

Timetable Overview 2022

	Monday 26 September	Tuesday 27 September	Wednesday 28 September	Thursday 29 September
8:00 - 8:30am	REGISTRATION			
8:30 – 8:45am	Welcome Special Guests	Warm Up Katharine Finlayson	Warm Up Jarrod Schindler & Kimberley Steele	Warm Up Joel Copeland
8:45 - 9:15am	Keynote Dr Árpád Tóth	Keynote Dr Susan Brumfield	Keynote Mr Mathew Irving	Keynote Dr László Norbert Nemes
9:30 – 10:30am	Session 1 Musicianship	Session 5 Musicianship	Panel Discussion Next Generation	Session 13 Musicianship
			10.00am Session 9 Musicianship	
10:30 - 11:00am	MORNING TEA/TRADERS			
11:00 - 11:55am	Session 2 Methodology & Electives	Session 6 Methodology & Electives	Session 10 Methodology & Electives	Session 14 Methodology & Electives
11:55 – 12:00pm	Move to next session			
12:00 - 1:00pm	Session 3 Electives	Session 7 Electives	Session 11 Electives	Session 15 Electives
1:00 - 2:00pm	LUNCH/TRADERS			
2:00 - 2:25pm	Concert	Concert	Concert	2:00- 2:55pm Conference Choir
2:30 – 3:30pm	Conference Choir	Conference Choir	Conference Choir	3:00 – 3:30pm Final Keynote Dr James Cuskelly OAM
3:30 – 3:45pm	Afternoon Break			Afternoon Break Concert Preparation
3:45 – 4:45pm	Session 4 Electives	Session 8 Electives	Session 12 Electives	4:00 – 4:30pm Final Concert
	5:30 - 7.30pm Social Event	4:45 - 5:30pm Drinks with the Traders	7:00 – 8:30pm Conference Choral Concert	

Monday

8:30 AM—8:45 AM

Welcome

Conference Opening

Hall

Welcome to Country with William T Tompkins

Welcome from the Conference Convenor, Kodály Australia National President and Canberra Girls Grammar School Acting Principal.

8:45 AM—9:15 AM

Keynote

Are You a Music Teacher?!?! - Reasons we are insane

Dr Árpád Tóth

Hall

Keynote

Being a music teacher is a journey, which is wilder than it looks like for the first time. The constant effort for active music making; the "old" materials; our beliefs which often can't meet with contemporary pedagogical expectations make this profession super challenging in the 21st century. Why do we fight yet everyday in the jungle of education? And most importantly: why do we enjoy it so much? Let's explore together the hidden reasons we are dedicated to our vocation!

9:30 AM—10:30 AM

Musicianship

Musicianship: Level 1/2

Carla Trott

B10

Musicianship: Level 3

Jason Boron

B12

Musicianship: Level 4

Dr James Cuskelly OAM

B1

Musicianship: Level 4

Dr Janelle Fletcher

B3

Musicianship: Level 5

Dr Aleta King

B4

Musicianship: Level 6

Dr László Norbert Nemes

B5

Musicianship: Level 6

Dr Árpád Tóth

B7

10:30 AM—11:00 AM

Morning Tea

Morning Tea

Science Atrium

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

11:00 AM—11:55 AM

Methodology/Electives Session 2

Methodology: Early Childhood

Julie Logan

B4

Methodology

Experience a variety of repertoire suitable from Birth to beginning Primary (elementary) School, demonstrating the sequenced building of skills, knowledge and attitude. Explore ideas for educating parents and carers, and managing group dynamics.

Methodology: Primary

Tess Laird

B1

Methodology

In each Primary Methodology session a variety of repertoire suitable for lower, middle and upper primary students will be introduced and practised to demonstrate short, medium and long term planning goals with an emphasis on the sequential building of skills, knowledge and understanding. Ideas for assessment at each level will be explored.

Methodology

The four secondary pedagogy sessions will examine a long-term learning sequence for teaching harmony across Years 7 to 12 in a Kodály-inspired classroom music program. Participants will experience performing, composing, and responding activities that nurture students' ability to think in harmony progressively using a variety of music styles and genres. Strategies for teaching harmony will also intersect learning sequences for composition and music technology. Session 1 will focus on Years 7 and 8, Session 2 will drill in on Years 9 and 10, and Session 3 and 4 will explore Years 11 and 12.

Transforming Composition Assessment: Removing barriers for creativity and cultural diversity.

Kathleen Plastow

B5

Paper

Marginalisation of student cultural identity in Australian music classes is being reinforced through prescriptive composition tasks that regularly exclude non-Western influences. A compliance versus creativity approach has developed in response to limited curriculum time, summative assessing and reporting requirements and a fundamentally flawed understanding of assessing creativity. Additionally, musical judgements are being overlooked due to prescriptive task requirements that focus on organisational matters and task completion but fail to promote creativity and ignore student cultural and social diversity. The researcher hypothesises that transforming composition assessment through design-based learning strategies, logic models and typology of talk rubrics will improve creativity and address diversity. Further implications for a more iterative approach for students highlight improved reflective practice and an improvement in self-efficacy as students reconsider failure and develop skills to receive feedback, make changes and resubmit. For teachers, this form of assessment provides opportunities to deliver interventions, workshops and skills development.

Nadia Boulanger on Musicianship

Dr Aleta King

B5

Paper

Nadia Boulanger's fame as a 20th century music pedagogue is iconic. She has been described as 'the most influential teacher since Socrates' and her list of former students reads like a Who's Who of professional musicians today. Boulanger taught what she described as a 'draconian technique' but she never published any teaching materials. Boulanger's technique can be best understood, through the voice of her students, as musicianship skill development with singing at the core. Boulanger's convictions about teaching technique echo that of Kodály's on musicianship. Interestingly, although they were contemporaries it would appear they never met during their lifetimes. This paper will be a practical presentation which gives insight into Nadia Boulanger's musicianship world in order to rediscover her genius and timeless relevance to quality music education today.

Healing our Hearts: Songs for Singing, Listening and Learning

Dr Susan Brumfield

B7

Workshop

Despite the challenges of teaching during the pandemic, teachers have been brave and resilient, finding innovative ways to continue bringing music to their students in indescribably creative ways. But perhaps the most difficult obstacle we've faced is the limitation on singing. Singing has the power to heal, and many of us desperately need to connect deeply with others through our voices. In this session, we will explore songs with a focus on singing, new teaching activities and fresh ways to incorporate them into your curriculum. Let's come together and sing for the joy and healing it brings!

12:00 PM—1:00 PM

Electives Session 3

Advanced Conducting

Dr László Norbert Nemes

B1

Workshop

This workshop offers participants the opportunity to study an interesting selection of modern Hungarian choral works for treble choirs based on English-language poetry (Ilona Dobszay-Meskó, Miklós Kocsár, Dénes Legány, Barna Szabó and Péter Tóth). In the framework of the workshop participants will analyse the compositions and based on the thorough understanding of their musical content will discuss issues related to the sequential teaching of the pieces using the teaching tools generally associated with teaching practices in the Kodály music classes.

Kodály in a Variety of School Contexts

Alahana Somerville

B3

Workshop

A Kodály based approach can be applied to any school setting. Through presenting this workshop I will share my experiences in delivering a sequential, aural based curriculum to the contexts which I have taught in. These contexts include, co-educational government secondary & primary schools as well as an independent all girls' school. I will share the strategies I use in each context to ensure the success of a quality differentiated music program; where every student feels safe and can achieve success. This session will be a practical workshop providing participants with materials and skills to develop a thriving learning environment. Participants will engage with new repertoire, technology, differentiated strategies, games and instrumental resources.

Spring into 2-part Choral Singing

Catriona Turnbull
Kimberley Steele

B4

Workshop

Students first attempts at part-singing can sometimes be a frustrating one for teachers and children alike. With careful planning and a pedagogical understanding of the complexities involved, part singing should be a rewarding experience for all involved. Participants will be guided through a sequential sequence for teaching part-singing to young students. A range of canons, partner songs and simple 2 part arrangements will be introduced and participants will gain an understanding of the need for careful repertoire selection and planning to maximise success. Effective rehearsal techniques will also be discussed.

Participants will gain an understanding of how simple part-work experiences in the youngest years lay the foundation for successful part-singing in later years. A selection of 2-part choral works will be analysed to determine their suitability for students at different stages of development. Teachers will learn what to look for when choosing 2-part repertoire for beginning choirs. They will also gain an understanding of what skills need to be firmly in place for students to be ready to sing 2-part choral music and how to develop those skills.

Put a Spring in your Step through Song in the Early Years

Hilary Price-Keegan

B5

Workshop

Spring into song and dance by actively engaging in music making activities for Early Years to Lower Primary students. Immerse yourself in dances, repertoire, games, ideas, activities and song stories to develop your students' musicianship skills. The main focus is to develop readiness skills in preparation for a deeper understanding of the Musical Elements at a later date. It is through experiencing and doing that one will learn best.

I am Woman, Hear me More!

Renee Heron

B7

Workshop

I Am Woman Hear me More' is a workshop on why representation matters in our music classrooms and how we as teachers can be agents for change in music education. Renee will demonstrate how she explores repertoire by female composers in her music classroom through guided listening and analysis tasks and how she uses provocations with her students to challenge their unconscious bias.

Open Rehearsal with CGGS Handbells and Choir

Chapel

Workshop

Open Rehearsal with Canberra Girls Grammar School's Gabriel Singers and Strike! Handbells conducted by Rowan Harvey-Martin.

1:00 PM—2:00 PM

Lunch

Lunch

Science Atrium

2:00 PM—2:25 PM

Lunchtime Concert

Lunchtime Concert

Chapel

Canberra Girls Grammar School Gabriel Singers and Strike! Handbells.

2:30 PM—3:30 PM

Conference Choir

Conference Choir

Dr László Norbert Nemes
Kimberley Steele

Chapel

Workshop

Led by Dr László Norbert Nemes and accompanied by Kimberley Steele, the Conference Choir will comprise all delegates (SATB) and will come together for 60 minutes each day of the conference to experience the joy of choral singing. The Conference Choir will focus on a set of repertoire with the aim of polishing some of these works for performance at the Choral Concert on the Wednesday evening. This choir will also join together with local children's choirs to perform the commissioned work, Our Place in Spring by Stephen Leek at the concert. This choir will also perform again at the closing of the conference on the Thursday afternoon. Singers of all experience are welcomed and encouraged to actively engage in this Conference Choir experience.

3:30 PM—3:45 PM

Afternoon Break

Afternoon Break

Science Atrium

Time for a quick break before the final session of the day, fruit is available if you would like a piece.

3:45 PM—4:45 PM

Electives Session 4

Choral Pedagogy with Conservatorium High School

Dr Árpád Tóth

B1

Workshop

How to engage teenagers to sing in choir? Which are the unusual activities can your singers engage the most? Tricks to think about highschool choral education differently - demonstrated by the wonderful Conservatorium High School students of Sydney.

We Sing How We Speak

Sonia Anfiloff

B10

Workshop

Understanding vocal technique through breathing and mouth positioning and posture for the healthiest sound production and blending, while implementing the most neutral and natural functions of our bodies that we were born with.

Authentic Connections – Bringing Concepts and Content Together

Lisa Sheppard

B3

Workshop

Music is a conceptual language, but does this necessarily mean as music teachers we are teaching conceptually? Similarly, does focusing solely on factual content and skills provides enough depth to curriculum design and instruction? Begin to shift the focus solely from what “students are able to do” to “understanding why we do what we do.” Conceptual ideas can become the ‘drivers’ for learning and discover the ways we can lead students to deeper understandings that transfer across disciplines – all from within the Music classroom.

BodyMinded Thinking for Teaching and Performance

Greg Holdaway

B4

Workshop

Posture, Movement and Coordination are all central to healthy and enjoyable music making. Particularly in the process of developing skill, instruction that is well informed and effective with regards to these aspects can help prevent future difficulties and enhance performance potential. This workshop will introduce concepts and practical activities drawn from the principles of motor-coordination and the Alexander technique.

The intention is to present strategies, with practical demonstration, that may contribute constructively to your own explorations and teaching. Along the way we will conduct a simple moving warm-up, intended to support the vocal warm-ups you are already familiar with. And provide opportunities for specific questions, discussion, and demonstration. Come prepared to move, play and sing!

HOT PEAS AND BARLEY-O: Children’s Songs and Games from Scotland

Dr Susan Brumfield

B7

Workshop

Get acquainted with songs and games from across the sea that have been out of circulation for thirty years! These songs and games have been researched and compiled by Dr. Susan Brumfield in the new book, “Hot Peas and Barley-O.” Hear original recordings, view photographs and short film clips and slides of modern children performing the songs and games. Learn how to incorporate these wonderful activities into a literacy-based curriculum and how to teach musical skills using this collection.

Exploring Handbells and Handchimes in the Primary and Secondary Classrooms

Barbara McGeever

Chapel

Workshop

Through improvisation on a children’s lullaby, and through a Processional, this hands-on session will explore the value of ringing the unique instruments of handbells and handchimes in both the primary and secondary music classrooms. Improvisation, performance, repertoire, Kodaly-based concepts and more will be explored, while all the while, participants will learn many unusual ringing techniques and the proper care of the instruments.

5:30 PM—7:30 PM

Social Event

Social Event

Yhuuramulum

Enjoy catching up with old friends and some time to unwind over drinks and nibbles. We will also hear some great music from the Conservatorium High School Chorale.

Tuesday

8:30 AM—8:45 AM

Welcome

Welcome

Hall

Warm up your vocal chords with Kodály ACT President Katharine Finlayson.

8:45 AM—9:15 AM

Keynote

Whose Music is it, Anyway? Children's Songs and Games in the Classroom

Dr Susan Brumfield

Hall

Keynote

Music educators in the twenty-first century are grappling with issues that surround teaching music from cultures that are not their own. Ideas about performance practice, cultural sensitivity, historical context and appropriate use of diverse musics in school settings are constantly evolving as technology and other classroom resources become more readily available. As outsiders in unfamiliar culture groups, teachers are advised to defer to the experts, the members of the culture under consideration. But what about the culture of childhood itself? There are many valid reasons for bringing children's songs and games into the classroom, not the least of which is keeping older, traditional ways of play alive as new ways emerge. But we must carefully consider the impact that adult involvement in children's play may have on the musical and cultural traditions we aim to preserve.

9:15 AM—9:30 AM

Awards Presentations

Awards Presentation

Hall

Presentation of Kodály Australia Awards for Excellence in the Mentoring Category.

9:30 AM—10:30 AM

Musicianship

Musicianship: Level 1/2

Carla Trott

B10

Musicianship: Level 3

Jason Boron

B12

Musicianship: Level 4

Dr James Cuskelly OAM

B1

Musicianship: Level 4

Dr Janelle Fletcher

B3

Musicianship: Level 5

Dr Aleta King

B4

Musicianship: Level 6

Dr László Norbert Nemes

B5

Musicianship: Level 6

Dr Árpád Tóth

B7

10:30 AM—11:00 AM

Morning Tea

Morning Tea

Science Atrium

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

11:00 AM—11:55 AM

Methodology/Electives Session 6

Methodology: Early Childhood

Julie Logan

B4

Methodology

Experience a variety of repertoire suitable from Birth to beginning Primary (elementary) School, demonstrating the sequenced building of skills, knowledge and attitude. Explore ideas for educating parents and carers, and managing group dynamics.

Methodology

In each Primary Methodology session a variety of repertoire suitable for lower, middle and upper primary students will be introduced and practised to demonstrate short, medium and long term planning goals with an emphasis on the sequential building of skills, knowledge and understanding. Ideas for assessment at each level will be explored.

Methodology: Secondary**Dr Jason Goopy****B3****Methodology**

The four secondary pedagogy sessions will examine a long-term learning sequence for teaching harmony across Years 7 to 12 in a Kodály-inspired classroom music program. Participants will experience performing, composing, and responding activities that nurture students' ability to think in harmony progressively using a variety of music styles and genres. Strategies for teaching harmony will also intersect learning sequences for composition and music technology. Session 1 will focus on Years 7 and 8, Session 2 will drill in on Years 9 and 10, and Session 3 and 4 will explore Years 11 and 12.

Creative Singing in the Secondary School**Dr Árpád Tóth****B1****Workshop**

Creative singing is a concept, where singers' awareness, independence, self-confidence and musicianship can be raised day-by-day. Let's explore together, which activities can be performed in any secondary school to enjoy music making in a non-conventional way.

Learning and teaching as embodied dialogue in The Kokas pedagogy**Eva Vass****B5****Paper**

Education experts remind us of the urgency to cultivate exploratory, creative habits of mind. As part of this process, we need to re-imagine learning and teaching as a creative, receptive-responsive dialogue. Within this framing, embodied forms of creative connectivity become central. This research builds on the Kokas pedagogy as an explorative context for these considerations. The Kokas pedagogy is an experiential extension of the Kodaly principle of music education combining music and movement. The Liszt Academy of Music (Hungary) has recently introduced an immersive unit on Kokas in their music-teacher education programme. In collaboration with the Liszt Academy, this research paper discusses the key tensions, challenges and transformative potentials of this pedagogy in the context of music teacher education. The research shows how collective, embodied musical encounters can become the catalyst of deep cohesion, creative connectivity and pedagogic metamorphosis, redefining participants' relationship with music and transforming them as teachers.

Kodály Informed Composition: Developing a sequential model for teaching musicianship-based composition in the secondary school classroom.**Oliver Doyle****B5****Paper**

The Australian Curriculum for music includes three key areas: Listening, Performance, and Composition. While there are sufficient resources for teaching Listening and Performance, there is a lack of methods for teaching composition in a sequential manner. The Kodály philosophy of music education promotes a child-developmental approach to teaching and is used in many Australian schools. Considerable literature exists on its application to a primary setting, with some research available on its use to teach musicianship skills to secondary students. There is not, at this time, a clear approach for teaching composition to secondary students within this framework. A sequence of musical skills was established from the existing literature, and a process for teaching composition was developed. The four stages of composition are: Composing Phrases, Analysing Phrases, Selecting Phrases, and Manipulating Phrases. This process is accompanied by examples of the process in action, and a collection of short pieces to be used for singing and analysis. Appendices include accompaniments for the short pieces, potential strategies for teaching harmony to students, and discussion of where this method can lead.

12:00 PM—1:00 PM**Electives Session 7****Ragtime Unit****Jennifer Gillan****B1****Workshop**

In this workshop I will discuss the Ragtime Unit devised at the Victorian College of the Arts Secondary School, where this fits in to our curriculum and the process I use to teach both the style of Ragtime and compositional skills that lead towards students writing their own Rags.

Thinking through presence - Immersive explorations of the pedagogy of Klára Kokas

Eva Vass
Monique Fuss

B3

Workshop

This is a combined workshop- paper presentation session. This immersive workshop on the Kokas pedagogy is framed by a philosophical introduction and a pedagogic extension, these phases forming a philosophy-experience-pedagogy triad.

The philosophical introduction charts contemporary interdisciplinary perspectives on embodiment and learning/teaching through experience (thinking through presence). The immersive phase extends on discussions and looks to experience and embody the philosophy of Kokas's work through mindfulness, narrative, imagination, movement, vocalization, collective singing and collective art. Participants have the opportunity to explore their musical self autonomously, collectively and creatively through spontaneous, improvised and free movement composition. There are two music-focused phases embedded in this: active music listening and collective reflection. In the reflection phase participants are invited to share their experiences through demonstration (showcasing their movement) or verbalisation (sharing thoughts and reflections). Alternative reflective contexts may be offered using visual modalities (drawing or painting). Immersion phase is followed and concluded by a brief pedagogic extension. See Conference website for more details.

Trauma and Therapeutic Moments: Intentional Well-being in Primary Music

Debbie O'Shea
Deb Brydon

B4

Workshop

One out of every four children attending school has been exposed to a traumatic event that can affect learning and/or behaviour. Recognising this impact and common ways that students who have been effected respond in the classroom is the first step to helping them. In the Music Classroom we have the opportunity to provide many therapeutic moments where students can feel safe and valued. These small moments in time can be significant to children. So significant that we should be planning for them, not just letting them happen. In this session, Deb & Debbie will share some research on trauma, its' impact and ways to build therapeutic moments into the music classroom without losing the integrity of your Kodály program. Deb & Debbie will provide many practical examples of ways they include these moments in their lessons across the primary school.

Creative, Curious Musicians

Kylie Van Dijk

B5

Workshop

The Australian Curriculum states that creative thinking "involves students creating ideas and actions, and considering and expanding on known actions and ideas." In our schools, we are required to make explicit to students learning intentions and success criteria - goals for what they should know, understand and be able to do. As music teachers, we are uniquely placed to develop students' capacity to think creatively and to be courageous and reflective in applying their knowledge and understanding. In this practical workshop, we will explore new repertoire and some old favourites. We will experience ways in which we can continue to teach musical skill and understanding in each lesson, whilst providing space for student choice and voice, differentiate for different levels of ability and develop our students' ability to think with curiosity, creativity and intelligence about their music learning.

Singing, Moving and Listening in the Secondary Music Class

Dr László Norbert Nemes

B7

Workshop

The workshop seeks to answer how it is possible to help young people to receive stimulating impulses along their musical discoveries during their formative years that in their later years assist them embrace the values of musical art both emotionally and intellectually. Viewers of this workshop will be able to gather a multitude of teaching ideas that contribute to the creation of activity-centered forms of music teaching and music learning, through singing, active music listening and rhythmic movement.

Open Rehearsal with The Promise of Avondale

Dr Aleta King

Chapel

Workshop

Open Rehearsal with The Promise of Avondale

1:00 PM—2:00 PM

Lunch

Lunch

Science Atrium

2:00 PM—2:25 PM

Lunchtime Concert

Lunchtime Concert

Chapel

The Promise of Avondale

2:30 PM—3:30 PM**Conference Choir****Conference Choir****Dr László Norbert Nemes****Chapel****Workshop****Kimberley Steele**

Led by Dr László Norbert Nemes and accompanied by Kimberley Steele, the Conference Choir will comprise all delegates (SATB) and will come together for 60 minutes each day of the conference to experience the joy of choral singing. The Conference Choir will focus on a set of repertoire with the aim of polishing some of these works for performance at the Choral Concert on the Wednesday evening. This choir will also join together with local children's choirs to perform the commissioned work, Our Place in Spring by Stephen Leek at the concert. This choir will also perform again at the closing of the conference on the Thursday afternoon. Singers of all experience are welcomed and encouraged to actively engage in this Conference Choir experience.

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

Time for a quick break before the final session of the day, fruit is available if you would like a piece.

3:45 PM—4:45 PM**Electives Session 8****FROM CLASSROOM TO CHORUS: Building on the K-5 Foundation****Dr Susan Brumfield****B1****Workshop**

It's a big leap from the "happy circle" of the K-5 music class to the structure and pace of a choral rehearsal. There's a lot to learn, and even kids who love to sing can be overwhelmed and intimidated by the change in their environment. Making connections between your rehearsals and the musical skills your singers bring with them from the K-5 classroom is essential when it comes to helping them feel successful in choir.

Building on the "other" musical skills (playing instruments, literacy, composition, improvisation, memory, inner hearing and part-work) can build confidence and keep young singers engaged as they grow into choral musicians. Fast-paced and fun, student-tested and approved, these activities fit easily into your rehearsal and lesson plans, with minimum planning and maximum results. Explore 5-7 minute practice activities designed to save planning time and to provide efficient and fun ways to deliver instruction and assess your singers' progress in all areas of musical skill.

Opening DAWs in the Kodály Classroom**Dr Jason Goopy****B10****Workshop**

Digital musicianship is a required skill for musicians of the future. Digital Audio Workstations (DAWs) allow for the digital recording, editing and production of audio files and present an opportunity to augment your existing classroom music program. This session will open doors by demystifying the popular digital audio software titles, SoundTrap and Ableton Live. Foundational audio production concepts situated in the singing-based classroom will be introduced relevant to upper primary and secondary teachers. Participants will be empowered to begin experimenting with DAWs in their teaching and music making.

Games for Upper Primary/ Lower Secondary**Owen Bingham****B3****Workshop**

Games are an essential tool to engage children in musical activity. In this session we will learn and play many and varied games that challenge students with a focus on years 5-8. We will also look at how this repertoire can be linked to your sequence of learning. This will be fun, and you will see how these games challenge not only our students, but adults alike.

Music Advocacy in Practice**Jai Schelbach****B4****Workshop**

Music advocacy is often talked about in theoretical terms at events like this but what does it mean to put work the ideas behind music advocacy in a school environment. This elective will look at practical ways to gain support for your music program and will discuss the following areas: Who is your audience? How do you work more effectively with colleagues? What are some of the tools you could look at employing to transform your department? There will be a special emphasis on Music Everyday as a concept to transform your teaching and your department.

Workshop

My earliest decades as a teacher of singing and musicianship to all ages leant heavily on my Kodály training. However, when I began to work in Steiner/Waldorf schools, I found it necessary to shift my focus. As Steiner advocates leaving conceptual music and the reading of notation until year three, and places emphasis on surrounding children with beauty and relevance to their daily life, I needed to find songs to meet these needs while also making it possible to move through Kodály-based sequential pitch and rhythmic concepts. I have spent the last several decades finding, writing and arranging songs from pentatonic to complex part songs which meet both needs. Participants are invited to bring recorders, tuned and untuned percussion and their voices to explore this repertoire.

Spring into the next Song!

Tess Laird

B7

Workshop

“A Guide to Lesson Planning in the Kodály Context” by Rita Klinger, has been a staple text for students of this philosophy of teaching for many years. Klinger gives great advice on long and short term planning strategies, varying the goals of lesson planning, focus writing, and, as the icing on the cake, how to connect lesson segments with transitions. Apart from smoothly connecting diverse activities and types of repertoire, transitions are a great tool for managing behaviours that manifest in any vacuum of inactivity. Inspired by the work of Klinger, Tess will demonstrate several ways to transition that can help to maximise time spent on task at the primary level, including how to seamlessly distribute resources and fully engage students using easy to follow routines.

4:45 PM—5:30 PM

Drinks with Traders

Drinks with Traders

Science Atrium

Relax at the end of the day over drinks and nibbles with our traders, a time to talk to them about what you need in your workplace and see what they have on offer.

Wednesday

8:30 AM—8:45 AM

Welcome

Welcome, Warm Up and Sing, Awards Presentations

Hall

Warm up your vocal chords with Kodály ACT Committee Members Jarrod Schindler & Kimberley Steele.

Presentation of Kodály Australia Awards for Excellence in the Indigenous and Early Career Categories.

8:45 AM—9:15 AM

Keynote

Disrupt or Be Disrupted: Creating Impactful Eco-Systems to Support Musical and Artistic Endeavour

Mathew Irving

Hall

Keynote

This keynote will explore the nature of eco-systems in schools and how traditional knowledge and skills-based curriculum limits the opportunities for music students to explore artistic endeavour within authentic, collaborative and creative contexts. Using strategic mindset and systems approach, this keynote will outline a vision for nurturing experiential learning that increases student agency, purpose and passion for music and artistic development alongside a wavering curriculum construct.

9:20 AM—9:55 AM

Panel

Next Generation Panel Discussion

Hall

Panel

This Panel will feature Jason Boron, Carla Trott, Jarrod Schindler and Renee Heron and will be led by Dr James Cuskelly.

10:00 AM—10:30 AM

Musicianship

Musicianship: Level 1/2

Carla Trott

B10

Musicianship: Level 3

Jason Boron

B12

Musicianship: Level 4

Dr James Cuskelly OAM

B1

Musicianship: Level 4 **Dr Janelle Fletcher** **B3**

Musicianship: Level 5 **Dr Aleta King** **B4**

Musicianship: Level 6 **Dr László Norbert Nemes** **B5**

Musicianship: Level 6 **Dr Árpád Tóth** **B7**

10:30 AM—11:00 AM **Morning Tea**

Morning Tea **Science Atrium**

Enjoy a break and remember to sign up for the Prizes on offer!

11:00 AM—11:55 AM **Methodology/Electives Session 10**

Methodology: Early Childhood **Julie Logan** **B4**

Methodology

Experience a variety of repertoire suitable from Birth to beginning Primary (elementary) School, demonstrating the sequenced building of skills, knowledge and attitude. Explore ideas for educating parents and carers, and managing group dynamics.

Methodology: Primary **Tess Laird** **B1**

Methodology

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Methodology: Secondary **Dr Jason Goopy** **B7**

Methodology

The four secondary pedagogy sessions will examine a long-term learning sequence for teaching harmony across Years 7 to 12 in a Kodály-inspired classroom music program. Participants will experience performing, composing, and responding activities that nurture students' ability to think in harmony progressively using a variety of music styles and genres. Strategies for teaching harmony will also intersect learning sequences for composition and music technology. Session 1 will focus on Years 7 and 8, Session 2 will drill in on Years 9 and 10, and Session 3 and 4 will explore Years 11 and 12.

Move Mi Music – Primary **Dr László Norbert Nemes** **B5**

Workshop

This workshop will introduce participants to the use of the "Move Mi Music" digital application developed by the Kodály Institute and its partner the AutSoft Zrt (private limited company) and launched in the two major online stores: Google Play and App Store. The application won a prestigious IT award in the IT Business Awards Project Development category. Ms Edina Barabás, faculty member at the Kodály Institute, who played a major role in the development of the app, was awarded a certificate of appreciation by the President of the Hungarian Academy of Sciences. The application helps teachers to plan their lessons in advance. Teachers can pre-assign tasks according to the skills of the class, the children work on a tablet and their results are immediately displayed on the teacher's computer. All this has a wonderful and very artistic interface, truly attractive for any young child.

Equality of Opportunity: How formative assessment data closed the education gap in an Australian classroom. **Kathleen Plastow** **B5**

Paper

Implementation of the Australian Curriculum has seen conflicting policy documentation create inequality in music education, particularly at the transition to secondary school. The level of music knowledge assumed by the curriculum documentation is not being met on entry to high school, as primary (elementary) schools are only required to provide one strand of The Arts (Education and Training Committee, 2013), leaving some students with no primary music education. With financial constraints identified as a reason for omitting music programs, music education is increasingly becoming the domain of wealthy, independent/private schools, limiting opportunities for success for students from lower socio-economic backgrounds. This mixed method study tracked students' music literacy skills in the first year of high school through formative assessment data and written student reflections. In addition to closing the education gap, implications include improved self-efficacy resulting in increased numbers in post compulsory music and improved teacher assessment and analysis skills.

Paper

Australia has an Indigenous history spanning more than 50,000 years; with much Indigenous culture and language lost since colonisation. To work towards reconciliation and cultural revitalisation it is important to teach the next generation in a culturally respectful and responsive way. This paper will outline and discuss the shared values between the fundamental principles of the Kodaly Method and Indigenous knowledge systems. The Kodály method will be deconstructed into its core values through the analysis of contemporary and historic literature and then shared values with Indigenous knowledge systems will be identified and discussed. Preliminary data from the author's school will show student values and opinions about Indigenous music in their lives and in the classroom and will be used to deepen discussion. Overall this paper shows that the Kodály Method generally aligns with the Indigenous knowledge systems and can be used to teach in a culturally respectful and responsive way.

12:00 PM—1:00 PM**Electives Session 11****IT'S ALL IN YOUR HEAD: From Musical Literacy to Improvisation**

Dr Susan Brumfield

B1**Workshop**

From the moment children begin to utter sounds, they create their own musical worlds through babbling, speaking and ultimately singing in their own ways. These creative instincts can and should be nurtured in a relaxed and playful way. In this session, we explore improvisation as a skill (not a magic trick!) that can be developed over time through small, incremental steps and fun activities.

Leading Innovation and Change: The Strategic Mindset all Music Educators Must Have

Mathew Irving

B3**Workshop**

This workshop will explore the need to drive innovation and change in school music programs. The workshop will also outline four domains of a strategic mindset and specific skills to move an idea, innovation or project from 'the balcony' to the 'dance floor' for maximum impact.

Choral Reading: Secondary School ChoirsStephen Leek
Kimberley Steele**B4****Workshop**

Discover some of the latest titles and trends in Australian and International choral music suited to high school aged singers in a fun and informative reading session.

Spring into Folk-Dancing

Catriona Turnbull

B5**Workshop**

In this workshop participants will experience the joy of working together to perform some folk dances. Folk dancing is a wonderful way to build community in the classroom and to foster musical independence and executive function. Folk dancing also promotes gross motor skills, the development of proprioception and understanding of musical phrase and form.

In this session you will: Learn a number of folk dances and the terminology for the formations and steps involved, learn how to break down the steps for different age levels, learn how to call a folk dance effectively to maximise success, identify potential pitfalls and how to avoid them, explore how you can empower your students toward musical independence to create their own folk dances to a given form, using the steps they have learned and have a lot of fun.

Composition in Middle Secondary Classroom

Dr James Cuskelly OAM

B7**Workshop**

This workshop will include a general overview of key stages of compositional development in the Secondary Middle Years. The development of skills and understanding of compositional techniques in Years 9-10 is vital if students are to successfully and meaningfully engage with composition in the Senior Years. The importance of harmonic understanding will be emphasised as will the active engagement in generative processes in Music.

Open Rehearsal with the ANU Chamber Choir

Tobias Cole

Chapel**Workshop**

Open Rehearsal with the ANU Chamber Choir conducted by Tobias Cole.

1:00 PM—2:00 PM**Lunch****Lunch****Science Atrium**

2:00 PM—2:25 PM**Lunchtime Concert****Lunchtime Concert****Chapel**

ANU Chamber Choir

2:30 PM—3:30 PM**Conference Choir****Conference Choir****Dr László Norbert Nemes****Hall****Workshop****Kimberley Steele****Stephen Leek**

Led by Dr László Norbert Nemes and accompanied by Kimberley Steele, the Conference Choir will comprise all delegates (SATB) and will come together for 60 minutes each day of the conference to experience the joy of choral singing. The Conference Choir will focus on a set of repertoire with the aim of polishing some of these works for performance at the Choral Concert on the Wednesday evening. This choir will also join together with local children's choirs to perform the commissioned work, *Our Place in Spring* by Stephen Leek at the concert. This choir will also perform again at the closing of the conference on the Thursday afternoon. Singers of all experience are welcomed and encouraged to actively engage in this Conference Choir experience.

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

Time for a quick break before the final session of the day, fruit is available if you would like a piece.

3:45 PM—4:45 PM**Electives Session 12****Developing musicianship, analysis and style through selected Art Music examples in the Senior Years****Dr James Cuskelly OAM****B1****Workshop**

Through an analysis of selected pieces of Music from a range of genres, participants will utilise musicianship and analysis skills to develop an understanding of key elements of style and compositional technique. The target audience here is students in the senior years but pedagogical connections with knowledge and skill development in the lower secondary school will be made.

Conducting Gesture Always Comes From The Music**Debra Shearer-Dirié****B10****Workshop**

It is never too late to improve and refine your conducting so that you can get the best results out of your singers without wordy explanations. In this session, through a range of music, participants will experience how weight and the space between the beats makes a huge difference to the conducting gesture.

Jam On Toast: Slice #3**James Madsen****B12****Workshop**

The series of Jam On Toast albums, created by James Madsen, have become a favourite collection of songs amongst music teachers and children. This interactive session will share his exciting new songs from the album *Jam On Toast: Slice #3* plus ideas from the accompanying Song Book and Recipe Book for you to add simple movement, creativity activities and instrumental arrangements into your music classroom.

Indigenous Perspectives - acting on our good intentions.**Debbie O'Shea****B3****Workshop****Deb Brydon**

One song at a time, one conversation at a time. Embedding the Cross Curricular Priority of Aboriginal and Torres Strait Islander Histories and Cultures in the Primary Music Room.

Reconciliation is everyone's business. As educators we are responsible to not only educate ourselves and move towards reconciliation but also to help our students develop knowledge, understanding and empathy in this important area. As Music Educators, we are in the perfect position to influence and lead our schools in this important area. There is so much we can do in and through our art form. Through the lense of the Cross Curricular Priorities (v9), Deb and Debbie will share activities and repertoire that they have used effectively in their Primary Music Classrooms. They will also discuss protocols and processes from their own experience and research.

Using Reverse Chronology in a Kodaly Setting: Beginning with a contemporary focus and making logical pathways to relevant historical, cultural and traditional art forms.

Meagan Pearse

B4

Workshop

"Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst which will last for a lifetime." ~ Zoltan Kodaly

When we use reverse chronology, we initiate an understanding of the concepts of music through the music of our students' generation and their culture. This approach is not new; it is specified in the new Queensland Senior Music Syllabus for example. So how do we best use this approach to develop aural skills and musicianship and apply this to creative compositions and expressive performances?

It isn't often that teachers get to collaborate with teachers across the country. With a focus on the secondary curriculum, teachers will be presented with contemporary music examples, and through a series of speed-dating type discussions, will analyse the music and consider how we can apply our aural pedagogy to work backwards, and instil a sense of curiosity and musical exploration that will inspire our students.

FIRST, WE SING! Songs and Games for Kids

Dr Susan Brumfield

B7

Workshop

Looking for new songs to add to your repertoire, and new ways to teach familiar favorites? First, We Sing! Songbooks 1, 2 & 3 are packed with children's songs, rhymes and games from around the world, selected, transcribed and annotated by Dr. Susan Brumfield. In this session, we will explore teaching activities, singing games and new ways to incorporate a fresh batch of songs into your curriculum. First, We Sing Songbooks come with an enhanced CD featuring Inner Voices, a group of 8 – 12 year- old singers from The West Texas Children's Chorus.

7:00 PM—8:30 PM

Choral Concert

Choral Concert

Hall

The Promise of Avondale, Canberra Girls Grammar School Chorale, ACT Primary and Senior Concert Choirs, Oriana Chorale, the Luminescence Children's Choir and the Conference Choir.

Thursday

8:30 AM—8:45 AM

Welcome

Welcome, Warm Up and Sing

Hall

Warm up your vocal chords with Kodály Australia Conference Convenor Joel Copeland.

8:45 AM—9:15 AM

Keynote

Ensuring Access to Music Education for All

Dr László Norbert Nemes

Hall

Keynote

The great hope still lives in many of us working in music education that what we produce through music-making will not always be limited within the walls of our classrooms but that music, as "one of the most powerful source of spiritual nourishment" will one-day be accessible to EVERYONE. We believe that music-making can bring together people of different ages, races and faiths, people with diverse musical experiences, people from all walks of life, people from different socio-economic status and can create joyful experiences for EVERYONE.

9:15 AM—9:30 AM

Awards Presentation

Awards Presentation

Hall

Presentation of Kodály Australia Awards for Excellence in the Innovation and Research Categories.

9:30 AM—10:30 AM

Musicianship

Musicianship: Level 1/2

Carla Trott

B10

Musicianship: Level 3

Jason Boron

B12

Musicianship: Level 4

Dr James Cuskelly OAM

B1

Musicianship: Level 4 **Dr Janelle Fletcher** **B3**

Musicianship: Level 5 **Dr Aleta King** **B4**

Musicianship: Level 6 **Dr László Norbert Nemes** **B5**

Musicianship: Level 6 **Dr Árpád Tóth** **B7**

10:30 AM—11:00 AM **Morning Tea**

Morning Tea **Science Atrium**

Enjoy a break and browse the traders.

11:00 AM—11:55 AM **Methodology/Electives Session 14**

Methodology: Early Childhood **Julie Logan** **B4**

Methodology

Experience a variety of repertoire suitable from Birth to beginning Primary (elementary) School, demonstrating the sequenced building of skills, knowledge and attitude. Explore ideas for educating parents and carers, and managing group dynamics.

Methodology: Primary **Tess Laird** **B1**

Methodology

In each Primary Methodology session a variety of repertoire suitable for lower, middle and upper primary students will be introduced and practised to demonstrate short, medium and long term planning goals with an emphasis on the sequential building of skills, knowledge and understanding. Ideas for assessment at each level will be explored.

Methodology: Secondary **Dr Jason Goopy** **B3**

Methodology

The four secondary pedagogy sessions will examine a long-term learning sequence for teaching harmony across Years 7 to 12 in a Kodály-inspired classroom music program. Participants will experience performing, composing, and responding activities that nurture students' ability to think in harmony progressively using a variety of music styles and genres. Strategies for teaching harmony will also intersect learning sequences for composition and music technology. Session 1 will focus on Years 7 and 8, Session 2 will drill in on Years 9 and 10, and Session 3 and 4 will explore Years 11 and 12.

South Australian Music Education Strategy **Nicholas Birch** **B5**

Workshop

Erin Murphy

In 2018, the Department for Education launched its 10-year music education strategy 2019 to 2029 aimed at ensuring all children and young people in South Australia have access to high quality music education.

The strategy includes a deliberate focus on early years and primary education; as this is where music learning has the most impact on student development. Key areas of action include;

- upskilling non-specialist teachers to improve the delivery of general classroom music education by providing professional development
- exploring opportunities to elevate music in tertiary and pre-service training for early years and primary teachers
- providing information to help students identify career and higher music education opportunities providing curriculum and pedagogy resources for early years and primary schools, including a package for all primary schools, and tailored resources. See the website for more details.

SING IT IN YOUR HEAD: From Listening to Inner Hearing **Dr Susan Brumfield** **B7**

Workshop

"Inner Hearing" is the ability to hear sounds when they're not actually present. In a Kodály-inspired approach, development of this skill begins early, through listening and singing. Inner hearing provides a solid foundation for music literacy and other musical skill areas. In this session, we explore ways to build and strengthen the ear through small, incremental steps and fun activities.

FWS! 100 Little Songs & Rhymes

Dr Susan Brumfield

B1

Workshop

FWS! 100 Little Songs and Rhymes contains songs and rhymes that are just right for singing, playing, reading and writing with younger learners, selected and annotated by Dr. Susan Brumfield. In this session, we'll explore games, activities, and new ideas for your K-2 classes. 100 Little Songs and Rhymes includes game directions, activities and digital access to demonstration recordings.

Bartók, Modes, and Jazz: Bringing together the skills of the whole musician in a senior music setting.

Dr Michael Bradshaw

B10

Workshop

Students completing music in the senior school must demonstrate knowledge and skills in several areas including composition, musicology, and performance. With careful selection of repertoire and learning activities, all these skills can be covered even within the limited time of a classroom setting. This presentation will consider how Bartók's Mikrokosmos can form the foundation of a unit considering a variety of musical skills including improvisation, composition, music analysis, music technology, and aural skill development.

New Songs and Games for Older Students

Jennifer Gillan

B12

Workshop

This workshop will present songs and games suitable for use in older student classrooms, from upper primary to secondary. Links to pedagogy and ideas on how to present them within the classroom program will also be discussed and demonstrated.

A Kodály-inspired strategy to teach tika tika through playful engagement.

Martina Golding

B3

Workshop

Kodály believed that 'singing connected with movements and action is more 'complex phenomenon, than is a simple song' (Cuskelly, 2019) and as children 'learn naturally through singing games, fun and play... musical instruction should reflect this'(KMEIA).

The experience of teaching music in a primary school, working with childrens' choirs, mentoring teachers and working in pre-service teacher education has significantly influenced my pedagogical alignment with Kodály's proposition.

A Kodály-inspired workshop will involve participants in a rhythmic strategy to Prepare, Present and Practice the semiquaver. The Kodály teaching sequence will begin with preparation of 'tika tika' through an adapted version of 'Tideo' employing kinesthetic embodiment of rhythmic elements. Further preparation using the folk song 'Paw Paw Patch' in combination with a 'shaker ring' dance will follow and lead to a present of 'tika tika' rhythm. A practice activity using 'Tideo' will engage participants in a notation exercise to complete the strategy.

Repertoire: Reuse and RecycleKathleen Plastow
Rowena Tall

B4

Workshop

This workshop is aimed at providing ideas for reusing and recycling repertoire both as a way to combat the scarcity of curriculum time and in recognition of the findings of current education research. Furthermore, the recycling of repertoire acknowledges research in recognising prior learning and the need for students to build on already acquired knowledge. Building on what students already know, improves self-efficacy and allows the student to extract greater meaning from instruction. Using iterative measures, encourages students to return to a piece of music and rework it, building skills identified in the OECD Learning Compass, skills for 2030. Presented by Rowena Tall and Kathleen Plastow the workshop will cover songs, games and teaching strategies that span a range of learning from primary school through to secondary. Elements of music that will be covered include melody, harmony rhythm, form and texture.

Female teachers, singing and boys: Why physiology and gender perception may result in Female Teachers applying different strategies to teach adolescent boys music.

Meagan Pearse

B5

Paper

Within educational research, there is a clear distinction between sex and gender. Although the impact of sex and gender on music education has been researched extensively over the past fifty years, the research into boys' music education has primarily focused on the impact of student gender and physiology on pedagogy and boys' engagement in music. This research project aims to address the gap in the research by exploring to what extent teacher sex and gender affects the teaching of music in all-boys secondary schools. The research project consists of two stages. This paper will present the complete findings of the stage one demographic survey and explore, with reference to the literature, the emerging themes from the stage two interviews and focus groups.

Paper

Music teachers' beliefs, values and identity work have been found to shape and support student learning. It has been reported that Kodály-inspired practices are the most dominant form of pedagogy used in Australian schools to teach class music. Arguably, Australian Kodály-inspired music education practices offer a unique adaptation of Zoltan Kodály's lifework and music education philosophy, particularly in secondary schools. This paper investigates the music beliefs, values and identity work of Australian Kodály-inspired music teachers. Data were generated using semi-structured interviews incorporating 'draw and tell' artefact elicitation with music teachers at an independent boys' school. Teachers were found to have broad common music education beliefs and values, but varying nuances existed between individuals despite the shared workplace. Findings indicate that Australian Kodály-inspired teachers' beliefs, values and identity work are highly personalised, evolving, and supported by past, present and future music education study and experiences. It is suggested that there is no one rigid set of characteristics that define Australian Kodály-inspired music teachers, but rather broad shared music education beliefs and values.

Choral Singing From The Very Beginning - Materials and Techniques**Dr Árpád Tóth****B7****Workshop**

Founding a new singing group is one of the most challenging quests a music teacher can have. This workshop will cover the most important secrets in this field and we will check out interesting, unknown materials which beginner choirs - and their audience - can enjoy.

1:00 PM—2:00 PM**Lunch****Lunch****Science Atrium****2:00 PM—2:55 PM****Conference Choir****Conference Choir****Dr László Norbert Nemes
Kimberley Steele****Hall****Workshop****3:00 PM—3:30 PM****Keynote****The Need for Continuous Reflection in Our Practice****Dr James Cuskelly OAM****Hall****Keynote**

This session will highlight the need for educators to remain involved in the formation and evolution of both thinking about and practice in Music education. Participants are invited to reflect on the following guiding questions in preparation for this session:

What is Kodály's vision from a non-Hungarian perspective?

How is this philosophy relevant to us here, in Australia?

How does a Kodalyian way of thinking address the major issues faced by in the contemporary music education setting?

3:30 PM—4:00 PM**Afternoon Break/Concert Prep****Afternoon break and concert preparation****Science Atrium**

Time for a quick break before the final session of the day, fruit is available if you would like a piece.

4:00 PM—4:30 PM**Final Concert****Final Concert & Closing****Hall**

ACT Primary and Senior Concert Choirs and Conference Choir

Conference Choir

Workshop

Led by Dr László Norbert Nemes and accompanied by Kimberley Steele, the Conference Choir will comprise all delegates (SATB) and will come together for 60 minutes each day of the conference to experience the joy of choral singing. The Conference Choir will focus on a set of repertoire with the aim of polishing some of these works for performance at the Choral Concert on the Wednesday evening. This choir will also join together with local children's choirs to perform the commissioned work, Our Place in Spring by Stephen Leek at the concert. This choir will also perform again at the closing of the conference on the Thursday afternoon. Singers of all experience are welcomed and encouraged to actively engage in this Conference Choir experience.

Dr László Norbert Nemes

Kimberley Steele

Conference Choir

Workshop

Led by Dr László Norbert Nemes and accompanied by Kimberley Steele, the Conference Choir will comprise all delegates (SATB) and will come together for 60 minutes each day of the conference to experience the joy of choral singing. The Conference Choir will focus on a set of repertoire with the aim of polishing some of these works for performance at the Choral Concert on the Wednesday evening. This choir will also join together with local children's choirs to perform the commissioned work, Our Place in Spring by Stephen Leek at the concert. This choir will also perform again at the closing of the conference on the Thursday afternoon. Singers of all experience are welcomed and encouraged to actively engage in this Conference Choir experience.

Dr László Norbert Nemes

Kimberley Steele
