

STAR-POST (MUSIC)

ATTENDING A CONFERENCE: BEFORE, DURING AND AFTER

Attending an academic conference is an exciting experience. The meeting of minds to “converge” in a particular area, on a particular theme, provide a wealth of learning possibilities for every participant. From keynote addresses to presentations, from workshops to panel discussions, the unprepared participant can easily be overwhelmed. How does one ensure that the excitement translates into a rewarding professional learning experience?

> BEFORE THE CONFERENCE

Find out about the various sessions at the conference. Who will the keynote speakers be and what will they be addressing? Who will be conducting the various presentations and workshops? Locate information on the conference website and do some planning. For example, match your interest and/or research areas with relevant concurrent sessions. Select two or even three choices so that you will not be disappointed should your prioritised session be full.

Be ready for the sessions. For example, be ready to get active and participate if selecting a workshop. If attending a panel discussion, find out preliminarily the views of the panellists and prepare questions for which you would like to engage them in discourse. Attending a presentation? Have paper and pen (or their digital equivalent!) ready for recording your learning and new perspectives.

Are you attending the conference with a colleague? Discuss with him which concurrent sessions each of you are attending so that you may share your learning. This not only allows both of you to extend your learning, but also maximises the sharing with colleagues who do not have the chance to attend the conference.

> DURING THE CONFERENCE

Get to know people at the conference. Speak to different conference presenters and participants, and engage in conversations both in your areas of interest as well as in new areas. Exchange contacts with new acquaintances. Capitalise on the possibilities provided by the extension of your knowledge and thoughts, not merely by attending a variety of conference activities but also in the dialogues with professionals from around the world. This is an experience which no amount of reading will provide, so make the most of it.

Familiarise yourself with the conference venue and other details by looking through the conference materials. Plan your route in getting from one location to another.

Participate fully at the conference. While it is tempting to check emails and attend to incoming phone calls, these distractions will curtail your learning. Give yourself the full opportunity to benefit from being ‘fully-present’ at the conference. You deserve it!

> AFTER THE CONFERENCE

When we return to work after the conference, it is common to return to the daily grind and attend immediately to work that had piled up during our days away. Despite the challenges of time, in order that we may consolidate our learning at the conference, it is useful to take some time to put our thoughts together.

Organise your conference materials for ease of future reference. For the months ahead, prioritise three to five things which you would like to follow-up upon. For example, was there a conference participant whom you would like to engage in further professional conversations with? Drop him an email or get in touch with him via online professional networking platforms such as LinkedIn. Or perhaps you could get hold of a publication by a keynote speaker, to further explore the ideas he had shared at the conference. It is equally important too to follow-up on new friendships. Stay in touch with friends made at the conference, and you might gain also in the area of work-life balance!

To all our colleagues who are attending conferences or other forms of professional development in the ensuing months, we hope that the ideas shared here provide you some food for thought. For colleagues who are joining us at the Asia-Pacific Symposium on Music Education Research (APSMER) and Arts Education Conference (AEC) 2013, we look forward to meeting you on 17th and 18th of July!

THOUGHTS FROM A MASTER PEDAGOGUE

John R. Stevenson • Co-founder and co-director of the *Institute for Jaques-Dalcroze Education*



John R. Stevenson (Jack), co-founder and co-director of the Institute for Jaques-Dalcroze Education presents his thoughts in the following article - [The Crisis Lifts: An Experience in Simple and Compound Meter](#). In this first part of three instalments, Stevenson diversifies our notion of meter and the character of each beat, illustrating it with the example of the two-beat arm beat pattern.



eter is the result of the structuring of pulsations or beats into a recurring series or pattern, which can be detected by a stress placed at the beginning of each recurring series, and each recurrence marks the start of a measure. The stress one hears as the first beat is known as the *crusis* (*krousis*), a Greek term meaning to strike.

There are two other types of beats, *metacrusic* and *anacrusic*. The Greek prefix “ana” means to go against or to oppose, which means that the *anacrusis* is the opposite beat to the *crusic* beat. *Crusis* is the strongest beat while *anacrusis* is the weakest, i.e. two polarities where one is always preparing for the other. The Greek prefix “meta” means to climb over, step over, surpass or transcend. The *metacruses* are any middle beats that the music must step over or transcend while moving from the *crusis* to the *anacrusis*.

Meter groups of two, three, four, six and eight beats are referred to as *perfect time* because they can be divided equally by two, three, or four. Time signatures is placed after the clef. The top number is often called the numerator, and the bottom the denominator, although a time signature is not a fraction. The numerator describes the number of beats per measure, and the denominator describes in numeric form the note value used to depict or represent the beat note or the first division in the case of compound meter.

In Medieval times when music notation was exclusively in the hands of the Roman



Church the best way to describe perfect time was with a full circle or a *perfectum* placed at the beginning of the chant. However, perfect time was regarded as three beats since Christians believe that there are three persons in one God (the Holy Trinity). Pulsations in two or four groupings were considered to be *imperfect time* and were represented by the *imperfectum* or the half circle. The *imperfectum* eventually became known as *common time* only because the symbol is mistaken for the letter C. Today, the *imperfectum* is often used in place of the meter of four-quarters. Over time the *imperfectum* was split in half and was used to divide the four-quarter note meter into two-half note meter. Today, it is often inaccurately referred to as *cut time*. The more accurate term is *alla breve* or at the half. Both symbols seem to have outlived their usefulness. As Gardner Read, in his 1979 text *Music Notation, A Manual of Modern Practice*, states on

page 157, “The symbol[s] seem inadequate for the inner complexity of modern metric pulsation, and perhaps should ... be scrapped in favor of more precise time-signatures.”

From a Dalcrozian perspective a beat is a musical duration, and a musical duration is not just sound but physical mass that occupies and moves through space on a given trajectory. As it travels it flows on its own independent trajectory with or against gravity in varying intensities, thus providing each beat with its own temperament. To effectively experience this phenomenon the human being requires the use of the body. Traditionally, musicians have come to experience the beat traveling through space in time and with energy by using their arms in conducting patterns or what M. Jaques called *arm beats*. Usually, Dalcrozians experience the beat in a variety of gestures, movements, and locomotor patterns before honing in on the actual traditional conducting or arm beat patterns.

It must be noted that Dalcrozian’s use of arm beat patterns is not for the explicit purpose of teaching conducting even though arm beats help in that endeavor. Their primary purpose is to allow the Dalcrozian to physically experience the temperament and personality, and placement of the individual beats within the scope of their metric formation. The arm beats are to provide a physical knowledge of the beat’s duration, which includes its exact beginning (*ictus*¹) and ending, its weight against gravity (weak or strong), its quality (simple or compound), and its trajectory (direction). Therefore, the arm beat patterns will not always look the same and will not move in the same way as traditional conducting patterns.

Conducting has been part of the musical world since the times of the ancient Greeks. Throughout the Medieval period we learn mostly from drawings and paintings that the conductor was part of the ensemble, but he held a scroll of parchment in the right hand and a bishop’s staff in the left hand. The staff, usually made of silver or gold, was more of a sign of authority given to the musician by the bishop. In the Baroque period there are paintings of music ensembles where the leader is usually sitting at the harpsichord with a paper scroll in the right hand or standing with a large staff in the right hand that was moved up and down to indicate the beat. The staff was eventually replaced with a baton. Sometimes the first violinist would assume the role of conductor by using his bow to keep time or gesture with his head and shoulders. In the Classical period he was

1. The instant at which the beat occurs. Latin *ictus* (“a blow”), from *icio* (“I hit, strike, or smite”; “I stab or sting”).

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usually raised up on a platform so he could be properly seen. The Romantic period finally brought about the role of conductor as a musical discipline to be studied and learned even though the first conservatories of music did not begin teaching conducting as a separate discipline until the early 1900's.

It is difficult to know from the literature when, where, and how the actual patterns themselves originated but one of the first books on the actual technique of conducting was written by Carl Schroeder in Hamburg, Germany in 1889. This text, "Handbook on Conducting" followed the 1855 publication of "l'Art du chef d'orchestre" by Hector Berlioz, the 1869 publication "Über des Dirigieren of Richard Wagner", and the 1878 publication "l'Art du chef d'orchestre" by Edouard-Marie-Ernest Deldevez (1817-1897).

The English translation of the "Handbook on Conducting" was produced by J. Matthews and published in London by Augnar, LTD, a well known publisher of music text books at that time. The date of the publication is unclear. Nevertheless, in the text Schroeder describes the exact way to conduct in meter of one to seven beats. He is very clear that a "baton" be used in the right hand, and that the left was to be used only for certain musical effects like dynamics. He further recommends that the conductor positions himself in front of the orchestra with his back facing the listeners. Apparently, the way to conduct, the use of the baton, and the placement and position of the conductor were controversial issues among musicians up to this time. It seems that his text worked to establish the new norm for conductors, most of which remains relevant today.

There is one passage in the text however, that is of special note where Schroeder discusses the traditions of the German conductors.

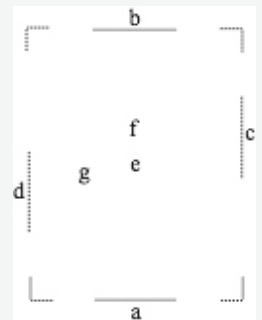
"Many German conductors give up-beats for the principal accents instead of down beats, and this is said to have been the ancient Greek custom, — an upward motion of the hand indicating the arsis (ἄρσις), or accent, and a downward one the thesis (θέσις) or unaccented beat."²

We know that the Greek music leaders or conductors used their foot to keep time because they used the terms "arsis" and "thesis" interchangeably for "crusis" and "anacrusis". The Greek term "arsis" not only means to lift or to rise, but to lift and to rise the foot. The term "thesis" not only means to place or to put, but to place or to put the foot. It must follow therefore, that in the Greek's mind the crusis lifted and the anacrusis fell, which was clearly demonstrated with their foot. This is the exact opposite of what Schroeder taught and what most musicians believe today. However, the lift of the crusis and fall of the anacrusis is not a foreign concept to the Jaques-Dalcroze approach to conducting with arm beats.

Arm Beat Patterns

Two Beats

All arm beat patterns are performed with the arms and the extended hands, and take place within a rectangular frame that can be no larger than the arm's reach. Referring to the illustration on the right, the letters represent the points from which beats originate and depart. Each departure point is the ictus of a given beat. Ictus **a** is the crusis or arsis, ictus **b** is the anacrusis or thesis, and points **c** through **g** represent all the possible metacruses. In the arm beats presented by M. Jaques there are as many as five metacrusic points of departure.



As in the tradition of the ancient Greeks, and the nineteenth century Germans the crusis beat moves up from the crusis point in a trajectory toward point **b**, the anacrusis point. The anacrusis beat then moves down from point **b** on a downward trajectory toward point **a**. The movement is made with precise timing so that it never stops, and never moves faster or slower while travelling on its given trajectory. This movement therefore, is a balanced gesture.

To better understand how this balanced gesture is performed, think of the 1972 Atari hand and eye coordination computer game "Pong"³. This is a game where a small ball (actually square) moves left to right by hitting a paddle on either side of the screen. The paddles move on a fixed vertical plane, which are controlled by one or two players. If and when the ball meets the paddle it immediately moves toward the opposite paddle giving the impression that it never arrives at either paddle, but departed from them. As the ball moves across the screen with the same force there is no perceptible change in its speed (time), and no perceptible change in the distance between them (space). Therefore, the ball is moving in a balanced gesture. The ball completes each gesture within a given amount of space, in a given amount of time, and with the required amount of energy or force.



In music however, all beats do not travel with the same force even though they are equidistant. The voyage of the crusis has more dynamic or weight than that of the anacrusis. For the body to experience the true weight of the crusis and release of anacrusis it must move with and against gravity. For this to occur, the human being must first be attuned to the gravitational pull and its effect on movement, how it ties the body to the earth, and how to move against its force using natural movement. These concepts are usually

2. Schroeder, Carl, Handbook of Conducting. trans. J. Matthews (London: Augner, LTD, 1889) p. 95.
3. see www.ponggame.org

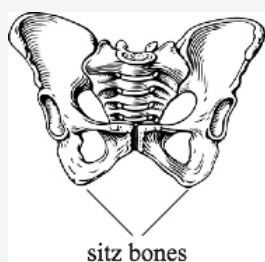
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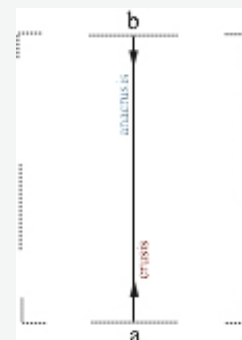
explored within the scope of a series of eurhythmics lessons. Once gravity is understood it becomes obvious what the Greeks and the Germans knew inherently that the crusic is best experienced as a lift against gravity, and the anacrusis is best experienced as a fall with gravity. In any event, the crusic lifts.

A good exercise to experience the gravitational pull (done with music in 2) is by sitting on the edge of a hard chair or bench, something without arms. A piano bench is ideal. Be sure not to sit on the coccyx but on the two sitz bones (also known as sits bones, sitting bones). To find the sitz bones sit on the bench and rock the pelvis front to back until the two bones are located. Keep the knees bent. The heels should be firmly on the ground as in the illustration on the right. The seat of the bench will function as the crusic point, and imagine an anacrusic point about 12 inches above the crown of the head. When the music begins perform a squat on each crusic by lifting the torso off of the bench. Imagine the head reaching toward the anacrusic plane. Working from the heels will produce a thrust of energy up from the ground. For each second beat, allow the body to fall from the anacrusic plain with the sitz bones headed toward the seat not to sit but rather to rebound from the seat at the next crusic. Continue with the music in a lift-fall, lift-fall balanced gesture of the torso keeping the ictus of the lift on the crusic and the ictus of the fall on the anacrusis. Do not stop the movement at the top or at the bottom, and do not change its speed. It should be smooth and consistent, never faster or slower, and never stopping. Keep the knees apart and bent, and the weight in the heels will inhibit the body's ability to stop at the top and allow the movement to remain continuous and smooth.



gravity works to push the torso down. It will be clear that the upward movement or lift from the crusic point is more physically demanding and therefore, more dynamic than the downward movement that falls away from the anacrusic point. The lift naturally matches the force of the crusic, and the fall naturally matches the force of the anacrusis. Both movements however, need to be controlled with resistance at varying degrees of force.

Now look at the diagram on the right. It describes how the body moves in a simple duple meter on a vertical axis. Notice that the crusic lifts from point **a**, the anacrusis falls from point **b**, and that both beats move on the same path. The crusic and anacrusic paths are the same and therefore, equidistant. This same movement can be done as arm beats which are done with the arms and extended hands.



This time the crusic point is an imaginary line at about waist height, and the anacrusic point is another imaginary line about 12 to 18 inches above the crusic plane. While standing extend the arms in front of the body bent at the elbow at about a 90° angle and held at the level just above the waist. The palms face down, the wrists are relaxed and supple, and the knees are somewhat bent. Shift the majority of the weight on the balls of the feet by lifting the heels slightly off the floor. This will help the body experience a sense of buoyancy.

The basic design of the movement is that the palms of the hands will lift from the crusic point and the back of the hands will fall from the anacrusic point. Listen to the music, then on the first beat of each measure, lift the arms away from the crusic point (use the heels and torso to help) then on the second beat, allow the arms and torso to drop away from the anacrusis point. Watch the wrists. If the movement is done correctly they will bend slightly upward as the arms lift, and bend slightly downward as the arms drop. The movement will be mostly limited to the forearms and extended hands but do not allow the torso to remain stationary. A slight movement of the torso traveling up and down should accompany the rise and fall of the arms and hands. It may feel like a mini squat. It may help to imagine the movement generating up from the heels that push the arm up against gravity and pull the arms down with gravity. As the arms traverse the space begin to notice that the difference between the two movements is the degree of physical resistance they produce against and with gravity.



Doing the exercise with a partner as in the photos above will help each individual maintain the even flow of the movement. When done correctly, the body will begin to appreciate how

In the next issue of STAR-Post (Music), Stevenson will share further intricacies of meter and stresses in arm beat patterns of three-beats, four-beats, five-beats and more.

WHAT'S ON AT STAR



We are all capable of developing ourselves and stretching our abilities, no matter which stage of our career we are at. Our teachers from the Music Teachers Practitioner Programme (MTPP), Teachers' Choir and Javanese Gamelan ensemble demonstrated this fully at the *Afternoon Soiree* concert, where they performed for their school leaders, colleagues, family and friends.



For our MTPP teachers, we congratulate each of you too as you graduate from the programme. We wish you a fruitful journey as you embark on your Advanced Diploma programme at the National Institute of Education.



STAR has designed a signature Senior Teachers' Programme customised for our arts educators. Spanning 6 months of mentoring, coaching and peer observation, this powerful programme is a rewarding hand-holding personal experience that sustains, renews and transforms.



The ST music programme involves pedagogical research, TWA on arts management with our partner the Singapore Lyric Opera, and a culminating reflective study trip to Hong Kong.



For all our Music STs and those who are keen to develop on the Teaching Track, do get in touch with us and we could discuss your professional development journey too.

WHAT'S ON AT STAR



We are happy for the opportunity to collaborate with the National Library Board (NLB) to host arts practitioners, arts educators and members of the public at our Pre-Conference Talk.



What a beautiful way it was to spend a Saturday morning in the Library@ Esplanade, with buzz talks by Associate Professor Eugene Dairianathan and Assistant Professor Lee Chee Keng from the National Institute of Education, and our own STAR Programme Director (Art) Lim Kok Boon.



We would also like to extend our appreciation to the NLB for sharing with our music teachers and us the many useful resources available to support music education at the National Library and its online portals.

Have you explored the e-resources made available by the NLB? Go to <http://eresources.nlb.gov.sg/index.aspx> and begin your journey of discovery!



P R O G R A M M E S

Milestone Programmes

Key mandatory programmes at key stages of the teaching career to achieve professional renewal, reinvention and positive transformation in teaching beliefs and practices.

TITLE OF PROGRAMMES	DETAILS	PARTICIPANTS
Orff Workshop	Mid or End October 2013 (Dates to be confirmed)	CS1 and 2 Music Secondary teachers
Kodaly Workshop	Mid or End October 2013 (Dates to be confirmed)	CS1, 2 and 3 Music Primary or Secondary teachers

Upskilling Programmes

Programmes to help teachers become qualified music teachers or upgrade teachers in preparation for taking on additional responsibilities.

TITLE OF PROGRAMMES	DETAILS	PARTICIPANTS
Music Teachers Practitioner Programme – 5th Intake	July to October 2013	Primary Music Teachers (By school nomination)

Pedagogy Implementation

Programmes to develop teacher-leaders to cascade their training.

TITLE OF PROGRAMMES	DETAILS	PARTICIPANTS
Cluster Workshops led by STAR Champions (Primary)	June to August 2013 Various schools *See details on Pg 8 & 9	For Cluster teachers
Cluster PD Sessions led by STAR Champions (Secondary)	July 2013 Various schools *See details on Pg 10	For Cluster teachers

Supporting Programmes

Programmes to provide new areas of learning and broaden perspectives.

TITLE OF PROGRAMMES	DETAILS	PARTICIPANTS
Ukulele Playing For Teachers, please apply through TRAI course code: 21270 For AEDs, please apply through OPAL course code: LD001W	13 Aug to 3 Sep 2013 Every Tuesday 3:00 to 5:30pm at STAR	CS1, 2 & 3 Music Primary & Secondary teachers, and Allied Educators

Communities of Practice (CoP)

Programmes that are premised on collaboration and sharing to collectively improve music skills and/or teaching practices.

NAME OF COP	DETAILS	CONTACT
Teachers' Choir	Every Tuesday 4:00 to 6:00pm, Blk K Level 3 STAR Recital Studio	* We welcome all teachers and Allied Educators to participate in the CoPs. Please contact our Programme Executive Ms Tan Bee Ngoh (Tan_Bee_Ngoh@moe.gov.sg) for details.
Javanese Gamelan Ensemble	Every Thursday 4:00 to 6:00pm, Blk K Level 2 STAR Gamelan Studio	
Teachers' Chamber Orchestra *New!	Every Friday 3:00 to 5:30pm, Blk K Level 1 STAR Music Workshop	

P R O G R A M M E S

From June to August 2013, the primary and secondary Music STAR Champions are leading their clusters in the design of 21st century student-centric music lessons. The following are the details for the sessions:

Music STAR Champions Primary

CLUSTER	STAR CHAMPION / SCHOOL	CLUSTER WORKSHOP	
E1	Ms Eileen Bay Kim Hwa (Poi Ching Sch)	26 Jul '13 Full day	Haig Girls' Sch
E1	Ms Tan Shi Ying (Meridian Pri Sch)		
E2	Mr Murugesu Samarasan (East View Pri Sch)		
E2	Mdm Wong Sze Yeun Sarah (Junyuan Pri Sch)		
E5	Ms Leu Yifang (Haig Girls' Sch)		
E5	Mdm Tan Hui Fen Rachel (Geylang Methodist Pri Sch)	7 Jun '13 Full day	Chongzheng Pri Sch
E3	Mrs Bridgette Teh (Chongzheng Pri Sch)		
E3	Ms Ng Kay Gek (Griffiths Pri Sch)		
E4	Mr Soh Yang Yit Bernard (Telok Kurau Pri Sch)	10 Jul '13 Full day	Changkat Changi Pri Sch
E4	Miss Lai Hui Ming (Changkat Pri Sch)		
E6	Ms Woo Wai Mun Marianne (White Sands Pri Sch)	4 Jul '13 & 5 Jul '13 PM sessions	Tampines North Pri Sch
E6	Mdm Trina Pook Sim Nar (White Sands Pri Sch)		
E6	Mrs Lydia Leong (Tampines North Pri Sch)		
E7	Ms Chow Shu Yin Melissa (Ngee Ann Pri Sch)		
E7	Mr Ray Aziz (Opera Estate Pri Sch)	5 Jul '13 Full day	5 Jul '13 Full day
W1	Mr Tan Seng Thye (Yuhua Pri Sch)		
W1	Mr Tan Kim Keat (Clementi Pri Sch)		
W2	Mdm Chang Mei Cheng (Yew Tee Pri Sch)	10 Jul '13 Full day	West Grove Pri Sch
W2	Miss Charmaine Sng (De La Salle Sch)		
W5	Ms Tan Jiak Shiang Mavis (Nanyang Pri Sch)	23 Jul '13 Full day	Bukit View Pri Sch
W3	Mdm Chan Mei Yin Irene (West Grove Pri Sch)		
W3	Miss Adela Josephine (Juying Pri Sch)	3 Jul '13 & 31 Jul '13 PM sessions	Bukit Panjang Pri Sch
W4	Ms Josephine Chan (Bukit View Pri Sch)		
W4	Mdm Sharon Tan Ken-Min (Keming Pri Sch)		
W7	Mdm Lee Chiak Ling (Shuqun Pri Sch)	27 Jun '13 Full day	Rivervale Pri Sch
W7	Ms Lee Ai Ling (Jurong Pri Sch)		
W8	Ms Soh Fang Ying (Bukit Panjang Pri Sch)		
W8	Mr Muhammad Dzuhri Bin Juniwan (Corporation Pri Sch)	3 Jul '13 & 4 Jul '13 PM sessions	Edgefield Pri Sch
N1	Ms Ng Jing Fen Brenda (Rivervale Pri Sch)		
N1	Ms Quah Hui Ling (Xinmin Pri Sch)	3 Jul '13 & 4 Jul '13 PM sessions	Edgefield Pri Sch
N3	Ms Loi Wei Ling (Edgefield Pri Sch)		
N3	Mdm Jessica Chaw Kim Leng (Edgefield Pri Sch)		

P R O G R A M M E S

Music STAR Champions Primary

CLUSTER	STAR CHAMPION / SCHOOL	CLUSTER WORKSHOP	
N6	Mr Wang Junxian (Yishun Pri Sch)	11 Jul '13 <i>Full day</i>	Peiying Pri Sch
N6	Ms Loh Soo Hua Debbie (Peiying Pri Sch)		
N5	Ms Tan Siok Cheng (Innova Pri Sch)	4 Jul '13 <i>Full day</i>	Si Ling Pri Sch
N7	Ms Lydia Tee Ai Leen (Si Ling Pri Sch)		
N7	Ms Amirah Sharainee Zain (Si Ling Pri Sch)		
S1	Mrs Sarah Lee-Koh Hui Khoon (Holy Innocents' Pri Sch)	4 Jul '13 & 11 Jul '13 <i>PM sessions</i>	Holy Innocents' Pri Sch
S2	Mdm Lee Danlin Teresa (Fairfield Methodist Pri Sch)	12 Jul '13 <i>Full day</i>	Queenstown Pri Sch
S2	Mr Leong Ser Kee (Queenstown Pri Sch)		
S4	Mdm Chan Wee Teng Dawn (Radin Mas Pri Sch)		
S4	Ms Goh Wan Yu (River Valley Pri Sch)		
S3	Mdm Jillianne Chew (Anglo-Chinese Pri Sch)	26 Jul '13	Anglo-Chinese Pri Sch
S3	Mdm Soh Ai Ling Stephanie (CHIJ Pri Sch (Toa Payoh))		
S5	Mrs Angela Lim (St Andrew's Junior Sch)	26 Jul '13 <i>Full day</i>	Guangyang Pri Sch
S5	Mdm Loh Lin Li (Anglo-Chinese School (Junior))		
S7	Mrs Sharon Ng (Guangyang Pri Sch)		
S7	Mrs Rebekah Sim (Catholic High Sch (Pri))		
S6	Mrs Emily Chew (CHIJ Our Lady of the Nativity)	25 Jul '13 & 26 Jul '13 <i>PM sessions</i>	CHIJ Our Lady of the Nativity
S6	Mdm Millie Choo Poh Hong (Cedar Pri Sch)		

P R O G R A M M E S

Music STAR Champions Secondary

CLUSTER	STAR CHAMPION / SCHOOL	CLUSTER PD SESSION	
E1	Ms Lim Meihuan Joyce (Pasir Ris Crest Sec Sch)	5 Jul '13 PM	Anglican High Sch
E2	Ms Angel Huang (Bedok View Sec Sch)		
E6	Mrs Lock-Lian Wee Lee (Ngee Ann Sec Sch)		
E3	Ms Clara Sng (East Spring Sec Sch)	26 Jul '13 PM	St Anthony's Canossian Sec Sch
E4	Ms Teh Jane Khim (St Anthony's Canossian Sec Sch)		
E5	Ms Feng Yingyi (Broadrick Sec Sch)		
E7	Mr Sim Kim Seng (CHIJ Katong Convent)		
W1	Ms Serene Ng (Shuqun Sec Sch)	23 Jul '13 PM	Hillgrove Sec Sch
W2	Ms Chong Hui'en (Hillgrove Sec Sch)		
W7	Ms Clara Teo (Fuhua Sec Sch)		
W3	Ms Vanise Yap (Pioneer Sec Sch)	24 Jul '13 PM	Regent Sec Sch
W4	Ms Liao Yanya (Huayi Sec Sch)		
W6	Ms Chia Hui'en (Fajar Sec Sch)		
W8	Ms Rebecca Ng (Regent Sec Sch)		
N1	Ms Lim Chieh Nee (Hougang Sec Sch)	23 Jul '13 PM	Montfort Sec Sch
N4	Ms Eunice Chua Jin Lin (Montfort Sec Sch)		
N4	Ms Cindy Chia Pei Shan (Punggol Sec Sch)		
N6	Mr Michael William Cartwright (Yio Chu Kang Sec Sch)		
N7	Ms Anita Mansor-Long (Fuchun Sec Sch)		
S1	Ms Tang Su Yun (Mayflower Sec Sch)	26 Jul '13 PM	Mayflower Sec Sch
S3	Ms Betty Chen (First Toa Payoh Sec Sch)		
S7	Ms Lee Siew Foong (Kuo Chuan Presbyterian Sec Sch)		
S2	Mr Eugene Lim (Henderson Sec Sch)	31 Jul '13 PM	St Margaret's Sec Sch
S4	Ms Tan Teing Im (Queenstown Sec Sch)		
S6	Mrs Tham Chuan Chuan (St Margaret's Sec Sch)		

WHAT'S ON IN THE ARTS SCENE

Singapore! A Musical Celebration II

Join the Singapore Wind Symphony as they bring you familiar tunes from stage and screen favourites such as *Beauty World*, *Forbidden City* and Royston Tan's *881*, and music composed by various Singaporean composers including our very own music teacher - Mr Benjamin Yeo of Anglo-Chinese School (Independent).

Sunday 21 July 2013, 3.00pm, Esplanade Concert Hall

The Alphabet Series: Letter H – H is for Hours

The Arts House and The Sing Song Club present *The Alphabet Series* on the letter H, taking the audience through a recital of 24 songs, with each song representing an hour in the day.

Saturday 27 July 2013, 8.00pm, The Arts House Living Room

F.Y.I.: Once Upon a Legend – An Introduction to Traditional Chinese Percussion Instruments

Ding Yi Music Company introduces students to traditional Chinese music incorporating Chinese legends and folktales, under the National Arts Council's Feed Your Imagination (F.Y.I.) programme.

31 July 2013 to 2 August 2013, various timings, Esplanade Recital Studio

F.Y.I.: Metal Morphosis

Gamma:rays brings the world of gamelan music to students by fusing traditional Javanese gamelan instruments with Western music instruments and other ethnic instruments, under the NAC's F.Y.I. programme.

5 August 2013 to 7 August 2013, various timings, Esplanade Theatre Studio

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