Chairperson’s Message

Welcome to the Term 2 issue of e-News. As usual this is a bumper issue with much to tempt the reader and I hope you find something to inspire you at the start of the new term. We are so lucky aren’t we? – we get a new beginning at the start of the new term, when we can change things we would like to have done better or refine things that have already worked well.

Some of us will be thinking about things we learned at the State Conference and that we would like to try in our classes – that’s exciting. Personally I am thinking about some of the activities that Susie workshopped that I can use to teach students about certain musical elements in my classes, and about making sure that I include Tasmanian Aboriginal perspectives in certain units of work and in ways that are respectful and meaningful.

A big thank you to all those who presented and participated in the conference this year, particularly to those who travelled to do so, including our two keynotes, Susie and Gary. I really liked the reference Gary made to psychologist Carol Dweck in her 2006 book *Mindset: The new psychology of success*. Dweck (2006) discusses two fundamentally different ‘mindsets’: a ‘fixed’ mindset where students believe they are either smart or they are not, and a ‘growth’ mindset where students believe that through their efforts (including failures) they can learn and grow. I am reminded of the importance of allowing students to experiment and to ‘fail’ in their musical endeavours, indeed to allow them to view this not as ‘failure’ but as learning, and to know that this is indeed how we all learn. This is a different ‘mindest’ to that of a fixed view of intelligence. Through our own actions and words which of these two mindsets do we encourage in our students?

It is with pleasure that I welcome each of the new and returned members to TASME listed later in this issue – a big welcome and we hope you will continue to enjoy and benefit from your association with us.

Have a wonderful term everyone.

Bill

Visit our website [https://sites.google.com/site/asmetasmaniasaustralia/home](https://sites.google.com/site/asmetasmaniasaustralia/home)
Aboriginal music in your classroom: A Tasmanian perspective

Critical Discernment

Theresa Sainty

It is imperative that anyone who selects resources intended to support teachers to include Aboriginal and/or Torres Strait Islander content and perspectives in activities or learning programs, casts a critically discerning eye across potential materials before making the selection.

More often than not information that is available about Aboriginal peoples and cultures is misinformed, inaccurate and/or racist, and is written in isolation from the Aboriginal community it is describing.

It is important that the publisher determines the authenticity and accuracy of the material, and investigates whether there are any cultural issues around the inclusion of the material BEFORE including it.

To do this the selector should (at the very least) consider the following:

- What is the purpose and intent for the selection of materials?
- Is the material accurate and authentic?
- Is the material respectful of Aboriginal people?
- Are Aboriginal peoples and cultures presented in a positive way?
- Does the material include appropriate terminology?
- Who has produced/developed the material – if it was not an Aboriginal person, then has there been involvement and/or consultation with the relevant Aboriginal community?
- Is the material endorsed by the relevant Aboriginal community?

Photographs and film are of particular concern. There are numerous historical images, paintings, drawings and so on in the public domain that are rarely owned or controlled by the communities of the people depicted. We see such images being used time and again for various purposes. There are also many objects, such as masks and busts of our people, in life and death, in the hands of individual collectors, museums and other institutions around the world. This includes photographic images of those objects. The use of images and objects such as these can, and do perpetuate existing Eurocentric and racist attitudes towards Aborigines. If educators continue to include this type of material to support their learning programs then those racist attitudes and stereotypical assumptions in the portrayal of Aborigines will continue.

To put this in to context from a Tasmanian Aboriginal perspective, let’s consider Tasmanian examples.

The artist Benjamin Law was commissioned by George Augustus Robinson to produce sculptures of two Tasmanian Aborigines. Law produced plaster busts of Wurati in 1835, and Trukanini in 1836. A number of originals were produced, as well as some ‘second-generation copies’. Images of the busts are also available in the public domain.

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
For Tasmanian Aborigines, these images and busts symbolise the dispossession, persecution, massacre and murder of our people at the hands of white people, as a result of invasion of our lands and subsequent settlement. They represent the grisly practice of grave robbing – a fate suffered by too many of our Ancestors, **including** Trukanini.

After her death in 1876, Trukanini’s body was exhumed by the Royal Society, and her skeleton was placed on display at the Tasmanian Museum and Art Gallery (TMAG) from 1904 till 1947. 100 years after her death the Tasmanian Aboriginal community was able to finally give Trukanini the respect she deserved, by cremating her remains according to her wishes.

In 2009 Sotheby’s auction house withdrew two of the Benjamin Law busts after Tasmanian Aboriginal community members successfully protested against the sale of them on the grounds of cultural sensitivity.

As recently as July 2014, Sotheby’s had for sale two photographic prints depicting Trukanini (Truganini) and William Lanney advertised as the ‘Last Tasmanian Natives’. This title is not only offensive, but is inaccurate and racist. When William Lanney died (in Hobart in 1869) his body was placed under guard in the Colonial Hospital. Still, his head was cut off and swapped with that of another man, and his hands and feet were amputated. Even after he was buried he was dug up and skin portions, including a section of his arm were removed. A tobacco pouch was made from the skin portions.

Armed with this information, would it be appropriate to include photographic prints depicting William Lanny, or Trukanini, or Wurati? Is it appropriate to include any historical images of Tasmanian Aborigines without knowing the circumstances under which they were taken, or background information about how the Tasmanian Aboriginal community sees them? I would suggest that it is not appropriate. In fact it could be culturally insensitive.

The selection of appropriate materials requires the publisher to be adequately informed and equipped to be able to cast a critically discerning eye over the material, and to then make a judgement as to its authenticity and accuracy. It is not enough to assume that this is so, but to check further with the relevant Aboriginal community.

In some instances an ‘innocent mistake’ in terms of selecting resources that are not culturally appropriate, can have negative ramifications for students as well as the relevant Aboriginal community by misrepresenting the people and perpetuating racist views.

Theresa Sainty is Senior Project Officer Culture and Curriculum at Aboriginal Education Services, DoE. Her contact number is (03) 61655477

References:


Festival of Voices 2015 – Tasmania Sings
Professional Development & Combined Schools and Youth Choir Program

“The Festival of Voices is committed to running programs that support the music education of Tasmanian children and young people through exciting opportunities for both students and teachers”.

2015 Youth Voices Conductor – Paul Jarman
Paul is a widely acclaimed Australian composer and performing artist most well known for his choral music and original lyrics. Paul has been commissioned by choirs from around the world and has a particular charm with young people through his energetic and friendly approach. Festival of Voices feels extremely privileged to be working with Paul again and to be able to offer time with him to teachers and conductors to help inspire their music practice.

Tasmania Sings
Now in its 4th year the Tasmania Sings program will work again with schools from across Tasmania to create a Combined Schools Choir to be conducted by Paul Jarman. This popular concert and workshop series continues to grow under the direction of Joan Wright and we encourage schools to express their interest in the 2015 program as early as possible.

COST TO SCHOOLS: $300 per choir

DATES
WORKSHOP: Wednesday 1 July 2.00 – 5.00pm TBA
REHEARSAL: Thursday 2 July 2.00 – 5.00pm Farrall Centre, Friends’ School
CONCERT: Thursday 2 July Farrall Centre, Friends’ School
TIME: 6.30 --- 8pm
CONCERT COST: for family and friends: $ 25 / $23 / $14 U16

BE PART OF SOMETHING REMARKABLE

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
PD --- Professional Development Day and Choral Repertoire Reading Session with Paul Jarman

DATE: 23 April  
TIME: 9 – 4pm  
COST: day only $130 w/morning tea and light lunch provided  
LOCATION: Ogilvie High School  
Covering topics including:  
• Encouraging and inspiring young singers  
• Innovative and meaningful warm ups  
• Interesting ways of teaching new material  
• How to choose appropriate and challenging repertoire  
• Managing your choir without a regular accompanist  
• Safe ways to increase vocal range  
• Retain interest in your choral program  
To book, go to  
https://festivalofvoices.com/workshops/conductors-professional-development-day

Repertoire Reading Session (ANCA)

DATE: 23 April  
TIME: 5.00 – 6.00pm  
COST: $40 per person  
LOCATION: Ogilvie High School  
Covering a range of repertoire for treble choirs by Australian composers  
To register attendance please email kbennett@friends.tas.edu.au so that sufficient materials can be prepared

To attend both the Professional Development Day and Repertoire Reading Session, a discounted rate of $150 applies. To book, go to  
https://festivalofvoices.com/workshops/conductors-pd-package

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
“These are a few of my favourite things” for Primary Music - Carolyn Cross
Presentation for the 2015 State Conference Farrall Centre, The Friends School

Part 1

The font I use for notation (♩♩♩ etc.) in my word documents is called Music Teacher. This font is produced by Tweet Resources and can be purchased from the Teachers Pay Teachers website for $3. https://www.teacherspayteachers.com/Product/Music-Teacher-Font-for-Personal-and-Commercial-Use-808505

Hurst’s Class: Up the Ladder
https://www.youtube.com/watch?v=RysGWu3MIUQ

- This is a great song for the start of the year that requires students to use body percussion, singing/chanting and rhythmic speech when saying their name and introducing themselves to the class.

Objectives/Assessment:

Students will sing solo maintaining correct pitch, sing in unison maintaining correct pitch and demonstrate their understanding of phrasing, rhythmic patterns and know when it’s their turn.

Tanka Tanka Skunk!

A drumming activity for elementary music – from “Teachers Pay Teachers” by Mrs Breyne.

This activity is made to accompany the book "Tanka Tanka Skunk" written by Steve Webb. A great activity to incorporate literature in your classroom.

- Read the story to the class
- Students play along on their tub drums when they see/hear the refrain Tanka Tanka Skunk
- The activity is extended by asking them to echo the other animal’s names
- Present a card to each student and ask him/her to play and say the name of the animal. Ask students to work out the number of syllables and match the rhythms of the animals' names to traditional music notation
- Sorting activities: sort the animals by syllables and then by rhythm

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
In groups of 4 give each student an animal card and ask them to compose two, 4 beat patterns and perform them to the class using claves.

Objectives/Assessment:

Students will match the number of syllables to an animal name.

Students will match the rhythm notation to an animal name.

Students will compose 4 beat patterns and perform them.

**Musical Groceries**

Doughnut 2 syllables = \( \text{♩♩} \)  

1 syllable = \( \text{♩} \)

A composition activity using toy food items. I found this idea at http://elementarymusicresources.blogspot.ca/2013/05/centers-musical-groceries.html?m=1

(Ashley Queen)

There is a Smart Board version. Now I have one I can use this. Before this I made up a PowerPoint each slide had 4 food items on it i.e. a 4 beat rhythm.

Prior to doing this activity I spend time in class looking at different foods and working out how many syllables and then match the rhythms of the foods to traditional music notation (1 syllable = ta and 2 syllables = ti-ti).

I purchased approximately $100 of toy food items from Kmart and Toyworld. Sorted them into zip lock bags with 4/5 ♩ items and 4/5 ♩♩ items in each bag.

I also bought small paper plates and glued a square of paper with the appropriate notes onto each one. Each student needs a zip lock bag with a ♩ and ♩♩ plate in it.

I made up 28 zip lock bags of groceries and paper plates. Each student needs to collect a bag of groceries, a bag with the 2 plates and a worksheet.

- Students need to sort their toy food items on to two plates
- Once they have sorted the groceries, they get them checked by their teacher

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
• On their worksheet (this is available as a free download from the address above) they draw and write the name of their food items onto the plates
• In the box underneath the plates, they notate the rhythm of their pattern
• They can play their patterns on an instrument, or even try layering patterns together and playing them together.

Objectives/Assessment:

Students will match the number of syllables to grocery items (♩ and ♩♩)

Students will compose 4 beat patterns using their groceries and perform them

---

**MEMBER PROFILE**

Q. Your name?
   A. My name is Sally Sar’i.

Q. How long you've been a member of TASME/ASME?
   A. I recently re-joined TASME/ASME.

Q. Why you chose to become a member of TASME?
   A. Whilst working overseas, I attended a few ISME conferences and prior to that I was a TASME member.

Q. What your current teaching involved eg. Primary/Secondary/instrumental and how long you've been teaching?
   A. I enjoy sharing ideas and networking with other people who are passionate about music. I have been teaching for 31 years!

Q. What gives you a 'buzz' out of teaching music?
   A. The rewards I get from teaching Music happen throughout every day. The children I teach love coming to music and expressing themselves. They enjoy the journeys I take them on and feel confident to explore, create and be influenced by the music making experiences. For some children, coming to music is like entering a world that's safe, fun and heals.

Q. Favourite quote about music?
   A. Two of my favourite quotes are:
   - Music can change the world because it can change people.
   - Music is what feelings sound like.
Reflective Music education (part 2): The hidden dimensions of our practice

Bill Baker

Last issue I introduced you to the work of Stephen Brookfield, to some of his thinking about critically reflective practice and to the ways that ‘assumptions’ can negatively impact on our teaching without us even knowing it. This issue we will...

Have you ever heard the ‘put down’ that goes something like ‘He hasn’t taught for ten years at all; he has taught the same year ten times!’? The implication of this of course being that this teacher has not altered their teaching content or pedagogy in ten years! Wow – how boring for both students and teacher. Critical reflection is one way of ensuring we don’t become ‘that’ teacher. I would probably add to this that the same teacher has probably never really investigated their own teaching and the impact of it from any other viewpoint than their own. This is sometimes called teaching ‘innocently’, because the teacher is unaware (innocent) of how their teaching is received by their students. ‘Oh’ I hear you saying ‘I always ask my students about my lessons and what they understand and enjoy in them, that’s just checking for understanding’. Excellent, this is important; but how do you know that they are being completely honest and not just trying to please you, or just going along with what other students say? They may be afraid that if they are honest they will be marked down in assessment or that their friends will think less of them.

This is where ‘critical reflection’ is so important. Critical reflection is different to just ‘thinking about our teaching’. It involves understanding how ‘power’ enters every classroom despite our best efforts, knowing how some assumptions and practices that seem to make our teaching lives easier actually work against our own best long-term interests, and finally it uses multiple viewpoints to explore our practice – not just one! Brookfield (1995) writes that ‘central to the reflective process is this attempt to see things from a variety of viewpoints. Reflective teachers seek to probe beneath the veneer of a common-sense reading of experience. They investigate the hidden dimensions of their practice and become aware of the omnipresence of power’ (p. 7). So, critical reflection is all about understanding ourselves and our practice through multiple viewpoints or lenses.

Critical reflection as the recognition of hegemonic assumptions: ‘Hegemonic assumptions are those that we think are in our own best interests but that have actually been designed by more powerful others to work against us in the long term...the term hegemony describes the process by which ideas, structures, and actions come to be seen by the majority of people as wholly natural, preordained, and working for their own good, when in fact they are constructed and transmitted by powerful minority interests to protect the status quo that serves those interests’ (p. 15).

An example of a hegemonic assumption that may make this clearer is the notion of ‘teaching as a vocation’. Thinking of teaching in this way may at first seem to be selfless and honourable,

Visit our website https://sites.google.com/site/asmetasmaniasoutheasternaustralia/home
demonstrating commitment to our students. With this attitude a teacher we may take on more and more classes (because we want to respond positively to an uptake in Music in the school), and more and more assemblies, big gala performances and musical productions (because we want to show staff, parents and students the great things going on in our Music at our school. All without complaining much and with no offset from an already crowded teaching and reporting load. So what starts as a potentially neutral statement – that teaching is a vocation – can end up becoming a teaching load for two staff members for the bargain price of one! Brookfield (1995) writes that “Vocation” thus becomes a hegemonic concept – an idea that seems neutral, consensual, and obvious, and that teachers gladly embrace, but that ultimately works against their own best interests’ (p. 16). This is an example if an assumption that is unchallenged, probably not even recognised, and which underpins and impacts all aspects of this teacher’s life. It is also an example of ‘power’ or in fact of ‘disempowerment’, wherein the teacher effectively succumbs to the power imbalance between themselves and the perceived authority of the school, students, or profession.

Another simpler example is the assumption that in a diverse classroom we can meet every student need all of the time. We obviously want to meet the needs of our students, this may be one of the reasons we are teachers, however this assumption – that this is always possible – can have a really serious impact on our health and wellbeing. A critically reflective teacher knows that, whilst this may seem to be reasonable, it is not actually possible and that it may result in the teacher carrying ‘around a permanent burden of guilt at their inability to live up to this impossible task’ (p. 21). So it then becomes necessary to think about reframing this idea of ‘meeting needs’ to something like ‘I would like to be able...’ or ‘I will try to plan to be able to...’ meet all of my student needs most of the time. Thus critical reflection on the assumption that we can meet all the needs of our students all of the time can lead to a far more realistic, achievable, and balanced approach to our classrooms.

The first step in this process is to regularly ask ourselves the questions ‘What hegemonic assumptions are in operation in my teaching life?’ and ‘Whose long-term interests does this assumption actually serve?’ So this is in effect about the ways in which we think. The obvious advantage of this critical reflection is the more we think critically, the more we become aware of these assumptions and of the impact of power on our lives, but also of our power to challenge and change these things. This is ‘assumption hunting’ and it is a powerful tool to own. Next issue we will look at the four lenses of critical reflection: self, students, colleagues and literature. The most powerful and easiest to start with is of course the self. According to Brookfield ‘When teachers start to think about how to deal with the problems that plague them, their instinctive turn is to consultants, experts, texts, or faculty development specialists. The assumption seems to be that teachers will stumble on useful insights or information for dealing with problems only by going outside of their own experience...This approach is based on a serious fallacy...the opposite approach is equally valid: that a useful starting point...is teachers’ own experiences’ (p. 160).

References

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
EXCITING A CAPPELLA OPPORTUNITY

FOR YOUNG MALE AND FEMALE SINGERS

BE PART OF HOBART’S FIRST SCHOOL

BIG BARBERSHOP DAY OUT!

Full-day educational workshop from 9.30am to 3.15pm
Concert 2.45pm to 3.15pm
Led by outstanding NZ barbershop educators

FRIDAY 12 JUNE
Hobart City Church of Christ
8 Goulburn St, Hobart

If you enjoy a cappella singing, you will love
4-part harmony a cappella style – barbershop style!
Learn great arrangements!
Teachers: free of charge
Students: $5 each

Info: Christine 0487 631 144 or Trevor 0488 967 904
www.hmbhc.intas.net/BBDO
Register at: www.trybooking.com/HMTA
Visit of Elena Kats-Chernin to The Friends’ School

The Friends’ School was fortunate to host a visit by eminent Australian composer Elena Kats-Chernin in February this year. The visit was the first of two; Elena will be returning to the School in July for the premiere of a commissioned work performed by Friends’ School students. Elena’s initial week-long visit to the School was as Composer in Residence. During this time Elena worked with individual senior secondary Music students specialising in composition, three Year 5 classes, two Year 9 and two Year 10 Music classes.

The three Year 5 classes explored Elena’s *Wild Swans Suite* and in response began composing the *Hansel and Gretel Suite*, a three-movement work in which each class depicts an aspect of the storyline of the said fairy tale.

On Elena’s arrival at the School the Year 9 students had already begun exploring irregular meter, composing small-group percussion pieces. Elena guided the students, drawing upon her own use of irregular meter, and rhythmic devices such as syncopation and polyrhythm.

Under Elena’s guidance the Year 10 classes each started a whole-class composition. This was a challenge with students initially hesitant to suggest ideas. Nonetheless, with Elena’s enthusiastic guidance, and her ability to take simple ideas and rework them seemingly endlessly on the piano, the students were soon able to brainstorm and develop their own motifs. The works composed by the Year 5 and Year 10 students will be performed when Elena returns in July.

Elena was interviewed and performed at two school assemblies, and worked with a number of ensembles, several of which had formed especially to perform her music. Repertoire included *Green Leaf Prelude* from *The Wild Swans Orchestral Suite*, *Russian Rag* for octet, *Blue Rose Quartet* for string quartet and *Butterflying* for treble choir.

A highlight of the week was a Q&A session hosted by ABC Classic FM presenter, Christopher Lawrence. The conversation between Christopher and Elena, with opportunity for members of the audience to ask questions, drew attention to one of the most meaningful aspects of Elena’s visit, namely the chance for members of the School community to learn about her approach to making music and to composition.

The phrase “making music” is used deliberately as we discovered Elena’s openness to allow her music to evolve. This dynamism imbues her performances, whether impromptu or planned, with captivating freshness. Whenever Elena played one of her pieces, such as the well known *Eliza Aria* from the *Wild Swans Orchestral Suite* or the *Dance of the Paper Umbrellas* from the *Hush* CD released in 2014, there was a strong sense of being in the moment of something special. Of particular interest was the role improvisation plays in generating ideas. Elena often joins forces with another talented Sydney-based musician, pianist Tamara Anna Cislowska, and together they improvise, generating musical gems that Elena might then develop into a full piece. Educationally it was heartening to see such an effective balance between informal and formal approaches to music making.

It was also striking to hear about the role Tamara Anna Cislowska plays as a critical friend for Elena. Elena will often share her ideas with Tamara, receiving very honest feedback in return, particularly regarding an audience’s likely response to an emerging work. Whilst Elena spends many hours by herself composing at the piano, the collaborative nature of Elena’s approach reinforces the idea that ‘iron sharpens iron’ and highlights the benefits of seeking feedback when creating something.

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
Over three years we asked Elena three times to visit our school before she agreed - our patience paid off. This was Elena’s first experience working in a school for an extended period of time, so it came with an element of risk. Were we going to ask too much of Elena? How might she cope with the constant noise and demands of a school environment? The result exceeded all expectations. Elena’s vivaciousness and generosity ensured that the students delighted in her presence. Similarly Elena responded with warmth, reacting with enthusiasm to the questions and queries that came her way.

We asked Elena to spend time at our school because we knew that her colourful and vibrant music has appeal to a wide audience, and would capture the attention of our students, which it did. The students loved playing and singing her music, and grew musically through the challenges it presented. They also relished the opportunity to hear from the composer about the works they were rehearsing and listening to.

As a Quaker school we value that of God in every person. Educationally, this also translates into recognising, respecting and nurturing the inspiration of each student in our care. In this respect Elena was a terrific ‘fit’ for the School. As we saw during the final workshop of the week, where a dozen or so students gathered to generate ideas for the commissioned work, Elena was quick to emphasise the originality and strength of each student’s contribution, whilst looking for opportunities to combine ideas and test them in new and interesting ways. This approach is the hallmark of her time at Friends’, namely her ability to foster the musical confidence and growth of each person she met.

Elena returns to the School to premiere a commissioned work on Monday July 27 in a concert commencing at 6.00pm in The Farrall Centre. The concert, which will also feature a number of Elena’s other compositions and student works, will be repeated the following evening, Tuesday 28 July, with some variation to the program. Members of the music community are warmly invited to attend.

Paul Radford and Aaron Powell
Music Teachers, The Friends’ School, Hobart

Friends’ School students rehearsing with Elena Kats-Chernin. The ensemble is conducted by Aaron Powell.
This bespoke workshop is a chance for teachers to work with the internationally acclaimed educator, Paul Rissmann, to explore practical and innovative ways to foster creativity in the classroom. Inspiring professional musicians and teachers to develop their own creative skills is an integral part of Paul’s career in the United Kingdom and around the world.

For details and bookings please email Jenny Compton
comptonj@tso.com.au

Paul Rissmann - Biography

Born on the Isle of Bute, Scotland, Paul Rissmann is a composer, presenter and music educationalist based in London. He currently holds the position of Animateur for the London Symphony Orchestra (LSO) and is Children’s Composer in Residence for Music in the Round.

Paul’s commissions range from electronic music for Microsoft to orchestral music for the LSO. His interactive composition Bamboozled for orchestra and audience has been performed by over 45,000 people – from Daytona Beach, Florida to Melbourne, Australia, and in 2012 was performed at an Olympic Torch relay by the Philharmonia Orchestra.

In 2012, he won a British Composer’s Award (BASCA) and was appointed an Associate of the Royal Academy of Music (ARAM). His music education projects have received awards from both the Royal Philharmonic Society and the Royal Television Society.

Paul has performed interactive orchestral concerts for young people with many leading orchestras in America, Australia, Europe, India, Malaysia and the Middle East. Amongst his recent engagements are concerts with the New York Philharmonic, Vienna Philharmonic, Valery Gergiev and the LSO in Trafalgar Square, Esa-Pekka Salonen and the Philharmonia at the South Bank Centre London, and a concert tour of India with Nicola Benedetti and BBC Scottish Symphony Orchestra.

Paul guest-presented Classics Unwrapped for BBC Scotland and also created a critically acclaimed series of music discovery concerts for adults called Naked Classics. In 2014, he was creative director for a Channel 4 (UK) documentary Addicts’ Symphony, which explored how music can be therapeutic in overcoming addiction.

Paul recently visited Sydney with the London Symphony Orchestra where he worked with NSW music students as part of the LSO’s MAKE program.

www.rissmann.co.uk

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
Tasmanian Orff Schulwerk Association Inc Presents:

Marimbah, Wacky Instruments and More with Jon Madin

One day workshop:
Saturday August 22nd
9:00 - 3:00
The Launceston Preparatory School
117-119 Elphin Rd Newstead

- Early Bird Members: $70.00
- Early Bird Non-Members: $95.00
- Music Education students: $15.00

Registrations after 1/8/15:
- Standard Members: $95.00
- Standard Non-members: $110.00
- Music Education Students: $15.00

Morning tea provided. BYO lunch.

Jon Madin is a trained classroom music teacher with a background in a wide variety of music-making. His experience includes playing in folk/rock bands, multi cultural bands, an orchestra and early music ensembles. He also leads family music workshops and bush dances. He has also worked extensively in musical instrument design - marimbah in particular, as well as many other experimental musical instruments.

Jon has worked with marimbahs in all states of Australia as well as in Japan, Indonesia, Austria, U.S.A., Germany, New Zealand, Hong Kong and East Timor.

Recent work includes writing an extended piece for community musicians playing marimbah, percussion and found objects together with an orchestra. The project was organised by the Arts Council of Wangaratta, Victoria.

Jon also worked on a music installation and performance that was set in the Bundaleer forest in South Australia.

Please note:
All registrants must complete the online registration form at:
bil.ly/Statewide15
Please email a remittance advice to:
tosatreasurer@gmail.com
Keep this form as your tax invoice.
30 September – 2 October 2015
Adelaide

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


the 18th National Conference of Orff Schulwerk
Friends’ School Argyle Street Campus, Hobart
January 10th to 15th 2016

This is a conference for music educators working in schools, colleges, child care, tertiary education or music therapy.

Featured Presenters
Shirley Salmon – Austria
Lenka Pospisilova – Czech Republic
Michelle Leonard – Australia
Peta Harper – Australia