Dear Members

Thank you to everyone who helped make ACTMEN’s two major events such great successes. The ACTcent Concert on June 25th was a fantastic representation of the quality of music education occurring in Canberra. ANU’s generous offering of Llewelyn Hall gave our students an exceptional performing experience. ACTcent turns five next year and it has been exciting to see it grow and evolve throughout the years.

Our Annual Conference is always a great opportunity to brush up on our professional learning and to catch up with one another. Hearing Michelle Leonard speak about the development and growth of the Moorambilla Voices was inspiring and was another reminder for me to bang on with the job at hand.

ACTMEN is always looking for people to help out and get involved. Our AGM is on Friday, November 6th at the CIT Music Industry Centre in Woden at 4:30PM. If you would like to get involved in any way, please e-mail me at kevin.knapp@sfx.act.edu.au.

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 at actmusiceducatorsnetwork@gmail.com so we can put it in the newsletter.

Kevin Knapp
President, ACTMEN

Save the Date
ACTMEN AGM
Friday November 6, 4.30pm at CIT Woden

“The greatest job of teachers is to cultivate talent until it ripens for the public to reap its bounty”
Jascha Heifetz

Links inside
- Hold down control key and hover over email or website addresses in this newsletter—you will see a pointed finger/hand—click and it should take you there—no need to close your eyes and click your heels three times!

ACTMEN AGM
Join us for a celebration of the end of the year and our AGM on FRIDAY NOVEMBER 6 at CIT Woden from 4.30pm
ACTcent photos

Photos by Sandra Taylor
The ACTcent Concert is an important part of our calendar and highlights the outstanding contributions of Year 12 music students from the ACT. The concert provides a high-profile platform for young performance and composition students and in turn, an opportunity for the community to come together to celebrate their achievements.

This year’s concert featured solo and ensemble performances from a number of ACT colleges with the breadth of repertoire extending from J.S. Bach to Herbie Hancock.

It was fantastic to witness such wonderful talent and dedication from these extraordinary students who each represented their colleges with grace, maturity and professionalism. Of course, this concert would not be possible without the ongoing work of the teachers who have worked tirelessly to prepare and nominate their students for this event.

The ACTMEN committee would also like to acknowledge the generosity of the ANU School of Music in allowing this concert to be held in Llewellyn Hall; and the ongoing support of the ACT Government, Education and Training Directorate.

We look forward to the 2016 ACTcent Concert and details of the event date and application process will be available in the ACTMEN newsletter early next year.

---

**Musica Viva in 2016**

In 2016 Musica Viva has two ensembles touring ACT Schools: **Akoustic Odesssy (16-27 May)** are a world music quartet who bring to life the exotic sounds of Greece and Latin America and **Shrewd Brass** (17-21 October) bring a dynamic introduction to the larger-than-life brass family. Live Performance Plus ensembles are accompanied by a range of in-depth resources, aligned to the Australian Curriculum for Arts, as well as TQI accredited online training for all teachers.

To find out more about each group, visit [http://www.musicaviva.com.au/education/liveperformanceplus/regions/act-australian-capital-territory](http://www.musicaviva.com.au/education/liveperformanceplus/regions/act-australian-capital-territory) and click on the ensemble you would like – bookings can be made online, or write back if you would like a paper form.

Touring in Term 2 2016 (16-27 May) | Touring in Term 4 2016 (17-21 October)
---|---

The ACT team have been assisting the implementation of our digital resources in many Canberra Schools, and look forward to meeting some of you in 2016 to help bring these outstanding tools into your school. In addition to the live performance and resources above, we also hope to see you at one of our four TQI accredited Musica Viva Teacher Forums every year – stay tuned for details about a workshop presented by Richard Gill on November 23 this year! For all enquiries, get in touch with ACT Manager Michael Sollis on msollis@musicaviva.com.au, or contact 6251 9368.
Stockholm Educational Study Tour April 2016

You are invited to join a group of Music and Arts Educational Leaders for a 7 day Educational Study Tour at Stockholm, Sweden in the April 2016 School Holidays. This tour will be hosted by the Faculty of Education, Science, Technology & Mathematics at the University of Canberra, and will involve a visit to Stockholm University College of Music Education.

Tentative Itinerary:

Educational activities such as Music pedagogy and performance workshops, tour of leading Swedish primary and secondary schools, Stockholm Cultural School (after school arts school) and Stockholm International School.

Cultural activities may include a visit to the ABBA museum, Vasa 17th century pirate ship tour, Astrid Landgren museum, Nordic museum and Stockholm acapelaqo.

When: Saturday 9 April - 18 April 2016

Cost: $1500 (or $1800 including an additional 1-day workshop at SMI). The $1500 course fee includes organization and leadership of tour, interpretation, internal transport and educational visits. In addition to the administration fee participants will pay for and book their own flights and accommodation. The course will be accredited with the TQI and will be eligible for non-award credit towards a Masters unit at the University of Canberra.

Registration: Please send expressions of interest to ESTeM@canberra.edu.au Attn: Kylie Reece by 20th December 2015. Final confirmation and payment will be required by February 15th 2016.
The 2015 Gulliver’s Music Travel Conference was a fantastic day of Professional Learning for Music Educators in the ACT and surrounding areas. It was supported by local and national businesses and hosted at the Canberra Institute of Technology Music Industry Centre. The conference featured local, national and international presenters and was attended by almost 70 of our delegates. The keynote for the 2015 Conference was Michelle Leonard, founder of Moorambilla Voices. It also featured Aleta King from NSW to present musicianship and Kodaly. The theme was Stand Up for MUSIC. The conference ran smoothly and was the result of our Conference Sub-Committee working effectively under the strong leadership of the Conference Convenor, Joel Copeland.
Teaching the Flute Embouchure - by Bruce Pearson

When I began playing flute as a woodwind “doubler,” I assumed that making and teaching the flute embouchure would be easy. It came easily for me so it should come easily for everyone. Right? Wrong! After observing literally thousands of young flutists, producing a good flute embouchure and consequently a good tone and intonation can be a challenge for some students and teachers.

To assist the students in forming and developing their flute embouchure, have each flute student be responsible for providing a small mirror that is to be placed on the student’s music stand. This will help the students to see that their embouchure is being formed properly.

To ensure a good formation of the embouchure have the students do the following:

Without the flute head joint

1. To aid in the development of jaw flexibility, bend your arm at the elbow. Hold the arm so that the arm from shoulder to elbow is parallel to the floor and elbow to hand is perpendicular to the floor. Take a full breath and expel the air up and down the arm, without moving your head. By projecting the jaw slightly outward, the air stream will rise.
2. With the lips in a natural closed position have the students draw the corners of their mouth into a gentle smile. The lips should remain closed.
3. Place the index finger horizontally on the lip as if it were a flute.
4. Take a full inhale and expel the air, whispering “tu”.

With the flute head joint

5. Place the inner edge of the “blow hole” on the lower lip where the wet and dry part of the lip meet. The lower lip should remain soft and should cover approximately one third of the blow hole. Check it with the mirror.

6. Using the mirror, check to see that, when expelling air, the opening in the lips (aperture) is centered in on the blow hole. Adjust, if necessary. Another way of checking to see if the embouchure is centered is to look to see that there is a compact “triangle of condensation” centered on the opposite side of the embouchure plate as your lips.
7. Roll the head joint in or out to create the best tone. The tone is created by splitting the air stream with the opposite side of the blow hole.

If the embouchure is formed properly and the end plug is adjusted properly, you should play the following with a closed head:

![Note](image1)

You should play the following note on an open head joint:

![Note](image2)

To aid in the development of the embouchure, have the students learn to play Merrily, We Roll Along and other three-note songs by inserting their right index finger in the end of the head joint.

By following these simple steps, students will learn to form a good flute embouchure that will be important in the development of a beautiful flute tone.

Bruce Pearson is an internationally known author, composer, clinician, and conductor. He has taught at the elementary, junior high, high school, and college levels for thirty years. In December of 1998 Bruce was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contribution to music education.

Reprinted with permission 2015
SOUND THINKING AUSTRALIA
and the Cuskelley College Of Music
invite you to be part of the

SUMMER SCHOOL MUSIC PROGRAM

Brisbane, Australia

THE SUMMER SCHOOL MUSIC PROGRAM OFFERS
- Accredited training courses for Music Educators
- A dedicated Vocal Academy encompassing Opera, Music Theatre, Jazz and a new Vocal Pedagogy course
- Piano course
- String Ensemble and Chamber Strings course
- Choral Symposium program
- Community Choir
- Daily Musicianship, Practice and Conducting classes
- Plus free concerts daily!

In 2016, we are delighted to welcome back Janice Chapman AUNA, OAM, as a special guest to the Vocal Academy. The Vocal Pedagogy course provides a rare opportunity for professional development for teachers of singing. Participants in this stream have the opportunity to observe 2 hours per day of lessons where Ms. Chapman will work with a range of students in a one-on-one master class setting. During these master class sessions, Ms. Chapman will explain the finer points of vocal pedagogy as demonstrated in the lessons. At the conclusion of the session, participants will also have the opportunity to ask questions or discuss particular teaching moments or issues and seek clarification on aspects of each lesson.

CHORAL SYMPOSIUM

The Choral Symposium stream is designed to offer relevant and in-depth training in all aspects of choral conducting. This program is a unique choral training program which offers both depth in training and breadth in scope. The program is sequential and provides a framework for the careful development of a range of choral skills. Repertoire appropriate to the notion of choral development will be included and participants will gain a sophisticated understanding of choral methodology alongside the development of their own choral musicianship and conducting technique.

This program is led by outstanding practitioner and exponent of choral music education, Iteka Csernyik, ably assisted by both local and international choral experts.

Curriculum includes;
- Musicianship
- Conducting
- Repertoire sessions
- Choir
Early Childhood Music (Levels 1, 2 and 3)

These 10-day courses cater for prep-school teachers, early childhood specialists, crèche and kindergarten carers, day care providers, parents and all those interested in childhood development. The Early Childhood Music courses are structured as a 3-year sequential program, designed to provide participants with an informed understanding of both childhood development and the key role of music in that development. The musical skills of the teacher, carer or parent are central to the provision of appropriate music-making activities for children. Therefore participants will be involved in the development of their own musical skills.

The curriculum includes:
- Methodology
- Repertoire
- Practicum
- Musicianship
- Choir
- Research Topics

Course Leaders
Early Childhood Music
Level 1   Judy Johnson
Level 2   Lucinda Geoghegan
Level 3   Kate Thompson

For further information, please email
michael@soundthinkingaustralia.com
or visit
www.soundthinkingaustralia.com/summerschool/

Primary/Secondary Classroom Music Pedagogy (Levels 1, 2 and 3)

These 10-day courses cater for music specialists in primary and secondary schools, classroom teachers, studio teachers and other interested people who wish to improve their music teaching skills. The classroom music course is designed as a 3-year sequential program with two specialisations – Primary or Secondary. Participants are required to progress through each of the levels in order to receive full accreditation with KMEIA. Please indicate if you have previously completed components within a specialisation.

All participants who undertake these programs for assessment as part of the requirements for the Australia Kodály Certificate are advised to familiarise themselves with the requirements for certification as outlined in the AKC syllabus.


You can take all Education courses for credit or non-credit, choose single subjects or create your own daily program!

The curriculum includes:
- Methodology
- Repertoire
- Practicum
- Musicianship
- Choral Conducting
- Choir

Course Leaders
Primary Classroom Music
Level 1   Kate Thompson
Level 2   Helene Matters
Level 3   Tess Laird

Course Leaders
Secondary Classroom Music
Level 1   James Cuskelley
Level 2   Jennifer Teh
Level 3   Daniel Crump
CHOIRS ARE A HIT WITH THE YOUNG @ THE EISTEDDFOD

An estimated 950 individual choristers aged 19 and under participated in the Australian National Eisteddfod on 21-22 August. **Nine hundred and fifty.** Also pleasing was the high number of children singing in 2 or 3 different choirs, often having to change uniforms quickly between performances.

Five choirs with 190 choristers came from Interstate, including the winning under12 years choir Queanbeyan Primary School, and the 12 years champions Barker College from Sydney. We were happy to welcome Jindabyne and Cooma again to the Eisteddfod, who each year wake very early to make their performance time and return home for the three o'clock bell. The allure of singing in the beautiful Llewellyn Hall is just so attractive to choristers and educators alike.

After the Primary School choir segment on Friday, the adjudicator Elizabeth R Scott gave a one-hour workshop to some 500 children. To hear those voices sing in so unds, in rounds, a crescendo here and a screech there, brought a tear to many an experienced music teacher.

Canberra Grammar Year 2 choir under Kylie van Dyk won the 10 years and under, the ACT Primary Concert Choir under Katharine Finlayson was runner-up in the 12 years Championship, Radford Chorale under Joel Copeland won the 18 years and under, Lynham Voices under Toby Cole won the 18 years and under Best ACT Government School Choir and Vocal Fry (ANU Music Development Program Choir) also under Toby were runners-up in the Under 19 years Championship.

Special mention should be made of Gold Creek School Vocal Group organised by Eric Woodward. Though Eric is not a music teacher and the beginners singing group meets informally and without formal school backing, they were presented with a $200 encouragement award by the adjudicator.

Daramalan College Choir under Angela Dunn was awarded the ArtSound 92FM recording studio prize. This choir participated in several age and open sections; with their wide repertoire the choristers are ready to make that long-awaited CD!

A full list of prize winners is on the following page.

The Choirs Eisteddfod looks forward to closer co-operation with ACT-MEN and its members for next year’s Eisteddfod and other musical programs. We are not only concerned with furthering excellence in choirs, but also expanding participation at all levels as a pathway to excellence. We are open to introducing other sections in the Eisteddfod for, say, Jazz Choirs, Singing groups and Musical Theatre or to further its creative development. Feedback on this year’s Eisteddfod or suggestions for next can be sent to: dannykozak@grapevine.com.au or call 61611730.
Australian National Eisteddfod Choirs Division 2015

Results

School Choirs

10 Years and Under —
First Place – Canberra Grammar Year 2 Choir ($200, sponsor Ellnor Grassby)

12 Years and Under
First Place – Queanbeyan Public Senior Choir ($300, sponsor Mandy Thomas-Westende)

A.C.T. 18 Years and Under
First Place – Radford Chorale - Canberra ($500, sponsor Heather Leedman)
Best A.C.T Public Secondary Choir – Lyneham High Voices ($400, sponsor Dr. J O Ward)
Encouragement Award – Gold Creek School Vocal Group ($200, sponsor Dr. J O Ward)

Open Choirs

Contemporary Choral
First Place - Choir of Southern Lights – Dapto ($250, sponsor Ross and Fiona di Bartolo)

Sacred Choral
First Place - The Gentleman’s Agreement – Canberra ($400 sponsored by Ann Sutton)
Second Place - Strange Weather Gospel Choir – Canberra ($150, sponsored by Ann Sutton)

Australia- Britain
First Place - Kompactus – Canberra ($500 sponsored by Australia-Britain Society of ACT)

Popular
First Place - Choir of Southern Lights – Dapto ($600 sponsored by Canberra Choral Society)
Second Place - Brindabella Chorus – Canberra ($250 sponsored by Dr. J. O. Ward)

Age Championships

12yrs and Under
First Place – Barker College Copeland Choir – Sydney ($750 sponsored by The Village Building Company)
Second Place - ACT Primary Concert Choir ($250 sponsored by Bob Winnel)

19yrs and Under
First Place: St Joseph’s Catholic College – East Gosford ($1000 sponsored by Sophia and Jim Notaras)
Second Place: Vocal Fry, ANU Music Development Program Choir – Canberra ($500 sponsored by Rivoland Tiles)

Australian Choral Challenge

First Place Divine Divas of Sunbury – Victoria ($5000 sponsored by Dianne and Brian Anderson)
Second Place Brindabella Chorus – Canberra ($2000 sponsored by Ord-Minnett)

Third Place Chorum – Canberra ($1000 sponsored by The Village Building Company)

Best Performance of an Australian Composition Vocal Envy: Canberra Choral Society Junior Chorus
($1000 sponsored by Susan and David Chessell)

Best performance of a Multicultural Composition Strange Weather Gospel Choir – Canberra ($1000
sponsored by the Estate of the late Maria Kozak)

Best Popular Choir Divine Divas of Sunbury ($500 sponsored by Farm Fresh Fruit Market)

Highly Commended Choir of The Southern Cross - Young

ArtSoundfm92.7 prize (2 hour recording session to an ACT Choir): Daramalan College Choir
Kodály Music Education Institute of Australia ACT Branch invites you to

**FUN & GAMES**

A workshop of songs and games
to inspire your primary & secondary music students

Presented by the

**KMEIA ACT Committee**

To be followed by the

**ANNUAL GENERAL MEETING**

Friday 13th November 2015
Workshop: 4.00pm-5.00pm
AGM: 5.00pm-5.15pm

@ Radford College
Performing Arts Centre
College Street Bruce ACT

Cost: FREE
Workshops and Professional Learning Opportunities in Canberra/Region

KMEIA
November 13 (Friday) —AGM and Fun & Games Workshop—workshop at 4.00pm followed by AGM at 5.00pm at Radford College PAC —FREE

Musica Viva
November 23 (Monday) —Richard Gill Forum—4.00pm for 4.30-6.00pm forum—more details to come from Musica Viva to your inbox soon

Conferences in Australia and Worldwide

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

2016
2016 Kodaly National Conference—Brisbane 26-29 September
ABODA NSW summer conducting school 16-20 January
http://abodansw.com/summer/
ISME 2016—Glasgow—24-29 July 2016
http://www.isme2016glasgow.org/
Arts Up Front Conference—end of February - exact dates TBA—It is coming back for all arts areas!!!!

Elsewhere in the world of curriculum and standards....

Whilst we are working with Australian Curriculum and assessment and reporting standards so are many other countries. These links take you to US sites.

“This past summer representatives of all arts education groups gathered at the headquarters of the National Association for Music Education (NAfME) to benchmark the “model cornerstone assessments” developed for each discipline’s national standards. In 2014, the new National Core Arts Standards were released, and NAfME participated in their development, leading the way with the new National Core Music Standards (not part of the Common Core).”

The first is a link to paperwork with some model core assessments that are being trialled.
The second link I to the national arts standards general page—a bit like our arts page for Australian Curriculum.
http://www.nationalartsstandards.org/
Your committee for 2015

President          Kevin Knapp
Vice President     Joel Copeland
Secretary          Clare Fitzgerald
Treasurer          Julian Child
Public Officer     Dan McLean
Committee Members  Beth Way
                   Joseph Lloyd
                   Sandra Taylor
                   Naida Blackley
                   Susan Curbishley
                   Andrew Cichy
                   Leanne McKean

Find us on Facebook

Send us an email—

actmusiceducatorsnetwork@gmail.com

Meet our Sponsors

Gullivers Sports Travel is the Gold Sponsor for the ACTMEN confer-

“The most important thing about education is appetite” - Winston Churchill

“The average teacher explains complexity; the gifted teacher reveals simplicity”

“The greatest danger for most of us is not that our aim is too high and we miss it but that it is too low and we reach it” - Michelangelo