



# Together in Music

2018 HANDBOOK

CREATING PATHWAYS TO  
ACHIEVE THROUGH MUSIC

Music ensemble and class opportunities  
for Canberra Girls Grammar School  
students, non-CGGS students and adult  
community members.

 **THE MUSIC  
ACADEMY**  
at Canberra Girls Grammar School



In partnership with:



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*Together in  
Music*

# WELCOME TO THE MUSIC ACADEMY AT CANBERRA GIRLS GRAMMAR SCHOOL



Music education at Canberra Girls Grammar School aims to create pathways for students and members of the community to achieve through music. It encourages each individual to experience the joy of music, regardless of age or ability, as an integral part of the Music Academy Program. There is an emphasis on active participation and individual expression and the development of the rich knowledge involved in making music. We strive to provide a broad and innovative range of music making opportunities and recognise the power of music through community.

Music is an important element of our school community. It is a pursuit that both challenges and enriches us through performance and academic study. The Music Academy provides a broad musical experience through which we can challenge our skills, knowledge and understanding, celebrating the very thing that can bring communities together, music!

We are fortunate to have a faculty of music pedagogues who place a high value on inspiring a passion for music in all. Our staff are committed to pursuing our collective goals:

- To promote access to quality music education for all CGGS students and members of the community
- To build a caring, inclusive and nurturing music community
- To provide the highest calibre staff to deliver a broad, innovative and high quality range of musical experiences
- To scaffold the learning for each individual within The Music Academy program
- To develop musicians who are independent, reflective and life-long learners
- To strengthen the opportunities and possibilities offered by The Music Academy through the development of strategic partnerships
- To advocate for a quality music education for all

This handbook contains information regarding Instrumental Studies Lessons and the broader Music Academy ensembles and classes, and it is my hope that it will inform your decision making regarding the musical opportunities available to you, your children or extended family and friends.

A handwritten signature in black ink, appearing to read 'J. Copeland'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

**Joel Copeland**  
DEAN OF MUSIC

# THE MUSIC ACADEMY PATRON

## Malcolm Gillies



Malcolm Gillies entered the kindergarten at Canberra Girls Grammar School in 1959, when his mother joined the School's staff as a mathematics teacher. Malcolm later studied at Narrabundah High School and Canberra Grammar School, while learning violin from Vincent Edwards at the Canberra School of Music and piano with Claire Laws of Deakin. He was leader of the Canberra Youth Orchestra in 1971–72.

When seventeen Malcolm was accepted into the Royal College of Music in London, as a pianist, violinist and theorist. He gained a Cambridge BA in Music, and a London MMus and PhD in Theory and Analysis, along with an ANU BA in Classics, and in 2004 was awarded a higher Doctor of Music degree from the University of Melbourne for his publications in music history and aesthetics. He was Dean of Music at the University of Queensland, and a deputy vice-chancellor at the ANU before becoming the president of two London universities during 2007–14.

As a musician, his interests lie in music theory and analysis, history, musicology, aural training and criticism. He has published many studies about Béla Bartók and Percy Grainger, as well as education. Since 1997 he has been the editor of Oxford University Press's *Studies in Music Genesis, Structure and Interpretation* series.

Malcolm is now an emeritus professor of London Metropolitan University and the ANU, and a member of the Order of Australia (AM). He is a passionate supporter of music "every day, and in every way".

### A Message from Our Patron

Music is all about connection: of notes, rhythms, instruments, people and entire communities. I enjoyed my early years in Canberra, in which music was such an important focus of daily life. Whether at home, at school, in music groups, on camps, or exciting trips away, music was always something to look forward to, to try hard with, yet always to enjoy.

As patron of The Music Academy at Canberra Girls Grammar School, I do hope that this new venture will allow you to appreciate more the great mental, aural and physical traction that is music. Whether you are seven or seventy, there is music for you: pieces to play, songs to sing, skills to practise, and wonderful works of musical art perhaps just to contemplate. Music is about the mind, the heart and that other thing we sometimes call "the soul". And in this mad world, we especially need lots of "soul".

The Music Academy seeks to share CCGS's musical expertise and accomplishments more widely than ever before. Its offerings cover a wide range of styles of music and different skills or techniques. Led by the excellent CCGS music staff, the Academy's programmes throw open the School's doors to the community, whether as individuals, groups or more formal artistic partners.

Yes, music is all about connection, and making new connections. Perhaps there is a new experience here at The Music Academy for you.

**Professor Malcolm Gillies**

PATRON

THE MUSIC ACADEMY AT CANBERRA GIRLS GRAMMAR SCHOOL



# THE MUSIC ACADEMY STAFF

**Mr Joel Copeland** BEd (Secondary Music), Ad Dip (Leadership & Management)

**Dean of Music**

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Joel Copeland currently holds the position of Dean of Music at Canberra Girls Grammar School. He was previously employed at Radford College where he was Head of Music and Director of Choirs. Joel holds a Bachelor of Education (Secondary Music) and has been an exponent of the Kodály philosophy throughout his teaching career. In 2015, he received the Australian Kodály Certificate in Secondary Music Education and is currently undertaking a Masters in Education (Educational Leadership). Joel recently obtained an Advanced Diploma in Leadership and Management through the Australian Institute of Management. He has directed choirs, bands, orchestras and ensembles across all year levels and was heavily involved in the development and implementation of an International Baccalaureate inquiry-based music curriculum in the Radford

Junior School. Joel spent 2016 as a Director of the Radford College Board. With experience teaching students from Pre-Kindergarten through to Year 12 as well as adult music learners in a community setting, Joel believes that music education should be made accessible to all and above all else, music learning should be fun and engaging. In 2010, Joel spent 18 months in the UK as the Assistant Director of Music at Kent College, Canterbury. Joel is currently serving his second 2-year term as the National President of the Kodály Music Education Institute of Australia (KMEIA Inc.) and is also a past President of the ACT Music Educators Network (ACTMEN). Joel was involved in the Music Australia delegation to Parliament House in 2017 and has previously held positions on the National Council of the Australian Society for Music Education (ASME). Joel is a passionate advocate for Music Education and is honored to lead The Music Academy at Canberra Girls Grammar School through 2018 and beyond.



**Mrs Jennifer Groom** B Mus Ed (Hons), DC

**Head of Music and Performing Arts, Junior School**

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After graduating from the NSW Conservatorium of Music in 1984 with Honours in a Bachelor of Music Education, Mrs Jennifer Groom attained a DC (Dalcroze Certification). Teaching at several schools in Melbourne including an appointment as Head of Music at Siena College, Jenny developed a passion for music education in both Primary and Secondary schools. While at PLC she became the first IB music teacher in Victoria and has taught up to Year 12 in the Victorian, NSW and ACT systems. For many years, Jenny was the ACT and South Coast Professional Development presenter for the Musica Viva in Schools programme and co-coordinated the Primary Independent Schools Arts Network. Bringing a wealth of experience and passion to her role as Head of Music and Performing Arts in the CGGS Junior School, Jenny is an invaluable asset to the

Primary Years Program, collaborating not only with her Music Department colleague, Mrs Sara David, but also with teachers at all year levels in Units of Inquiry where music enriches students' learning. Over the past 15 years at CGGS, Jenny has developed extensive academic, instrumental and co-curricular Music

Programs ensuring students develop musical skills and a love of participation in musical activities. She believes that “students at CGGS Junior School have unique opportunities to create, perform and critically appreciate a wide range of music which will enhance their lives”.



## **Mrs Rowan Harvey-Martin** A.S.C.M BMus, Churchill Fellowship in Conducting

**Head of Orchestras**

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Rowan graduated violin with honours from the ANU School of Music and has also studied at the Eastman School of Music, New York. She was former Principal First Violin with the Canberra Symphony Orchestra and has had extensive orchestral experience with the Eastman Virtuosi in New York, the Australian Opera and Ballet Orchestra and as Associate Concertmaster with the Australian production of *Phantom of the Opera* and *Miss Saigon*. Rowan studied choral conducting with Michael McCarthy at the Canberra School of Music and orchestral conducting with Donald Hunsberger at the Eastman School of Music. She is currently Musical Director of The Llewellyn Choir in Canberra. In 2007–2009 Rowan took part in Symphony Australia’s Conducting Development Program with Christopher Seaman, Arvo Volmer and Sebastien Lang-Lessing conducting the

State Orchestra of Victoria, Tasmanian, Queensland, Adelaide and Melbourne Symphony Orchestras. In 2010 Rowan conducted The Adelaide Symphony Orchestra in their Tea and Symphony Series and Brahms’s *A German Requiem* for the Llewellyn Choir’s 30th Anniversary. In 2009 Rowan was awarded the Stuart and Norma Leslie Churchill Fellowship for furthering her conducting in Graz, Austria with Johannes Fritsch and Rochester New York with Christopher Seaman. In 2012 Rowan conducted Bach’s *St Matthew Passion* with The Llewellyn Choir and became Chief Conductor of Canberra Youth Orchestra and Artistic Director of Canberra Youth Music. With the Llewellyn Choir between 2013 and 2016 Rowan conducted Antill’s *Corroboree*, Bach’s *St Matthew Passion*, Jenkin’s *The Armed Man*, Mendelssohn’s *Elijah*, Tavener’s *Ikona of Light*, Rheinberger’s *The Star of Bethlehem*, Verdi’s *Requiem*, Ramirez *Missa Criolla* and Will Todd’s *Mass in Blue*. She will conduct Berlioz *L’enfance du Christ* in December 2017.



## **Mrs Natalie Guile** BMus Ed (Hons)

**Head of Bands**

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Natalie has always enjoyed a deep involvement with music. Participating in many ensembles throughout High School, she was selected to study at a tertiary level at the Sydney Conservatorium of Music. At the Conservatorium, Natalie studied flute under Suzy Powell, Esme Yamaguchi, Rosamund Plummer and Amanda Hollins. Her studies were guided by some of Australia’s leading music educators, conductors and academics. Graduating with a Bachelor of Music Education (Honours) in 1996, she then went on to work at Richmond High School for Education NSW as a targeted graduate, and was then successfully appointed to Tyndale Christian School.

In 2000, Natalie was employed as a foundation staff member at Nowra Anglican College, where she was the Head of the Creative Arts and Music faculty. Over 15 years, Natalie developed and led a highly successful department that was recognised in the region for eisteddfod winning ensembles, award winning musicals and consistently high HSC results with many students progressing toward further study in both music and education. During this she also was commissioned to write music education resources for the Sydney Symphony Orchestra's 'Meet the Music' concert series. Making the move to CGGS in 2015 as Teacher in Charge of Bands, Natalie has been able to take on a variety of leadership roles to ensure our students receive an experience of music education that is of the highest quality.



**Mr Stephen Rabe** BMus, Dip Teach, Assoc. Dip Mus

**Head of Woodwind**

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Stephen graduated from the Canberra School of Music in 1992 with a B.Mus, Distinction in Clarinet Performance. He also holds a Diploma of Teaching & an Assoc. Dip.Mus. from the University of Tasmania. He has performed professionally with many orchestras including Principal Clarinet with the Canberra Symphony Orchestra, The Canberra Mozart Orchestra, Canberra Pro Arte Orchestra, Canberra Choral Society Orchestra & the Llwewellyn Choir Orchestra. He has also performed as Soloist & Chamber musician throughout Australia & overseas in the Rotterdam Concert Hall, The Australian Embassy in London, The Esterhazy Palace, The Barbican in London, as well as live broadcasts on ABC FM, & ABC TV. Stephen is highly regarded as a clarinet teacher & many of his students have gone on to perform with the Australian Youth Orchestra, The Tasmanian Symphony, The Adelaide Symphony, and the Sydney Symphony Orchestra as well as furthering their studies throughout Australia & overseas including Conservatory De Versailles & The Julliard School of Music. On two occasions his students have been selected to perform at the Encore Gala Concert in the Sydney Opera House for gaining top marks in performance in the NSW HSC. Stephen is the Head of Woodwind and has been teaching clarinet at CGGS since 2000.



**Mrs Greta Claringbould** BMus Hons, ATCL (Violin), AMusA (Voice)

**Head of Choirs**

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Greta holds a Bachelor of Music with Honours, an ATCL in Violin, and an AMusA Diploma in singing. Greta is a former professional orchestral violist and chorister with Wellington Cathedral Choir (New Zealand). She is currently Head of Choirs and teaches voice at Canberra Girls Grammar School, and is also conductor of the school's choirs, Cantantes, Coro da Camera and Bella Voce Chapel Choir. Greta's singing teaching focuses on classical repertoire and the accent breathing method. In performance, Greta's vocal timbre combines purity and clarity with warmth and richness. She specializes in Renaissance and Baroque repertoire, especially oratorio, cantata and small ensemble, and is expert at the execution of lengthy florid baroque runs. Greta frequently performs solo roles for various Canberra choirs and ensembles. In July 2015, the Sydney Morning Herald cited, "Soprano



Greta Claringbould has a neat elegance in her delivery, skilfully executing ornaments and articulating every note of each run.” In 2016, in partnership with colleagues alto Maartje Sevenster and harpsichord/continuo player Peter Young, Greta formed Baroque Trio Adhoc Baroque. The trio continues to delight Canberra audiences with authentic performances of esoteric sacred and secular Baroque chamber works, including in 2017, the Antipodean premiere of Brunetti’s 1764 Stabat Mater. In 2018 Adhoc Baroque will debut at the Canowindra Baroque festival.



**Ms Kylie Loveland** BMus, MMus (Piano & Accompaniment)

**Head of Keyboard**

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Kylie graduated with a Masters in Piano Performance and Accompaniment from the ANU School of Music in 2009. She has performed as a soloist with the National Capital Orchestra, participated in the Tel Hai International Piano Masterclasses in Israel, and has accompanied choirs and soloists regularly around Canberra for over 15 years. Kylie’s passion for teaching comes from her love of working with fellow musicians and from studying with great pedagogues, including Susanne Powell, Dr. Geoffrey Lancaster (fortepiano) and Prof. Larry Sitsky. Throughout 2014–15 Kylie also studied Injury-Preventive Keyboard Technique with Dr. Barbara Lister-Sink (USA). Kylie’s focus as a teacher is to encourage musicians to be independent, creative and confident in tackling new challenges so that they can reach their full potential.



**Mrs Lim Hur** Dip Mus (Performance), GradDip Ed (Sec)

**Conductor**

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Lim Hur is a highly-experienced music teacher and has worked at CGGS for many years. She has taught music classes from Years 7 to 12 and has helped coordinate many music ensembles and concerts. Notably Lim founded the Gabriel String Quartet and has co-led the jazz band at many successful eisteddfods. Prior to working at CGGS, Lim taught at Kambah High School and Narrabandah College. Lim has also worked in the NSW school system teaching HSC music and led the Music Department at Berkeley Vale High School from 1983 to 1993. Lim is a committed believer in both Orff and Kodaly methodology in music education, and enjoys keeping her skills up to date by attending yearly workshops and international conferences. Lim studied piano performance at the Queensland Conservatorium of Music under Leah Horowitz.



**Mr Viv Martin** BMus (Hons), GradDip Ed (Sec), MEd (Educational Leadership)

**Conductor**

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From the tender age of 8 Viv has pursued many forms of making music. Alongside the Bachelor of Music (honours), Diploma of Education and Masters of Educational Leadership he has held a variety of positions from Director of Music at Trinity Regional College to principal tuba with the famous Footscray-Yarraville City band to Director of Bands at Scotch Oakburn College. In 1995, he won the National Solo Championships on B flat tuba and has been awarded a total of ten state titles in Tasmania, Victoria and New South Wales. From 1995 Viv has specialised in conducting choirs, orchestras and bands. He is a well know figure in the Australia band movement directing Latrobe Federal Band to wins in consecutive state titles. Viv instigated a highly successful youth training program for this ensemble to ensure its continued success, a legacy which continues today. Internationally, in 2003, Viv completed a tour of Kentucky in the USA through the Rotary Group Study Exchange program, appearing as guest conductor and clinician in a number of universities and high schools. He ventured to Northern France with Eastern Australia Brass in 2005 and 2014 performing in the Conservatoire de Paris and to 3000 on the steps of Amien’s cathedral. Viv is currently Head of Kilburn House at CGGS, directs bands and is a senior staff member of The Music Academy.



**Mrs Sara David** BA Ed (Hons)

**Conductor**

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Sara David has pursued her passion for Music Education since graduating from Christ Church University (Canterbury, United Kingdom) with a Bachelor of Arts and Education (Hons). Her experience in leading the Bristol Chamber Orchestra and running the North Somerset Music Centre for Young Musicians Junior Orchestra, in addition to classroom teaching, was invaluable as Sara began teaching at the highly regarded CGGS Junior School Music Department in 2005. Qualified as an Orff Music Education Practitioner, Sara believes that young children “playing and doing” is a vital element of their Music Education. Sara specialises in teaching classroom music in the Early Learning Centre, Junior Primary classes and Year 3. She has developed choirs for young singers and the Celtic Music Ensemble. In addition to classroom music teaching, Sara plays violin in many school settings modelling to students a collaborative approach in music playing and a lifelong love of instrumental music. She is passionate that “music should be available to all students and that music education is essential to their development of social, cognitive, and motor skills.”



**Mr Stephen Leek** B.A.(Mus) Composition and Cello Performance

**Conductor/Teacher – Community Choir & Composition**

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Freelance Australian Composer and Conductor Stephen Leek has long associations with some of the finest and most innovative ensembles around the world including Gondwana Voices (Australia), the Tapiola Children's Choir (Finland), Kamer Choir (Latvia), The Formosa Singers (Taiwan), and his own choirs, the innovative vOiCeArT and the highly acclaimed The Australian Voices, that he co-founded and conducted for 16 years until 2009. As a conductor, Stephen continues to be in demand as guest conductor around the globe. As a composer, Stephen writes with his own distinctive contemporary style – his works have broad appeal and are performed regularly by a wide selection of choirs throughout the world. As a result, he has been commissioned by some of the leading choral groups world-wide. Having written 13 operas, numerous orchestral

and chamber works, music for education and dance, yet, Stephen is often credited as the “founder of Australian choral music” for his composition of over 700 innovative choral works that explore a uniquely “Australian” colour and texture for all ages of singer and levels of experience. A Churchill Fellow, Stephen has received many national and international awards including the prestigious “Robert Edler International Choral Prize” for his contribution to the development of global choral music. In 2012/13, Stephen was the Artistic Director of the Shanghai Youth Choir and in 2015, Conductor of the Asia Pacific Youth Choir, and until recently Vice President of the International Federation for Choral Music (IFCM) – a voluntary role he undertook for 6 years creating opportunities for musicians around the world. Currently in the role of Artistic Director/General Manager of the Young Music Society in Canberra, Stephen continues to pursue hectic freelance activities in Australia and throughout the world.



**Mrs Alice Giles** Dip Mus (Performance)

**Conductor – Chamber Music**

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Alice Giles is celebrated as one of the world's leading harpists. First Prize winner of the Eighth Israel International Harp Contest, she has had a wide and varied international solo career, from London's Wigmore Hall, New York's Merkin, 'Y' and Carnegie Halls, to Mawson Station, Antarctica, and continues to tour annually in the USA, Europe and Asia. She was awarded an AM (Member of the Order of Australia) in the 2017 Queen's Birthday Honours for “significant service to the performing arts as a harpist, mentor and educator, and through contributions to Australia's musical landscape.” With a passion for teaching, Alice has developed a unique and systematic approach to teaching technique using natural body movements, and has recently launched an online teaching resource. She was lecturer at the Frankfurt Hochschule and has given master

classes in major institutions from the Salzburg Mozarteum to the Juilliard School, currently teaching at the Sydney Conservatorium of Music. Her annual Summer Course is held in Kioloa on the NSW South Coast. She has commissioned many new works by Australian composers, including for the electro-acoustic harp and as Director of the Seven Harp Ensemble. Chair and Artistic Director of the 2014 World Harp Congress in Sydney 2014, Alice is also founding Director of the Harp Centre Australia, a non-profit organization dedicated to promoting the harp in Australia.



## Mr Gary France BMus MMus

**Conductor – Global Groove Percussion Ensemble**

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Gary France is a passionate advocate for music education throughout the world. He presents workshops, motivational speeches and concerts in the widest range of musical genres including jazz, commercial, world and classical music's. He has performed and taught music workshops in Timor-Leste, Indonesia, Ghana, Brazil, Cuba, India, the Americas, Australia and NZ. He received his Bachelor of Music degree, Music Education, in 1979, from the prestigious Crane School of Music, SUNY Potsdam, and his Master of Music degree, *Orchestral Performance / Jazz*, 1988 at the University of North Texas. Gary was recruited from the USA to Australia in 1986 by Richard Gill as the inaugural Lecturer in Drumset and Percussion at the Western Australian Conservatorium of Music. Gary's prominent positions have included: Head of Music WAAPA – Edith Cowan University, Head of ANU School of Music, Associate Professor of Music and Distinguished Artist in Residence at the ANU, Features Editor of PERCUSscene Magazine, International Board of Directors Percussive Arts Society USA, President and founder of the Australia Chapter of PAS and Board member SPEAK Percussion. Gary's former students hold prominent professional positions in contemporary drum-set / percussion and the arts industry throughout the world. Gary France is presently the founder and director of The Groove Warehouse, an innovative institution that merges music educational practice with entrepreneurship.



## Mr Arnan Wiesel BMus

**Lecturer – Music Appreciation**

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The Israeli born pianist Arnan Wiesel is well-known to Canberra audiences. Arnan is a winner of national and international prizes and was a finalist in the 1985 Sydney Piano Competition. His career as solo and chamber musician has taken him to Australia, USA, Europe, Asia, New Zealand and Israel. Concert appearances include concertos with the Stuttgart Philharmonic, Israel Philharmonic Orchestra, Hamburg Mozart Orchestra, Danska Sinfonietta and recitals in important music centres such as the Concertgebouw in Amsterdam, Münchner Gasteig, Frankfurt Alte Oper, Zurich, Geneva, Budapest and Moscow as well as appearances at the Schleswig-Holstein Festival, Insel-Hombroich and Münchner-Klaviersommer Festivals in Germany and the Israel Festival. Since taking up residence in Australia, he has performed with the Sydney Symphony Orchestra, the Australia Ensemble, the Queensland Symphony Orchestra, Canberra Symphony Orchestra, the Adelaide Festival, in numerous ABC Live concerts, the Hunter and Huntington festivals, Tyalgum Festival and in the Canberra Chamber Music Festival. He appeared in the NZ Piano Festival in Wellington. From 2005 – 2010 he performed the complete J.S.Bach Keyboard works on the modern piano and on the clavichord. Arnan was Head of the Keyboard area at the ANU School of Music from 2010 – 2012 and was the Founder and Artistic Director of the 1st Australian International Chopin Piano Competition held in 2011. He was the inaugural President of the ACT Keyboard Association. Arnan was convenor of music appreciation classes at the ANU and produced a series of radio programs for Artsound Radio on the History of Keyboard Literature.



**Dr Kim Cunio** DCA, (Comp), M Mus, (Comp), B Mus (Comp & Voice), B Comm

**Teacher – Audio Production**

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Sacred, post drone, maxi- minimalist, early music composer has had his music played around the world including performances at the Whitehouse, United Nations, and festivals in many countries. His list of commissioning organisations is significant, including the Olympics, The Art Gallery of NSW, The National Gallery of Victoria, The Melbourne International Arts Festival, The Foundation for Universal Sacred Music (USA), and many others. The Australia Council for the Arts has funded many of Kim's projects, and the Australian Government has funded much of his touring. Kim is published by the ABC, Australian Composers and Shiv Shakti music; and records with New World in the US. Kim lectures in composition and musicology at the Australian National University, performs a large array of forgotten music with soprano Heather Lee and transcribes vanishing oral traditional music for fun.



**Mr John Couch** MMus, MBA, FTCL, Post-Grad. Dip. (Performance/Research), BMus

**Conductor – Williams Guitar Ensemble**

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John Couch graduated in 2000 with a Masters of Music (MMus) in classical guitar performance and pedagogy and has been teaching classical guitar since 1994. His teaching philosophy is one that balances enjoyment with progression, enabling students to progress technically and musically on the classical guitar while discovering a rich repertoire for the instrument. As an examiner for the Australian Music Examinations Board (AMEB NSW) he has a broad knowledge of the student repertoire. John has adjudicated many music performance competitions from local eisteddfods to international guitar competitions in Mexico. John is the director of New Zealand's premiere classical guitar festival, the Taranaki Classical Guitar Summer School (TCGSS); a biennial festival that connects international and local professional and vocational classical guitarists. As a performer, John tours internationally as both a soloist and chamber musician and is a core member of

the New Zealand Guitar Quartet (NZGQ). He has recorded for radio and television in Australia, Vietnam, Canada and New Zealand and has released five CD recordings, including his latest solo album *Ask Me Tomorrow* featured heavily on the ABC Classic FM. "An extraordinary musician, a perfect technique." *Edition Beauce, Quebec (Canada)*.



**Mr Minh Le Hoang** BMus (Hons), MMus

**Conductor – Kain Guitar Ensemble**

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Minh Le Hoang studied with leading Australian guitarist and teacher, Timothy Kain at the ANU School of Music. He subsequently graduated with first class honours, receiving the highest mark ever achieved by a student in a solo recital. Minh then continued to undertake postgraduate studies and completed a Masters of Music. A member of Australia's unique guitar quartet, *Guitar Trek*, Minh has toured extensively throughout Europe, toured for Musica Viva and appeared at major festivals including the Sydney Festival, Canberra International Chamber Music Festival, Brunswick Music Festival, Port Fairy Classical Music Festival, Saigon, Frankston, Darwin, and New Zealand International Guitar Festivals. Minh won first prize in the 50th Tokyo International Guitar Competition having won the Adelaide Spring Guitar Competition in 2001. As a soloist and



recitalist within Australia he has given master classes and concerts for guitar societies in Sydney, Brisbane, Melbourne, Perth and Canberra. He has also given concerts and classes in the United States and Southeast Asia and as well as making many appearances on radio and television. In 2008, he released the critically acclaimed solo album “The Fall of Birds” and a more recent recording “Duo Merindah” featuring music for guitar and flute. As a devoted and respected teacher developing the talents of a future generations of musicians in Canberra, Minh is currently a teacher at CCGS and at Australia’s leading guitar department at the Australian National University, School of Music where Minh has also served as acting Head of the Guitar department.



## **Mr Steve Fitzgerald** BMus, MMus

**Conductor – Hit It Percussion Ensemble & K.T Percussion Ensemble**

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Steve Fitzgerald was born and raised in East Gippsland. He completed a Bachelor of Music Performance at the Victorian College of Arts in 2004 under the direction of Peter Neville, and a Masters degree at the Australian National University in 2012. He has performed with the Australian Youth Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, the Basel Festival Orchestra and is currently a member of the Canberra Symphony Orchestra. As a chamber musician, Steve has been involved with the Astra Ensemble, Speak Percussion, Synergy, Ensemble Offspring, Graeme Leak & Strange Fruit Theatre, Australian Boys’ Choir, Australian Chamber Brass and the Green Room award-winning production of ‘Hunger’ by Rawcus Theatre/MSO. During 2008, Steve worked in Japan on several shows at Tokyo Disneyland, and in 2009 he toured rural and metropolitan schools throughout Victoria with the OzOpera production of ‘The Sound Garden.’ Steve has appeared at the Adelaide and Melbourne International Arts Festivals, Hobart’s MONA FOMA, WOMAD and at CHOGM 2011 as part of the co-inciding celebrations. In 2012, he performed alongside the cabaret-diva Meow Meow in a sold-out season of “Little Match Girl”, the Sydney Festival’s Spiegeltent house show. Since then, Steve has toured to the UAE with Australian percussion legends Taikoz, and more recently has composed twice for playwright Emma Gibson in conjunction with The Street Theatre.

Steve has been an Instrumental Tutor at both Canberra Grammar School and Canberra Girls’ Grammar School since 2016 and enjoys conducting the different percussion ensembles and marching band drum-line.



## **Mrs Teresa Rabe** B.Mus, L.Mus (AMEB) A.Mus (AMEB)

**Conductor – Flute Ensemble**

**Email: [fluteteresa@gmail.com](mailto:fluteteresa@gmail.com)**



Teresa is a member of the Canberra Symphony Orchestra, has toured with the Australian Chamber Orchestra and played in a casual position with the Sydney Symphony Orchestra. She has been Principal Flute with Stopera, Canberra Choral Society and Llewellyn Choir. Most recently she played Principal Flute with the National Pops Orchestra, backing Kate Miller-Heidke and The Whitlams. She has appeared many times in the Canberra International Chamber Music Festival and plays for the Canberra Philharmonic and Free Rain musicals. Teresa enjoys chamber music and performs with soprano Louise Page and pianist Phillipa Candy, and has toured Australia and China and recorded a CD with guitarist Minh Le Hoang. For the past decade, Teresa has also played in the Canberra Symphony

Orchestra Noteworthy program, with a Wind Quintet that tours the Hospitals, Aged Care residences and Special Schools of Canberra a few times a year. Teresa has won the National Flute Orchestral Extracts competition and performed concertos with the Queensland Philharmonic Orchestra, Canberra Pro Musica, The Hayden Bande and Canberra School of Music Orchestra. Teresa has a prestigious teaching studio, which includes pre-tertiary students at the ANU School of Music. Her students have continued to tertiary studies in Canberra, Sydney, Melbourne, Adelaide and Brisbane Conservatoriums. Teresa conducts the Canberra Girls Grammar School Flute Ensemble. She has given masterclasses in Australia and Beijing, and adjudicated the Adelaide Eisteddfod, Canberra Eisteddfods and Music Festivals on the NSW South Coast. Teresa has been a recitalist on ABC Classic FM Sunday Live.



## **Mr Ethan McAlister** BMus (Composition & Performance)

**Conductor/Teacher – Pop Ensembles & Song Writing**

**Email: [ethan.c.mcalister@gmail.com](mailto:ethan.c.mcalister@gmail.com)**



Ethan McAlister is an electric guitar/bass and theory tutor at CCGS. An experienced performer, composer and songwriter, Ethan's interests extend from contemporary classical music to jazz to folk music. Since completing his Bachelor of Music in Composition and Electric Guitar at the University of Melbourne, Ethan has returned home to Canberra where he now teaches across Canberra and studies musical composition under Kim Cunio at the ANU School of Music. Ethan is excited for the opportunity to be a part of The Music Academy in 2018, teaching song writing classes as well as continuing to build the contemporary music program within the school.



## **Mrs Jenny Sawers** BMus (Hons)

**Conductor – The Decibelles**

**Email: [jennysawer@gmail.com](mailto:jennysawer@gmail.com)**



Jenny Sawyer graduated from The School of Music, ANU with a BMus (1st class Hons) in 2004 majoring in classical singing and musicology. She is a Canberra-based vocalist, vocal coach, composer, guitarist, pianist and cellist. Jenny teaches privately at Canberra Girls Grammar Senior School and performs regularly in the contemporary duo 'Jen & Jim' at public venues and private functions. Jenny leads The Decibelles at CCGS and is also a relief conductor for The Cyrenes, The Canberra Children's Choir and Mr Tim's community choirs. She was the Musical Director of the choir Out of the Shower and on with the Show (OOTS) from 2004–2007 and was recognised for her efforts with OOTS when she won the Adult Learner's week ACT 2006 Award for Outstanding Teacher. Jenny appears as a guest soprano soloist for choral performances in Canberra and has recorded

two albums of original music, 'Wild and Free' and 'Outrageous'. Jenny is passionate about music education and sharing her joy of music with students. Her particular interest in vocal technique lies with timbre and being a "vocal chameleon".



## Mrs Charlene Brighenti

BMus (piano pedagogy), BA in Communication (public relations), LAGM, AAGM, AMusA, CMusA (Distinction), Perf. Cert. TCL, MMTA.

### Teacher – Theory

Email: [cbrighenti@internode.on.net](mailto:cbrighenti@internode.on.net)



Charlene is a CGGS piano and theory teacher, teaching across both Junior and Senior school campuses. She has been at CGGS since 2000, having taught since 1994 at many ACT schools including St Vincents' Primary, Hawker Primary, Lyneham Primary, Lyneham High, Merici College, Cook Primary and Macquarie Primary, as well as teaching for many years in her home studio. A former CGGS (at the time, CCEGGS) girl herself, Charlene believes strongly in creating an environment where students feel motivated, encouraged, comfortable contributing and asking questions and are able to progress according to their individual interests and needs. She aims to make lesson time meaningful, foster students' independent learning skills and stimulate an appreciation for music that lasts well beyond school years. Charlene holds a Bachelor of Music

(majoring in piano pedagogy) and on graduating was privileged to receive recognition from the AICM for a distinguished academic record, a Bachelor of Arts in Communication from UC (majoring in public relations), piano performance diplomas including a Licentiate (AGMS), two Associates (AGMS, AMEB), a Certificate of Music Australia with Distinction (AMEB) and a Performance Certificate (Trinity College). Currently she is studying towards a Master of Education, with a specialisation in expert teaching practice (Monash University). Charlene is an Accredited private music teacher, has been a full member of the Music Teachers' Association of NSW since 1998, was a member and committee member of the former Canberra branch and is a member of ACTKA (ACT Keyboard Association).



## Mrs Lilian Hathorn

B.A ANU (hons), LTCL, AMusA, AAGM, PTCL

### Teacher – Theory

Email: [lilian.hathorn@gmail.com](mailto:lilian.hathorn@gmail.com)



Lilian Hathorn is a piano and theory teacher with 25 years teaching experience. She has been an instrumental tutor at Canberra Girl's Grammar School for over 20 years, both in the Senior and Junior Schools. Whilst Lilian has had a particular interest in teaching advanced theory and harmony, she has taught privately and in a group setting to students of all ages and levels. Over the years, she has maintained a high standard of teaching that has resulted in consistently good results from the AMEB for both her Piano and Theory students. Lilian studied classical piano performance with Prof Larry Sitsky and Harmony with Marretje Van Wezel at the Canberra School of Music. She holds a Licentiate and Performer's Diploma in Piano Performance with Trinity College, London, and an Associate Diploma with both the Australian Music Examinations Board and the

Australian Guild of Music. As well as her musical studies Lilian also graduated with first class Honours in Philosophy from the ANU. Her teaching philosophy emphasises music's accessibility to the motivated student. Far from the elitist prone notions of 'gifted' and 'talented', a musical education can and should be experienced by all those willing to learn. Lilian attributes her teaching success to her respectful teaching style. She is happy to relinquish the power dynamic, so often associated with teaching, in favour of a mutually respectful relationship with her students. Finding that even young children respond best when the responsibility of their learning is theirs to nurture. Lilian is currently enjoying the many challenges involved in mastering Beethoven's Waldstein Sonata and Liszt's Mephisto Waltz.



## **Mr Tim Wickham** BMus

**Conductor – Alma String Orchestra**

**Email: [wickham.violin@gmail.com](mailto:wickham.violin@gmail.com)**



Canberra violinist Tim Wickham has over thirty years of formal training, practice, and performance experience. Tim graduated from the Canberra School of Music (Australian National University) in 2005 and is a highly sought after local violin performer, mentor, conductor, and ensemble director. He is a member of the Canberra Symphony Orchestra and is also a regular contributor to its community outreach and education programs. In addition to a strong interest in traditional violin techniques, Tim is also proficient in contemporary and improvised electric violin methods. Tim has been a member of the Canberra Girls Grammar School music community since 2012.



## **Mrs Rebecca Smith** BMus

**Conductor – Stringy Bachs**

**Email: [rebecca.e.smith0@gmail.com](mailto:rebecca.e.smith0@gmail.com)**



Rebecca has had over 10 years of experience teaching violin to all ages at schools Canberra wide and her own home studio. Rebecca was a graduate of Canberra Girls Grammar School and a significant part of her teaching experience has occurred at CGGS. She is very fond of the school. Rebecca has a passion for bringing out the best in her students, to enable them to express themselves technically, musically and spiritually. A main goal for her is to teach them to be independent and develop lifelong learning and development whether that is with her or other teachers along the way. Her students have been very successful as solid members and leaders of school and community orchestras, chamber groups, placing in Eisteddfods and achieving high grades in AMEB amongst other achievements. Her students have also gone on to study music professionally. Rebecca has also worked as a conductor and tutor of many orchestras around Canberra and is currently the Junior School's 'Stringy Bachs' conductor. Aside from teaching Rebecca regularly performs with her ensemble as the leader of Forrest National Chamber Orchestra and much other freelance work both in Australia and Internationally.



## **MUSIC ACADEMY ADMINISTRATOR**

**Mrs Lisa Christie**

**Phone: 02 6202 6446**

**Email: [lisa.christie@cggs.act.edu.au](mailto:lisa.christie@cggs.act.edu.au)**

# INSTRUMENTAL STUDIES PROGRAM

## AVAILABLE TO CGGS STUDENTS FROM YEARS 1–12

### Individual Lessons

The Instrumental Studies Program comprises individual lessons held weekly and conducted by visiting specialist instrumental tutors. The Music Academy Administrator and Head of Junior School Music arrange instrumental lessons and allocate teaching studios. The specific scheduling of lessons is made between the Instrumental Studies Tutors, the student and their parents/caregivers. Instrumental Studies lessons operate on a rotating timetable so that students miss a different academic class lesson each week. There is an age restriction on some instruments due to the size and physical requirements needed to play them.

Weekly half hour lessons can be taken on the following instruments and are delivered by the following instrumental tutors:

#### Piano

(Available to students in Years 1–12)

Inessa Bano, Charlene Brighenti, Pip Candy, Lilian Hathorn, Suzanne Hewitt, Helen Larmour, Kylie Loveland, Elena Nikulina, Giselle Roberts, Elizabeth Silvey, Christine Thompson, Kerry Watson

#### Violin and Viola

(Available to students in Years 1–12)

Elizabeth Edward, Rowan Harvey-Martin, Olga Haydon, Eliana Piddington, Rebecca Smith, Tim Wickham

#### Cello

(Available to students in Years 1–12)

Helen Larmour, Megan Taylor

#### Voice

(Available to students in Years 2–12)

Madeline Anderson, Greta Claringbould, Jenny Sawyer, Helen Swan

#### Flute/Fife

(Available to students in Years 2–12)

Kate Murphy, Teresa Rabe, Rebecca Timoney

#### Guitar

(Available to students in Years 2–12)

John Couch, Minh le Hoang, Ethan McAlister

#### Percussion/Drum Kit

(Available to students in Years 3–12)

Steve Fitzgerald, Derrick Brassington

#### Double Bass/Bass Guitar

(Available to students in Years 4–12)

David Flynn, Ethan McAlister

#### Clarinet

(Available to students in Years 4–12)

Stephen Rabe, Demetri Niedorf

#### Bassoon

(Available to students in Years 4–12)

Jordan London

#### Saxophone

(Available to students in Years 4–12)

Demetri Niedorf, Stephen Rabe

#### French Horn

(Available to students in Years 4–12)

Carly Brown

#### Trombone and Euphonium

(Available to students in Years 4–12)

John Gilbert

#### Trumpet

(Available to students in Years 4–12)

Justin Lingard, Mark du Rieu, John-Henry Te Hira

#### Tuba

(Available to students in Years 4–12)

John Gilbert, Viv Martin



## Organ

(Available to students in Years 4–12)

Christopher Wrench

## Harp

(Available to students in Years 5–12)

Alice Giles

## Oboe

(Available to students in Years 5–12)

Megan Pampling

**\*Bio information on all Instrumental Studies Tutors can be found on The Music Academy webpage:**

[www.cggs.act.edu.au/themusicacademy](http://www.cggs.act.edu.au/themusicacademy)

## Instrumental Studies Tutors

All tutors who provide instrumental studies lessons at Canberra Girls Grammar School are professional musicians and are not employed by the School. Parents/caregivers are advised that the Music Department acts only as an intermediary, and that there is a legal obligation associated with any 'Tuition Contract' they enter into with their son/daughter's tutor.

## Reporting

The Music Record Book is an important communication tool between the Instrumental Tutors and the parents. Instrumental Tutors will record work covered in each lesson to form the focus for the students practice for the week ahead. Students should also use the Music Record Book to record co-curricular repertoire, as instructed by their conductors during rehearsals to be covered in consultation with instrumental studies tutors during lessons.

## Instrumental Studies – Terms and Conditions

It is expected that all students undertaking Instrumental Studies Lessons from Years 1–12 meet the following requirements:

### Enrolment and Prerequisites

- Students wishing to receive individual lessons are to complete the online application form by Friday, 1 December. An Instrumental Tutor will then be arranged for lessons to commence in Term 1, 2018. The enrolment form link can be found on [page 39](#).
- Late applications will be accepted, processed in order of receipt and are subject to availability.
- Students may enrol in Instrumental Studies lessons throughout the year and should complete the online enrolment form found on [page 39](#).
- Instrumental Tutors will be in contact with parents/caregivers before the start of Week 1, Term 1 to arrange a lesson time. Instrumental lessons will begin in both the Junior and Senior School in Week 1, Term 1 unless otherwise specified by the Instrumental Tutor.
- Students in Years 7–12 undertaking instrumental lessons at school are required to participate in at least one relevant Music Academy ensemble or class. Students in Years 1–6 who are undertaking instrumental studies lessons at school are strongly encouraged to take part in relevant Music Academy ensembles or classes.
- Students in their first year of individual lessons on an instrument will be placed in a suitable Music Academy ensemble once a satisfactory standard is met. Instrumental tutors will liaise with the relevant Head of Bands, Orchestras, Choirs or Junior School Music to ensure the student is placed in the appropriate ensemble.

- Instrumental lessons are a full academic year commitment.
- For each new academic year, both new students to the program and continuing students are required to complete the online enrolment process.

### Participation/Absence Procedures

- The majority of instrumental lessons for students in Years 1–10 occur during class time on a weekly basis.
- Students in Years 2–10 have lessons on a rotational basis so as not to miss the same class lesson each week. Year 1 students have a set time each week organised in consultation with their instrumental tutor and classroom teacher.
- Students in Year 11 and 12 are given priority to schedule their lessons during study periods, before or after school or during lunchtimes.
- Students will be issued with a Music Record Book and are required to bring this with them to each lesson and ensemble rehearsal.
- Students are to leave class no earlier than five minutes before the start of their music lesson and return to class no later than five minutes of the lesson finishing.
- Students in Years 7–12 must sign out of class on the computer located at the Music Academy Administrator's Office prior to their lesson and sign back in before heading back to class.
- Students are not permitted to leave class for a music lesson when they have scheduled assessment tasks, exams or excursions. These activities are scheduled in advance, so it is the student's/parent's responsibility to notify their Instrumental Tutor at least forty-eight hours in advance of their lesson.
- If a lesson is not attended for any reason the fee is still applicable. The only circumstance under which a tutor will reschedule a lesson is when it coincides with a scheduled assessment task or other compulsory school event, and the student has given at least forty-eight hours' notice.
- If a student is unwell and cannot attend school on the day of a scheduled lesson, instrumental tutors should be informed as soon as possible. Lessons may be rescheduled depending on availability. However, this should not be an expectation.
- If an instrumental tutor is unable to attend, every effort will be made to reschedule the lesson. If this is not possible, the fee for that lesson will be credited to the following term.
- Students may have multiple/extended lessons each week. However, they cannot have more than one half hour lesson per week during class time in the Junior School or two half hour lessons per week during class time in the Senior School. If students are having two lessons during class time per week, these lessons should not be during the same academic class in a week or be scheduled back to back.

### Payment/Discontinuation

- Instrumental studies lesson charges are set by the tutor and are approximately \$45.00 (ex GST) per half hour. Lessons are based on a calendar year, paid for on a term by term basis, one term in advance and payable to the Instrumental Tutor by the due date, as indicated on issued instrumental tutor invoices.
- If parents/caregivers decide to withdraw their son or daughter from instrumental lessons, notice must be provided in writing to the Instrumental Tutor and the Dean of Music, no later than the end of Week 7 of the term prior to discontinuation. **Failure to do so will result in the follow term's fees being payable.**

## Instrument Hire

Canberra Girls Grammar School has a wide variety of instruments for hire to students during the first two years of their tuition. After the initial two years, students are encouraged to purchase their own instruments. CGGS Music Academy Staff will be happy to offer advice about suitable instruments and suppliers.

Hiring of instruments is organised through the office of the Music Academy Administrator and through the Head of Music in the Junior School. When completing the online form for instrumental studies lessons, families wishing to hire an instrument must select this on the form, when prompted.

The following instruments are available for hire (subject to demand):

- Bassoon, clarinet, euphonium, flute, oboe, saxophone (alto, tenor, baritone), trombone, tuba, trumpet, cello, double bass, viola and percussion kit/packs.

The following instruments are **NOT** available for hire through the Music Academy:

- Drum kits, guitars, pianos and keyboards.

### Instrument Hire – Terms & Conditions

- Parents/caregivers are responsible for any loss or damage to an instrument whilst it is in their child's possession, even while it is at school. We suggest that the instrument be included in the household insurance policy.
- Instruments must be kept in the Music Storeroom (Senior School) or in the class pod (Junior School) while at school.
- Instruments may be recalled if the proper care of the instrument is not taken.
- Priority for instrument hire is given to students learning at school. If available, instruments may be hired to students learning privately, but only to those who are playing in one of The Music Academy ensembles.
- All instruments should have a name label attached to the case so that they can be easily recognised.
- At the end of the hire period, instruments must be returned to the Music Academy Administrator or Head of Junior School Music.

### Instrument Hire Levy

The levy for Instrument Hire is \$325 per year and is included on the student's account.

# THE MUSIC ACADEMY PROGRAM

## CGGS STUDENTS (PREP – YEAR 12)

A diverse range of co-curricular ensembles and classes are offered through The Music Academy at Canberra Girls Grammar School. Throughout the year, ensembles participate in school concerts, eisteddfods, music festivals and tours. Ensembles also regularly provide musical support for community events, school functions and services.

The Music Academy ensembles and classes are divided into five main categories: Bands, Orchestras, Choirs, Chamber and Specialisation.

The below listed ensembles and classes rehearse/meet weekly under the baton of specialist conductors and teachers during term time.

### BANDS

#### Concert Bands

Empire Concert Band\* (Year 7–12)  
Holst Concert Band\* (Year 7–12)  
Sapphire Concert Band\* (Year 7–12)  
Ruby Concert Band (Year 7–12)  
Bandicoot Concert Band (Year 3–6)

#### Jazz Bands\*

Adelaide Avenue Jazz Band (Year 7–12)  
Grey Street Stage Band (Year 5–9)

### CHOIRS

Gabriel Singers\* (Years 9–12)  
Bella Voce Chapel Choir\* (Years 7–10)  
Chorale (Years 7–12)  
Coro da Camera\* (Year 5–6)  
Cantantes (Year 5–6)  
Les Petites Chanteuses (Year 3–4)  
Minisingers (Prep–Year 2)

### CHAMBER

#### String Quartets\*

Gabriel Quartet (Year 7–12)  
Emily String Quartet (Year 7–12)  
Kavanagh String Quartet (Year 3–6)

#### Guitar Ensembles\*

Williams Guitar Ensemble (Year 5–12)  
Kain Guitar Ensemble (Year 5–12)

#### Brass/Woodwind Ensembles\*

Clarinet Ensemble (Year 5–12)  
Brass Ensemble (Year 5–12)  
Flute Ensemble (Year 7–12)  
Wind Quintet (Year 5–12)  
Wind Quartet (Year 7–12)  
Victoria Street Brass\*\*\* (Year 7 – Community Members)  
Canberra Youth Brass\*\*\* (Year 5 – Community Members)

#### Percussion Ensembles

Global Groove Percussion Ensemble\*\* (Year 5 – Community Members)  
K.T Percussion Ensemble (Year 7–12)  
Hit It Percussion Ensemble (Year 3–6)

#### Contemporary

Rock & Pop Ensembles (Year 7–12)  
The Decibelles (Year 7–12)

#### Handbells/Chimes Ensembles

Resound Handbells\*\* (Year 7 – Community)  
Strike! Handbells (Year 7–12)  
Chimers (Year 3–6)

### ORCHESTRAS

#### Symphony Orchestra

Glanville-Hicks Symphony Orchestra\* (Year 5–Community)

### **String Orchestras**

Sutherland Chamber Orchestra\* (Year 5–12)

Holland String Orchestra\* (Year 5–12)

Alma String Orchestra\* (Year 1–10)

Stringy Bachs (Year 1–9)

Celtic (Prep–12)

### **SPECIALISATION**

#### **Keyboard**

Keyboard Ensembles (Year 7–12)

Keyboard Performers (Year 7–12)

#### **Technical**

Audio Production\*\* (Year 5–Community)

### **Composition**

Composition\*\* (Year 7–Community)

Song Writing\*\* (Year 5–Community)

### **Theory, Aural & Musicianship**

Theory Grade 1–6\*\* (Year 3–Community)

Aural & Musicianship\*\* (Year 5–Community)

### **Conducting**

Choral/Band Conducting\*\* (Year 5–12)

### **Other**

Music Appreciation Class\*\* (Year 5–Community)

**\* Ensembles require audition.**

**\*\* Ensembles and classes are term based.**

**\*\*\* Ensembles are run by Canberra Brass and additional levies are involved.**

## **Terms and Conditions CGGS Students (Prep – Year 12)**

It is expected that all members of The Music Academy ensembles and classes meet the following requirements:

### **Enrolment/Prerequisites**

- All students (continuing and new) wishing to take part in ensembles and classes are required to submit an electronic enrolment form that can be found on [page 39](#).
- Students enrolled in The Music Academy Concert Bands and Orchestras are required to have individual lessons.
- Participation in The Music Academy ensembles is a full academic year commitment. A non-committal 'two-week' trial period at the commencement of joining a group is allowed, after which time a firm commitment is expected. CGGS students can also enrol in Music Academy ensembles or classes that are term based and these are marked \*\* above.
- Students are welcome to join ensembles and classes throughout the year and should complete the online enrolment form. Further information regarding the ensemble or class will then be communicated via email.

### **Participation/Absence Procedures**

- Attend all rehearsals, performances and workshops, as scheduled. This includes students in Years 11 and 12 who have rehearsals and performances scheduled after their academic classes and exams have finished.



- Arrive at least five minutes before the start of rehearsals. For concert band and orchestra rehearsals, students must arrive 10 minutes prior to the start time to assist with set up.
- Bring music, instrument, music record book, pencil and drink bottle (choirs) to every rehearsal.
- Practise their instrument regularly at home.
- Consult with the relevant ensemble conductor and Head of Bands, Orchestras, Choirs, Keyboard, Head of Junior School Music should there be a clash with other co-curricular activities or family obligations.
- Provide a written apology via email to the ensemble conductor prior to absence from a rehearsal or performance.
- Families will receive a Music Academy 2018 Performance Calendar at the beginning of the year and are strongly encouraged to add all dates to the family calendar to avoid clashes of events.

## Discontinuation

Only in extenuating circumstances (and after consultation with the Dean of Music) can students discontinue ensemble membership throughout the year. Notice of discontinuation must be provided in writing to the Dean of Music. Students who withdraw throughout the year are not entitled to a levy refund unless extenuating circumstances exist.

## Auditions

Some Music Academy ensembles require audition and others do not. The audition process is designed to ensure that students participate in the ensemble that best suits their educational and social needs and that balanced voicing for each auditioned ensemble is maintained throughout each year. It provides an overview of the standard of playing and assists in repertoire selection suitable for next year and beyond. Auditions will always be a relaxed process and while students are encouraged to prepare well so they feel confident in presenting, it should not be a stressful event.

## Concert Bands/String & Symphony Orchestras

Auditions are held in Term 4 during regular rehearsal time for current students and on Saturday 2 December from 9am–12pm for new students to the school. Details regarding continuing and new student audition date/times will be advertised to parents/caregivers and students via email and on CANVAS. All students wishing to continue or join the program are required to attend these auditions. The online enrolment form should first be completed before auditions take place.

## Adelaide Avenue Jazz Band / Grey Street Stage Band / Chamber Ensembles

Auditions for continuing students are held during Term 4 and for new students to the program on Saturday 2 December from 9am–12pm. Details regarding continuing and new student audition date/times will be advertised to parents/caregivers and students via email and on CANVAS. All students wishing to continue or join the program are required to attend these auditions. The online enrolment form should first be completed before auditions take place.

## Choirs – Coro da Camera / Bella Voce Chapel Choir / Gabriel Singers

Auditions for current CCGS students wishing to sing in Bella Voce Chapel Choir and Gabriel Singers will take place during Term 4. Auditions for new students to the school and current CCGS Year 6 students will take place on Saturday 2 December from 9am–12pm. Details regarding continuing and new student audition date/times will be advertised to parents/caregivers and students via email and on CANVAS. All students wishing to continue in these choirs or join are required to attend these auditions. Students wishing to sing in Coro da Camera should attend an audition on Friday 23 February 2018 at 7.30am in

the Junior School Music Room. The online enrolment form should first be completed before auditions take place.

## Progression Through Groups

Progression is subject to audition at the end of each year. On recommendation of the relevant instrumental tutor, conductor, Head of Orchestras, Bands, Woodwind, Choirs, Keyboard or Head of Junior School Music, progression to the next band, orchestra, choir or ensemble may be considered during the year, under special circumstances.

## Music Academy Levy

Levies supplement costs incurred in the running of the Music Academy Program. These costs cover purchasing music and instruments, copyright fees, paying of specialist music tutors and conductors, entry into Eisteddfods and end of year functions. The levy does not cover costs such as transport and accommodation associated with tours and events. Participation in The Music Academy will attract a levy charge per semester. This levy is subject to change and is published annually in the Scale of Fees.

Together in  
Music



# THE MUSIC ACADEMY PROGRAM

## NON-CGGS STUDENTS & ADULT COMMUNITY MEMBERS

A diverse range of ensembles and classes are offered through The Music Academy at Canberra Girls Grammar School. Throughout the year, ensembles may participate in school concerts, eisteddfods, music festivals, tours and events.

The following Music Academy ensembles and classes are available to non-CGGS students and adult community members. They rehearse/meet weekly under the baton of specialist conductors and teachers. All ensembles and classes listed below are term based except for the Glanville-Hicks Symphony Orchestra that is a semester long commitment.

### Ensembles

#### Symphony Orchestra\*

Glanville-Hicks Symphony Orchestra (Year 5–Community)

#### Choir

Community Choir (Community Members)

#### Percussion Ensemble

Global Groove Percussion Ensemble (Year 5–Community Members)

#### Brass Ensemble

Victoria Street Brass\*\* (Year 7–Community Members)  
Canberra Youth Brass\*\* (Year 5–Community Members)

#### Handbells Ensemble

Resound Handbells (Year 7–Community)

\* Ensembles require audition.

\*\* Ensembles are run by Canberra Brass and additional levies are involved.

### Classes

#### Technical

Audio Production (Year 5–Community)

#### Composition

Composition (Year 7–Community)

Song Writing (Year 5–Community)

#### Theory, Aural & Musicianship

Theory Grade 1–6 (Years 3–Community)

Aural & Musicianship (Year 5–Community)

#### Music Appreciation

Music Appreciation Class (Years 5–Community)

#### Early Childhood

Early Childhood Class (0–18 months and Parents)

Early Childhood Class (18 months–3 years old and Parents)

### Auditions

The only Music Academy ensemble open to non-CGGS students and adult community members that requires audition is the Glanville-Hicks Symphony Orchestra. These auditions will be scheduled and held towards the end of January each year and enrolled students and adult community members will be notified of audition dates and times via email following enrolment. Audition requirements will also be stipulated at this time.

### Eligibility

- **Adult Community Members** are welcome to enrol and participate in The Music Academy classes and ensembles subject to audition or other entry requirements specific to the ensemble or class.
- **Students from other schools** are welcome to enrol and participate in The Music Academy ensembles and classes where a similar ensemble or class is not offered at their current school (subject to audition or other entry requirements specific to the ensemble or class). If a similar opportunity exists in their current school and they are an active participant and still wish to participate in The Music Academy ensemble or class, this will be accepted in consultation with current school.

## Terms & Conditions

### Non-CGGS Students & Adult Community Members

It is expected that all non-CGGS students and adult community members enrolled in Music Academy ensembles and classes meet the following requirements:

#### Enrolment/Prerequisites

- All students/adults enrolling in the Music Academy are required to submit an electronic enrolment form each term that can be found on [page 39](#).
- Once enrolled, participation in Music Academy ensembles and classes is a commitment for the whole school term (semester for Glanville-Hicks Symphony Orchestra).

#### Participation/Absence Procedures

- Attend all rehearsals, classes, performances and workshops as scheduled.
- Arrive at least five minutes before the start of rehearsals/classes. For Glanville-Hicks Symphony Orchestra rehearsals, students/adults must arrive 10 minutes prior to the start time to assist with set up.
- Bring music, instrument, pencil and water bottle (choir) to every rehearsal.
- Consult with the relevant group conductor/teacher and or the Dean of Music, should there be a clash with other co-curricular activities or family obligations.
- Provide a written apology via email to the ensemble conductor/teacher or Music Academy Administrator prior to absence from a rehearsal, class or performance.
- Reasonable standards of behaviour are expected during rehearsals and performances.
- Enrolled students and adults will receive a music performance calendar at the beginning of each term and are strongly encouraged to add all dates to the family calendar to avoid clashes of events.

### Music Academy Ensemble/Class Levies

Levies supplement costs incurred in the running of The Music Academy. These costs cover purchasing music and instruments, copyright fees, paying of specialist music tutors, conductors and teachers and entry into Eisteddfods. The levy does not cover costs such as transport and accommodation associated with tours or events.

Levies for The Music Academy ensembles and classes are as follows:

- \$80 per term for community choir members paid for a term in advance following enrolment
- \$120 per term for all other ensembles & classes paid for a term in advance following enrolment
- \$150 per semester for Symphony Orchestra paid for a semester in advance following enrolment

A discount will be applied for non-CGGS students and adult community members signing up for multiple terms at one time.

An administration fee of \$10 per ensemble/class will also be charged per term (semester for Symphony Orchestra).

Following completion of the online enrolment form, an invoice will be issued and payment for the term/semester of enrolment will be required. Payment must be received prior to the term commencing.

#### Discontinuation

Only in extenuating circumstances (and after consultation with the Dean of Music) can students/adults discontinue ensemble/class membership mid-term/semester. Notice of discontinuation must be provided in writing to the Dean of Music. Students/adults who withdraw throughout the term are not entitled to a levy refund unless extenuating circumstances exist.

# DESCRIPTION OF MUSIC ACADEMY ENSEMBLES & CLASSES

## BANDS

### Concert Bands

A concert band is a performing ensemble consisting of woodwind, brass and percussion instruments. Concert bands have the flexibility to cover many different genres of music, making them engaging and exciting for students. Concert band musicians must take individual lessons for their selected instruments. Ruby Concert Band and Bandicoots are both open to new players and neither require an audition. Students move through the concert bands as their skills develop and are subject to audition at the end of each year.

**Instruments** — flute, oboe, bassoon, clarinet (Bb and bass), saxophone (alto, tenor, baritone), trumpet, French horn, trombone, baritone/euphonium, tuba and percussion.

### Jazz Bands

A jazz band is a musical ensemble that plays many different styles of instrumental jazz and is often accompanied by singers. They include big bands and smaller groups such as trios or quartets. Jazz performers are encouraged to develop improvisational skills. The Adelaide Avenue Jazz Band and Grey Street Stage Band are an enrichment of the concert band program. There is an expectation that students who wish to play in either of these ensembles are already a member of a concert band (bass, guitar and keyboard players, and vocalists are exempt).

**Instruments** — electric guitar and bass, saxophone (alto, tenor, baritone), trombone and bass trombone, trumpet, piano/keyboard and drum kit.

## ORCHESTRAS

**Glanville-Hicks Symphony Orchestra:** Canberra Girls Grammar School is one of the only pre-tertiary schools in Canberra to have a full symphony orchestra. The symphony orchestra is for string players who are at Grade 6 AMEB or equivalent and advanced wind and percussion students. This group is the flagship ensemble of the CGGS Music Academy Program and performs in concerts, school events and eisteddfods throughout the year. Symphony Orchestra musicians learn correct orchestral etiquette and concentrate on orchestral repertoire that teaches individuals how to play in a symphonic way, be part of a team, gain confidence and discipline and gain an appreciation of fine orchestral music.

**Instruments** — violin, viola, cello, double bass, clarinet, flute, bassoon, oboe, trumpet, trombone, tuba, French horn, percussion, harp and piano when required.

### String Orchestras

String orchestras are ensembles comprising traditional bowed-stringed instruments. Students learn to play in five different parts together: violin section, which is divided into 1st and 2nd sections (purely to allow for two different parts); viola section, cello section and a double bass section (which sometimes doubles the cello part in a lower octave). String orchestras can play a wide variety of styles, from the traditional classical music to more contemporary jazz/rock influenced pieces. Students move through the string orchestras as their skills improve. The Stringy Bachs is beginner level to Grade 1 AMEB or equivalent. Alma String Orchestra is Grade 2 and Grade 3 AMEB or equivalent. The Holland String Orchestra is Grade 4–5 AMEB or equivalent. Sutherland Chamber Orchestra is approximately Grade 6 AMEB standard and above and concentrates on music from the professional repertoire.



**Instruments** — violin, viola, cello, double bass and harp

**Celtic:** This group comprises students of all ages who enjoy playing music from the rich Celtic heritage repertoire. The emphasis is on inclusion and learning music from memory. Students learn a diverse range of Celtic music such as jigs, reels and horn pipes and learn different stylistic concepts such as bowing and improvisation.

**Instruments** — violin, viola, cello, double bass and flute

## CHOIRS

Choirs are musical ensembles for singers and CGGS choirs sing a wide range of styles and genres. All choirs are involved in performances throughout the year including concerts, services and eisteddfods and special events.

**Minisingers:** Auditions are not required for the Minisingers, which is open to any student in Prep to Year 2.

**Les Petites Chanteuses:** Auditions are not required for Les Petites Chanteuses, which is open to any student in Year 3 or 4.

**Cantantes:** Auditions are not required for Cantantes, which is open to any student in Year 5 or 6.

**Coro da Camera:** Coro da Camera is auditioned from Year 5 and 6 students in Cantantes. Auditions will take place in Term 1, 2018. As well as performing alongside Cantantes, Coro da Camera performs when a smaller choir is needed for a special task, for example end of term Chapel services. A higher skill level is expected of Coro da Camera members as the choir regularly sings in three parts.

**Chorale:** Open to singers from Year 7 to 12 of any experience and the emphasis is on fun and engagement.

**Gabriel Singers and Bella Voce Chapel Choir:** These are both auditioned choirs. Members of the Gabriel Singers and the Bella Voce Chapel Choir sing at services during the school week and at Family and Friends Services once a term on Sundays. Singers in these choirs are also required to be members of Chorale. The Gabriel Singers are the School's premier choral group and high performance and commitment expectations exist for members of this choir. Students in the Bella Voce Chapel Choir and Gabriel Singers are strongly encouraged to take vocal lessons.

**Community Choir:** This is a non-auditioned choir for CGGS staff, parents, grammarians and community members and it is open to singers of all experience. This choir sing a range of traditional and contemporary repertoire and the emphasis is on singing together and having fun.

## CHAMBER

### String Quartets

A string quartet is a group of four orchestral stringed instruments. Smaller ensembles such as these are part of the CGGS Chamber music program. Both the Gabriel Quartet and the Emily Quartet learn chamber music from the professional repertoire and learn skills involving teamwork, independence, discipline, sight reading and more advanced music concepts of ensemble playing. The Kavanagh String Quartet is for confident string players from Years 3–6. For many students, this will be their first introduction to chamber music. These groups perform regularly at concerts and eisteddfods as well as school functions and occasionally outside functions. String quartets are an enrichment of the string orchestra program and all students wishing to take part in a string quartet must also be a member of a string orchestra.

**Instruments** — violin, viola, cello

### Guitar Ensembles

A guitar ensemble is a group of guitarists playing together, sometimes with the addition of percussion or bass guitar, depending on the repertoire. Division of parts can be varied, depending on how many musicians are in the ensemble. Usually there are two or more parts. Guitar ensembles can cover a wide



range of music, from classical to contemporary. The Williams Guitar Ensemble is an auditioned group for experienced guitarists wishing to extend their ensemble playing. The Kain Guitar Ensemble is open to students who are at a beginner to Grade 3 AMEB or equivalent level.

### Woodwind, Brass & Percussion Ensembles

**Clarinet Ensemble:** This group provides experienced clarinetists from Years 5–12 the opportunity to study music especially arranged for the ensemble. This ensemble performs at a range of events throughout the year and all members are expected to also be involved in the concert band program.

**Instruments** — clarinet, bass clarinet.

**Flute Ensemble:** This group provides experienced flautists from Years 7–12 the opportunity to study music especially arranged for the ensemble. This ensemble performs at a range of events throughout the year and all members are expected to also be involved in the concert band program.

**Instruments** — piccolo, flute, alto flute, bass flute.

**Brass Ensemble:** This group provides experienced brass players from Years 5–12 the opportunity to study music especially arranged for the ensemble. This ensemble performs at a range of events throughout the year and all members are expected to also be involved in the concert band program.

**Instruments** — trumpet, trombone, tuba, horn and euphonium.

### Canberra Brass Inc.

Canberra Brass Inc. is a music organisation that is dedicated to fostering the spirit of brass in the nation's capital. Canberra Brass Inc. has four ensembles; Canberra Brass, Victoria Street Brass and Canberra Youth Brass, and the Canberra Brass Quintet. The organisation is made up of amateur musicians from all walks of life, school and university students, professional musicians and school music teachers, all of whom are drawn to the band through their love of excellent brass music. Two Canberra Brass Inc. ensembles rehearse weekly at The Music Academy at Canberra Girls Grammar School and the details are included below:

**Victoria Street Brass** (named after the main street of Hall ACT) was founded in 2009 to provide anyone of any age and any skill level with a passion for playing a brass or percussion instrument, to come together to play entertaining ensemble music. Victoria Street Brass (VSB) is a community D-Grade brass band that regularly performs at community events and participates in the Australian National Eisteddfod. VSB is an important part of the Canberra Brass Inc. pathway, as members can progress into 'Canberra Brass', the organization's primary band. Everyone is welcome at VSB. Rehearsals are at Canberra Girls Grammar School, Deakin on Monday nights from 7.30pm to 9.30pm.

**Canberra Youth Brass** provides players, aged 10–19 from Canberra and the Capital region, with the opportunity to play and perform traditional and contemporary brass band music. Our aim is to develop music reading, playing and performance, in support of their school band. Joining Canberra Youth Brass (CYB) will help young brass players develop confidence, not only in their playing, but as individuals playing as part of a team with the opportunity to develop leadership skills in a fun and educational environment. As a CYB player, you can expect to be competing in events such as the National Eisteddfod and the NSW State Brass Band Championships. We are also active in the community performing at events such as Floriade, local community fetes and other performances around the Canberra region. All young brass players aged from 10 to 19 are welcome at CYB.

CGGS students, non-CGGS students and adult community members wishing to sign up for Victoria Street Brass and or Canberra Youth Brass should follow the link below:

[www.canberrabrass.org.au/contact-us](http://www.canberrabrass.org.au/contact-us)

## Percussion Ensembles

A percussion ensemble is a musical ensemble consisting of tuned and non-tuned percussion instruments. Many styles of music are covered ranging from classical to contemporary.

**Hit It Percussion Ensemble** is open to all students in years 3 to 6. Students who join the Percussion Ensemble will have the chance to perform on a variety of percussion instruments, however all pieces will include pitched percussion instruments. The Ensemble will perform at School concerts and special functions when required.

**K.T Percussion Ensemble** is open to any students wishing to be involved. Students in this ensemble are not required to be taking individual percussion lessons and the emphasis is on fun and engagement.

**Global Groove Percussion Ensemble** is a family orientated class that performs Brazilian Samba, Indonesian Gamelan, Afro-Cuban Salsa, South Indian Karnatic and West African drumming dance and chant. This ensemble is specially designed for people ages 12 years and over and encourages family participation. Each term we will explore a wealth of global genres. The Global Groove Percussion Ensemble will explore the rich world of drumming and chant with an emphasis on aural learning (learning through listening and watching), improvisation and creative expression. Each term, this ensemble will prepare short musical compositions that will build an inner awareness of rhythm timbre and pulse. No musical background or experience is required to take part in this ensemble.

**Instruments** — snare drum, djembe, marimba, auxiliary percussion, timpani, glockenspiel, xylophone, bass drum, bongo, conga, gamelan.

## Rock & Pop Ensembles:

Rock & Pop Ensembles are groups of two or more players. There are usually vocals, guitars, keyboards (piano, electric piano, Hammond organ, synthesizer etc) and a rhythm section consisting of a bass guitar and drum kit. These groups may also include acoustic instruments that are amplified. Students are encouraged to create their own groups with similar interests and the music staff will then assist in scheduling and rehearsing the ensembles. Students who are members of such groups are expected to practise, develop repertoire and be available for performances.

**Instruments** — guitar (electric/acoustic), electric bass, drum kit, keyboard, voice

**The Decibelles** provides an opportunity for students to sing, play and arrange popular and contemporary acapella and accompanied repertoire in a small vocal ensemble. This non-auditioned group is open to singers from Years 7–12.

## Handbells & Chimes:

**Chimers** is an ensemble for students from Year 3 to 6. Students will learn how to use the hand chimes to produce the best sound, how to read and mark their parts, and how to play in an ensemble. Many of the techniques used for ringing hand chimes are the same as those used for hand bells so this ensemble is a great introduction for students wishing to learn hand bells. The ensemble will play an array of music ranging from Contemporary music to traditional folk music.

**Strike! Handbells** ensemble is ideal for students in Years 7–12 who enjoy playing music with others. Being part of a handbell ensemble provides a great opportunity to work as a musical team, with each person contributing their own individual notes to produce a piece of music. Handbells are beautiful tuned instruments, designed to be rung by hand. Many styles of music can be played on these instruments. Students in Strike! Handbell ensemble will be travelling to Cairns in August 2018 to attend the Inaugural Australasian Youth Festival, where participants will work under international conductors to perform a massed item for the opening of the prestigious International Handbell Symposium. Students participating in Strike! will need to be able to read music and be committed to both regular rehearsals from February

until August, and the tour to Cairns. An entry and exit point for the ensemble would be after the August tour, and new members would be welcome at this point.

**Resound Handbells** is designed for CGGS students and adult community members to work together as a group to play a wide variety of music and styles. Handbells are designed to be rung by individuals, who collectively provide all the notes to be played in a piece of music. In this way, each person is responsible for the musical outcome of the performance. Ideally, members of the Resound Handbell Ensemble need to have some degree of music reading ability. They should be committed to regular attendance due to the importance of each individual within the ensemble. Members of the Resound Handbell Ensemble need to commit to the group for a period of one term, but are highly encouraged to continue to attend for the year to develop the level of the playing of the group and extend the repertoire possibilities.

## SPECIALISATION

### Keyboard

**Keyboard Ensembles** is offered to all piano students at CGGS from Year 7 – 12. If you are not currently involved in any ensemble group, this is the perfect way to enjoy playing with other musicians. We are fortunate to have 2 grand pianos in the Recital Room which enables the piano ensemble students to perform repertoire written for 2 pianos. Students will also perform 4 hand or multiple hand works. Whether you are a beginner or accomplished pianist, playing in a piano ensemble group will provide an excellent opportunity to develop ensemble skills in a fun way. Each ensemble group will be individually instructed and the sessions will run mainly during lunch times.

**Keyboard performers** class is offered to all piano students who are interested in working on their performing skills. This includes interacting with an audience, performance etiquette, dealing with nerves/ anxiety, and even learning to have fun on stage! Performance opportunities will range from Recital Room concerts in front of friends to performing within the Canberra community. Students can perform as soloists or in a piano ensemble. Each student will perform at least once a semester and there will be preparatory sessions before each concert.

### Technical

**Audio Production** is a class for students and adults who are interested in how to record, mix and arrange music in the digital age. This class explores the possibilities of digital audio workstation (DAW) software such as Logic Pro and GarageBand and participants develop their own works in the digital realm. Members of this class will have the opportunity to record a range of ensembles and bands with the Music Academy Program. Audio production students will also have the opportunity to visit and use the state of the art recording studio at the ANU School Music.

### Composition

**Composition** class will develop your creative skills in composing music. Discover ways to expand and develop your musical ideas. Explore a deeper understanding of the way a composer thoughts, ideas and techniques are turned into a musical sound in an engaging and practical manner. There are no pre-requisites for this program except imagination.

**Song Writing** classes will provide an opportunity for each participant to complete and record an original song throughout each term. Each session will begin by examining an example of a well-known/ established song for its use of instruments, arrangement, structure, harmony (chords), melody and lyrics. Following this, participants will work individually upon their own music with support and supervision. Basic Garageband and/or handwriting skills will be developed over the course of each term and an introduction to audio production will be completed during the process of recording each song. No prior music literacy skills or instrumental experience is required to take part in this class.

## Theory, Aural & Musicianship

**Theory** classes will be offered with a maximum of 10 participants per class and will be in line with AMEB theory requirements at each Grade. As enrolment would be on a term by term basis, there is room for movement between classes when participants are familiar with certain concepts. Regular attendance and focused application will see participants progress as consistently as possible. Learning theory within a class has many positive benefits including making a set time to complete theory chapters, explanation or revision of concepts as a group when needed, each student having access to individual help during the time slot if required, as well as working independently and submitting work for marking at the end of each class. As with other music co-curricular activities, learning in a situation that includes participants from different year groups and of different ages provides an inclusive social environment where we also learn from seeing how others conduct themselves.

Various theory books are available which correspond to AMEB theory requirements and teachers will nominate their preferred books for purchase. Lessons would usually occur by working through a set book, ideally following this with a revision book of progressively difficult chapters to ensure concepts have been understood, then sitting for a formal written exam if students are interested in this option. Where students' goals are to achieve a set AMEB theory Grade level to match their instrumental level, for example, Grade 2 is required for the traditional Grade 6 practical exam certificates, examinations may be entered for either traditionally, by sitting the written examination currently in August of each year, or online throughout the year.

The higher-level theory classes build upon material covered in previous foundational grades and participants will gain a deeper understanding of the way music is structured in relation to keys, intervals and rhythm. The Perfect and Plagal Cadences are introduced in Grade 3 and eventually all four principal cadences are covered in Grade 4. In Grade 4 the participants will develop a significant harmonic vocabulary with which to negotiate the harmonisation of a 6-bar melody. A sound understanding of composition is invaluable when approaching the creative elements of the course which involve the development of both rhythmic and melodic proficiency. The general knowledge component will cover basic compositional forms in Grade 3 followed by the dances of the Baroque Keyboard Suite and the stringed instruments of the orchestra in Grade 4.

**Aural and Musicianship** classes are designed for students, adult community members and music educators who are interested in improving their aural and musicianship skills. It focusses on audiation, the ability to think in sound which is at the core of musicianship training. Musical elements and related concepts are introduced sequentially and are practiced in ways that actively develop understandings of pitch, tonality, rhythm and harmony. These elements are then reinforced through engagement in a variety of styles and modes of learning: aural (listening, the linking of sound to syllable using tonic solfa, absolute pitch names and rhythm syllables), kinaesthetic (use of the Curwen hand sign system, conducting patterns and other physical indications for beat, rhythm, phrase), and visual (linking sound to a variety of notational systems). This musicianship practise involves using musical elements and concepts in known contexts (such as in performing, part work and memorisation), and unknown contexts (such as in sight reading, dictation, improvisation and composition).

## Conducting

**Conducting** classes are for CGGS students who are interested in learning the art of choral or band conducting. This will involve posture, beat patterns, phrasing, shape, rehearsal techniques, gesturing, cues and cut offs and preparing scores and score reading. Once a competent standard is reached, students will have the opportunity to work with Music Academy ensembles to further practice and refine their conducting skills with the end goal of conducting an ensemble in a performance setting.

## Other

**Early Childhood Class (0 – 18 months):** *We believe that every child is born with an innate and profound musicality. At the most basic and obvious level this musicality is demonstrated every day in such things as our ability to walk and talk. Our musicality is a gift, and with proper nurturing it grows with your child.* (Lynn Kleiner) Make baby's first class musical! Our early childhood class will provide a caring and gentle environment where infants can explore and react to new sounds, sensations, and objects. Activities for babies and their caregivers provide the opportunity to strengthen the connection with your child through fun musical exploration. We aim to develop balance and muscle control and increase social skills and interactions. The introduction of spoken sounds and rhythms will also assist with language and literacy development

**Early Childhood Class (18 Months – 3 years):** *We believe that every child is born with an innate and profound musicality. At the most basic and obvious level this musicality is demonstrated every day in such things as our ability to walk and talk. Our musicality is a gift, and with proper nurturing it grows with your child.* (Lynn Kleiner) Our early childhood class will offer plenty of opportunities for your toddler to explore their new-found movement skills and burn off some of the energy that only a toddler can exhibit. We will promote cognitive development through singing, dancing and instrument play introducing the basic musical concepts of high/low, fast/slow and keeping a steady beat. This growing ability to recognise and follow patterns in music are fundamental skills that have been linked to language and maths.

**Music Appreciation** classes will offer students and music lovers a guide to better understanding and appreciating music through listening, by raising awareness to the nuances of musical language. Each term will focus on certain aspects of music, starting in Term 1 with melody and rhythm using examples from well-known musical works. Term 2 will focus on musical instruments, exploring what to listen for with the various instrumental families. Terms 3 and 4 will focus on the art of interpretation starting with simple musical works from different periods. Classes will include two or three interpretations of the same musical piece and look at how to identify and compare differences.





## 2018 SCHEDULE

DAY	ENSEMBLE/CLASS	STAFF	LOCATION	TIME
MONDAY	Holland String Orchestra	Mrs Rowan Harvey-Martin & Mrs Lim Hur	Recital Room	7.30am – 8.40am
	Clarinet Ensemble	Mr Stephen Rabe	MC3	7.30am – 8.40am
	Sapphire Concert Band	Mrs Natalie Guile & Mr Viv Martin	Senior School Hall	7.30am – 8.40am
	Theory	Mrs Charlene Brighenti	MC2	7.55am – 8.40am
	Wind Quintet	Mr Stephen Rabe	Recital Room	1.00pm – 1.35pm
	Strike! Handbells	Mrs Natalie Guile & Mrs Lim Hur	MC6	1.00pm – 1.35pm
	Kavanagh String Quartet	Mrs Rowan Harvey-Martin	Junior School Music Room	1.30pm – 2.15pm
	Minisingers	Mrs Sara David	Junior Primary Music Room	1.45pm – 2.15pm
	Gabriel Singers	Mrs Rowan Harvey-Martin & Ms Kylie Loveland	Recital Room	3.30pm – 5.00pm
	Grey Street Stage Band	Mr Stephen Rabe & Mrs Lim Hur	MC3	3.30pm – 5.00pm
	Music Appreciation Class	Mr Arnan Wiesel	Recital Room	5.30pm – 6.30pm
	Canberra Youth Brass	Mr Adam Powers	MC3	6.00pm – 7.30pm
	Victoria Street Brass	Mr Adam Powers	MC3	7.30pm – 9.30pm
	The Resonants	Mrs Helen Swan	Recital Room	7.30pm – 9.30pm
TUESDAY	Adelaide Avenue Jazz Band	Mr Stephen Rabe & Mrs Lim Hur	MC3	7.15am – 8.40am
	Sutherland Chamber Orchestra	Mrs Rowan Harvey-Martin	Recital Room	7.30am – 8.40am
	Kain Guitar Ensemble	Mr Minh Le Hoang	MC6	7.30am – 8.40am
	Flute Ensemble	Mrs Teresa Rabe	MC2	7.30am – 8.40am
	Bandicoot Concert Band	Mrs Jennifer Groom, Mrs Natalie Guile	Junior School Hall	7.30am – 8.40am
	Early Childhood Class (0–18 months)	Mrs Sara David	Junior Primary Music Room	9.15am – 10.00am
	Early Childhood Class (18 months–3 years)	Mrs Sara David	Junior Primary Music Room	10.15am – 11.00am
	K.T Percussion Ensemble	Mr Steve Fitzgerald	MC3	1.00pm – 1.35pm
	Chimers	Mrs Jennifer Groom	Junior School Music Room	1.30pm – 2.15pm
	Theory	Mrs Charlene Brighenti & Mrs Lilian Hathorn	MC3 & MC6	5.30pm – 6.30pm
	Composition	Mr Stephen Leek	MC1	5.30pm – 6.30pm
	Song Writing	Mr Ethan McAlister	MC2	5.30pm – 6.30pm
	Global Groove Percussion Ensemble	Mr Gary France	MC3	7.30pm – 8.30pm



DAY	ENSEMBLE/CLASS	STAFF	LOCATION	TIME
WEDNESDAY	Empire Concert Band	Mr Viv Martin & Mr Stephen Rabe	Senior School Hall	7.15am – 8.40am
	Bella Voce Chapel Choir	Mrs Greta Claringbould & Ms Kylie Loveland	Recital Room	7.30am – 8.40am
	Williams Guitar Ensemble	Mr John Couch	MC6	7.30am – 8.40am
	Stringy Bachs	Mrs Rebecca Smith	Junior School Music Room	7.30am – 8.40am
	Alma String Orchestra	Mr Tim Wickham	Junior School Hall	7.30am – 8.40am
	Brass Ensemble	Mr Viv Martin	MC6	1.00pm – 1.35pm
	Les Petites Chanteuses	Mrs Sara David & Ms Kylie Loveland	Junior School Music Room	1.30pm – 2.15pm
	Aural & Musicianship	Mr Joel Copeland	Recital Room	4.30pm – 5.30pm
	Resound Handbells	Mrs Natalie Guile & Mrs Lim Hur	MC6	5.30pm – 6.30pm
	Audio Production	ANU School of Music Staff	Recording Studio	5.30pm – 6.30pm
THURSDAY	Holst Concert Band	Mrs Natalie Guile	Senior School Hall	7.30am – 8.40am
	Celtic	Mrs Sara David & Mrs Jennifer Groom	Junior School Hall	7.30am – 8.40am
	Gabriel Quartet	Mrs Rowan Harvey-Martin	Recital Room	8.00am – 8.40am
	Ruby Concert Band	Mr Stephen Rabe	MC3	1.00pm – 1.35pm
	Conducting	Mrs Rowan Harvey-Martin	MC6	1.00pm – 1.35pm
	Hit It Percussion Ensemble	Mrs Sara David & Mr Steve Fitzgerald	Junior School Music Room	1.30pm – 2.15pm
	Glanville-Hicks Symphony Orchestra	Mrs Rowan Harvey-Martin, Mr Stephen Rabe & Mrs Lim Hur	Senior School Hall	4.00pm – 6.00pm
	Community Choir	Mr Joel Copeland, Mr Stephen Leek & Ms Kylie Loveland	Recital Room	5.30pm – 7.00pm
Oriana Chorale	TBC	Recital Room	7.30pm – 10.00pm	
FRIDAY	Chorale	Mr Joel Copeland & Ms Kylie Loveland	Recital Room	7.30am – 8.40am
	Coro da Camera	Mrs Greta Claringbould & Mrs Jennifer Groom	Junior School Music Room	7.30am – 8.40am
	The Decibelles	Ms Jenny Sawers	Recital Room	1.00pm – 1.35pm
	Emily Quartet	Mrs Rowan Harvey-Martin	MC8	1.00pm – 1.35pm
	Wind Quartet	Mr Stephen Rabe	MC6	1.00pm – 1.35pm
	Cantantes	Mrs Greta Claringbould & Mrs Jennifer Groom	Junior School Music Room	1.30pm – 2.15pm

Keyboard performers, keyboard ensembles & rock/pop ensembles will be allocated lunchtime rehearsal days from the beginning of the year.

## PERFORMANCE UNIFORM

The Music Academy Performance Uniform consists of the 2018 black performance shirt, black trousers, black socks and black school shoes. All Music Academy ensembles (except Minisingers, Les Petites Chanteuses, Cantantes, Chorale and the Decibelles) are expected to purchase and perform in the black performance uniform. Non-auditioned choirs and the Decibelles will perform in school uniform. The black performance shirt is available for purchase through the school shop. Non-CGGS students and adult community members involved in The Music Academy ensembles will perform in concert blacks.

### Transition Period

Students who already own the previous black CGGS music performance shirt may wear this for performances through the transition period of 2 years (until the end of 2019).

## SCHOLARSHIPS

- **Claringbould Vocal Scholarship Year 7, 2018:** One Claringbould Vocal Scholarship will be awarded to a student entering Year 7 in 2018 who shows great promise and commitment to vocal tuition and the choral program at CGGS. It is awarded on the basis of interview, resume, audition and demonstrated ability to contribute to The Music Academy at Canberra Girls Grammar School. This scholarship is offered for a 12-month period whilst the student is studying in Year 7. It is awarded at the discretion of the Dean of Music and Head of Choirs and provides for vocal tuition throughout 2018 and a range of other benefits including mentoring.

Applications open in October 2017 and auditions will be held on Monday 27 November 2017.

- **Vivien Gough Memorial Music Scholarship 2019:** The Vivien Gough Memorial Music Scholarship 2019 enables girls with an outstanding aptitude in music to develop their musicianship and benefit from a CGGS education. Applicants may be current or external students. The Vivien Gough Memorial Music Scholarship 2019 is awarded on the basis of an interview, resume, audition, financial need and a demonstrated ability to make a positive contribution to The Music Academy at Canberra Girls Grammar School.

Applications: Open in October 2017 and close in March 2018

- **Organ Scholarships 2019:** Organ Scholarships provide subsidised organ tuition for up to three girls each year. These scholarships are for girls who currently study piano and are interested in extending their keyboard skills by pursuing lessons on organ. Students must have reached a minimum standard of AMEB Grade 4 or equivalent.

Visit the CGGS website for more details on music scholarships and the range of other academic and boarding scholarships offered at CGGS [www.cggs.act.edu.au/admissions/scholarships](http://www.cggs.act.edu.au/admissions/scholarships)

## COMMUNICATION

Information relating to The Music Academy program is announced via email and at rehearsals and classes. Information relating to ensembles such as performances, expectations and uniform will be sent to ensemble participants at the beginning of the year as well as the beginning of each term. The Music Academy information regarding how to enrol is available on the CGGS Music Academy Website and on CANVAS. This information is available always and is renewed annually in Term 4 each year, for implementation in the following year. It is the participant's responsibility to ensure that they are aware

of their relevant commitments associated with ensemble and class participation. The Music Academy performance calendar and rehearsal schedule can be accessed on The Music Academy website as well as via CANVAS, which should be checked regularly for amendments/updates.

There are specific pathways for communication within The Music Academy. All Music Academy staff may be contacted via email. For all general inquiries, please contact the Music Academy Administrator.

## Instrumental Studies

The first point of contact is the specific instrumental tutor. Alternatively, the Music Academy Administrator or Head of Junior School Music.

## Co-curricular Music

The first point of contact is the ensemble conductor or class teacher. Alternatively, please contact the relevant Head of Orchestras, Bands, Woodwind, Choirs, Keyboard, Head of Junior School Music or the Dean of Music.

<b>Dean of Music</b>	Mr Joel Copeland <a href="mailto:joel.copeland@cggs.act.edu.au">joel.copeland@cggs.act.edu.au</a>
<b>Head of Music Junior School</b>	Mrs Jennifer Groom <a href="mailto:jennifer.groom@cggs.act.edu.au">jennifer.groom@cggs.act.edu.au</a>
<b>Head of Orchestras</b>	Mrs Rowan Harvey-Martin <a href="mailto:rowan.martin@cggs.act.edu.au">rowan.martin@cggs.act.edu.au</a>
<b>Head of Bands</b>	Mrs Natalie Guile <a href="mailto:natalie.guile@cggs.act.edu.au">natalie.guile@cggs.act.edu.au</a>
<b>Head of Woodwind</b>	Mr Stephen Rabe <a href="mailto:stephen.rabe@cggs.act.edu.au">stephen.rabe@cggs.act.edu.au</a>
<b>Head of Choirs</b>	Mrs Greta Claringbould <a href="mailto:greta.claringbould@cggs.act.edu.au">greta.claringbould@cggs.act.edu.au</a>
<b>Head of Keyboard</b>	Ms Kylie Loveland <a href="mailto:kylie.loveland@cggs.act.edu.au">kylie.loveland@cggs.act.edu.au</a>
<b>Music Academy Administrator</b>	Mrs Lisa Christie <a href="mailto:lisa.christie@cggs.act.edu.au">lisa.christie@cggs.act.edu.au</a>

## FRIENDS OF MUSIC (FOM)

Canberra Girls Grammar School (CGGS) Friends of Music is a small group of parents, alumni, guardians and friends interested in supporting the work of the Music Academy through fund-raising for discretionary acquisitions. The Friends of Music has raised more than \$30,000 over the past few years which has been used to purchase items such as performance attire and choir robes, a drum kit for the Recital Room, a beautiful piccolo as well as a 34-string Salvi lever harp. Support in the Junior School has taken the form of group tuition on some of the more unusual instruments (such as tuba and French horn) as a part of developing musicians for orchestral and band places in the Senior School. In 2016, the Friends of Music donated a large amount to help in the purchase of a new grand piano for the Junior School Hall and in

2017, the Friends have undertaken to purchase new timpani for the Junior School with support from CGGS' Parents and Friends Association.

The Friends' contribution to the life of the School has included support for the Gabriel Singers' participation in a prestigious choral event in New York City in 2014 and, in 2016, portable PA equipment was purchased for use at both Junior and Senior School events. The Friends provide for a number of annual music awards for both Junior and Senior School years. The Friends have also developed a page on the School website where families can advertise or purchase music instruments or bundles of music for sale – link here [www.cggs.act.edu.au/community/friends-of-music/musical-instruments-to-sell-or-buy/](http://www.cggs.act.edu.au/community/friends-of-music/musical-instruments-to-sell-or-buy/) and in 2016, the Friends of Music initiated a Music Buy 'n Sell Day.

The group generally meets four – six times each year to map out its activities which change according to the needs of the Faculty. If you are interested in assisting with CGGS Friends of Music activities, please contact the group secretary, Wendy Craig, at [music@cggs.act.edu.au](mailto:music@cggs.act.edu.au)

## ENROL NOW

Enrolment for The Music Academy ensembles and classes in 2018 can be completed via the following link:

<https://form.jotform.co/72540961068863>

Please note that submission of the online enrolment form for Instrumental Studies and The Music Academy Program confirms acceptance of all terms and conditions as outlined in The Music Academy 2018 Handbook.

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