Hi everyone and welcome to our first issue of TASM-e-News for 2015.

DON'T MISS IT – IT'S GOING TO BE BIG!

I want to encourage you to participate in your association by attending the State Conference in March. We have lined up a stellar cast again for this year with Professor Gary MacPherson and Susie Davies-Splitter headlining the conference. Gary and Susie will be known to many of you and they will each offer us their unique insights into Music education from their different perspectives.

Former ISME and ASME President Professor Gary MacPherson has presented at over 50 universities in over 25 countries and is recognised for his research into how people develop musical skills and the cognitive and social processes involved. We are also extremely excited that Susie Davies-Splitter will be presenting four workshop style sessions for us in addition to a keynote presentation. Susie’s workshops will be hands-on and will cover latest techniques and skills for teaching different age groups from early childhood to the middle years. From interstate Artistic Director Murray Dahm from WOTOPERA will share the amazing program with us in two sessions - one around middle school students and the other around senior students.

There will also be a wealth of local presenters including: Dr Maria Grenfell (University of Tasmania): Composition workshop; Dr Dave Carter (University of Tasmania): Audio in the classroom; Glenn Schultz (Taroona High School) Ways to support your instrumental program; Cynthia Howard (Huonville Primary School) ‘Music Count Us In’ in Tasmania; Paul Radford (Friends School) ‘Tuning Marimba Bars’ and ‘Tuning Marimba Resonators’; and Jenny Compton (TSO) & Cynthia Howard: ‘The TSO Education program’. Plus student performances and much more! Dates: Friday 20 and Saturday 21 March. Venue: The Friends’ School, Hobart. Cost: Members $120.00, non-members $200.00, students $40.00. To register download a registration form from: https://sites.google.com/site/asmetasmaniaaustralia/2015-state-conference or email louisej1@utas.edu.au or Bill.Baker@utas.edu.au DON'T MISS OUT.

So much more gold in this issue that I could highlight: ASME Young Composers…Reflective Music Education…Educating for Life Awards…just read on…

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Music Count Us In 2014

Every year since the mid-2000s, Music Australia engages in a national musical experience with Music: Count Us In (MCUI). Schools from all over Australia are able to participate in a new song every year that is written by school students alongside industry professionals who assist in crafting the new annual song. This song is then sung at the one time by school students from all over Australia, North to South, East to West and everywhere in-between - this year on October 29 at 12.30pm.

In early September 2014, Music: Count Us In went on tour around Tasmania. Cynthia Howard, a trained music teacher from Huonville Primary School travelled to schools on the West Coast, North West, North and South of the state. The tour was designed to work with teachers and schools with a wide range of musical skills. The program was free and teachers were able to share many ideas including those with minimal musical experience. Cynthia took classes through many aspects of the program helping students become familiar with the years song, developing movement, looking at the structure of the song as well as playing along with the song with instruments. Cynthia also ran Professional Learning sessions after school for classroom and music teachers alike.

The feedback from teachers was fascinating with comments such as, “I didn’t realise how challenging it was for students to perform in front of each other and how empowering it felt when you succeeded in perfecting a section” and “There are many social skills developed when playing in a group, like listening to each other, playing in time with each other and working at a team”.

Music Australia is looking at developing another tour for 2015 and if your school is interested please contact Clare Kenny at clare@musicaustralia.org.au.

Only registered schools can participate, so register now: http://musicaustralia.org.au/program/countusin/

Cynthia can also be contacted at cynthia.howard@education.tas.gov.au.

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TSO Education Program 2015

How creative is your classroom?

Don’t miss the chance to work with leading UK music educator, presenter and composer, Paul Rissmann.

Teachers PD workshop
Thursday, 25 June 3:30 - 6:30pm.

Elizabeth College (tbc)

Private music students can shine in the Rising Star competition. The successful young soloist will have the chance to perform a work for soloist and orchestra in concert with the TSO. Entries close on 10 June and auditions will be held on 27 July.

Six magical ways to access your state's orchestra:

- Schools’ Concerts for all grades
- Mini TSO on tour
- Big Rehearsal
- Class Projects
- Rising Star competition
- Open Rehearsals

For more information contact Jenny Compton, TSO Outreach & Education at comptonj@tso.com.au or 6232 4437 or go to www.tso.com.au
ASME Young Composers Project 2015

Challenge and encourage young composers in your school

Run biannually to coincide with the National Conference, the ASME Young Composers Project encourages young composers to submit a composition for consideration for inclusion at the National Conference. If selected a Young Composer from each state chapter will be sponsored to attend the Conference, to workshop their composition with the Composer-in-Residence and to hear it performed alongside the compositions of the other selected state young composers from around Australia.

The ensemble for which the Young Composers are to write is a string quartet (violin 1, violin 2, viola and cello). Further details about the particular quartet will follow soon. The Composer-in-residence for the conference is Dr Anne Cawrse. A work for string quartet is also to be commissioned from Anne, and will be premiered at the Young Composers Concert which is scheduled for the final afternoon of the conference. Further information about Anne is available at: http://www.australianmusiccentre.com.au/artist/cawrse-anne. During the conference, Dr Cawrse will hold sessions with the composers, and workshop their pieces with the string quartet. These sessions will be held at the conference venue.

Your work should be 5-6 minutes in length. The full score and parts should be provided, along with a recording (computer recording is fine). This should be accompanied by the contact details of the composer, a short biographical note (up to 200 words) on the composer, and short program notes about the composition.

All submissions will be reviewed by a delegate of the Chapter Council. All composers will be notified by the Chapter Council as soon as possible after receipt of their submissions of the outcome of the review process. The successful entrant from Tasmania will be partially funded to attend the Conference (registration paid, and some assistance with travel & accommodation).

SUBMISSIONS to be made to:
ASME TASMANIA
C/O Dr Bill Baker
Faculty of Education
University of Tasmania
Locked Bag 1307
Launceston Tasmania 7250
OR emailed to:
Bill.Baker@utas.edu.au

Submissions must be postmarked (if mailed) or received (if emailed) by FRIDAY 15 MAY.

If you have any questions at all please just contact Jennie MacDonald (YCP Liaison Person) at jennifer.macdonald@education.tas.gov.au

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Reflective Music education (part 1): Power and Assumption

Bill Baker

Over this year I thought I would write an article for each TASM-e-News about ways in which we can think about and improve our teaching in ways which do not add to our duties; but rather in ways that make our teaching lives easier and more fulfilling. The work of Stephen Brookfield (1995) author of Becoming a critically reflective teacher will be the touch stone for this series.

Stephen Brookfield writes about the ways we can continually reflect on and improve our teaching in practical ways and is in my opinion one of the most important educational thinkers in recent times. Brookfield’s work ‘empowers’ me - I never thought I would use this word in this way, however it genuinely describes the impact of his work on my thinking. It empowers me because it enables me to challenge much of the nonsensical, corporate, leadership thinking, for example, that seems to have infected education. Not only does Brookfield give me the ‘tools’ to challenge dominant paradigms such as these; but critically reflective practice gives me confidence to find my own way, and thus ‘empowers’ me when decisions are made around me that I fundamentally disagree with. Critically reflective teaching does not change the decisions but it does change the ways I can respond to them. It is by no means a ‘cure-all’, but understanding how it works has helped make my teaching life far more fulfilling. It is not possible to do it justice in a few short articles; but there are some great ‘take home’ ideas that I hope you may find useful.

Brookfield talks a lot about ‘assumptions’, which are beliefs (both our own and others) that surround our teaching practice but that remain essentially unchallenged, and actually make our lives far harder than they ever need be! He suggests that we often teach ‘innocently’ meaning that we really don’t recognise the power of these assumptions on our daily work, and if we don’t ‘see’ them we certainly don’t challenge them – we are ‘innocent’ to their impact on us and by implication on our students also. We are like a ‘candle in the wind’ blown around by the latest fads and the often uncritical actions of those who have authority over us at the time. Brookfield argues that if we teach and reflect critically life doesn’t have to be like this!

Maybe this will make more sense with an example: Curriculum. Before I go on I must ‘fess-up’ to the fact that I think the National Curriculum has some terrific ideas and perspectives in it for Music education. For example the ways in which ‘making’ and ‘responding’ crossover between making Music and listening to Music, and the ways that the elements are foregrounded. But these are by no means new ideas, they are just re-packaged. In Tassie we have had numerous changes to curriculum over recent years. Changes at a national level make some want to throw their hands up in the air and shout in frustration ‘no more PLEASE!’ perhaps a reasonable response, but certainly not one that will be very helpful for the shouter beyond a moment of satisfaction. Brookfield suggests that ALL curriculum is tentative and constructed, and thus able to be challenged, and in so doing he urges us to challenge the assumptions underpinning curriculum both in the broadest sense (national documents) and at our own classroom level (what I believe students should learn).

Brookfield writes that ‘critically reflective teachers know that curricula do not just happen. They exist because particular people in a particular place at a particular time believed that someone else should know about something. Curricula have not come into being through divine intervention or the whims of fate. Instead, they have arisen out of conflicts of interests in which the wishes of certain individuals and groups have prevailed. Somehow, somewhere, at some time, and for some reason, someone’s preferences have

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held sway. What are these preferences and interests? Whom do they serve? How have they become dominant? These are the questions that any critically reflective teacher raises habitually’ (p. 40). **As Music educators we should not be passive receptors or enactors of curriculum. We should always question our assumptions about curriculum.**

To conclude let me describe another example of the ways that assumptions often impact our thinking without our even knowing it. You come away from a Music class disheartened by your students’ attitude to learning Music, they seem to be mostly disinterested. My initial reaction is to blame myself. What have I done wrong here? Why can’t I engage them? Why am I unable to keep them so interested that behaviour issues never even arise? I am a bad teacher. But if I dig a little deeper I realise a number of assumptions that are at play here. Firstly, I expect that every lesson will be perfect – this is a fundamentally flawed assumption because it does not take into consideration the many factors that influence what happens in my classroom. For example timetable, I may only see my students once per week. Does this happen in literacy or numeracy? I don’t think so. So the message to me and to my students is that Music is not as important - we only have it once a week. I can have some control over this - in the way that I agitate and advocate for Music education – but it won’t change this circumstance now. So one assumption – made by me – and reinforced by assumptions made by the school – has impacted negatively on my teaching. Also, I don’t know it, but many of my students are actually loving Music – it is just that I am responding only to those who make the most noise. So in fact I don’t yet have any reliable feedback about my classes. Rather than blaming myself I need to recognise and understand the impact of power on my classroom. Simply recognising it is not enough; but it is a good place to start and empowering, rather than disheartening.

Next issue I will discuss some of the ways that Brookfield suggests we can challenge assumptions, collect reliable feedback on our teaching, and introduce you to the four lenses of critically reflective practice: Autobiography; Students; Colleagues; and, Theory.

**References**

**Your TASME Council**

1. **Chairperson/Research**: Bill Baker (UTAS Faculty of Education)
2. **Vice Chairperson/Chairperson-elect**: Cynthia Howard (Huonville Primary School)
3. **Secretary**: Catherine Johnston (Roving Musical Pixie)
4. **Treasurer**: Peter Stewart (Launceston Christian School)
5. **General Council/Immediate Past Chairperson**: Peter Quigley (Launceston College)
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9. **General Council**: Jennie MacDonald (Elizabeth College)
10. **General Council**: Hannah van Galen (UTAS MEd student)
11. **General Council**: Andrea Marks (St Paul’s Catholic School and Northern Christian School)

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ASME Music Educating for Life Award

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 ASME Music Educating for Life Award is administered by a state/territory chapter. A recipient of this Award will be publicly presented with the award during the ASME XXth National Conference in Adelaide. The Tasmanian chapter will provide substantial support (to be advised) to the Tasmanian award winner to attend the ASME XXth National Conference in Adelaide, September 30 – October 2nd, 2015. Please apply NOW. Completed applications to be forwarded to Catherine Johnston (Secretary) by email at louisej1@utas.edu.au not later than July 1 2015.

**Application Form Cover Sheet**

Applicant Surname: ____________________________
First name: ____________________________ Middle Name: __________
Email address: ____________________________
Home address: ____________________________ Postcode: _____
Telephone: ____________________________
Name of Workplace: ____________________________
Address of Workplace: ____________________________ Postcode: _____
Workplace telephone: ____________________________
Name of Principal or Senior Supervisor: ____________________________
Telephone of Principal or Senior Supervisor: ____________________________
Email address of Principal or Senior Supervisor: ____________________________

The ASME Music Educating for Life Award focuses 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

The Application should comprise:

- This Cover Sheet
- Applicant supporting statement (maximum of two A4 pages to address criteria, to be signed and dated)
- Endorsement and statement (up to one A4 page) of School Principal/Senior Supervisor, to be signed and dated.

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Recently Tasmanian Music Teachers gained some extremely valuable Professional Development over a three day period from Dr Carol Richards. Carol bought with her a huge vocabulary of musical educational tools from her vast experience as an Orff practitioner. Teachers engaged in a range of activities such as Movement, Singing and Instrumentation.

Carol was able to demonstrate how students in an upper primary setting can be musicians in their own right, can make aesthetic choices unlocking their imagination and creativity within with an emphasis on learning. A lot of great music was created with many laughs and new ideas unleashed. A big thank you must go to the organising committee for an extremely valuable learning experience. Cynthia Howard.

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School/Organisation: ________________________________________________________________
Mailing Address: ___________________________________________ Postcode:__________________
Telephone (BH):____________________________ Email:____________________________________

Registration Type
EARLY BIRD ASME Member (Pay before 30 January): $100.00 □
*EARLY BIRD Non-Member (Pay before 30 January): $180.00 □
ASME Member (Payment after 30 January): $120.00 □
*Non-member (Payment after 30 January): $200.00 □
*Student: $40.00 □

Payment
Option 1 (Register now-pay on the day)
- Email completed form to stewartp@lcs.tas.edu.au or post to Peter Stewart C/O Launceston Christian School PO Box 32 Riverside 7250 and pay by cheque or cash on the day.

Option 2 (Register now-mail cheque)
- Email and or post completed form to stewartp@lcs.tas.edu.au and post cheque made out to ‘ASME’ to Peter Stewart C/O Launceston Christian School PO Box 32 Riverside 7250. Please print your name and address on the reverse.

Option 3 (Internet Banking)
- Email completed form to stewartp@lcs.tas.edu.au and pay by internet banking. Details: BSB: 067 100. Account #: 2801 1437. Reference: Your name.

All delegates will receive a receipt at the conference. Payment includes printed program, all morning/afternoon teas, and attendance at all sessions.

*Non-member payments (including students) also include a full one year membership of ASME

Contacts:
Chapter Chair, Bill Baker: Bill.Baker@utas.edu.au
Treasurer, Peter Stewart: stewartp@lcs.tas.edu.au
Secretary, Catherine Johnston: louisej1@utas.edu.au
ASME ABN: 59 139 211 890

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Please go to change.org to sign the petition supporting our primary bands and strings programs.


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30 September – 2 October 2015
Adelaide

Keynotes:
Richard Gill, OAM, Katie Wardrobe, Professor Graham Welch (UK)


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