XX National Conference

Music: Educating for Life

The XX National Conference is on in Adelaide this September. Discounted early bird registrations and presentation applications both close March 31. Visit www.asme2015.com.au for more information on how to submit an application and register.

Composers 18 years and younger have the chance to compete in the Young Composers Competition. The winning composer will have the opportunity to the National ASME Conference in Adelaide this September. See page 5 for full details.

Keynote speakers include the internationally renowned music educator, Richard Gill OAM; music technology leader Katie Wardrobe; and Professor Graham Welch from the Institute of Education, University of London. The conference venue is Prince Alfred College, one of Australia’s leading boys’ schools.

We have attached a registration form at the end of this newsletter. We’re looking forward to catching up with you!
From the Chair, 2015
Dr Sylvana Augustyniak

Dear ASME NSW Colleagues,

We would like to thank Dr Bradley Merrick for his excellent work as Chair of NSW ASME Committee last year. His continual support of Music Education through leadership and civic duty, as well as his mammoth effort in steering our committee were much appreciated!

I would also like to congratulate and thank the new committee members for 2015 in accepting their positions: Dr Anne Power who is Vice Chair; Dr Bradley Merrick, Treasurer Representative; Jennifer Robinson, Minutes Secretary; Andrew Mifsud, Committee member and Technology Assistant and expert; as well as other committee members such as Kirsten Macaulay, Cara Burrell, Lauren Carr, Debra Batley, Kate Hargreaves and Dr Diana Hughes. Acknowledging the importance of peoples’ contributions through giving up their own personal time to benefit the overall growth and development of Music Education is very important as role models for the rest of us to follow. One of these outstanding role models is Dr Diana Hughes who received the following accolades:

Dr Diane Hughes receives Outstanding Contribution for Student Learning

Congratulations to Dr Diane Hughes from the Department of Media, Music, Communication and Cultural Studies at Macquarie University who received a Citation for Outstanding Contribution to Student Learning from the Office for Learning and Teaching.

The award recognised the country's best educators. According to the Australian Government Minister for Education, the Hon Christopher Pyne MP, stated that these Citations "reaffirm the crucial role staff and teachers play in helping Australian universities to deliver quality education and improve the student learning experience."

Mr Payne continued by stating, "The excellence of our higher education teachers goes a long way to establishing the Australian higher education sector's reputation as a global leader."

Dr Diane Hughes’ award was for "an outstanding contribution to facilitating student engagement and learning through the design of innovative contemporary music curricula."

New Look Website

The National Executive have been working on developing a new look home for ASME on the web. The National parent site will also host the various chapters around Australia. Stay tuned for further updates. If there is anything in particular you would like to see on our new Chapter site, please let us know!

Welcome to the Chair

We would like to warmly welcome our new chapter Chairperson, Dr Sylvana Augustyniak. Sylvana has been an influential music educator for the past 30 years. She is a music presenter, running a number of professional music development workshops for teachers.

Her doctoral research is based on the twenty first century skills needed to creatively improvise and compose music products for the end of each course or project, utilising technology as a tool.

Sylvana is currently the music teacher at Narrabeen Sports High School.
Dr Hughes, who has been teaching vocal studies and contemporary singing at Macquarie since 2008, is thrilled by the news, and says it is wonderful to have the development of contemporary music curricula validated at a national level.

"Students learn most effectively when singing is taught as a developmental process, and my practices challenge the tradition of the one-to-one model of instrumental learning," Dr Diana Hughes stated.

The ASME Committee would like to further congratulate Dr Diana Hughes and congratulate her on her fabulous efforts! The committee recognises the efforts of those who go above and beyond the call of duty.

**Professional Development**

One of the focuses of the new National Curriculum is the introduction of professional development courses for new and returning teachers in the workforce. Opportunities will prevail during the course of the year to attend professional development days such as the proposed PD day for teaching composition. I will be organising this day for June this year. The final date will appear on the NSW ASME website (www.sites.google.com/site/asmensw).

The 20th National Music Conference in South Australia will occur on September the 30th to October the 2nd, 2015. Please go to www.asme2015.com.au for further information about this conference.

NSW ASME Chair,
Dr Sylvana Augustyniak.

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**New Grads on the Block**

In this series, Cara Burrell interviews young teachers to share their early experiences in the world of music education. In this issue, we meet Lauren Carr from St Stanislaus College, Bathurst.

**Where are you currently teaching, and in what areas?**

I am currently teaching at St Stanislaus College in Bathurst. We are an independent all boys’ Vincentian Catholic College. I am the other half of the Music teaching team. I also work as a Houseparent to the year 7 and 8 boys in our boarding school.

**What is your educational background?**

I studied a double bachelor degree of Music and Education from the University of New South Wales in Sydney. My schooling was a mix of public and private education which has been wonderfully grounding for me.

**When did you decide to become a teacher, and why did you choose this field?**

Year 11 was when I decided teaching was for me. However in early high school I had a fantastic Music teacher and peripatetic vocal teacher that really showed me a great love and passion for music and teaching.

**What do you like most about teaching as a career?**

The lifestyle. Every teacher would have to be honest with themselves and agree that the lifestyle is fantastic. Holidays and free weekends (for the most part) are very hard to come by in jobs. That definitely plays a factor. The ability to be able to have an influence on someone’s life in such a way like teaching is another reason I chose to do it. When you have one of those lightbulb moments with a student it is one of the most exhilarating and rewarding feelings you could ever have.
**What is your least favourite aspect of teaching?**

Hours in a day. Particularly in Stage 6 music. When you have a class and they finally get the idea and then the class is over and you don’t see them for 2 days. That is frustrating. If only we could teach them Music every period of everyday.

**What is the greatest success you have had so far in teaching?**

Landing a job straight out of university. I never thought it was possible and in fact, we were told that not many of us would be lucky enough to get one. So I am extremely humbled and lucky to have had that great success so early into my teaching career.

**What do you think is the greatest challenge facing new teachers today?**

Jobs and a willingness to challenge themselves and stepping out of their comfort zone. The job opportunities are in our rural and remote areas, but people aren’t willing to take that step and move out of their comfy suburban life that they have been apart of for their entire life. I have a friend who is the prime example of taking the plunge and he now loves it. He is teaching 7 hours west of Sydney and has moved his family with him and is having the most wonderful journey full of successes. He never thought he would move, but the job arose and he challenged himself to give it a go. I think more young teachers need to do this and gain these experiences. It can only and will only make them a better teacher and more rounded person.

**What advice would you give to newly graduating teachers?**

Challenge yourself. Step out of your comfort zone. Be passionate. Be a role model for your student - musically, academically, socially, emotionally and pastorally.

**Why did you get involved with ASME?**

My friend at university was going to a PD day of theirs and asked whether I would like to join. I didn’t realise it was also the AGM day. So after a day of workshops, I then attended the AGM and became a committee member and have done so for the last 2 years.

**What do you want to be doing in five years?**

Enjoying teaching and all the experiences and opportunities that may arise for me in the next 5 years.

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**Project Based Learning**

**5 Lessons learnt through exploring Music Project Based Learning (PBL)**

Over two days in June last year, our whole school was trained by leading Project Based Learning (PBL) expert educator, Mike Gwaltney (USA) in how to incorporate PBL into our existing teaching programs. As the Music Department tackled with setting up new, interesting and engaging PBL tasks, we discovered many strategies, ideas and features that helped define our learning, as well as our students learning, through this process. This article focusses on my learning and experiences through the process of implementing PBL for the first time.

**What is PBL?**

PBL is a systematic teaching method that engages students in learning essential knowledge and 21st century skills thorough a deep inquiry (students get to pursue their own questions: ‘voice and choice’), process structured carefully around complex, authentic (real world) questions and carefully designed products and tasks.
2015 Young Composers Competition

Conditions of Entry

The composer:

1. Must be a student who lives in NSW and is 18 years or under in age.


3. Has to submit the completed score and accompanying audio file (in electronic format, i.e. Sibelius or Finale) combined with an MP3 or similar by 6pm on Thursday April 30.

4. Should be emailed to asmensw@gmail.com (Please contact ASME via email if you wish to post your entry).

5. Must compose a work - maximum of 6 minutes in length.

6. Who wins the competition will have the opportunity to attend the National ASME Conference in Adelaide from September 30th – October 2nd, 2015, representing ASME NSW at the National Conference as part of the Young Composers Programme. This person will have their flights, accommodation, registration and meals covered for the duration of the event by ASME NSW.

7. Will receive a certificate of acknowledgement at a suitable ASME meeting.

Winning Entries will be notified by the mid May, allowing organisation for travel to the conference

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Lesson 1: How to begin PBL – be familiar with the Essential Project Design Elements

The Essential Project Design Elements encapsulated the ideas that support a well-developed PBL task. Whilst we were all familiar with the terminology associated with PBL and we had experimented with the similar (yet different) “Problem Based Learning” pedagogy, the essential features are the starting point for the teacher discussion on what you want the students to know, achieve and produce.

The 8 essential elements of a PBL are outlined in fig. 1 below.

Fig. 1 - Gold Standard PBL - Essential Project Design Elements

Our initial discussions were focussed around considering how we could embed our PBL:

• 4 key competencies of creativity, collaboration, critical thinking and communication;
• A focus on an open-ended question or task, which does not have necessary ‘right’ answers;
• A focus on development of skill and content that can be relevant the NSW syllabi;
• Allowing student inquiry and independence;
• Where we could find adequate time in an already full program? (We were able to find a month.)
• Sophisticated components within the project to help with organisation.
As we discussed this pedagogy, we discovered that ‘PBL’ is slightly different to problem based learning. Both tasks have similarities to each other. Both activities require focus on creativity, collaboration, critical thinking and communication as well as an open-ended question with scope of student inquiry and independence. (More information of differences: http://www.edutopia.org/blog/pbl-vs-pbl-vs-xbl-john-larmer)

Lesson 2: Structure the project, considering the Essential Project Design Elements

Below is an overview of the project we designed, and how we considered the essential project design elements.

Context: Instruments of Music

Duration: 1 month

Students: Stage 4 (Year 7)

PBL Driving Question: How do you create and perform music without traditional instruments? (Essential Project design Element: Challenging Problem or Question).

PBL Entry Event: this is designed to “inspire and excite” the students in their project. Our PBL used the group OK Go - “Needing/Getting” which demonstrates 4 musicians in a car, making music from the non-traditional instruments or using traditional instruments in a non-traditional way.

See the video here: http://www.youtube.com/watch?v=Mejb0FJk7H6c

Students were made aware of what they need to know to be able to complete the PBL: How to make music (perform); create music (compose); understanding how to use dynamics, expression, texture, tone colour, structure and pitch in composition and performance. This project will allow exploration in sound production methods and tone colour variations. Students must collaborate, reflect, revise and refine their musical product; be able to problem solve; be organised and learn skills how to upload videos to the schools YouTube music channel. (Essential Project Design Elements: Key Knowledge, Understanding and Success Skills; Authenticity and Public Product)

We built in individual work to ensure all students had the same starting point. This was an activity that focussed on sound production methods. This led the student to an exploration stage, which ensured that the sound production methods explored were safe.
After these two class activities, students were asked to form groups. We allowed students to choose the group themselves.

These groups were then asked to read (and agree) to the group contract with the agreements listed below:

- We all promise to listen to each other’s ideas with respect.
- We all promise to do our assigned work to the best of our ability.
- We all promise to turn in our work on or before due dates.
- We all promise to ask for help if we need it.
- We all promise to share responsibility for our success and for our mistakes.
- We all promise to turn in work that is our own.
- We all promise to make an equal contribution to the final music product.

The students in each group then had the opportunity to then add in other rules, goals and agreements, before signing (agreeing to) their group contract. The interesting part of this process was that the students learnt that they had the right to “fire” a non-compliant member of their group: If someone in our group breaks one or more of our rules, the group has the right to call a meeting and ask the person to follow the rules. If the person still breaks one or more of our rules, we have the right to vote to fire that person.

The students then were able to develop their compositions, following the flow chart (fig. 3) to help refine and assist with the “what do I do now?” stage of learning. As they progressed through this chart, students were asked to capture peer feedback; teacher (verbal) feedback and their own reflections on both the process and product. (Essential Project Design Elements: Sustained Inquiry, Assessment Critique and Revision and Reflection)

Lesson 3: Student and teacher learning will happen through implementation of PBL

Student engagement:

I surveyed my classes to garner honest feedback on the process. The positive feedback ranged from “I liked creating a new video to upload to YouTube” through to “I liked being able to fire someone in my group that wasn’t working well”. The negative feedback from students referred to “too much writing” and largely came from students who did not connect meaningfully with the aims of the PBL. Other issues that were noted were for students that were absent (due to illness). This students found it hard to “catch up” as they had missed the qualitative experience of learning and creating together in each group. The students really enjoyed the final “YouTube” sharing day, where all groups watched each other’s creative realisation of non-traditional sound sources on a YouTube video (To protect the students, we made a private school channel on YouTube for students to upload their videos). I found the students positive comments at this point to each other to be really supportive of the process and the final product.
Teachers review:

Overall, I created too much paperwork to be marked in the PBL within the timeframe of a month. The paperwork was designed to support the process and provide formative assessment points; but the reality was these activities became part of the final result. Nonetheless, the reflections were effective in making thinking visible. The setup for the PBL project was longer than expected; but this was outweighed by increased student engagement in the project.

Lesson 4: The first project opens up your mind to more possible PBL Music Projects

- From inspiration to iTunes
- Explore sound
- Make and market a musical instrument
- Music mashup
- The band plays on...what does “being the band” mean for the 21st century?

Lesson 5: There is help if you have more questions.

At my school, I extensively discussed this project with staff members including different subject area educators. I referred to continually the Buck Institute for Education (BIE), (http://bie.org/about) and signed up to their website. I would also recommend connecting to the worldwide community – PBL has connections with Google+ (follow BIE to get started), twitter (#pbl), pinterest (There are many boards found by typing in “PBL” and you are welcome to look at my board ‘PBL - Project Based learning’ found @mrsmacsmusic) and there are more connections to be explored on Instagram, Edmodo (BIE reports 25,000 members on its ‘Project Based Learning’ community) and LinkedIn.

Overall, I found the student engagement to be more consistent across my class. This meant that students, who were apprehensive about their (perceived) music skill, were able to contribute in a meaningful manner, and the strongest musicians in the group were able to use their musical, creative skills in performing ensemble compositions that they were proud of.

References


Kirsten Macaulay is the Head of Music at Shore School, NSW

Music Tech Today

Building a Digital Portfolio

The philosopher, John Dewey theorised that education needs to be attentive to the conditions of growth. Learning takes time, and requires scaffolding and close monitoring along the way (Poore, 2013). A strong process-driven learning model ensures students do not miss crucial steps that might weaken their end result. Perhaps more importantly, it provides insight into the way students learn and build on their existing knowledge. How then do we shift the mind frame of the "product-orientated" student?

It is just as important that students understand the process of their individual learning, as for the teacher to guide them through this process. Music students already do this through HSC composition portfolios, however this can sometimes be seen as more of a certificate of authenticity than a tool of learning. Why not expand the idea of a portfolio to support other mid to long-term projects?

Case study: Performance Portfolio

Something both studio and classroom teachers can use is the performance portfolio. Here, the student identifies a long term performance goal (e.g. AMEB examination, or school performance assessment). The teacher can set out a number of guideposts along the way to ensure the path of learning is solid. This may include collecting evidence from a number of sources:

- Evidence of research about the composer and style of the piece
- Video recordings of practice sessions over the period of time
• Video recordings of studio lessons
• Video of any performance given - either at home, at school
• Ongoing feedback from classroom or studio teacher
• The final examination report at the conclusion of the end performance

Importantly, students need to annotate their evidence with a short reflection. This might be written down, typed out, or a spoken reflection recorded on audio or video. The reflection is an important ingredient in this activity because it allows the student a chance to think about their process:

• Where are they at the moment?
• What was good and what needs work?
• Where are they heading?
• What do they need to do to get there?

At the end of the task, the student and teacher examine the feedback from the final report and contrast this with the digital portfolio:

• Was the result expected?
• Was there something overlooked?
• Are there still areas that require attention?
• What was positive about the final product?

The journal would be formally assessed by the teacher, with feedback given to the student regarding the quality of their reflections. Like any skill, critical thinking, evaluating and self-reflection take time to develop. Students may take some time at first, but with practice, these activities will become natural to them.

Finally, the journal needs to be housed somewhere. Luckily, there are many options for doing this. Social learning sites like Edmodo or Schoology have assignment builders that allow students to upload videos and written reflections over a period of time. A study by Armstrong, Berry and Lamshed (2004) tells us that blogs act as electronic learning journals, and can be effective organisational tools for students. Blog hosting today can be accessed through sites like blogger, wordpress or even google sites. Personal organisation apps like Evernote can also handle this task. The power of using anyone of the above tools is that it allows the teacher the ability continually check on the portfolio and provide short comments along the way. Students can also share their portfolios with their peers, giving them the opportunity to refine their ability to reflect through peer feedback. If Web 2.0 is not a strength, PowerPoint or Keynote might be an alternative, but will not let you share work and feedback quite so easily. While teachers may need to be prescriptive when it comes to choosing a tool to organise the portfolio, students may prefer to pick their own way of building their portfolio.

**Conclusion**

This article provided an example of a performance portfolio, but the same approach could be taken for a range of projects. A portfolio might accompany a musicology essay, a written examination, a project on a style, or work in stage 4 and 5 composition. The evidence gathered will be different, but their reflection questions remain the same. Our goal should be to allow students to think critically about their work and evaluate their process in order to gain a better understanding about the way they learn. With so much project-based learning in our curriculum, Music lends itself beautifully to digital portfolios.

Next term, we will continue the theme of digital portfolios by looking at how Dropbox and Google Drive can be used to easily share performance videos with students. If you have any question, comments or ideas for future topics, please contact me at andrew_mifsud@barker.nsw.edu.au

**References**


Andrew Mifsud is the Music Digital Literacy Coordination at Barker College. He is completing his Doctorate of Education at the University of Sydney.
Contact ASME NSW

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This is the easiest and fastest way to stay up to date with information, news and events throughout the year. If you are not a Facebook user, we would encourage you to regularly check our website: www.sites.google.com/site/asmensw for information.

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To email components to this newsletter please contact asmensw@gmail.com or post submissions to
Att: Andrew Mifsud
Barker College ,
91 Pacific Highway, Hornsby, 2077 NSW

Contact Details

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Membership

This association is the main professions group representing you a music educator and you are warmly invited to become a member alongside other educators across Australia. Please encourage fellow teachers (and future teachers), colleagues and students to join. Remember that fees for membership to a professional association are tax deductible.
Application for ASME Membership

Tax Invoice

Please complete and return to: ASME Membership, PO Box 141 Mawson, ACT 2607
Fax (61 8) 8125 5749
Email: membership@asme.edu.au
ABN 53 106 546 200

Title: ___________________________ Family Name: ___________________________ Given Name: ___________________________

Contact Address: ____________________________________________________________________________________________

State: ___________________________ Postcode: ___________________________ Tel: (_____) ___________________________ Mobile: ___________________________
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☐ Full-time student, ID No: ___________________________ Institution: ___________________________
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☐ ASME e-news
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TYPE OF MEMBERSHIP

☐ Full $80
☐ Concession $35 (Full-time students, retirees)

Please indicate your payment method:

☐ ASME Bank Account: Westpac Bank (Petrice Plaza & City Walk Canberra ACT 2600) BSB: 732 776 Account Number: 07 0042
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Printer/Fax Friendly Registration Form

First name:……………………………………….….…  Surname: …………………………………………………
Workplace: ………………………………...................

Current ASME Member: [ ] Yes [ ] No

If you are currently not an ASME member, then select the Non-ASME member rate below, and ASME membership will be included with your Registration and your ASME membership will be processed upon payment.

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Special Dietary needs: [ ] Vegetarian  [ ] Gluten Free/Coeliac  [ ] Other:………… ……

*The caterer is able to cater for some basic special dietary needs. See the website for full details.

Full-time Student: Name of Institution: ……………………………………  Student ID no: …………………

Registration type: (please circle)

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* If Day registration, indicate which day/s: [ ] Wednesday 30  [ ] Thursday 1  [ ] Friday 2

□ Conference Dinner (Thursday 1 Oct) at the National Wine Centre of Australia $110

Payment Method:

□ Invoice my school  □ Cheque: Please make payable to: ASME XXth Conference
[ ] EFT details: Bank: Westpac, BSB: 035-000, Account No 652906, Reference: “Surname ASME”
ABN: 60 301 478 541 (no GST payable)  Email notification of your payment to: conference@asme2015.com.au

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Total amount (ex surcharge) AUS.........  2.6% surcharge will be added

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Notes:

- Accommodation options are listed on the website. Delegates should make their own accommodation arrangements.
- Student rate: applies to full-time students
- The cost of ASME membership is included in Non-ASME member prices.
- To be eligible for Early Bird & Super Early Bird discounts, registrations must be received with payment by the date indicated.
- Refunds are not available after 18 September 2015.
- A $35.00 administration fee will be retained from all refunds.

Please send your form to the conference office as detailed below or register using online form at: