

## Find well crafted repertoire for part singing success

There are many composers and arrangers who understand what inexperienced part singers can sing, and make beautifully crafted compositions which include all the devices above – question/answer, ostinato, canon, partner song and cascading harmonies. These songs houl be the basis of your repertoire for a young choir.

### Examples:

*Firefly* by Andy Beck (Alfred)

*Drunken Sailer* arr. Emily Crocker (Hal Leonard)

*Keep Your Lamps* arr. Glenda E. Franklin (Carl Fischer)

*A Child's Credo* by Greg Gilpin (Shawnee)

### Strategies for teaching part songs

Keep these strategies in mind when teaching part singing:

- ♪ make sure parts are well known before putting together.
- ♪ for simple part songs, consider teaching both parts to all children.
- ♪ For inexperienced groups choose songs with small sections of part singing.
- ♪ physically separate the parts in rehearsal. Circles work very well.

♪ use movement to physically reinforce the common beat

♪ use strong singers as leaders

### Step by Step

Part singing needs to be taught as we teach anything – step by step, starting with what is easiest and moving to more challenging material. This will ensure success!



## #assessment

Presented by Lisa Sheppard

Autumn Seminar 2014 Report



Successfully implement technology to plan, track and assess student learning.

As the iPad becomes increasingly popular in schools more teachers are moving away from their paper diaries and embracing apps to assist them in the classroom. Here is a top pick from the Kodály Autumn Seminar: **iDoceo**

[\\$8.99 Apple iTunes store](#)

### Exciting features:

- [Gradebook](#) - choose from a range of assessment styles
  - ♦ *Text* – single line of text for each student, [create your own text grades](#)

- ♦ *Text with icons* – tap and hold each cell to type a single line of text and 4 icons
- ♦ [Custom icons](#) - Insert a variety of symbols or create your own symbols
- ♦ *Grade Selector* – choose from a variety of grade types
- ♦ *Numeric Keypad* – type your own number grade
- ♦ *Colour picker* – choose your own colour
- ♦ *Quick attendance check* – tick/cross selection
- ♦ *Yes/no* – select
- [Add annotations to any cell in the column](#)
  - ♦ Record students melodic and rhythmic work – audio recorder included within the app or attach as a separate file
  - ♦ Video record a performance task

- ♦ Add files – example worksheets, tests, lesson plans, extra notes,

### • [Backup](#)

- ♦ 4 different back up methods are included
- ♦ Choose whether your backups are stored in the cloud (Dropbox, Google Drive, iCloud, WedDAV) or in a local server at home or school
- ♦ No internet connection is required

### Set-up is easy:

- [Import class lists](#) via Excel and Dropbox – the only requirement is that the first column contains your students names
- [Easily attach photos](#) – either take the photos manually or bulk import the photos, add emails an contact info for students.

Continued on next page...

## #assessment (cont.)

*Continued from previous page...*

- Use a series of [tabs](#) at the side of your class lists to categorise the assessment tasks how you would like. Also create a tab to monitor student behaviour in lessons.
- Assessment headers can be easily modified to include the date, change the width of each column
- [Export](#) your assessments as full reports or grade sheets to attach to your computer files– easily email documents to you or transfer using the cloud, can also share with other teachers or parents

### OTHER FEATURES:

- [Diary, Planner, Schedule, Calendar](#)
- [Seating Plan](#)
- [Bulletin Boards](#)



**Top pick for planning** – The 'easy way to planning' – a web based daily planner that easily syncs between your computer and iPad [www.planbook.com](http://www.planbook.com)

### FEATURES:

- Create your weekly timetable – planbook caters for weekly, two week, A/B and cycle schedules.
- View your timetable by week, day and each individual class.
- Develop custom schedules for each class – colour code to suit.
- View, print, export to .pdf your lessons by day, week, or class.
- Homework and Notes tab to write in set homework tasks, to evaluate the lesson or add notes on specific students in your class.
- Create class templates for any day of the week.
- Attach files and links to your lessons – attach an electronic copy of worksheets that you are completing in the lesson, strategies, or songlists. (You can also upload .mp3 files provided you have an app that can read .mp3 files).
- Adjust your lesson schedule with a single click.
- Share your plans with other teachers (print/email .pdf).
- Easily re-use lessons from one year to the next.
- Connect to national, state and local standards – currently there are no ACARA standards uploaded for Music. Simply email them to add Music.
- Video Tutorials on the website to guide you through the set up process.
- Works via the internet – iPad version will show the previous upload if there is no internet connection (it will work with limited capability until an internet connection has been established).

## Excerpt from "Whaddya Know"

*Presented by Susan Searle*

Autumn Seminar 2014 Report

Finding out what our students know is crucial to operating a successful music program. Don't assume anything! Once we put our students under the microscope, we sometimes can be surprised at how much bluffing is going on in performing musical tasks. We can also be pleasantly surprised by how well they're doing. (And discover that they are not being challenged enough!)

### WHAT'S THE POINT?

Accurate assessment will provide feedback on our own teaching and perhaps point out the need for further PD, shape lesson planning and improve student engagement and behavior.

### WHAT DO WE WANT OUR MUSICIANS TO BE ABLE TO DO?

- ♪ sing in tune
- ♪ maintain a beat
- ♪ perform rhythm accurately
- ♪ analyse sounds (replicate melodic contour, rhythmic patterns etc)
- ♪ memorise music

*Continued on next page...*



# Excerpt from "Whaddya Know" (cont.)

Continued from previous page...

- ♪ audiate (inner hear)
- ♪ perform solo
- ♪ translate symbols into sound
- ♪ translate sounds into symbols
- ♪ maintain an independent part against a second (or third etc) part
- ♪ create original music

Which ones are the most important? I find that my focus shifts often, but in general I am focused on a couple of melodic and a couple of rhythmic skills each semester.

## WHAT SHOULD THEY BE ABLE TO DO AT EACH YEAR LEVEL?

One of the frustrations and delights of music teaching in Australia is that there are no standards (yet!). An A student in one program would be a C student in another program. Since we don't know what we're measuring against, we create our own standards, or measure against the cohort. Sometimes I wonder whether parents realise how little real measurement is reflected in their child's report! Get in writing what your own standards are and refer to them and refine them often.

## HOW DO WE FIND TIME TO ASSESS?

Maybe you only see your students once or twice a week. Maybe there are 25 in each class, all with different needs and you have six classes, one after another on any given day. Finding time to record any evidence of student achievement seems impossible. Well, we have to find a way and failure is not an option!

Here are just a few ways to collect evidence in a busy music program (there are many others):

The **Checklist**: a class list with space to make marks or short notes as students perform a task.

Have a lot of these at hand, perhaps bound in a book, or else maintained in an App such as iDoceo.

Create tasks purposefully that allow you to make marks as students perform one by one, eg the improvisation song, *Rover*.



As students take a turn to sing the song and improvise new text to fit, gather information using symbols that you will understand and record quickly. (In the example below, the four sounds in the tone-set are ticked as in tune, or marked as flat or sharp. Notes are also made about other observed behavior.

4A 2014	ROVER drms			Another song Another day.
Abigail	✓# ✓#	Clear handsigns		
Arnold	✓✓✓✓	Good part pick up		
Betsy	✓✓✓✓			
Billy	b b ✓ b	Unsure of song		
Charlotta	✓✓✓b			
Dora	✓ b ✓ ✓	h-signs insecure		
Edgar	## ##	Alter rhythm to fit text ✓✓		
Frederika	talk voice	Resonant tone		

The **Rubric**: a class list on a table with graded achievement summary across the top. Again, set up a task that allows some self-propelling student work, so that you can observe, clipboard (or iPad) in hand.

Continued on next page...



## Excerpt from "Whaddya Know" (cont.)

Continued from previous page...

Rhythm read; one-beat flashcards-ti tika/ tika ti						
	1	2	3	4	5	6
May 7	Errors in some rhythm names	Some rhythmic inaccuracy (incorrect no. of sounds)	Rhythms accurate, interruption to the beat	Rhythms accurate within beat	Rhythms accurate /musical within beat	Rhythms accurate /musical-beat impetus or challenging rhythm
Abigail		✓				
Arnold						✓
Betsy					✓	

### One Beat Flashcard (compose)Read

Students have a set of one beat flashcards containing taa, ti ti, saa, tika tika, ti-tika and tika-ti. All arrange a 16-beat rhythm in four rows of four beats. All perform the rhythms as a class, ie all students perform their own rhythms at the same time.

Teacher gives eight beats (clapped, or played on a drum) as students re-arrange their rhythm. (Set constraints; eg change four cards).

Now students perform one by one around the circle. Teacher checks each student off on a rubric as she listens.

The **Anecdotal Notes**: a page per student, with comments that accumulate throughout the year.

Include: any special needs, ILPs, musical experience beyond the classroom (instruments played, choir membership), information gathered at Parent Teacher Interviews and observations made in class. These may include outstanding performances, evidence of a lack of understanding, particular skills, an astute comment and behavioural issues and strengths.

Setting up a system for collection of notes on an App or as a Word document linked to a classlist in Excel, or in a record book is crucial. Avoid those little scraps of paper with notes on students that disappear around report writing time! It is important to have a routine for writing these up, too. Grab spare minutes through the day or begin the day earlier to get it done.

Once you have set up and continue to maintain student records in this way, reports will write themselves and they will be based on factual evidence!

You will also know exactly how well you're doing in up-skilling the musicians in your care.

## Excerpt from "Purposeful Planning"

presented by Davina McClure (The Hamilton and Alexandra College)  
Autumn Seminar 2014 Report

arr. Jane Frazee

### Sit Down Sister

Spiritual



This song (with 'stick' game actions) was presented by Davina McClure to participants at the recent Autumn Seminar. It is a terrific song to include in a Middle Years program if you need new repertoire to practise **do**, **re** and **mi**. You can view participants learning this song on the Take Note Music Facebook page.

*Continued on next page...*



# Excerpt from "Purposeful Planning" (cont.)

*Continued from previous page...*

*Sit Down Sister* 'stick' game instructions:

Students sit in a circle, each with a pair of claves.  
Keeping quaver pulses:

## Phrase 1

- Beat 1 tap knees twice with claves
- Beat 2 tap claves twice
- Beat 3 put right clave on floor, put left clave on floor
- Beat 4 clap, pick up claves
- Beat 5 tap claves twice
- Beat 6 tap knees twice with claves

Beat 7 put right clave on floor, put left clave on floor

Beat 8 pick up clave belonging to person on right, pick up  
clave belonging to person on left

## Phrase 2

Repeat actions above

## Phrase 3

Repeat actions above



*Colleagues*

## Phrase 4

Beat 1 tap claves once

Beat 2 tap claves once

Beat 3 tap claves once

Beat 4 tap claves once

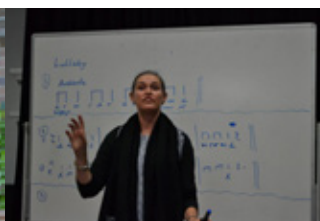
Beat 5 put right clave on floor,  
put left clave on floor

Beat 6 pick up clave belonging  
to person on right, pick  
up clave belonging to  
person on left

Beat 7 tap claves twice

Beat 8 tap claves twice

## 2014 Biennial Kodály National Conference Happy Snaps





# 2014 Biennial Kodály National Conference

29 September - 2 October 2014

## Quotable Quotes

*"Maranoa Lullaby: It's in 'Catch a Song.'"*

*"That foot rub has made my feet red and white..."*

*"I've got two words for you: repertoire!"*

*"You have to wear a hat if you're going to play jazz..."*

### Reflections by Julia Piggin, Susan Searle & Lisa Sheppard

*What motivates a teacher to abandon the idea of school holidays and head interstate to attend a four-day national conference?*

A combination of thoughts and hopes for all of us I expect.

One anticipates the pleasure of renewing contact with colleagues, engaging in both trivial and meaningful conversation, sitting in harmony with close friends, being challenged to think and rethink philosophy, being excited to acquire knowledge and develop skills. One hopes to realign the stars, and return home refreshed and inspired. There is the terror of having to face up to daily Musicianship classes and expose the rustiness of long forgotten abilities. The challenge to memorise becomes a threat. I desperately hang onto the few things that I can reliably do well and hope not to offend or distract my neighbours with meandering pitch or random use of solfa (singing the right sound but with the wrong name). As a pianist, I understand the importance of phrase and pay attention to articulation. From time to time I wonder why we do not all use our 'inside voices'\* when singing and how it happens that some musicians can justify singing loudly over the top of everyone else because they can. Do they think this is helpful? How is it musical?

There is the joy of chewing the fat over the evening meals. I very happily shared a room with two amazing colleagues and was delighted that we stayed 'in' one night, ordering room service so that our animated conversations could continue uninterrupted and in comfort.

Here are some of our ding! ding! moments plus some random thoughts and side-track discussions!

### On the method:

- **Maree Hennessy:** re-visit the repertoire over many years, don't confine it to one year. Discover deeper layers of complexity as student understanding grows. (Lisa's mind is blown by this; Julia is not sure if she agrees. Susan wonders how many more songs can fit onto the term planner.)
- The importance of handsigns; thinking in sound and understanding the relationship of sounds (solfa). Is inner hearing the sound and imagining the handsigns the ultimate in audiation?
- **Lilla Gabor:** "Transmitting the love of music fades away in order to teach the elements. Breathe new life into the love of singing."
- We are not teaching taas and ti tis, we are teaching music.

- "In my mind I have this image of this path. On my way I can go in different directions to being a well-rounded person who can read, write, listen and create. As long as you have some knowledge you can go in different directions... but the path will always lead us." (Julia)

- **Zoltan Kodály** (in a documentary video): "Two and three part singing quickly becomes possible *if someone takes the trouble.*"
- **Loreta Finn:** When string players play what they can already sing well in tune, they play in tune.
- **Maree:** (As students complete a written task) Tick the sound you wrote best; fix the worst one.
- **Susan Creese:** The Kodály pedagogical exercises allow us to drill and deconstruct these examples and leave some art music intact to be experienced solely for its beauty in entirety.
- "Know your repertoire really well. It's not just your choice of repertoire it's how well you know it. Can you hear how busy the right hand is? Maybe we need to emphasise the bass line." (Julia on accompanist/conductor relationship.)

*Continued on next page...*





# 2014 Biennial Kodály National Conference Cont.

## On assessment:

- **James Cuskelly:** set achievable outcomes; provide opportunities for success.
- **Maree Hennessy:** Make the criteria for success explicit to the students so that they can see what they can currently do and what to aim for.
- The information we provide in reports is the exit level; what about the distance covered?

## On intellect versus feelings:

- **James:** "I'm interested in your musical intelligence."
- **Richard Gill:** "Be everything as a musician."

## On the future of Music:

- **John Fierebend:** "Bring up musicians who will grow musicians (ie who will pass on a love of music to their own children.)"
- **Lilla Gabor:** "Modern children need what only music can provide. Communication (now) is quicker, not deeper. Concentration is superficial. The most powerful way to fight these tendencies is through emotional enrichment and sensitivity."

## On cookery the Kodály way:

- Jean Heriot: "One important thing to know: Deanne (Hoermann) taught me how to use herbs in my cooking." (Like the Great and Powerful Oz, on an enormous screen via Skype, proving that very clever people love the full

palette of life's tapestry and don't need to prove how clever they are!)

## With gratitude to:

Thank you Aleta King – a humble, gentle and informed musician, unafraid to challenge and quick to support. I completely loved the idea of being introduced to a major work – 'The Armed Man', subtitled 'A Mass for Peace' by Welsh composer Karl Jenkins and including L'homme armé, a French secular song from the Renaissance. Such a joy to spend the four days exploring texts in Latin, French and English and being guided to connect this to world history, musical history. The power of language and its ability to touch us deeply can never be overlooked. At the same time, to sight-sing, develop part-singing, review the modes, listen to recorded samples. If for no other reason, I could return home satisfied that some personal needs were met.

Thank you Mark O'Leary. I have seen his back at airports around the world, sat with him at committee meetings, watched him deliver workshops in varied communities including outback Australia, observed and learned from his delivery, consistently admired his results. Here is a musician with no apparent bag of tricks. Solid skills and total commitment to the joy of music-making underpin his every word. Mark seeks neither approval nor status. One of his workshops began with the statement, his goal "... to work with good musicians". How to achieve this? Create them.

Thank you James Cuskelly for the essence. One or two gems have informed a review of my teaching practice.

Richard Gill. We follow him for his passion and dedication – an Australian who can stand tall on the local, national and global music scene. It could be easy to accept Richard's arguments, for the slick delivery and simplicity of statement. However, I find myself not entirely comfortable with all that was said in his Opening Keynote. Richard believes and strongly advocates that all Australian children should have the

opportunity to read and write music and his desired outcome is that they ultimately create and compose music. As a performing arts subject, our heads of school and parent bodies don't seem particularly interested in this, but require of us delivery of performance. A unique aspect of music making in the classrooms of 2014, is that we work in ensemble. We traditionally begin and end lessons with a group music making experience, we work as class choir or perhaps band throughout the lesson, aiming to begin together on the same pitch and with intent to match speed of beat. We work together to hear two sounds at the same time, thus developing the foundations of harmony. This requires whole class focus and commitment. It is not without rigour. Nor is it without some individual tasks. However, the expectation of students is of group performance and the desire is for satisfaction, satisfaction from the development of skills, recognised through understanding and knowledge and achieved through persistence. Children don't have to be forced into this mindset. Without necessarily being able to articulate it, they never complain about achievement. These experiences cannot be replicated in the art room, in the science lab, during maths lessons, in the library.

And many thanks to the NSW Conference Committee and all our colleagues around Australia for sharing ideas and experiences with such generosity.


Week one, term four...here we go!



# Resource Directory



**Music Gifts & Resources**  
Student incentives, Graduation gifts, Jewellery, Apparel, Fun and Funky, Posters and more!  
[www.catandthefiddlegifts.com.au](http://www.catandthefiddlegifts.com.au)  
Ph: 1300 788 163 Fax: 1300 788 963



**Kookaburra Music**  
Affordable Kodály-based primary school student workbooks, compatible with the Australian National Curriculum, plus other resources.  
[www.kookaburramusic.com.au](http://www.kookaburramusic.com.au)  
Phone: 07 3216 5486



Classroom music resources to make your life easier!  
[www.noteable.com.au](http://www.noteable.com.au)

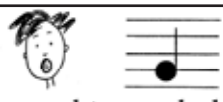


**Bushfire Press**  
Performing Arts Publishers  
Home of *Music Room* and the Bushfire Press *Download Store*.  
(03) 9846 1755  
[www.bushfirepress.com](http://www.bushfirepress.com)

**Mark O'Leary Music Publishing**  
For all your choral music and music education resources.  
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[info@pianotime.com.au](mailto:info@pianotime.com.au)



Two books of delightful Kodály-based photocopiable music worksheets & lesson notes for lower & middle primary.  
[fromsoundtosymbol@yahoo.com.au](mailto:fromsoundtosymbol@yahoo.com.au)  
Ph: 0402768325



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Online music resource business specialising in the Kodály approach for Primary and Secondary classrooms, Early Childhood & Tertiary.  
Accredited teacher training through our Summer School Music Program.  
[www.soundthinkingaustralia.com](http://www.soundthinkingaustralia.com)



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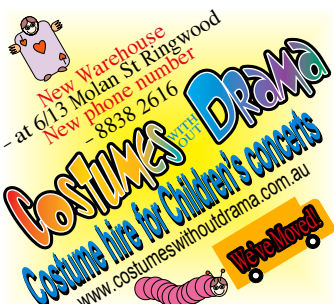
"I have the best job in the world."  
Judy, Franchisee



*A sequential and structured music education program for pre-schoolers.*  
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Education resources for the music classroom. Equipping teachers to develop young musicians.  
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[enquiry@takenotemusic.com.au](mailto:enquiry@takenotemusic.com.au)



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- at 613 Molan St Ringwood  
New phone number  
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Costume hire for children's concerts  
[www.costumeswithoutdrama.com.au](http://www.costumeswithoutdrama.com.au)



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## Notice Board

### "QUOTES"

**Teacher:** In music, if "f" means "forte", what does "ff" mean?

**Pupil:** Eighty

\*\*\*\*\*

**Q:** Why couldn't Mozart find his piano teacher?

**A:** He was Haydn!

### SAVE THE DATE

## ASME 2015

30 Sep - 2 Oct 2015

**PAC Adelaide**

## 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.

## THE CRAIC CORNER



## 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 December 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 Gijssbers

## 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

### 17 Oct

*\*\*Postponed until 2015\*\**  
Hobart Workshop

### 31 Oct

Early Childhood Workshops  
1-3pm Elsternwick

### 15 November

Big Kodály Day  
Presenter: Ann Slade  
Kilvington Grammar School, VIC

### 18 November

Back to School Day

### 15 - 16 May 2015

Autumn Seminar 2015

Key Presenters: James Cuskelly  
(Australia), Jennifer Tham (Singapore)

The venue is St John's Southgate,  
Melbourne, Victoria.

See [www.Kodaly.org.au](http://www.Kodaly.org.au)

## Other Events

### 4 - 16 January 2015

Summer School 2015

Featuring highly experienced  
Australian music educators, courses  
are offered for teachers in Early  
Childhood, Primary and Secondary,  
classroom music specialists. Special  
programs are available for secondary  
(years 10-12) and tertiary students as  
well as the childrens' choir for singers  
aged 8-14 yrs.

For more information, see  
<http://www.soundthinkingaustralia.com/summerschool/>

For registrations, please check this  
page:  
<http://www.soundthinkingaustralia.com/summerschool/registration/>

### 9 - 12 April 2015

ANCA Chorfest 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)

### 16 - 18 July 2015

Sounds Great 2015

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

### 30 September - 2 October 2015 - Adelaide

ASME 2015

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

## 2014 Annual General Meeting

**Tuesday 18 November**  
**7:00 for 7.30pm start**

Venue: Stockdale ACS

3/6 Atherton Rd, Oakleigh  
Please join us for dinner (in a  
local restaurant) following the  
meeting.

RSVP if you are coming to  
dinner by 14 November to  
[vic@Kodaly.org.au](mailto:vic@Kodaly.org.au) or phone  
9254 1035

## Back to School Day 2015

This is a joint presentation by  
KMEIA and VOSA.

**Saturday 21 February**  
**8.45am - 1.00pm**

Venue: Glendalough - St  
Kevins College 75 Lansell  
Road, Toorak

For more information visit  
[www.vosa.org/index.php/  
events/44-back-to-school-  
day-2015](http://www.vosa.org/index.php/events/44-back-to-school-day-2015)

# 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](mailto:info@kmeiaqueensland.com.au)

