The excitement builds for ASME XX. The ASME National Conference is generating a lot of interest and the level of response has been amazing. If you have not already had a look at what is on offer check out asme2015.com.au

As a Primary music educator I have been really looking out for sessions at the conference of interest to me. From the site:

This last few months have brought to light some possible changes to the DECD Instrumental Music Programs currently on offer. There was a flurry of discussion late last term and up until the closing date for feedback to the proposal for change. Many of our members will be interested to hear what the outcome will be for the schools and staff involved so we will keep you updated as results come to light.

ASME works to represent music teaching and practice through representation on the Music Education Roundtable which has been convened through the ASO. This group has representatives from all major stakeholders in Music Education in South Australia. We are also part of a group of Arts leaders who meet to promote the Arts in Education and are currently focussing on the progress of the implementation of Arts teaching learning and assessment in the Australian Curriculum.

The Public and Catholic Schools Music Festivals are gearing up for another fabulous series of concerts. The efforts of the extremely hard-working team who put it all together including all the choir teachers in schools is astounding. If you can get along to any of the performances they are a true representation of the power of music to promote excellence as well as participation.

Chris Narroway

From Our Chair
Keynote Presenters

Richard Gill, OAM, is one of Australia’s pre-eminent and most admired conductors and is internationally respected as a music educator. He is Founding Music Director and Conductor Emeritus of Victorian Opera and also Artistic Director of the Education Program for the Sydney Symphony Orchestra. He has been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra, and the Adviser for the Musica Viva In Schools program.

Katie Wardrobe is a Melbourne-based music technology trainer and consultant with a passion for helping music teachers through her business Midnight Music (www.midnightmusic.com.au). She runs hands-on professional development workshops throughout Australia and a popular series of online courses. Her workshops and courses focus on incorporating technology into the music curriculum through a range of creative projects.

Professor Graham Welch holds the Institute of Education, University of London Established Chair of Music Education (since 2001). He is currently Immediate Past President of the International Society for Music Education (ISME) (from 2012 to 2014), elected Chair of the internationally based Society for Education, Music and Psychology Research (SEMPRE) and past Co-Chair of the ISME Research Commission of ISME.

Based at the University of Canberra, Dr Anita Collins is involved in a broad range of research projects, including music education for primary generalist teachers, alternate music education delivery for disadvantaged children in regional communities and the impact of music education in standardised test scores. In 2014 Anita was involved with the TED.com network as author of a short animated film for TED Ed (3.4 million views to date) and as a presenter at TEDx Canberra.

It’s not too late to REGISTER!!

The conference is nearly here and it looks like it is going to be a great opportunity for professional learning for music educators in all contexts. See the following pages for a few highlights. More detail about workshops, papers, presenters, program times and registration can be found on the conference website www.asme2015.com.au
Primary Focussed Workshops

“Green Crocs Eat Ants” A Simple Uke Pedagogy for Any Age

Nathan Cahill
There has, of course, been growing interest in the use of ukuleles in music education over the last few years; however, it has often been used as a ‘filler’ for classes – until now! Nathan will show insight into how this amazingly versatile instrument can be used successfully within your existing Primary Music program, with engaging repertoire and resources to suit years 1-6. The ukulele could be the perfect tool to get your students fully immersed in learning music theory and performance concepts – and to perhaps develop a life-long love! The session includes sample resources, hands-on original and arranged interactive songs and activity ideas, and a suggested Primary School teaching sequence.

Inspiring Primary Students to Compose Grade 3 - 6

Michael Travers
Exploring compositional strategies on differing scales
- Individual
- Small group
- Class group
- Whole school
- Community involvement
Guidelines for developing creative music projects will be investigated using a range of stimuli and approaches including:
- Development of recycled materials music
- Literacy based composition
- Song writing and music/drama frameworks
- Technology based composition
What are the ground rules for developing and organizing those fantastic ideas that students come up with?

“Kodály in Practice” Engaging Students in the Music Classroom

Joel Copeland
This workshop will enable participants to experience fun and engaging ways to train your students to become confident musicians, and discover ways to be musical without an instrument. It will provide strategies to develop inner-hearing, a strong sense of musical memory, and to set the foundations for music literacy. Musical games for students of all ages will be included along with the study of sight-singing, score reading, aural perception, musical dictation and analysis using the tools of the Kodály approach.
Workshop participants will improve individual musicianship, whilst learning a variety of different teaching strategies to use in the classroom to help students achieve musical success.

Improvisation and Composition for Upper Primary

Cynthia Howard
Participants will develop some basic skills in teaching improvisation and composition. Using Orff Schulwerk techniques, Cynthia will demonstrate how simple melodic ostinatos can be developed into a layered composition. Starting with improvisational techniques which can be recorded (formally or informally) and developed into a piece in its own right.
From melodic ostinatos participants will develop strategies that encourage students not only to compose melodies but to make choices about the harmonic structure of their pieces.
This will be a hands on workshop where educators will experiment with the above ideas in a fun and collaborative manner.

Unpacking Choral Creativity

Michelle Leonard is the founding Artistic Director and conductor of the multi-award-winning Moorambilla Voices Regional Children’s Choirs and Festival Director of the Moorambilla Festival. She is also founding Artistic Director and conductor of the Leichhardt Espresso Chorus, its chamber choir Ristretto and Espresso Kids. Michelle is widely sought after as a choral clinician on Australian repertoire. She was guest speaker at the Australian Major Performing Arts Group 2013 Forum at the Sydney Opera House and was recently Conductor at the National Male Voice Festival Pemulway in Brisbane 2014. Both “Wide Open Sky” (Sydney Film Festival) and “Outback choir” (ABC) are documentaries made about the Moorambilla Voices program.
Learn some of Michelle’s tips as she works her magic with a group of students during her workshop “Unpacking Choral Creativity”.

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## Concerts

### Wednesday 1:30pm - 2:00pm

<table>
<thead>
<tr>
<th>Chapel</th>
<th>Concert 1</th>
<th>ANZAC Hall</th>
<th>Concert 2</th>
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<tbody>
<tr>
<td></td>
<td>St Peter's College Junior School Chamber Choir</td>
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<td>Westminster Big Band</td>
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<tr>
<td></td>
<td>Scotch College Soul Collective (choir)</td>
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<td>Primary Schools String Orchestra</td>
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### Wednesday 5:30pm - 6:30pm  Twilight Concert

<table>
<thead>
<tr>
<th>ANZAC Hall</th>
<th>Elder Conservatorium Chorale</th>
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<tr>
<td></td>
<td>The Elder Conservatorium Chorale draws its membership from the Elder Conservatorium of Music, the University of Adelaide at large, and from the wider community. The Chorale, which was formed in 2002 by its Conductor, Associate Professor Carl Crossin OAM, enjoys a very successful relationship with the Adelaide Festival of Arts and the Adelaide Symphony Orchestra both through its own work, and through its role as the core of the Adelaide Symphony Chorus and the Adelaide Festival Chorus.</td>
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<table>
<thead>
<tr>
<th>Adelaide Wind Orchestra</th>
<th>Adelaide Wind Orchestra</th>
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<tr>
<td>The Adelaide Wind Orchestra was formed in order to provide wind instrumentalists with the opportunity to collaborate in an exciting new venture to perform compositions written specifically for wind orchestra, to give this genre more of the exposure it deserves. In 2014, the Adelaide Wind Orchestra offered a series of six concerts, which included five Australian Premieres. The Adelaide Wind Orchestra is conducted by Peter Handsworth who is the inaugural Musical Director of the group.</td>
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### Thursday 1:30pm - 2:00pm

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<thead>
<tr>
<th>Chapel</th>
<th>Concert 1</th>
<th>ANZAC Hall</th>
<th>Concert 2</th>
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<tbody>
<tr>
<td></td>
<td>Akoustic Odyssey</td>
<td></td>
<td>Guildford Grammar School</td>
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<td></td>
<td>Starr, Schulz and Friends: Musical Conversations</td>
<td></td>
<td>Primary Schools String Orchestra (PSSO)</td>
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### Friday 5:30pm - 6:30pm  Young Composers Concert with the Australian String Quartet

<table>
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<tr>
<th>ANZAC Hall</th>
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<td></td>
<td>The culmination of the last three days work, this is one of the major highlights of the national conference. The acclaimed Australian String Quartet has workshopped and will now perform the young composers' works (one representative from each state) along with a commissioned work by composer-in-residence, Dr Anne Cawrse.</td>
</tr>
</tbody>
</table>
During the session participants will have a chance to sing and learn new choral warm ups using sectioned arrangements of modern pieces. Perhaps you are looking for a fun group song or a singing activity to break up your rehearsal? These arrangements can be used with any age group and can be tailored to the ability of your ensemble. Easily recognisable songs from such artists as Earth, Wind and Fire are given the mash up treatment and will inject energy and movement into your warm up routine. There will also be some new twists on some old favourite choral warm ups and rounds, with a focus on hand and eye coordination, pitch, rhythm and body percussion.

Gemma Carey

There have been recent calls by scholars practitioners and sector bodies for teacher professional development, for improved quality assurance and enhancement processes in one-to-one instrumental and vocal pedagogy. In light of the need to develop ‘best practice’ models for one-to-one music pedagogy that incorporate professional growth strategies for teachers, this presentation describes a project currently underway, in which teachers and students who are engaged in one-to-one lessons, are invited to reflect on various aspects of their teaching and learning. The presentation will present the approaches, which include reflections on video-recorded lessons, teacher-teacher and student-teacher collaborative reflection.

Thomas Fienberg

As music education in Australia shifts towards a National Curriculum, questions concerning how best to teach the music of its First Nations peoples have never been more pressing. This workshop will practically explore different approaches to incorporating such Indigenous music into secondary school programs and is grounded by the presenter’s recent and current PhD research. Participants will be provided with guidelines for selecting suitable repertoire as a means of building understanding and appreciation of the currently diverse nature of Indigenous music making. The workshop will also discuss the importance of engaging Indigenous people within the teaching of such content.

Cinzia Cursaro

During the session participants will have a chance to sing and learn new choral warm ups using sectioned arrangements of modern pieces. Perhaps you are looking for a fun group song or a singing activity to break up your rehearsal? These arrangements can be used with any age group and can be tailored to the ability of your ensemble. Easily recognisable songs from such artists as Earth, Wind and Fire are given the mash up treatment and will inject energy and movement into your warm up routine. There will also be some new twists on some old favourite choral warm ups and rounds, with a focus on hand and eye coordination, pitch, rhythm and body percussion.

Michael Degenhart

Starting, building and developing a music program in a school requires a significant personal investment by the music staff. There are a number of key factors that are pivotal to the development, growth and success of school music programs. Music Departments are three tiered, responsible for Music curriculum, co-curricular musical activities and instrumental/vocal tuition. This presentation will investigate how to set up a program, and gives attendees some mechanisms and ideas to take back to their own schools. In a time when music education is continually scrutinized and today under threat by Government policies, music teachers become more than just educators… they are advocates for music and the arts.

This is just the very tip of the iceberg. There are ONE HUNDRED workshops and papers for delegates to select from over the three days of the conference. This is in addition to the keynote addresses, concerts and conference dinner to be held at the National Wine Centre of Australia, with live music by ‘The Messengers’. Please visit the conference website asme2015.com.au for session details and complete your registration today, so you don’t miss this valuable professional opportunity.
Adelaide Symphony Orchestra recently held its very first Festival of Learning and Participation – and what a joyful, inspiring and energy-filled week it was! Led by the highly charismatic composer and educator Paul Rissmann, the week incorporated creative education workshops, two secondary school creative workshops, three concerts for junior primary students and another three performances for middle years students. The week concluded with an exciting day of families concerts. Over 3000 school students participated in the varied activities throughout the week. It was such a delight to have so many energised and smiling young people making music with the ASO at Grainger Studio.

An enormous thank you to all who attended the festival and especially for the work that was carried out by teachers to prepare students for their participatory role in each of the programs. All the students did an extraordinary job as performers and composers and we very much hope that the experiences were exhilarating for everyone involved.

There is more activity ahead in the weeks to come, beginning with an Open Rehearsal for schools at the Adelaide Town Hall and our third Junior Jams preschool music session for the year at City Library, presented by Elizabeth McCall. Our Tigers and Teapots octet will then head out to primary schools to rehearse/ workshop and perform alongside classes of young singers, led by conductor/composer, David Banney.

Term 3 activities will culminate in a regional orchestra tour to both Mt Gambier and Whyalla, which will see the ASO engage with students and community musicians across five different participatory activities. For our school holiday performance program we will be performing The Bush Concert across seven metropolitan theatres in Murray Bridge, Port Noarlunga, Marion, Hilton, Golden Grove, Woodville and Elizabeth. For more details visit www.aso.com.au/learning.

We are currently finalising our 2016 plans and are delighted to soon be announcing all the details of the Festival of Learning and Participation, in addition to a number of other very exciting developments across the entire Learning Program. Be sure to look out for the 2016 program late October. Details and applications for our newly structured Professional Pathways Program for secondary and tertiary students will be announced in the coming months.

For all information regarding the opportunities within the ASO Learning Program please contact Emily Gann on 8233 6253 or ganne@aso.com.au. Don’t forget to check out our website at www.aso.com.au/learning or www.facebook.com/ASOLearning for all program details and news.

Emily Gann
Learning and Community Engagement Coordinator
Adelaide Symphony Orchestra
The Australian Band and Orchestra Director's Association (SA Branch) is Australia's premier in-service support organisation for music educators, instrumental music teachers and band & orchestra directors. ABODA (SA) strives to offer strong support and a commitment to developing excellence in music making through a range of planned Professional Learning sessions as well as our premier celebration of musical excellence in schools, the SA School Band and Orchestra Festival.

2015 marks the twelfth anniversary since ABODA (SA) conceived and presented the inaugural Festival for all school students. Staging and maintaining a large scale state festival requires a committee with great skill and a lasting commitment to see excellence in school music making. With a vision to support schools develop extensive music ensembles of high quality and establish a strong basis of good performance literature, fostering strong musical direction skills and supporting the development of quality music tuition, the Festival has continued to deliver and expand in demand over the past 12 years. Evolving from only a couple of days of Concert and Stage Bands, the Festival has grown to meet the changing needs of schools, offering a range of sections from novice through to advanced encompassing ensembles such as: Concert and Stage bands, Percussion Ensembles, Orchestras, String Ensembles and in 2014 a separate section for Percussion Drum Corps.

As we celebrate our twelfth anniversary, it is important to offer our thanks to all participating Music and Ensemble Directors for their support of the Festival. The continued inspiration to offer quality learning and performance opportunities, with credible and respected local and invited international adjudicators in a professional performance venue, that is Westminster School, continues to be a regular event on many school calendars. To our members and supporters over the years, who share our vision, we offer our continued thanks.

Results of the 2015 Festival are accessible on the website: [www.abodasa.com.au](http://www.abodasa.com.au)

Here you will find a variety of information about ABODA, the Festival entry forms and information for 2016 and other upcoming professional learning opportunities. In addition to this, ABODA will continue to offer music Reading Days and further opportunities as they arise. ABODA pledges an ongoing commitment to the growth of music education and community music making throughout all areas of the country. ABODA is the only in-service organisation in Australia specifically for ensemble directors and communicates with other professional development organisations both locally and internationally.

Hamish McDonald
Festival Director

### IMPORTANT DATES

<table>
<thead>
<tr>
<th>Event</th>
<th>Organisation</th>
<th>Date</th>
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<tbody>
<tr>
<td>ASME National Conference Registration</td>
<td>ASME SA</td>
<td>Now Open</td>
</tr>
<tr>
<td>A Spring Music Educator’s TeachMeet</td>
<td>ASME SA</td>
<td>4 September</td>
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<tr>
<td>Young Composers’ Award Entries Due</td>
<td>ASME SA</td>
<td>25 September</td>
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<tr>
<td>ASME XXth National Conference</td>
<td>ASME SA</td>
<td>30 Sept - 2 Oct</td>
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<tr>
<td>Orff SA Term 4 Conference - End of Year Grab Bag!</td>
<td>OSASA</td>
<td>24 October</td>
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<tr>
<td>Count Us In</td>
<td>Music Australia</td>
<td>29 October</td>
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<tr>
<td>ASME SA Annual General Meeting</td>
<td>ASME SA</td>
<td>31 October</td>
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<tr>
<td>Kodály Term 4 Conference &amp; AGM</td>
<td>KMEIA SA</td>
<td>31 October</td>
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<tr>
<td>Young Composers’ Award Concert</td>
<td>ASME SA</td>
<td>23 November</td>
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<tr>
<td>Tutti National Conference</td>
<td>OSASA</td>
<td>10 - 16 January 2016</td>
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<tr>
<td>Choral Conductors Summer School</td>
<td>ACCET</td>
<td>18 - 21 January 2016</td>
</tr>
<tr>
<td>The Australian Kodály Certificate</td>
<td>KMEIA SA</td>
<td>January &amp; April 2016</td>
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</table>
On Saturday 13 of June ASME (SA) ran a workshop entitled Working with Class Ensembles. The workshop held in the Pembroke School Band Room was attended by a small number of participants all of whom spent the morning playing through various musical arrangements, sharing ideas and resources.

Sally Eads from the Instrumental Music Service was the guest presenter for this workshop. Sally ran an interactive and engaging session on developing a beginner band program, focusing upon her numerous successful experiences over the years working in a variety of instrumental teacher capacities in DECD schools. Her knowledge, expertise and advice shared was well received by all.

Ben Fuller from Claire High School shared with the group some of his contemporary rock based arrangements for mixed bands and ensembles. Antony Hubmayer from Scotch College, shared some useful tools for developing improvisation through band programs and mixed ensembles, as well as sharing some brilliant arrangements that Briony Nickels (Scotch College) had written for her students.

Stephen Miller (workshop convenor) from Saint Ignatius College spent some time taking the group through a wonderful selection of flexi band arrangements and discussed how they could be easily adapted to suit the individual needs of schools, and suit odd instrumental groupings.

Guitarist and trumpeter Saxon Wilson also took the opportunity to share with the group a groovy composition which he wrote for one of his student bands. The number was a great hit with all present!

Overall, it was a highly successful morning of networking, learning and music making fun in a hands on way! We look forward to perhaps exploring this as a future theme at some point, as many participants reported the high value in the content and presenters presentations on the day. Thank you Sally, Stephen, the workshop organisers and ASME (SA) for organising a fantastic and practical PD opportunity!

Luke Gray
Trinity College
Music Teachers do amazing things, but we can all use a bit of help from time to time, help to find an answer, to cheer us on, to recognise our efforts and help to get the ball rolling. Our TeachMeet is about Music Educators coming together in a casual environment to support each other through the unique challenges that can arise for us, and also to celebrate our achievements and hard work with like minds.

In order to support and celebrate, we want to know:

"What is the bee in your bonnet?"
A challenge you are facing that you could use some advice on, maybe curriculum, behavior or advocacy.

AND

"What is the honey in your pot?"
A recent success you have had, such as a great performance, new task/project/teaching strategy or a resource you just couldn’t do without, etc.

If you would like your ‘Honey’ or ‘Bee’ to be anonymous, or perhaps you can’t make it but still want to share, you can make a post to our Padlet board at:

http://tinyurl.com/ASMEHoneyBee2015

We’ll be able to see these posts on a projector during the TeachMeet. Participants are also welcome to come along and simply join in on discussion, but if you have a great resource to share, please bring it along.

Cost: FREE, just pay for your own drinks and nibbles.

Please RSVP by Tuesday 1 September via one of the following:

- the ASME SA Facebook page,
- the Music Teachers of South Australia Facebook Group,
- by emailing samarachurchett@gmail.com
The Australian Society for Music Education SA Chapter invite you to our

2015 Annual General Meeting

WHEN:
12:00-12:30 pm
On Saturday the 31st October

WHERE:
The Caledonian Hotel
219 O’Connell St, North Adelaide

ASME warmly invites attendees to stay to enjoy lunch after the AGM. Please join us for some professional conversation in a social situation.

Please register your interest in attending the AGM by clicking on the link: https://asmesa.wufoo.eu/forms/asme-sa-2015-annual-general-meeting/
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.

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**ENTRY FORM**

**NAME ___________________________**

**ADDRESS _____________________________________________________________**

**P/CODE __________**

**PHONE __________ DATE OF BIRTH __________**

**EMAIL ___________________________**

**SCHOOL/INSTITUTION ______________________________________________**

**TEACHER (if applicable) ____________________________________________**

**SECTION (tick one box)**

- **A**
- **B**
- **C**
- **D**
- **E**
- **F**
- **G**
- **H**
- **I**
- **J**
- **K**

**TITLE OF COMPOSITION ______________________________________________**

**INSTRUMENTATION ________________________________________________**

**Note:** 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](http://www.asme.sa.edu.au/youngcomposers.html)

**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](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:
http://www.asme.sa.edu.au/
youngcomposers.html

or contact Antony Hubmayer
Ph 0402 827496
Email ahubmayer@scotch.sa.edu.au

Australian Society for Music Education