Dear Members

It is June and our two major events are just around the corner! The ACTMEN Committee has been busy planning the ACTcent Concert which will be held on Thursday, June 25\textsuperscript{th} at 7:00PM in Llewellyn Hall, and our Annual Conference on Friday, June 26\textsuperscript{th} from 8:30-4:30PM at the CIT Canberra Institute of Technology (Woden Campus) Music Industry Centre. A big THANK YOU to Gullivers Music Travel for being our Gold Sponsor and to Pro Audio/Better Music for being Bronze Sponsor.

I am very excited to have Michelle Leonard, founder and Artistic Director of the Moorambilla Voices, as our keynote speaker for the Conference. The Annual Conference is for anyone interested in music education. The ACTMEN Conference Subcommittee has gone to great lengths to provide professional learning opportunities for all music educators. Please help us Stand Up For Music by inviting relief teachers, preservice teachers, peripatetic teachers, and your friends in the music education field to the conference.

We love hearing from our members and being informed about what is going on in the music education scene. If you have an event you would like to share, please feel free to post it on our Facebook Page or e-mail it to us so we can put it in the newsletter.

I look forward to seeing everyone at the ACTcent Concert and Annual Conference.

Kevin Knapp
President, ACTMEN

ACTMEN CONFERENCE
HAVE YOU ENROLLED YET!!!

REGISTER NOW:
http://www.trybooking.com/HNnp

FRIDAY June 26
TQI Accredited
For specialist and generalist teachers!!!
Proudly Presents
The ‘Gullivers Music Travel’

2015 Annual ACTMEN Conference

Stand Up for MUSIC
Music and the Informed Advocate

Friday, 26 JUNE 2015
8.30am – 4.30pm

Canberra Institute of Technology (Woden Campus) Music Industry Centre

Featuring:
Michelle Leonard         Aleta King         Prof. Peter Tregear

Workshops Include:
Choral Conducting, Concert Band Pedagogy, Sibelius, Australian Curriculum, Audio Production, ICT, Aboriginal & Torres Strait Islander Music, Kodály in Practice, Primary Teaching Ideas, Music in the Early Years, Composition, Jazz Harmony, ORFF in the Classroom and Instrumental sessions

Also Featuring: Discussion Panel & Ensemble Performances from local ACT schools

$100 ACTMEN/ASME Members   $130 Non-Members (Includes 1 Year Membership)   $40 Students

REGISTER NOW: http://www.trybooking.com/HNNP
For further information visit: http://actmen.org.au/conference/
Contact: joel.copland@radford.act.edu.au
Attention: choir directors, music teachers and choristers

**Workshop: Conducting and Sight Singing**

**Sunday 28 June (9am-4pm)**

**Ainslie Arts Centre**

Presenters:
Choral conducting workshop: Lyn Williams
Sight singing workshops: Jennifer Milne, Ruth McCall and Tobias Cole.

**Times:**
Choral conducting workshop: 9.00am to 4.00pm
Sight singing workshop: 9.00 am to 12.00 midday

**Venue:** Ainslie Arts Centre

**Address:** Elouera Street, Braddon (Canberra) ACT 2612

**Food:** Morning and afternoon tea are provided. Lunch is self-catered.

**Cost of choral conducting course**
All participants: $150

**Cost of sight singing course (including music and 12 months access to online sight singing course):**
Adults: $75
School students: $55

For the morning session (9am-12pm) you have the choice of participating in:
1. a **choral conducting masterclass** with renowned choir trainer and founder/director of Sydney Children’s Choir Lyn Williams; or
2. one of three levels (beginner, intermediate and advanced) of sight-singing workshops - directed by composer Ruth McCall, music theorist Jennifer Milne and Tobias Cole.

The afternoon session (1pm-4pm) will be observing Lyn Williams do her magic with four primary aged choirs.

**ACT Contact**—Tobias Cole  
Countertenor, Choral Conductor, 2015 Soloist | WASO, Royal Melbourne Philharmonic  
Founder, Director | CLARION vocal ensemble, Distinguished Artist in Residence | ANU School of Music  
Artistic Director | CANBERRA CHORAL SOCIETY  
e: Tobiascole@hotmail.com  
m: +61 (0)437375976

Early registrations are recommended as places will be limited to ensure participants gain maximum benefit. For further information, please send us an email: ancanswact@gmail.com

“How monotonous the sounds of the forest would be if the music came only from the top ten birds”

“Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart”

Shinichi Suzuki
The purpose of the ACTcent concert is to highlight outstanding Year 12 ACT music students. The concert will feature a selection of the best performers and composers from the ACT. It provides a high-profile platform for young musicians and in turn, an opportunity for the community to come together to celebrate their achievements.

The ACTcent concert is modelled on the Victorian “Top Acts” and NSW “Encore” concerts. Given the diverse nature of musicians in Year 12 in the ACT, the ACTcent concert will draw on not only some of our top music students, but also a large selection of performers and composers from across all sectors of ACT education. This allows the ACTcent concert to capture the diverse range of talents in ACT music education whilst showcasing students based on their individual capabilities and passions. Due to the nature of the BSSS system, students will not be chosen by ranking, rather, they will be chosen on an individual basis according to their performance capabilities.

To be eligible, students must be studying Accredited or Tertiary Music (BSSS) or HSC/IB Music at an ACT school or college and submit an application as part of the audition process. The piece that is submitted for audition must be an item used as part of the students assessment in Senior music.

Conferences in Australia and Worldwide

ACTMEN—Friday June 26, CIT Woden—TQI accredited!!!

Maryborough Music Conference—run by Education Queensland for music teachers—other states welcome!
https://mmc.eq.edu.au/Pages/default.aspx

ASME 2015—Adelaide

ISME 2016—Glasgow—no site yet!

MidWest—Band and Orchestra Directors' Clinic, Chicago, USA—every December—over 10,000 participants!
December 16-19, 2015
http://www.midwestclinic.org/default.aspx

IKS Symposium—International Kodaly Symposium—Edinburgh, Scotland, August 3-7, 2015
http://www.iks.hu/

Meet our Sponsors

Gullivers Sport Travel

Gullivers Sports Travel is the Gold Sponsor for the ACTMEN conference—thanks for your support in 2015

Pro Audio Supplies
Marvellous Mallets

Most percussion instruments require sticks or mallets in order to play them, but which stick or mallet is right for which instrument? I speak each week with scores of teachers from all over Australia and it seems that mallets are often a source of frustration. “Not durable... too hard.... too soft... too heavy... too long ...” are some of the comments I hear. However, I also hear real enthusiasm from teachers for their favourite mallets.

From this we can be sure of one thing. Teachers do care about mallets and the sounds they make. This passion is a good thing! Each mallet or stick has its own sound and a wide range of mallets can add a huge variety of colour to the percussion sound pallet. Truly understanding just what sound each mallet will make is the key to good mallet choice.

Keyboard Percussion Mallets

Wouldn’t it be just wonderful if we could find the one perfect mallet that could work well on the whole range of Glockenspiels, Xylophones and Metallophones and Classroom marimbas? Unfortunately, no such “super mallet” exists. However, a good understanding of a couple of basic concepts is very helpful when choosing keyboard mallets.

1. As you move towards the higher pitched bars you will require harder mallets to allow the bars to sing.
2. As the bars become smaller and thinner you will require lighter mallets and inversely, larger thicker bars will require larger heavier mallets.

The below table represents the relative weights and hardness required to produce good quality standard sounds from classroom keyboard percussion instruments.

<table>
<thead>
<tr>
<th>Weight</th>
<th>Hard</th>
<th>Medium</th>
<th>Soft</th>
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<tr>
<td></td>
<td>Soprano Glockenspiels</td>
<td>Alto Glockenspiels</td>
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<tr>
<td></td>
<td>Soprano Xylos and Metallophones</td>
<td>Alto Xylos and metallophones</td>
<td>Bass Xylos and metallophones</td>
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<td>Marimbas</td>
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Here are a few points to consider.

Soprano glockenspiels c3-f4 (or a4) sound nearly four octaves above middle C (c1) Their light tiny bars really need small wood or hard plastic ball mallets to be heard cleanly. However, those same mallets can sound harsh on the lower notes of an Alto Glockenspiel c2-a3 which is just one octave lower. Alto Glocks sound much fuller with hard rubber mallets.

Soprano Metallophones and Xylophones are the same pitch as Alto Glockenspiels yet need a much larger and heavier mallet due to the larger bars. Similarly a mallet that works well for a Bass Xylophone will “swamp” an Alto instrument. Even if the hardness is correct, it will sound a little dull and damped at soft volumes.

Yarn wrapped mallets have a warmer smoother and slightly fuller sound than the same hardness in a plain rubber mallet. The more expensive yarn wrapped mallets will last longer than the crocheted style wrapped mallets and will be good value in the long term. Solid felt mallets will also last a very long time but are a touch soft for soprano instruments.
Marvellous Mallets continued

Creating Performance Variety and Texture

Using a harder or softer mallet than the above “standard” mallet choices will change your ensemble sound and can be used to terrific musical effect. Light wood or small hard rubber mallets on your Metallophones and Xylophones will produce sudden bright and contrasting sounds that generate an effective contrast within a performance. The bars will not be damaged by hard mallets at standard volumes. Also, a student with a solo line may need a harder mallet to cut through the ensemble.

Felt mallets on tambours, rubber mallets on cowbells and wood blocks and softer mallets across your keyboards will produce a much warmer sounding ensemble and may also provide an interesting contrast within a piece.

Mallet Storage

I strongly recommend separating the mallets in to different clearly marked containers or mallet bag compartments for

- Glockenspiel (wood and hard rubber),
- Soprano instruments (medium hard rubber, felt or yarn wrapped),
- Alto Instruments (medium rubber, felt, or yarn wrapped) and
- Bass Instrument (medium heavy, rubber, felt or yarn wrapped.)

Woodblocks and tambours

Doing so will increase the students understanding of their mallets and should make lesson preparation a little more efficient and result in a better sounding ensemble. It is far easier and more enjoyable to choose the right colour if the “paint” is not mixed up.

I am fortunate to be performing the world’s most wonderful opera and ballet music at the Opera House and part of my job as a percussionist and timpanist is to select the mallet that matches or adds to the mood and character of the music. Mallet choice is one of the things which makes percussion performance interesting and exciting. The same principles can apply in the classroom. A wide variety of good quality classroom mallets are available to every teacher and can be used to extend your student’s understanding and involvement in tone, colour, timbre and texture on their instruments.

Allan Watson is currently the associate principal timpanist and a percussionist with the Australian Opera and Ballet Orchestra at the Sydney Opera House, a position he has held for 25 years. Allan also performs regularly as a freelance percussionist and timpanist for film and other studio soundtracks.

He taught percussion pedagogy at UNSW for many years and has presented at ECCPA and more recently at Musaics Orff conference in Singapore 2008. Allan is also the co-owner of Optimum Percussion.
Tempo Definitions
for music ensembles

LARGAMENTE- Watch the conductor
LARGHISSIMO- Watch the conductor
GRAVE- Watch the conductor
LARGO- Watch the conductor
LENTO- Watch the conductor
LARGHETTO- Watch the conductor
ADAGIO- Watch the conductor
ADAGIETTO- Watch the conductor
ANDANTE- Watch the conductor
ANDANTINO- Watch the conductor
MODERATO- Watch the conductor
ALLEGRETTO- Watch the conductor
ALLEGRO MODERATO- Watch the conductor
ALLEGRO- Watch the conductor
VIVACE- Watch the conductor
VIVACISSIMO- Watch the conductor
PRESTO- Watch the conductor
PRESTISSIMO- Watch the conductor
RITARDANDO- Seriously watch the conductor
ACCELERANDO- Seriously watch the conductor
RUBATO- Bet your sweet potatoes you are watching the conductor
2015 Australian National Eisteddfod (ANE) – Choirs Competition

I am writing to you as the new convenor of the Choirs Division in the Australian National Eisteddfod. It is my good fortune to be taking over from Dianne Anderson, who for more than ten years has built the competition into one of the premier Eisteddfod contests in Australia. The centrepiece Australian Choral Challenge is similarly a key event on Canberra’s performing arts calendar.

The 2015 Choirs competition will be held on Friday 21 and Saturday 22 August. The program will be very similar to last years except in two significant ways: Consequent to some generous sponsorship, there is a new section for ACT High School and College Choirs (ages 18 and under) with additional prize money for the best public school choir and two encouragement awards. The multicultural section has been dropped this year, but an additional prize of $1000 will be awarded for the best multicultural piece sung in the Australian Choral Challenge.

The set piece for 12 years and under choirs is “Little Bird” by Harley Mead, a highly acclaimed and sadly missed Australian music educator who passed away last year (music from www.harleymeadmusic.com). The adjudicators this year are Elizabeth Scott and (for the championships) Prof. Peter Tregear. Full details about all aspects of the competition are available from the choir syllabus: click on this link to the ANE homepage and then select Choirs from the list (in orange) www.nationaleisteddfod.org.au.

For your information, the Australian National Piano Eisteddfod will be held from 17 – 22 August and the Singing competition on 18-20 September. Competition dates for the Speech and Drama competition will be available shortly. Further information is available from the website. It would be very much appreciated if your school would circulate this information among all students and parents.

The ANE will be utilising the online entry system STARDOM this year. Links to the system and instructions are contained on the Eisteddfod home webpage. Please do not hesitate to call me on (02) 61611730 if you need assistance with negotiating this system.

Similarly please do not hesitate to call me if you need additional information or wish to discuss any matter pertinent to the competition. I am working with an artistic committee comprising Dianne Anderson and Tobias Cole to ensure the Choirs Eisteddfod retains its superlative artistic value and relevance in the music community in Canberra and the region.

Yours sincerely

Danny Kozak
Choirs Convenor
Australian National Eisteddfod
Bands and orchestras excel in Eisteddfod!
The Australian National Eisteddfod’s 2015 season commenced in fine style on May 21-28, with around 2,600 musicians participating in the Bands & Orchestras event. The Eisteddfod encompassed a broad range of genres – around 90 groups took part in sections for concert, primary and high school, jazz, rock and brass bands, orchestras and instrumental ensembles.

All sections below the Open (adult) level were run on a non-competitive basis, with each group given a gold, silver, bronze or participation award. Over the event 22 gold, 26 silver, 13 bronze and 4 participation awards were made. This approach helps to place the focus on participation and learning from the performance experience, listening to other groups and adjudicator’s comments. In addition to a written report, each entrant received a recording with detailed adjudicator’s comments on a separate track to the performance. The main adjudicator, Kylie Gardner, was particularly impressed by the standard of playing and suitability of repertoire choices.

Entrants included groups from Lyneham, Campbell, Canberra, Melrose, Telopea Park, Namadgi, Alfred Deakin, Melba Copland and Caroline Chisholm High Schools, as well as Radford, Daramalan, Merici, Brindabella Christian and St Edmund’s/St Clare’s Colleges and Canberra Grammar Schools. Visiting groups from Melbourne (St Bernard’s College), Dubbo (St John’s College), Sydney (Epping Boys and Cheltenham Girls High Schools) and Young Public School also took part. Lyneham High School and St Bernard’s College (from Melbourne) were particularly impressive, with all groups from both schools at Gold level. Full results are available from: http://www.nationaleisteddfod.org.au

Other Eisteddfod sections will be held in August and September for Choirs, Singing, Piano and Speech and Drama. Check the above Website for details.

Next year’s Bands & Orchestras sections will be held from May 20-27. Lindsay Frost, who is a proud product of the Canberra music system, will be the main adjudicator.

For further details please contact Simon Best (simon@nationaleisteddfod.org.au)
As you may be aware, Musica Viva are offering four free live professional development workshops for ACT teachers throughout the year, as part of our Musica Viva Teacher Forums. All staff from your school are welcome to attend!

The next Forum in Canberra is **Music and the Environment**. Canberra based teacher and musician, Jim Sharrock will take forum attendees on a whirlwind tour of making music within the environment. Learn how to make instruments from found and recycled materials and incorporate principles of environmental sustainability into your music classroom. This forum aligns with the next Live Performance Plus tour to visit Canberra, with Zeeko. Find out more about Zeeko and their environmentally focussed program for schools at [http://www.musicaviva.com.au/education/liveperformanceplus/performers/zeeko](http://www.musicaviva.com.au/education/liveperformanceplus/performers/zeeko)

This forum will be targeted towards teachers in the primary sector, although all teachers are welcome to attend. Please do pass this invitation on to any colleagues you think might be interested in attending, or being added to the mailing list.

**Musica Viva Teachers Forum – Music and the Environment**

**Date:** Wednesday 10 June  
**Time:** 4pm for afternoon tea for a 4:30pm-6:30pm forum

**Location:** The Belconnen Arts Centre, 118 Emu Bank, Belconnen

**Bring:** Notepad and pen and **Jim's Challenge:** Bring along something that you think could be made into an instrument, this could be something from around the home, classroom or garden. Think outside the box about the musical possibilities!

If you would like to attend this free course, please email ctaylor@musicaviva.com.au or phone 6295 9409 before COB Friday 5 June. **Numbers are strictly limited**, don't miss out!

You can find out more about the groups available from our website at [www.musicaviva.com.au/education/regions/Canberra-ACT](http://www.musicaviva.com.au/education/regions/Canberra-ACT)
### Workshops and Professional Learning Opportunities in Canberra/Region

**ACTorff**
- **August 8** (Saturday) — Katie Wardrobe — Midnight Music — 9.00-3.00
- **September 21-25** inclusive (Monday—Friday—Week 10 ACT!) — NSW Orff Schulwerk Levels 1, 2 & 3 — UTS Kuring-gai Campus
- **October 24** (Saturday) — Workshop TBA 9.00-1.00
  
  **Contact** - Susan Curbishley — susan.curbishley@cg.catholic.edu.au

**KMEA**
- **August 4** (Thursday) — Non-specialist music teacher session — 4.30 - 6.30 at Radford College PAC — FREE
- **September 5** (Saturday) — Kodaly in the Secondary Classroom — Dr James Cuskelly — 9.00-3.00 — $40 non-members, $30 KMEA members, $10 students
- **November 13** (Friday) — AGM and Fun & Games Workshop — workshop at 4.00 followed by AGM at 5.00 at Radford College PAC — FREE

**ESTILL**
- **July 5-9** inclusive (Sunday—Thursday) — ESTILL workshop — the complete Estill voice training for the professional and serious voice user presented by Naomi Eyers — Held at Classical ballet Centre, cook, cost $990 full fee, $880 early bird and student, returning participant $750
  
  **Contact** — Dianna Nixon — dianna@wildvoicesmusictheatre.com or http://www.wildvoicesmusictheatre.com

**ANCA**
- **June 28** (Sunday) — Choral Workshop — 10.00-1.00 — Workshop for teachers run by Lyn Williams and possible concurrent workshop in sight singing for singers and community choir members — adults and older students then from 2.00-5.00 — workshop featuring a number of student choirs from the ACT working with Lyn Williams — observation session for teachers — See flyer in earlier pages

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### Festivals, concerts and other dates for your arts calendar

**National Eisteddfod** — 21-22 August (Choirs) - [www.nationaleisteddfod.org.au](http://www.nationaleisteddfod.org.au)

**SingFest** — Monday September 7 — paperwork coming soon to schools or on the imp website — [www.imp.act.edu.au](http://www.imp.act.edu.au)

**ACT School Band Festival** — Tuesday September 8 — Friday September 11 inclusive — paperwork coming soon to schools or on the imp website — [www.imp.act.edu.au](http://www.imp.act.edu.au)

**Floriade** — Saturday September 12 — Sunday October 11 — School slots already full but some weekend or holiday slots may still be available — [http://www.floriadeaustralia.com/](http://www.floriadeaustralia.com/)
ACT BRANCH
Kodaly Music Education Institute of Australia ACT Branch
invites you to

Non-Specialist Music Teacher Session!
- a workshop of songs, games and strategies for non-specialist music teachers
to engage your Lower and Upper Primary students in the music classroom

Presented by
Melissa Alexander & Joel Copeland

Tuesday 4th August, 2015
4.30pm-6.00pm
(Registration and afternoon tea from 4pm)
at
Radford College
Performing Arts Centre
College Street Bruce, Canberra, ACT 2617

Everyone Welcome-FREE

♫ Learn Kodaly-based songs, games and rhymes for immediate use in your classroom
♫ Be motivated with new ideas for teaching music literacy
♫ Network with other non-specialist teachers over afternoon tea

RSVP (for catering and room allocation purposes)
To book please log onto:
http://www.trybooking.com/HTPN

CONTACT: act@kodaly.org.au
ACT BRANCH

Kodaly Music Education Institute of Australia ACT Branch invites you to

Kodály in the Secondary Classroom

A workshop on musicianship, methodology and an in depth look at the Kodály philosophy and its use in the secondary classroom.

Presented by

Dr. James Cuskelley

Dr James Cuskelley is one of Australia’s most sort after lecturers in music education, bringing with him a wealth of experience across a broad range of educational contexts.

Saturday 5th September 2015

9.00am-3.00pm (registration from 8.30am)

Radford College Junior School

College Street Bruce ACT

Cost: $30 KMEIA member, $40 non-member, $10 Students

Session 1: Musicianship

Session 2: Methodology – Middle Years

Session 3: Methodology – Upper High School/Senior Years

Network with other teachers over morning tea and lunch (included in cost)

To register:

Registration via trybooking link: http://www.trybooking.com/HTLQ

Contact: Katharine Finlayson – act@kodaly.org.au

Pending TQI Approval

“Tell your students to listen with their eyes wide open”

“Imagination and creativity cannot be legislated”

“The bad news is time flies. The good news is you are the pilot”
Margaret Murray died on 31st January 2015 at the age of 94. The Orff UK website simply states that she dedicated her life to the cause of music education, translating and adapting the Schulwerk volumes for the English speaking world. Barbara Haselbach’s message from Salzburg described her as indefatigable, a fighter for Orff-Schulwerk, a model of integrity and a legend.

Most of us came to know the Orff process through some immersion in the Brown Books that are Margaret Murray’s adaptation of the Orff/Keetman five volumes for children. Those who did Levels courses with visiting American lecturers such as Arvida Steen or Doug Goodkin, will realise the truth of Jane Frazee’s appraisal of the English versions of *Music for Children*: “It is unlikely that Orff’s wildflower would have become an American cultivar beginning in the second half of the 20th century without the remarkable contribution of Margaret Murray… While American Orff- Schulwerk has evolved over the decades to address many cultures represented by the children we teach, the Orff/Keetman materials are our enduring inspiration. For the gift of these great musical resources in English, we express our profound gratitude to Margaret Murray” (Frazee in Hennessy, 2013, p.54-5). This is true of all English speaking countries.

Lois Birkenshaw-Fleming, Canadian author of songbooks for early childhood and for special needs children, wrote a wonderful anecdote in a recent publication (Birkenshaw-Fleming in Hennessy, 2013). She describes being met at Heathrow in the summer of 1975 by Margaret Murray, carrying a copy of *Music for Children* Vol. 1. She goes on: “A few days later…we shoehorned ourselves into Margaret’s car.

Already in the car were masses of books, recorders, some clothes and Margaret’s cello… We were off to … Sheffield where the course was to be held” (p.37). To put this in context of developments in Australia, the Australian National Council of Orff Schulwerk was formed the following year, 1976. Margaret is remembered by the elder stateswomen of Australian Orff: Lorna Parker, Diana Humphries and Suzi Gerozisis.

Sarah Hennessy, chair of Orff UK, edited a collection of writings about Margaret when she was nominated for the award of MBE (and subsequently awarded in 2014). Barbara Haselbach was a contributor. She wrote: “Did Margaret have an intuitive vision of what might happen to her life when she met Gunild Keetman and Carl Orff on a lovely day in 1956?… Would she have turned around and run for her life had she known the incredible amount of work… waiting to be translated by her in the years to come? I think not!” (Haselbach in Hennessy, 2013, p.19).

When someone who has contributed so strongly to our international Orff family passes, we all feel a sense of loss. We do not have to personally have known them to appreciate the gap that is left in our lives. Any translations/adaptations of the Orff process have followed in the remarkable footsteps of Margaret Murray. She has been, for many people, an acknowledged Orff teacher and model of Orff principles. Without knowing her, we miss her and are grateful that she made our own musical journeys fruitful.

Reference:
Reprinted with Permission
http://actmen.org.au/

Find us on Facebook

Send us an email—

actmusiceducatorsnetwork@gmail.com

**Your committee for 2015**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>President</td>
<td>Kevin Knapp</td>
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<tr>
<td>Vice President</td>
<td>Joel Copeland</td>
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<tr>
<td>Secretary</td>
<td>Clare Dawson</td>
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<td>Treasurer</td>
<td>Julian Child</td>
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<td>Public Officer</td>
<td>Dan McLean</td>
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<tr>
<td>Committee Members</td>
<td>Beth Way</td>
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<td></td>
<td>Joseph Lloyd</td>
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<td>Sandra Taylor</td>
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<td>Susan Curbishley</td>
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<td>Andrew Cichy</td>
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<td>Leanne McKeen</td>
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**Tech Savvy— Have you discovered Pinterest??**

https://www.pinterest.com/CNSwedberg/music-teaching-ideas/

https://www.pinterest.com/glmusick2/resources-for-elementary-music-teachers/

https://www.pinterest.com/mlbailey/music-teacher/

https://www.pinterest.com/dawncalah/music-education/

https://www.pinterest.com/explore/music-education-games/

https://www.pinterest.com/musfan/choral-music/

https://www.pinterest.com/mb2music/sing-it-middle-school-choir/

Check out this one—uses pool noodles, cut up, to compose!!!!

http://mrskingrocks.blogspot.ca/2013/04/noodle-notes.html