And the rain came down! I had thoughts of building an ark when I arrived at work on Tuesday 19 May to see my entire music office raining on the inside. The downside – who knew how much paper I still use, the books the scores, oh well. The upside - new carpet, new painting and new roof.…. 

In the loop...

ASME has been actively lobbying DECD to develop a better understanding of where we are with teaching and reporting in the The Australian Curriculum: The Arts. Association chairs from each Arts area have met with DECD personnel in an effort to clarify what is happening and to find ways to work with schools and curriculum to support teachers.

The latest response from Jayne Johnstone advised that Wendy Engliss from DECD curriculum is working with Sharyn Schell on ‘the development of a DECD Arts plan that is designed to provide coordinated services in Arts education, including support for the implementation of the Australian Curriculum: The Arts’. Wendy will soon employ a Leader on Assignment who has expertise both in the Arts and academic work, to undertake a literature review on which to base this work and that of the development of a high performing Arts leadership and teaching framework. Wendy is also working on a process for procuring providers of professional development and will be very interested in Arts associations’ willingness to provide PD that is aligned with the Australian Curriculum and DECD policy, including integrated application to the Teaching for Effective Learning framework and especially how it relates to Creative Learning and Arts pedagogies. This work is currently also awaiting directions that may arise from the Education Ministers’ decisions, for example, how to reduce the overcrowded curriculum in the primary years and how to rebalance the Australian Curriculum.

ASME has responded to the review of the draft proposed generic achievement standards in the Arts, through the NAAE (National Advocates for Arts Education). ASME is a member of the NAAE and Jeff Meiners from the University of South Australia, Magill campus forwarded the response included in this newsletter (pages 2 & 3). We await any further developments.

Later this term, our sensational hardworking newsletter editor, Briony Nickels will be coordinating this terms’ workshop, ‘Working with Ensembles’ to be held at Pembroke School. This workshop is offering teachers the opportunity to workshop ideas for ensembles particularly in the middle years. Join teachers from across all systems and levels of schooling to discuss your issues and look for solutions. We hope to see you there!

I wish you well for the season of sniffles and coughs and of reports and concerts.

Chris Narroway
RESPONSE TO DRAFT GENERIC ACHIEVEMENT STANDARD IN THE ARTS

Thank you for the opportunity to respond to issues raised in the Review of the Australian Curriculum, in particular:

- resolving the overcrowded primary curriculum, and
- rebalancing the curriculum.

The National Advocates for Arts Education (NAAE) has already responded in detail to the issue of the Arts and the ‘overcrowded primary curriculum’ (5 November 2014). We noted that the Arts provided a model for other subjects in the humanities and social sciences (p.2), and we therefore do not accept that the Arts contribute to an overcrowded curriculum. However, we note that ACARA has responded by attempting to ‘rebalance’ the curriculum with the introduction of a single generic achievement standard for the Arts.

The five separate achievement standards provide at least some understanding of what to look for in each arts subject. An important principle in the development of the curriculum was that the written content should support generalist primary teachers in their familiarity with arts- specific language for sequential development in dance, drama, media arts, music and visual arts. This approach was taken to help boost teachers’ developing understanding of the arts and capability to teach arts subjects. Removing the subject specific language will diminish the robustness of each arts subject and weaken possibilities for teachers to increase their arts knowledge and thus improve their teaching of each of the arts.

The different arts subjects have different skills, and the current separate achievement standards address that issue for those with less experience in the arts subjects.

While NAAE recognises that a single achievement standard will be an additional option, we believe that condensing the standards into one will cause confusion and does little to support a primary teacher who is suffering the effects of a ‘crowded curriculum’. Teachers will not be delivering a generic arts subject but they will be delivering the individual arts subjects (perhaps in some combination), and will be required to identify subject-specific detail to inform what they can bring to their students.
The generic standard, especially in the area of Making, does not provide the unique information pertinent to that subject. It will be difficult to expect generalists without the skills or background knowledge to unpack the expectation in a generic standard.

There is an obvious mismatch between the Content descriptions that are very specific to the discrete arts subjects, and a generic Arts achievement standard that then needs to be unpacked and understood by the generalist teacher. The achievement standards section of the curriculum says:

The achievement standards for the Arts reflect the distinctive practices of each subject along with aspects of the learning that are common to all Arts subjects. Subject-specific terminology and organisation reflect the essential characteristics of learning in each subject. The achievement standards also reflect differences in the nature and scope of the learning in each Arts subject as well as the relationship between the interrelated strands, Making and Responding.

NAAE does not believe the one generic arts standard addresses this intent of the curriculum, and will not help teachers with the task.

Summary of major concerns:

• While the achievement standards may ‘look’ more manageable, they will actually require more work by the teacher at the coalface to identify exactly what they need to be looking for – this is not time effective.

• A generic standard may lead to or encourage assessment that is far less meaningful, rigorous and less arts specific as generalists struggle with accessing the detail required to make a balanced judgment about arts subjects.

• Without the detail teachers and schools may not embrace the arts, but put them in the ‘too difficult’ category – too much work to unpack the detail. The NAAE believes that significant ground would be lost in arts teaching and learning.

• NAAE does not believe that one generic arts standard addresses the intent of the curriculum as outlined in the quote (above).

• Most states and territories, with the exception of NSW, are already developing curriculum materials and syllabus frameworks (WA) according to the five art form achievement standards, and the generic standard therefore seems to be redundant.

The NAAE advises against introducing a new generic achievement standard for the Arts, but advocates for robust research to capture and share implementation models, particularly whole school approaches to five art forms in the curriculum.
ASME SA CHAPTER
Chair
Chris Narroway
Vice - Chair
Sue Harding
Treasurer
Keith Huxtable
Secretary
Luke Gray
Newsletter Editor
Briony Nickels
asme.sa.newsletter@gmail.com
Council Members
Jillian Beer
Russell Burton
Samara Churchett
Ben Fuller
Emily Gann
Sue Harding
Antony Hubmayer
Louise Messenger
Stephen Millar
Stephanie Neale
Gemma Roberts
Jenny Rosevear
Rachel Seager

Members are welcome to attend Chapter Council meetings, which are held in the Education Development Centre, Milner St, Hindmarsh.

Please contact the editor for the date of the next meeting.

ASME Music Educating For Life Award

Applications are being called for the ASME Music Educating for Life Award, to be presented during the ASME XXth National Conference being held in Adelaide, 30 September - 2 October 2015.

The closing date is 6 July, 2015. Applications by SA teachers should be submitted to ASME (SA) Chapter, c/- Elder Conservatorium of Music, University of Adelaide, SA, 5005 by the due date.

Application Guidelines

This award is for music educators employed in one or more of early childhood, primary, secondary, or special education in the government or non-government sector, with a minimum of three years’ experience, and who have not previously been the recipient of a National Award for Excellence in School Music Education.

The award focusses on the applicant’s exceptional contribution to the provision of quality music education in the context within which she/he is working, as demonstrated by the following criteria:

• Effectiveness and innovation in enabling development of new musical understandings that build on and enrich pupils’ knowledge, skills and attitudes in music
• Teaching approaches that cater for diverse needs and backgrounds
• Working collaboratively with other teachers and providers of music learning to improve outcomes for pupils

Application Form to comprise:

• Cover sheet with applicant’s name, contact details, workplace contact details, name of principal or senior supervisor.
• Applicant supporting statement to address criteria (maximum of two A4 pages)
• Endorsement and statement (up to one A4 page) of School Principal/Regional Supervisor

Do you know someone who should be considered for this award? Please suggest it to them!

The SA recipient of the Music Educating for Life Award will receive a certificate, 12 months ASME membership and complimentary registration for the ASME XXth National Conference in Adelaide.

The Application Form can be downloaded from:
### Marking SACE Music Performances

The ASME run workshop “Marking SACE Music Performances” was very similar to a benchmarking session and was held on Wednesday 18 March at St Ignatius’ College from 4:30pm to 6pm. I found it an informative and educational experience. As a student entering the professional world of teaching, I felt that the workshop not only introduced and explained how to assess using the SACE performance standards, but also highlighted the importance of providing insightful and constructive feedback to students.

The workshop comprised of performances from St. Ignatius music students including solo piano, solo voice, and drums. The broad range of performances allowed for the opportunity to practise assessing a variety of different styles against the SACE performance standards. The discussion times held after each performance were also a great time which allowed for teachers to discuss and compare their grades and comments.

The ability to accurately assess students’ work and provide detailed feedback is vital for student learning, motivation, and progress. Therefore I highly recommend this kind of workshop for any teacher or education student who is hoping to improve their ability in assessing student performances.

Bethany Hamann  
Graduate Diploma of Education Student  
The University of Adelaide

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### IMPORTANT DATES

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<tr>
<td>ASME National Conference Registration</td>
<td>ASME SA</td>
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<tr>
<td>ASME SA Term 2 Conference</td>
<td>Working With Class Ensembles</td>
<td>13 June</td>
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<tr>
<td>Music Educating for Life Awards Entries Due</td>
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<td>Orff Schulwerk Level 1 &amp; 2 Courses</td>
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<td>Young Composers’ Award Entries Due</td>
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<td>ASME XXth National Conference</td>
<td>ASME SA</td>
<td>30 Sept - 2 Oct</td>
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<td>Count Us In</td>
<td>Music Australia</td>
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<tr>
<td>Young Composers’ Award Concert</td>
<td>ASME SA</td>
<td>23 November</td>
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On Saturday 28 February, I attended my first ASME workshop, Learning Through Composition. Held at Scotch College, I found the workshop to be very informative and beneficial to me as a new music teacher.

The first session that I attended was ‘Soundscapes and Symbols’, run by Chris Narroway. This session was about setting some starting points for composition. These included listening to music and interpreting how the music made us feel, to then creating a melodic statement from a range of ideas (one of them being a picture or a scene) and then developing this idea by identifying the sounds within the picture and using instruments to create sounds to go with the image. This was a fun and informative session.

I then attended the 'Djembe and Composition' workshop run by Antony Hubmayer. Lots of fun was had at this workshop as I learnt about the way djembes are played, whilst making lots of noise! This was a great introduction to following musical patterns, using call and response, and getting students to compose their own musical patterns & rhythms to perform on the djembes (or other percussion instruments).

Finally, I attended 'Using Story Books for Composing’ run by Luke Gray. This was an excellent activity for teaching beat and rhythm and getting students to notate rhythms using words and sentences from a story that they have listened to. Once they have notated it, they can use a range of instruments to perform the composition that they came up with.

Thank you to all the educators who presented on the day Antony Hubmayer, Jenny Rosevear, Samara Churchett, Ben Fuller, Russell Burton, Chris Narroway and Luke Gray

I had an enjoyable day and look forward to attending more workshops in the future.

Kirsty Cox
St Joseph’s School Payneham
The Australian Society for Music Education Presents

Working with Class Ensembles

ASME South Australian Chapter Inc.

Date: Saturday 13th June, 2015
Time: 9am – 12.00pm
Venue: Pembroke School, Band Room under the Grandstand, 346 The Parade, Kensington Park

Cost: (Includes a scrumptious Morning Tea)
ASME members $30
Non-ASME members $50
Student Non-ASME members $15
Student ASME members Free

This workshop is aimed at allowing participants to share, play and workshop various musical arrangements for a wide variety of classroom ensembles. Participants will explore teaching strategies to enable their class ensemble and music program to flourish!

Participants are encouraged to bring either self-arranged or published material to work with on the day. Ideally, please bring:

- an arrangement to suit beginner band/ensemble (years 5-7) i.e. a flexi arrangement
- a basic to intermediate rock band arrangement suitable for years 8-10
- a suitable arrangement for a mixed ensemble (years 8-10)

Please make sure you bring a musical instrument with you! It does not have to be your principal instrument, second and third instruments may provide a more realistic class environment!

Register now online at…
https://asmesa.wufoo.eu/forms/asme-sa-working-with-class-ensembles/

---------ASME TERM 2 WORKSHOP WORKING WITH CLASS ENSEMBLES TAX INVOICE---------

*Please note no G.S.T is added

Name: ____________________________________________ School: ____________________________________________

Year levels taught: _____________ Phone: _______________ Email: _______________________________

Address: _______________________________________________ Postcode: _______

Instrument/s bringing: __________________________________________ Arrangement? ☐ Yes ☐ No

METHOD OF PAYMENT (please indicate your preferred method of payment)

☐ Cheque/Money Order made payable to ASME SA Inc. ABN 60 301 478 541 Send this with a copy of the Tax Invoice form by MON 8th June 2015 to ASME (SA) Treasurer P.O. Box 1013 Blackwood 5051

☐ Direct Deposit into ASME SA Inc. account. with reference ' your name, Working with Class Ens' BSB: 105-079, Account No: 312451440

☐ I am a student ASME member

Enquires: email: asme.sa@musicednet.com
The first weekend in May was bright and clear as over 3700 high school students from across Australia descended on the muddy fields of “The Barn” complex in Mt Gambier. The atmosphere was one of excitement and high spirits, from not only the students but the teachers as well! The annual jazz competition that features high school stage bands and jazz choirs from all over Australia, and in the 30 years since its inception it has grown from a just a handful of stage bands, to having over 100 bands and 70 participating choirs.

Apart from the National Stage Band and Vocal Ensemble competitions, the students, teachers and members of the public are treated each night to a concert featuring some of the world’s leading jazz musicians. This year was no exception. As well as the greats of home-grown jazz, people like James Morrison, The Idea of North, trumpeter Ross Irwin and guitarist James Muller, the concert also featured visiting international guests Take 6 and Hot Horn Happening. Both acts almost setting the stage ablaze with blistering sets that had the 5000 strong crowd screaming for more. In fact, as Claude McKnight from Take 6 even said (as he was filming the crowd with his smartphone) “This is incredible, I feel like I’m in One Direction!”

The competition was close this year, with a fabulous standard of musicianship across all divisions. Marryatville High School were prominent in the awards, winning 1st place in both Divisions 1 and 2 for their Stage Bands, and in the vocal section being awarded 2nd place in Div 1 and 1st place in Div 2. Their MD Robbie Chenoweth was also recognised as he was awarded the Wenger Band Director's Award in recognition of outstanding leadership and inspiration in the field of jazz education.

Other South Australian schools to be recognised in the Stage Band awards across all divisions were Concordia College, St. John’s Grammar School, Prince Alfred College, Immanuel College, Pedare Christian College and Wilderness School.

The vocal jazz component of Generations has grown exponentially since its debut - this year having to expand to three divisions to account for the 70 jazz choirs that registered! In the vocal jazz divisions, South Australia featured very heavily with Division 1 being awarded to Wilderness School, Marryatville High and St Mary’s College respectively. Division 2 was led by Marryatville High, Immanuel College and Concordia College, with Pembroke School taking out 1st place and Temple Christian College 3rd, in Division 3.

Sunday at Generations starts with workshops for each of the instrumental disciplines, however the majority of the crowd chose to attend the vocal masterclass with Take 6, whose workshop had the crowd totally engrossed and inspired.

From there the final concert kicked off, with the top students from each division performing as “Superbands.” The students from the newly minted James Morrison Jazz Academy performed under the direction of Graham Lyall and Hot Horn Happening. Take 6 also took to the stage leading to the Academy Band. Sunday’s concert also featured the finalists for the James Morrison Jazz Scholarship and Vocal Jazz Scholarship, this year being awarded to Adelaide guitarist Nicholas Pennington, and Sydney vocalist Liam Burrows. It was also announced that from hereon in there would be an award named after the late Mike Stewart – to be awarded to the player in Division 2 that most embodies the Generations spirit.

For many budding jazz musicians, Generations in Jazz is the highlight of their musical year. To be surrounded by people of the same age creating the same music as you is inspiring, and the evidence is audible at the evening concerts when they are screaming for jazz musicians the way they would at a rock concert. The evidence is also in their playing when they come back… just try keeping those students away from a rehearsal (or your music room!) And as for the teachers? We’re already looking forward to next year so we can do it all over again!

Louise Messenger
ASME SA Council

### National Stage Band Awards

| Division 1 | 1st | Marryatville High School | SA |
| 2nd | Wesley College St Kilda Rd | VIC |
| 3rd | St Leonards College | VIC |
| 3rd | Blackburn High School | VIC |

| Division 2 | 1st | Marryatville High School | SA |
| 2nd | Concordia College | SA |
| 3rd | Christian College Geelong | VIC |

| Division 3 (Section 1) | 1st | Yarra Valley Grammar | VIC |
| 2nd | Elizabeth College | TAS |
| 3rd | St John’s Grammar School | SA |

| Division 3 (Section 2) | 1st | Eltham High | VIC |
| 2nd | Prince Alfred College | SA |
| 3rd | The Peninsula School | VIC |

| Division 4 (Section 1) | 1st | Shalom College | QLD |
| 2nd | Immanuel College | SA |
| 3rd | Pedare Christian College | SA |

| Division 4 (Section 2) | 1st | Wilderness School | SA |
| 2nd | St Columbia’s College | VIC |
| 3rd | St Monica’s College | VIC |
On 1-3 May, the Wilderness School Jazz Choir and Big Bands made the annual journey to Mount Gambier to compete in the Generations in Jazz event. Wilderness School took its first band in 1996, back in the days when there was just one division, with about 20 bands competing. Wilderness has been involved ever since. There are now five divisions of Bands and three of Choirs. Competition was very tough this year, with another record-breaking number of schools from across the nation taking part.

Wilderness School had its best results ever, with an Honourable Mention awarded to Big Band 1 in Division 3, First Place to Big Band 2 in Division 4 and First Place to the Jazz Choir in Division 1 of the Vocal Ensemble Awards. Joanna Arulampalam directs the Jazz Choir and their accompanist is Shannon Graham.

In addition to these awards, five Wilderness girls were presented with ‘Super Band’ caps, in recognition of their stand-out performances within their division of the Stage Band Awards.

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In addition to these awards, five Wilderness girls were presented with ‘Super Band’ caps, in recognition of their stand-out performances within their division of the Stage Band Awards.

Congratulations to all the girls and their directors, Warren Heading, Damien Hurn, Joanna Arulampalam and accompanist, Shannon Graham.

Caroline Pomeroy
Head of Music
Wilderness School
Adelaide Symphony Orchestra’s SA Power Networks Learning Program has recently seen a tremendous overhaul and expansion. With a new focus: “create and participate”, ASO has initiated many unique and engaging offerings into their program, through which children are placed at the centre of the creative and performance processes, alongside members of the ASO. In term one of 2015 alone, 15 projects took place over 12 weeks and engaged 3800 participants. Amongst these projects were three brand new initiatives: ASO Junior Jams at City Library, The Bush Concert (school tours) and ASO Jams at State Library SA, Art Gallery SA and SA Museum. Other programs for the term have included the Little Big Rehearsal, Big Rehearsal, Schools Open Rehearsal, Welcome to the Jungle family concerts, multiple Professional Pathways activities, and a teacher professional development workshop. The new focus on collaboration, participation and creativity has had highly successful results, with a significant diversification and growth of the numbers of schools and individuals engaging with the program.

The Bush Concert
The most exciting of the 2015 developments, has been the launch of the new participatory project for primary schools The Bush Concert. Developed by a creative team of five people: Mark Simeon Ferguson (composer), Margaret McGowan Jackson (resource writer), Emily Gann (project manager and workshop facilitator), Susan Ferguson (schools presenter) and Elizabeth McCall (community presenter), The Bush Concert was created specifically to promote cross-curriculum, highly immersive and participatory learning. Based on an Australian children’s picture book written and illustrated by Helga Visser, The Bush Concert focusses on a community of Australian birds who are experiencing a drought.

“There has been a terrible drought and the birds put on a gala concert to cheer themselves up. There is singing and dancing but the final act is the perfect end to a wonderful bush concert.”

Written for eight musicians and singer/narrator, the delightfully engaging score includes a well-crafted mixture of musical styles, songs, dances, arrangements of well known repertoire, soundscapes and includes birdcalls of over thirty five different Australian bird species entwined throughout. Students are encouraged to participate throughout in a variety of songs and dances, (eg. a brush turkey dance, flamenco fan dance, the can-can). A number of schools took part in a creative workshop preceding the performance, in which students in years three and four worked with ASO musicians to create a bush soundscape that they then performed as a prelude to the concert. Throughout the performance, selected older students take on participatory roles in the presentation. Accompanied by a very extensive learning resource and teacher professional development workshop, classes engaged in preparatory activities covering all five areas of the Australian Curriculum: The Arts, and focussing on themes of sustainability and community. This inspirational project will continue to tour to schools in 2016 and beyond. Over the October school holidays, ASO will be performing the show at seven different metropolitan Out of The Square theatres.

Festival of Learning
Term two sees the inaugural launch for the Festival of Learning and Participation. Teachers, students and families will be immersed in a weeklong program of events led by the outstanding educator and composer, Paul Rissmann from the UK. To launch the festival, Paul will be presenting a teacher professional development session: “Creative Classrooms”, followed by drinks to celebrate the opening of this exciting festival.
**Tigers and Teapots**

Following the success of Tigers and Teapots in 2014, David Banney will be returning to Adelaide in September to tour to primary schools with eight members of the ASO. Students will workshop and rehearse as a choir alongside the orchestra, before presenting a culminating concert to their peers and broader school community. Utilizing high quality children’s song repertoire arranged for orchestra by David Banney, Tigers and Teapots is accompanied by an extensive learning resource that is designed to extend and compliment a sequential classroom music program. There are still a limited number of places available for this program. For more information please visit:  

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**Upcoming Events and Dates**

**June 14: Creative Classrooms**  
Teacher professional development workshop and festival launch

**June 15 & 16: Let’s Create**  
Creative composition workshops for secondary school

**June 17 & 18: The Beat of Your Feet**  
For lower primary

**June 19: Symphonic Snapshots**  
For middle years and lower secondary

**June 20: The Beat of Your Feet**  
For families

For more information please visit:  

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For information on all the ASO Learning activities for 2015, please visit our website www.aso.com.au/learning. All our current Festival of Learning education resources are also now available to view or download in the Resources tab. To stay informed about all the upcoming ASO Learning activities and news, you can follow us on facebook at www.facebook.com/ASOLearning. If you have any questions or suggestions, please don’t hesitate to contact ASO Learning and Community Engagement Coordinator, Emily Gann: ganne@aso.com.au or 8233 6253.

We look forward to making music with you and your students in the future!

**Emily Gann**  
Learning and Community Engagement Coordinator  
Adelaide Symphony Orchestra
Did You Know...

Did you know that as an ASME member you are also a member of CEASA?
CEASA has joined Associations Forum as a Gold Plus member and so ASME also receives the benefits.

On 14 and 15 of July 2015, the Associations Forum National Conference is coming to Adelaide. This is the largest gathering of association professionals in the southern hemisphere and we encourage you and your colleagues to be part of this gathering of 400 delegates.

This year, over 60 senior association and charity executives, experts and academics will lead discussions on:

- **Achievements**: Associations and charities’ contribution to economic growth and the community
- **Developments**: The latest in advocacy, membership, technology, governance and regulation of the sector
- **Leadership**: Opportunities for growth and engagement with the rest of the world

As member of CEASA, you will enjoy member rates for this conference under our arrangement with Associations Forum.

If you have any questions regarding other membership benefits, please feel free to contact Susie Zhong (Membership Manager at Associations Forum) by emailing susie@associations.net.au.
An Invitation to Adelaide from Associations Forum

We are delighted to bring association and charities together in Adelaide, South Australia, at the 10th Associations Forum National Conference on 14-15 July 2015. Now is the time to be in the vibrant city of Adelaide.

The Event

The increasing popularity of Associations Forum National Conference is demonstrated by strong delegate attendance and a sell-out exhibition. Last year, the conference brought together over 400 delegates, making it the largest gathering to discuss association-specific matters in the southern hemisphere.

The 2015 Associations Forum National Conference technical program continues the quality of previous years. The support of our presenters is greatly appreciated, with CEOs, senior managers and experts sharing their knowledge and experience on a range of practical matters.

Our theme this year is:

> Achievements
> Developments
> Leadership

The City

Adelaide is completing an unprecedented level of infrastructure development, with wonderful facilities and resources that make it an ideal place to conduct association and charity events.

In particular, the design and scale of the new West Building of the Adelaide Convention Centre makes it a perfect destination for meetings. It is nestled in the centre of a new $AUD3billion Riverbank convention, research and events precinct. The highly integrated Riverbank precinct includes Adelaide Convention Centre, one of the world’s largest biomedical research hubs - South Australian Health & Medical Research Institute (SAHMRI), the iconic and redeveloped Adelaide Oval plus major hotels, cultural, culinary and retail attractions.

Our Supporters

I would also like to thank our event sponsors and exhibitors. Our sponsors and exhibitors have provided their services to the conference and also made it possible for us to offer this high-level event at an affordable price.

Our special thanks go to Alec Gilbert of the Adelaide Convention Centre and Damien Kitto of the Adelaide Convention Bureau and their teams for their tremendous support throughout all stages of this event.

I would urge all associations and charities to consider making this event the cornerstone of professional development for their staff and Directors in 2015. All in attendance will be impressed by the conference content and Adelaide facilities, services and hospitality.

John Peacock
General Manager, Associations Forum

"This conference hit all the right buttons for me, I found the presenters and panel sessions to be very relevant. The presenters were knowledgeable and from a diverse range of industries."

Helen Burdette, Executive Secretary/Company Secretary, Sleep Health Foundation

"As a first time delegate to the Associations Forum National Conference, I found the 2 days extremely beneficial to my organisation in helping us to meet the challenges of managing a successful conservation not-for-profit organisation."

Kevin Evans, CEO, National Parks Association of NSW

"Well worth attending – first time delegate, top class speakers with good examples. Ideal for all members of the team."

Julie Hood, CEO, New Zealand Veterinary Association

"A very ‘collegiate’ conference with many options to network and learn. Speakers have uniformly been of a high calibre. The catering has been excellent – probably the best I have experienced in 20 years of going to conferences."

Warren Overton, CEO, Australian Glass and Glazing Association

"Great program. Diverse Content. Relevant to not-for-profit charities, service providers and of course associations."

Matt Burrows, CEO, Therapy Focus

Associations Forum Pty Ltd facilitates the sharing of knowledge, information and experience among not for profit organisations. With its mission of ‘Bringing Associations Together to Boost Performance’ it provides training and education on governance, membership, marketing, IT, policy and lobbying and communications.

A commercial entity, Associations Forum operates as a user group for all not for profit organisations. Members include professional, trade and industry associations, sporting groups, charities and special cause groups.

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### DAY PRIOR: MONDAY 13 JULY 2015

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<td>Optional Tour 1 – Adelaide Oval</td>
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<td>3.30pm</td>
<td>Optional Tour 2 – South Australian Health &amp; Medical Research Institute (SAHMRI)</td>
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<tr>
<td>4.30pm</td>
<td>First Timers and Solo Attendees Session</td>
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<tr>
<td>5.30pm</td>
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<td>7.00pm</td>
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### DAY ONE: TUESDAY 14 JULY 2015

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<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>7.15am</td>
<td>CEO Breakfast Networking Hour</td>
</tr>
<tr>
<td>8.00am</td>
<td>Registrations Open</td>
</tr>
<tr>
<td>8.45am</td>
<td>Welcome to the 10th Associations Forum National Conference – Denys Correll, Manager - Client Services, Associations Forum</td>
</tr>
<tr>
<td>8.50am</td>
<td>Welcome from the Adelaide Convention Bureau – Damien Kitto, CEO, Adelaide Convention Bureau</td>
</tr>
<tr>
<td>8.55am</td>
<td>Welcome from Gold Partner – Adam Leonard, Account Manager, Global Sales, Starwood Hotels &amp; Resorts</td>
</tr>
<tr>
<td>9.00am</td>
<td>Stephen Durkin, CEO, Engineers Australia</td>
</tr>
<tr>
<td>9.25am</td>
<td>Panel: Stephen Durkin; Pauline Vamos; Linda Noble</td>
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<tr>
<td>10.15am</td>
<td>Morning Tea</td>
</tr>
<tr>
<td>11.00am</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>2A</td>
<td>2A Effective Political Engagement</td>
</tr>
<tr>
<td>2B</td>
<td>2B Business Development Techniques to Attract and Retain Sponsors</td>
</tr>
<tr>
<td>2C</td>
<td>2C Myth Busting in the NFP Sector</td>
</tr>
<tr>
<td>12.30pm</td>
<td>Lunch</td>
</tr>
<tr>
<td>1.30pm</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>3A</td>
<td>The Role of President</td>
</tr>
<tr>
<td>3B</td>
<td>Strategies for Attracting and Retaining Members</td>
</tr>
<tr>
<td>3C</td>
<td>Association Restructures</td>
</tr>
<tr>
<td>3.45pm</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>4A</td>
<td>Achieving Change through Campaigns</td>
</tr>
<tr>
<td>4B</td>
<td>Making Technology Work for Your Association</td>
</tr>
<tr>
<td>4C</td>
<td>Top Ten Governance Tips</td>
</tr>
<tr>
<td>5.15pm</td>
<td>Close of Day One</td>
</tr>
<tr>
<td>6.45pm</td>
<td>Conference Dinner – Adelaide Convention Centre: Mick Collis, Australian Vice Captain and World Championships Representative</td>
</tr>
<tr>
<td>11.00pm</td>
<td>After Party: InterContinental Adelaide</td>
</tr>
</tbody>
</table>

### DAY TWO: WEDNESDAY 15 JULY 2015

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30am</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>5A</td>
<td>Excellence in Volunteer Management</td>
</tr>
<tr>
<td>5B</td>
<td>Winning the Battle for Relevance</td>
</tr>
<tr>
<td>5C</td>
<td>Good Policy – An Essential Ingredient to Successful Advocacy</td>
</tr>
<tr>
<td>10.15am</td>
<td>Morning Tea</td>
</tr>
<tr>
<td>10.45am</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>6A</td>
<td>Making Events Irresistible to your Members</td>
</tr>
<tr>
<td>6B</td>
<td>What CEOs should do in their First 100 Days</td>
</tr>
<tr>
<td>6C</td>
<td>Top 15 Insights from 15 Years of Advising Associations</td>
</tr>
<tr>
<td>12.15pm</td>
<td>Lunch</td>
</tr>
<tr>
<td>1.15pm</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>7A</td>
<td>Health Sector Associations – Do they have Different Challenges?</td>
</tr>
<tr>
<td>7B</td>
<td>Income Generation from Digital Opportunities</td>
</tr>
<tr>
<td>7C</td>
<td>Managing and Growing the Small Association</td>
</tr>
<tr>
<td>2.45pm</td>
<td>Afternoon Tea</td>
</tr>
<tr>
<td>3.15pm</td>
<td>Anthony Sork, Managing Director, Sork HC</td>
</tr>
<tr>
<td>4.30pm</td>
<td>Close of Conference</td>
</tr>
</tbody>
</table>
Stephen Durkin, CEO, Engineers Australia  

Stephen Durkin began his career working as a consulting engineer across Australia, Canada and Asia. In 1993, he was named Engineer Australia’s ‘Victorian Young Engineer of the Year’.  

Upon completing a MBA, Stephen worked for National Australia Bank in corporate strategy, change management, marketing and executive leadership positions. Being exposed to a range of leadership styles has driven Stephen’s career interests in cultural change, creating high performance teams and running innovative and customer-focused businesses.  

Since Stephen’s appointment as CEO in 2012, he has been leading a major transformation across Engineers Australia to be a more member-focused organisation with a greater external orientation.

Pauline Vamos, CEO, Association of Superannuation Funds of Australia  

Pauline Vamos was appointed CEO of the Association of Superannuation Funds of Australia (ASFA) in 2007 and has over 25 years’ experience in the financial services industry.  

Prior to working for ASFA, she has held various roles including corporate counsel, head of compliance, and strategic risk consultant, as well as a trustee director. In 2013, Pauline was recognised as one of the ‘Australian Financial Review and Westpac 100 Women of Influence’.  

She is a qualified lawyer, as well as a member of the ATO’s Superannuation Industry Advisory Group. Pauline is also on the board of the Banking and Finance Oath group and was appointed to the Advisory Council for the Centre for International Finance and Regulation.

Linda Noble, CEO, Governance New Zealand  

Linda Noble is a qualified management professional with over 20 years experience in the not-for-profit sector.  

She was previously Regional Manager with the New Zealand Institute of Chartered Accountants and has been CEO of Governance New Zealand, a Division of the Institute of Chartered Secretaries and Administrators, for the last two years.  

In her current role, Linda is responsible for the implementation of strategic objectives that promote Governance New Zealand in both New Zealand and the international arena.  

Linda is passionate about the professional membership industry and heightening awareness to members that being involved not only strengthens their careers and future prospects but also provides a sense of belonging to a community of like-minded professionals.

Anthony Sork, Managing Director, Sork HC  

Anthony Sork is the creator of the Employee Attachment Inventory and is the Managing Director of Sork HC, a management consultancy and executive coaching practice.  

With over a decade of experience coaching and developing senior executives and high potentials globally, Anthony works with individuals and leadership teams to support them in achieving sustainable high performance through an understanding of their behavioural impact.  


Octavio ‘Bobby’ Peralta, Secretary General, Association of Development Financing Institutions in Asia and the Pacific  

Bobby Peralta is presently the Secretary General of the Association of Development Financing Institutions in Asia and the Pacific, the focal point of 101 development banks and other financial institutions engaged in sustainable development financing in 40 countries and territories in the Asia-Pacific region.  

Bobby was former Secretary General of the World Federation of Development Finance Institutions. He also sits on the Advisory Boards of the Association for Sustainable and Responsible Investment in Asia and the United Nations Economic and Social Commission for Asia and the Pacific Business Advisory Council. Advocating for the professionalisation of association managers and leaders in the country, he is the Founding Chairman of the Philippine Council for the Advancement of Association Executives.
About the AKC

The Australian Kodály Certificate (AKC) is the only Australian fully accredited and nationally recognised program of teacher training in the Kodály approach to music education. The curriculum for this award has been modelled on outstanding international Kodály programs and adapted to suit the needs of Australian educators. It is comprehensive, rigorous and involves a mixture of both hands-on (practical) and lecture style tuition on which participants are assessed.

Components of the programme include Musicianship, Kodály Methodology, Teaching Techniques, Cultural Materials, Choral and Ensemble Techniques, Arranging and Choir. The certificate is normally completed over three years of part time study.

This year, KMEIA SA offered Level 1 in Primary music specialisation as a ten-day course for the first time. It was conducted over two separate weeks one term apart. KMEIA SA are very grateful to (and in awe of) highly experienced presenter Julia Piggin from Melbourne, Victoria. She was supported during the course principally by Janelle Fletcher along with Gaby Freer and Marg Lange. Our heartfelt gratitude also to KMEIA SA president, Adrienne Cullity for organising the venue (Pulteney Grammar School) and Marg Jackson for her amazing catering.

What does this course involve?

Most participants had little idea what challenges lay ahead of them when they started this course. I’m sure all would agree that any other professional learning they have ever done will fade into insignificance compared to the high standards asked of AKC participants. They would also add that they have not only gained enormously by doing the course, but achieved things they wouldn't have thought possible.

What do you learn?

**Kodály Methodology: Strategies for learning**

If you want to learn exactly how to teach music using a Kodály approach, this is the ultimate course. You learn not only exactly what to do, but precisely how to do it, right down to the right words to use.

Methodology is first taught lecture style and follows the excellently detailed notes in the course book issued to all participants. It includes a lot of active participation. Later, participants get the opportunity to practise short strategies in front of their peers. This is organised in small groups and there is a mentor on hand to help out, give you feedback on what you’ve done well and tips on how to improve. This initially feels a bit daunting, but everyone feels the same way and are very supportive.
Kodaly Methodology: Repertoire
Participants become very familiar with the core repertoire recommended for lower primary. They learn how to analyse repertoire so they can select appropriate material for each concept and each learning strategy. Much learning takes place collaboratively.

Musicianship
A set standard of musicianship is a requirement of the course. Those who are more able are streamed off and provided with extension activities to further develop and challenge them.

Musicianship develops singing, aural skills, sense of beat and the ability to read and notate music. Participants practise a range of pentatonic scales and sing them using the respective solfege handsigns. They learn to use a tuning fork to find the correct pitch of a piece of music to commence a song in an appropriate pitch or the correct pitch when it is written with a clef. Finally they learn how to do several things at the one time, including ‘sing and play.’

By the end of the course participants are assessed to ascertain the standard of musicianship they have reached. This is very demanding for anyone who has never attended Kodály workshops, conferences or Solfege Saturdays and can require a lot of out of hours practice.

Choir & Conducting
Most afternoons were spent learning conducting and choral techniques. Participants arrange their own pieces which they then get to teach, practise and perform in small groups.

The second week culminated in a concert involving the whole AKC choir, conducted by Gaby Freer, along with a sample of arrangement pieces. This free concert was held in Pulteney Chapel and was open to the community.

To the delight of the performers they were overheard practising by a Pulteney ‘mum’ who happened to be a Hungarian who had attended a music school in Hungary. She was so excited to hear a composition she had learned at school and performed the song for everyone in Hungarian at the concert.

In 2016 KMEIA SA hopes to continue with Level 2 in Primary Music. We are also contemplating, depending on numbers, the possibility of introducing Secondary Methodology or Early Childhood levels. Please visit the KMEIA SA for more information and to fill in an Expression of Interest.
http://www.kodaly.sa.com/aust-kodaly-certificate

Yvonne Tysoe
KMEIA SA Newsletter Editor
Lady Callaway Award ....calling for nominations

This award was established in 2007 as the result of a bequest from the estate of Lady Kathleen Callaway. The inaugural Lady Callaway Award was made in 2009, and presented at the ASME XVIIth National Conference in Launceston. The award is made to a person in the state where the national conference is being held.

The ASME chapter council is seeking nominations for the 2015 Lady Callaway Award to be presented at the ASME XXth National conference in Adelaide this year. The Award of $500 will be presented to an early-career music educator who has supported the cause of music education, particularly through the provision of piano accompaniment for educational purposes.

The closing date for nominations is August 31, 2015. Please refer to the application form below.

Lady Callaway Award

2015 Application Form

Closing Date: August 31st, 2015

The Lady Callaway Award of $500 will be presented to an early-career music educator who has supported the cause of music education, particularly through the provision of piano accompaniment for educational purposes. The 2015 Lady Callaway Award is to be presented at the ASME XXth National conference in Adelaide (September 30-October 2).

To be completed by Nominator

Name of Nominator: ________________________________

Email address: ________________________________

Home address: ________________________________

Postcode: ________________________________

Telephone: ________________________________

Name of Nominee: ________________________________

Email address: ________________________________

Home address: ________________________________

Postcode: ________________________________

Telephone: ________________________________

Attach a brief summary (maximum of one A4 page) of the nominee’s experience as a music educator and accompanist for educational purposes.

To be emailed to: ASME (SA) Secretary, Luke Gray, at: graylu@trinity.sa.edu.au
Dear Music Teacher

The ASME Young Composers Award is a wonderful way to further your students’ experience in the field of composition. With age-appropriate categories, and sections catering for the composition of specific as well as flexible styles, this competition is sure to address your students’ needs. All entrants receive feedback on their compositions, with selected entrants having the opportunity for their works to be performed at the awards concert and recorded to CD. It would be appreciated if you could display this entry form in your school, where students are best able to access it.

The competition operates in two main categories:

**SCHOOL CATEGORY** for composers 18 years and under on 1 January 2015.
- **Section A:** Composers in school Years R-7
- **Section B:** Composers in school Years 8-9
- **Section C:** Composers in school Years 10-11
- **Section D:** Composers in school Year 12
- **Section E:** Rock and Popular Music with lyrics - open to students up to age 18
- **Section F:** Sequenced, Rock/Pop Instrumental (no lyrics) for students up to age 18

**ADVANCED CATEGORY** for composers 25 years and under on 1 January 2015.
- **Section G:** Music for Schools - Solo Instrument or Voice (accompaniment optional)
- **Section H:** Music for Schools - Instrumental Ensemble or Choir

*Note:* Music for Sections G or H can be written for any age range up to and including Year 12. Please indicate a suitable age on the score.

- **Section I:** Solo Instrument or Voice (accompaniment optional)
- **Section J:** Ensemble or Choir
- **Section K:** Electronic Music

Entries Close: Friday 25 September 2015
Awards Concert: Monday 23 November 2015

Correspondence and entries should be forwarded to:

Antony Hubmayer
10 Winifred Ave
BLACK FOREST SA 5035

Please direct any enquiries to Antony on 0402827496 or by email to ahubmayer@scotch.sa.edu.au.

<table>
<thead>
<tr>
<th>Please photocopy and distribute to students</th>
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<tbody>
<tr>
<td><strong>ENTRY FORM</strong></td>
</tr>
<tr>
<td>NAME</td>
</tr>
<tr>
<td>ADDRESS</td>
</tr>
<tr>
<td>PHONE</td>
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<tr>
<td>P/CODE</td>
</tr>
<tr>
<td>EMAIL</td>
</tr>
<tr>
<td>SCHOOL/INSTITUTION</td>
</tr>
<tr>
<td>TEACHER (if applicable)</td>
</tr>
<tr>
<td>SECTION (tick one box)</td>
</tr>
<tr>
<td>SCHOOL: ❑ A ❑ B ❑ C ❑ D ❑ E ❑ F</td>
</tr>
<tr>
<td>ADVANCED: ❑ G ❑ H ❑ I ❑ J ❑ K</td>
</tr>
<tr>
<td>TITLE OF COMPOSITION</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
</tr>
</tbody>
</table>

Material included with entry:
- ❑ FULL SCORE ❑ CHORD CHART/OUTLINE
- ❑ RECORDING ❑ OTHER

Statement to be signed by the composer:

I, ________________________________,

agree to abide by the Conditions of Entry for the Young Composers Award as set down by ASME. I declare that this composition is my own work.

Signed ________________________________ Date __________

**Conditions of Entry:**
- Composers entering the School Category must be 18 years or under on 1 January 2015, and attending either a primary or secondary school or college in South Australia.
- Composers entering the Advanced Category must be 25 years or under on 1 January 2015, and resident of South Australia.
- For composers wishing to enter more than one composition, a separate entry form is required for each composition.
- A composition may only be entered into one section. Multiple section entries for the same composition will not be accepted.
- A composition which has won an award in any previous or different competition may not be submitted.
- Compositions in Sections A, B, C, D, G, H, I and J must be submitted as a score. The score may be a photocopy. Compositions using non-standard notation must be accompanied by a recording.
- Compositions for Sections E, F, and K must be submitted on CD or tape and accompanied by a score, chart or outline.
- Compositions must be accompanied by an official entry form, which may be a photocopy or printed from the ASME website: http://www.asme.sa.edu.au/youngcomposers.html
- Selected entrants will be invited to present their compositions at the Awards Ceremony on Monday 23 November 2015. Wherever possible, they will be expected to provide their own performers.
- The winner and runner up in each section will receive a prize and certificate; however, ASME reserves the right not to award a prize if a suitable standard is not reached.
- An adjudicator’s report will be provided for each entry.
- All entries will be returned to the composer following the Awards Ceremony on 23 November 2015.
ATTENTION: MUSIC TEACHERS AND STUDENTS

ASME Young Composers Award 2015

Traditional, Electronic, Pop/Rock Primary, Secondary and Under 25

FREE ENTRY
PRIZES FOR EACH CATEGORY

Entries close: Friday 25 September 2015

Awards concert: Monday 23 November 2015

Details and entry forms are available from:
or contact Antony Hubmayer
Ph 0402 827496
Email ahubmayer@scotch.sa.edu.au

Australian Society for Music Education