Welcome back to another Term and our third TASME newsletter for 2015. Once again our newsletter is packed full of great articles, ads, reviews and profiles. We also have a new section called ‘Tech Spot’ so please check it out. Thanks to all those who’ve contributed to this term’s newsletter. Please take the time to read Bill’s message, the second instalment of ideas from Carolyn Cross and all the other articles as they are all a great read. Don’t forget Michael Griffin’s PL Day this coming weekend. – Andrea Marks (editor)

CHAIRPERSON’S MESSAGE

The days seem to be getting shorter and it is harder and harder to get out of a warm bed in the morning and this year seems to have sped by – it is difficult to believe that it is Term 3 or Semester 2 already! Teaching my first classes this week I have reflected on how critical it is for me to ensure that students receive the messages I try to send them through my teaching. That they understand and can see how much I love Music and what a critical role it has played in my life and that they too can love and value music in their lives. Music can be such a source of inspiration and power in the lives of our students. I am reminded of Carol Dweck (2006) and the importance of helping students to use a ‘growth’ mindset where through effort they can learn and grow rather than a ‘fixed’ one which says ‘I am dumb’ or ‘I can’t play music’...

This issue contains so much of interest and I hope you enjoy your reading and perhaps even get a little inspired for this term. I have included another instalment on reflective Music education that I hope you enjoy and can apply in some way in your professional life. Let me just remind you about the fantastic opportunity this term to hear Michael Griffin speak on July 25. This is something for parents, students and teachers and is a great opportunity so don’t miss out!

Finally just some news on our TASME website. We have been using an interim Google sites website in recent months whilst we await the completion of a new ASME National initiative that includes Chapter websites hanging off the National one. This will be ready to go soon, and I will let you know when this is done. It looks really great and it is also interesting to read what other Chapters around the country are doing.

Have a great term everyone.

Bill

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
Reflective Music education (part 3): Autobiography and our students

Bill Baker

So far in the last two issues we have looked at the ways in which power enters our classrooms and the ways that assumptions can undermine our teaching practice – without us even being aware of them! We posed the question of how do we NOT become the teacher that merely repeats the same year of teaching ten times. In this issue we are going to explore two lenses through which we can examine our teaching practice that enable us to reflect on that teaching and to continue to evolve as a teacher: our own autobiographical lens and the lens of our students. By ‘lens’ I mean a concentrated focus on the feedback or information provided by that particular group or individual. There are in fact four ‘lenses’ for critical reflection: self, students, colleagues and literature.

The most powerful and easiest way 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). In other words we all too often ascribe far too much importance to what other people, or ‘experts’, can tell us about how to improve our own teaching practice. Think for a moment how silly this is! Autobiography – or beginning with ourselves and our own intentions and motivations on the other hand is very powerful and very authentic. The way to begin to engage with the process of critical reflection is to start with ourselves. Put simply who else should know more about our own practices, intentions and motivations than us!

But where do we begin! When starting to work with the autobiographical lens we should start with our own experiences as students. Brookfield writes that ‘the most significant and most deeply embedded influences that operate on us are the images, models, and conceptions of teaching derived from our own experiences as learners’ (p. 49). How true this is. But how do we begin to do this? Why not start by reflecting on or writing about your experiences as a learner – and translating this to the teacher perspective. “I learned because…”, “I appreciated it when…” and “this really switched me on to Music because…” Then think about the experiences of yourself as a learner that switched you off, and ask yourself why. Thus we reflect on ourselves as a learner and seek to relate it to our experience now as teacher.

Another component of the autobiographical lens can be teacher self-study, wherein you explore your day to day practice through the process of note-taking and journaling. Writing at the end of the day or after classes through your own lens and from your own perspective. This can often be ‘describing’ or much, much more. The problem with the autobiographical lens is however that we have ‘blind spots’. Because our teaching often becomes habituated we often miss what is obvious to others, or we do not examine our practice with sufficient vigour. We do not always read our actions correctly. According to Brookfield ‘Our autobiographies as teachers are problematic’ (p. 71) because of the habits of our teaching, the ‘blind spots’ we don’t see, and the assumptions we never investigate. In response to this we need to hunt for assumptions in our own stories and our own practice, and we need to use more than one lens.

R Murray Schafer (1979) asked the question ‘Why is it that the only people who never matriculate from their own courses are teachers?’ (p. 2). Schafer is really simply asking us to put ourselves in the shoes of our students! The students lens should be a regular part of our thinking in practice. What happens if we start
from the premise that asks the question ‘If I was in this class what would I think, and how would I react?’? The student lens is one of the most powerful available to us, to see how students perceive what we intend to say to them. Brookfield writes that ‘Of all the methods available for changing how we teach, putting ourselves regularly in the role of learner has the greatest long-term effects’ (p. 50). Essentially what this is about is establishing if the student is taking away our intended meaning from what we are teaching. Brookfield gives a really good example of this. He talks about the notion of seating students in a circle in our classroom space with the intention being that this makes for a ‘shared’ and ‘equal’ learning experience where everyone can speak equally, rather than a chalk and talk experience. However he explains that some students don’t receive this intention in the way it is intended at all. Some find this set up extremely intimidating and suggest that it implies a mandated requirement or sub text requiring all in the circle to ‘share’.

‘Of all the pedagogic tasks teachers face, getting inside students’ heads is one of the trickiest...When we start to see ourselves through students’ eyes, we become aware of what Perry (1988) calls the “different worlds” in the same classroom. We learn that students perceive the same actions and experience the same activities in vastly different ways. If we know something about the symbolic meanings that our actions have for students, we are better able to shape our behaviour so that desired effects are achieved’ (p. 92). ‘It is also one of the most critical. If we aren’t communicating and being heard we may as well leave them alone!’ Wow this is so true. How often do we need to be reminded in our teaching practice that every student we teach is unique and brings a unique history and story to our classes? How often do we need to be reminded that just because we say it and because nobody says I don’t get it, that they most often haven’t heard what we are trying to communicate.

This lens inevitably leads us to think about student evaluations of teaching. Hmmm... OK... I hesitate only because all too often these are not used in the way they are intended to be used. Written and confidential student feedback can be a fantastic means through which we can learn about the ways in which our teaching is being received. However all too often student evaluations are sabotaged by administrators and used for summative purposes. This takes a feedback tool and uses it for performance management – bad news and not at all helpful. If however we get students to provide us with confidential feedback about specific aspects of our teaching then we can use their perspective and see our teaching through their eyes. Why ‘confidential’? Good point. If we don’t absolutely ensure that students can provide this without fear that what they say can be used against them then we cannot guarantee that they are only trying to please us. Such feedback is relatively worthless. Tell them you are absolutely happy for them to raise feedback personally at any time if they wish, but that you won’t accept written feedback with a name on it. Get them to put it in a feedback box somewhere you can’t see it. We can use this feedback in any way we like – but it must remain confidential otherwise students will never again be honest with us in this way.

For our final issue this year we are going to look at the two remaining lenses – colleagues and literature to round out our understanding of critical reflection in Music education. If you want to contribute to this conversation why not write to the editor with a response? Analogue blog!

References
I recently completed a PhD study of advanced composition teaching and learning. Specifically I looked at workshops held by a professional orchestra for advanced (post-tertiary) composers. In these workshops, composer-students brought completed orchestral works to be rehearsed, performed and recorded. They were also assigned an exercise: orchestrating a piano piece. The expert composer-teachers provided feedback during rehearsals and individual lessons, gave talks on their own practice, presented live orchestration demonstrations with the orchestra and selected players, and led group discussions about the day’s rehearsals. These workshops were rich, multi-faceted immersive experiences.

Creativity and expertise development literature provided the theoretical home for understanding what I observed. The research literature about creativity consistently pairs innovation with appropriateness or usefulness (Amabile, 1996; Cropley, 2006; Csikszentmihalyi, 1996; Sawyer, 2006). It’s not enough to have a new idea or product. The innovation has to be recognised as useful by others who will use or appreciate it. For composers who write music for others to play this pairing is especially important. All of the pieces we think of as historic, ground-breaking masterworks were programmed, rehearsed and performed by someone. If by an orchestra, that process involved considerable time and expense.

To contribute something new and useful normally requires a good understanding of how the domain already works: Who does what? What are the problems and challenges people are interested in? How do you communicate? What has already been done? How do you get your ideas listened to? You need to be knowledgeable and skilful; you need to have expertise. Carl Bereiter and Marlene Scardamalia (1993) believe that expertise development is critical for creative practice. In fact, they don’t see much difference. In their view, an expert is someone who is pushing the boundaries and extending the domain of practice, not someone who is simply good at what has been done before. So while we can create environments in which it is safe to take risks, and thus facilitate innovation, we must also provide pathways for acquiring the knowledge and skills necessary for mastering the domains we want to add to. In our present-day crowded music curricula that’s not easy, but it’s essential if we want to have composers. Because composers’ work spans many kinds of ensembles, performers, and music genres, they are continually adding to their knowledge and skills; they learn to know how to find what they need.

One of the most striking findings of this study was that much of what occurred in the workshop was essentially education about professional orchestral culture. In order to write effectively for a professional orchestra one must be fluent with the notation conventions they are accustomed to, write with clarity, and be mindful of very limited rehearsal time and of players’ values of beauty and precision (Love & Barrett, 2014). Correcting notation problems consumes rehearsal time quickly. Pieces in which the composer-students had tried to get rough or ‘messy’ sounding textures didn’t come together as easily as ones in which power or lyricism were intended.

Reflecting on this, I think we could help our student composers – at any age and stage – experience more composing success, and consequently learn faster. Experience is a great teacher, but we gain more by experiencing when things work than we do from experiencing when they don’t (Bereiter & Scardamalia, 1993). We can make sure we include plenty of learning about the performers our student composers write for. Have them interview the peers they want to write for: What’s easy? What’s awkward? What do you like to play? What do you hate? Study the music those players already play. How do these performers learn their music – in individual practice or only in rehearsal? What notation are they accustomed to? What kinds

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of rhythms and harmonies are they used to? How much time will the piece get? If your composers are writing for existing ensembles such as a choir, string ensemble or band, study the score of a piece you’re going to rehearse with them. When they observe the first rehearsal, they can note what went easily and what didn’t. As well as researching other composers, give them research projects about how performers operate.

Start with simple, straightforward performer combinations. Save the concert band for last – it’s the hardest, and most likely to lead to discouragement.

Students’ pieces should extend beyond the usual repertoire in some ways, but not too many for the performers’ available learning time. As with the professional orchestra, every difference from the norm in a new piece will require extra rehearsal attention, so it’s good to surround the differences with things that are familiar. Use familiar rhythms with different harmonies; use familiar harmonies with different textures; if they use extended techniques the rhythms should be an extra level of easiness.

Don’t let the performers’ ‘normal’ dissuade them from writing new things – new things are the composer’s core business. But we’ll all get further if we understand how many unfamiliar steps we’re making our performers take. If something didn’t work, have your composer ask the performers about it. Let them do a rewrite and try again so they can learn from the ‘unsuccessful’ experience and then from a more successful one. If the performers can play a piece with a new thing or two as intended, there’s a whole lot of learning that’s happened that will feed the next piece.

MEMBER PROFILE

Lyndle van Zetten

I have been a member of TASME/ASME for approximately 5 years. I chose to become a member of TASME to further my knowledge and skills as a music teacher by attending some wonderful professional development sessions/conferences on topics that help me in both primary and senior secondary music classes.

I currently teach primary classroom music (K-6), primary choirs and year 11/12 pre-tertiary and UTAS courses at the Launceston Christian School. I originally trained as an early childhood teacher, majoring in music. I taught at Trevallyn Primary School and even though we had a specialist Music teacher I incorporated extra music sessions in my grade 1 and prep classes each week. I also helped run some extra recorder classes. I believe that Music is a very important part in the learning process from a young age. After having a break from classroom teaching while my three beautiful children were growing up to school age, I was a relief teacher for primary classes and primary music classes. I was then asked to teach grade 7-12 music for a term while Peter Stewart went on long service leave. After this I was asked to teach some primary music classes and year 11/12 music classes. I really enjoyed the variety and the challenges of teaching primary and senior secondary students. As Launceston Christian School has grown, so my loading has grown from 2 days to 4 days a week. I have over 18 years classroom teaching experience.

My main instrument is piano and I have taught piano and theory both privately and as a piano tutor at Launceston Church Grammar School for over 35 years. I have also accompanied many singers, choirs and instrumentalists (student and adult). I have performed on the piano as a soloist in many concerts, including in The Jerusalem Passion by Murray Wylie (1991, 1992 and 2003) and on numerous occasions as solo pianist with the St Cecilia orchestra. In 2000 the St Cecilia and I recorded an easy listening CD called “Listen”.

I get a real ‘buzz’ out of teaching music when I see the joy that music is giving to my students. I also love it when students have performed well and are on a ‘high’ because of the experience they have just had. This encourages them to continue to work hard and shows them that their perseverance has really paid off. I’m also really encouraged when students understand a musical concept they have been grappling with for some time and then they ‘get it’ and this spurs them on to learn more. I also get a buzz when my students teach me something new about Music. The beauty about teaching any subject is that there is always something new to learn. I enjoy being a ‘music student’ too.

My favourite quote about music:

If you practice, you get better.
If you get better, you play with better players.
If you play with better players, you play better music.
If you play better music, you have more fun.
If you have fun, you want to practice more
If you practice more, you get better… (Doug Yeo)
The programme has been delivering best practice music education to new and existing wind and percussion players and has its roots strongly planted in a philosophy of ‘Education First.’

At each rehearsal, the emphasis is on all aspects of learning, with the end result being players who are comfortable and accomplished at performing, and have broad musical knowledge and interpretive skills. We sight-read frequently, as well as preparing repertoire for concerts, having over 830 scores of music in our library. This library is the envy of many groups throughout Australia as the music covers most genres, from early Baroque to Jazz, Classical to Contemporary which encompasses musical arrangements to cover the various ability levels.

In addition, the programme also owns a large bank of instruments which are available for hire to beginner players at reasonable cost. All instruments for hire are of a high quality, serviced and maintained regularly. The percussion gear is top of the line and is also the envy of other music groups.

There are six Bands within the programme which are led by different directors. The directors have impressive backgrounds in music education, and all currently teach music in Launceston schools. All our instrument tutors play in Wind Orchestra and are enrolled in Graduate studies through the UTAS Conservatorium. Two of our directors have received National Awards for Music teaching Excellence. There are also four people who are employed as co-ordinators/admin. All of these people offer their time and valuable expertise at a very minimum rate, solely because they are passionate about the programme and intent on offering it affordably to anyone within our community.

It is with thanks to the UTAS Cultural Activities funding that we continue to provide an amazing and affordable experience for the local community. UTAS continues to pay for concert venue hire, advertising, marketing and other costs associated with playing off campus, plus some music purchases. Other expenses are sourced from the very reasonable annual player subscriptions.

If you would like more information, please contact Vanessa Clark (Player and administrator), either by phone 0408 343 877 or e-mail: vclark@utcmp.org.au

Or check out our website at: www.utcmp.org.au/
Music Education for 2013 – Wind and Percussion

Consider the UTAS (Newnham) Community Music Programme for both the children and adults in your family!

We have been delivering best practice music education to new and existing wind and percussion players for over 25 years. Players learn in a nurturing group environment – from 10 – 80+ years, side by side and sharing in the joy of music-making.

Our programme has its roots strongly planted in a philosophy of “Education First” – each rehearsal, the emphasis is on all aspects of learning, with the end result being players who are comfortable and accomplished at performing and have broad musical knowledge and interpretive skills. We sight-read continuously, having over 800 scores of music in our library. Such a library is the envy of many groups throughout Australia. Our music covers most genres, from early Baroque to Jazz, Classical to Contemporary.

Our six band directors have impressive backgrounds in music education, and all currently teach music in Launceston schools. All our instrument tutors play in Wind Orchestra and are enrolled in Graduate studies through the UTAS Conservatorium. Two of our directors have received National Awards for Music teaching Excellence.

If you would like more information, please contact Vanessa Clark (player and administrator), either by phone 0408 343 877 or e-mail vclark@utcmp.org.au

UTAS Community Music Programme – Frequently Asked Questions

What instruments are played?
Wind and percussion – flute, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, oboe, bassoon, trumpet, cornet, euphonium, trombone, French horn, tuba, percussion including tuned and un-tuned.

What are the costs?
Annual fees of $160/player – discounted for paying in full by 30th April and for more than one player in family. Further discounts also for full time UTAS students. Fees go towards paying conductors. Instrument hire if needed $70/term for a 3 term year. We are largely self funded, with UTAS providing some financial support, plus provision of rehearsal and performance spaces.

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
**What is the underlying philosophy of the programme?**

Our Mission Statement is “The UTAS Community Music Programme aims to be a leader in conducting best practice community music education in Tasmania.” Our emphasis is strongly on education, which is where we differ from many other music groups. Educational outcomes are at the forefront of all decision-making.

**For how long has the programme been running?** 26 years (planning began in 1984)

**From where do we source our conductors?**

All of our conductors are music educators of high regard, and have been involved in the programme for many years as players. All embrace the core philosophy and in part volunteer their time out of a desire to maximise community participation in musical education. All actively seek opportunities to further their own skills, eg. Participating in national conducting workshops and conferences.

**Are there any restrictions on participation?** No, we welcome anyone, regardless of age and knowledge of music. We particularly delight in offering music education to adults who may feel they have “missed the boat”. Beginning Band assumes no prior music background at all and commences in Feb each year. Individuals who have some experience on a wind or percussion instrument can be placed into the appropriate band at any time of the year.

**At what age can children participate?**

Children need to be fairly independent in a group learning situation (approx 10 years depending on music background). We would expect parental supervision for those in this younger age bracket.

**When and where are rehearsals?**

All rehearsals are in the old centre for performing Arts building, which is at the Plumer St (most southern) end of the campus. Go through self-opening doors and veer left around corridor.
- Beginning and Development Bands – Monday 5.30-6.30pm
- Intermediate Band – Tues 5.30-6.30pm
- Concert Band – Tues 7.00-9.00pm
- Symphonic Band – Monday 7.00-9.00pm
- Wind Orchestra – Wed 7.00-9.30pm

**UTCMP Activities as at June 2015**

For most info refer to our website [www.utcmp.org.au](http://www.utcmp.org.au)

This website was completed after the previous meeting and we are very pleased with it.

This year we will be celebrating our 30 year anniversary. We are still a unique music education program within Australia – our model was based on unbending educational principles and we have always held true to our ethos. This is what makes us highly respected throughout Australia and beyond. It is what attracts international guest conductors and tutors, who give their time without expectation of payment.

We employ 5 band directors and 4 people as co-ordinators/admin. All of these people offer their time and valuable expertise at a very minimum rate, solely because they are passionate about the program and intent on offering it affordably to anyone within our community. “Salary” payments to directors come from annual player subscriptions.

Visit our website [https://sites.google.com/site/asmetasmaniaaustralia/home](https://sites.google.com/site/asmetasmaniaaustralia/home)
UTAS Cultural Activities funding has continued to pay for venue hire, advertising, marketing and other costs associated with playing off campus, plus some music purchases.

This year during O Week we worked hard to reach out to the overseas students in particular. We did pick up a few into our Beginning Band and a couple into our other bands. Our weekly after hours sessions are one of the few on campus activities available to students at Newnham and we would like to seek out more students who can already play a wind or percussion instrument but who are not yet aware of our program.

We have 40 Wind Orchestra players enrolled in the B.Music (Performance)

Next week 27th June Wind Orchestra will be performing at City Baptist Church with a guest conductor and soloists. The concert has received exposure in the Examiner and ABC radio. UTAS is acknowledged and thanked in the program, and all posters include the UTAS logo.

22nd Aug – WO will play at UTAS graduation.

10th Sept – WO playing at UTAS 125th Anniversary dinner


We are experiencing space issues with the redevelopment of A108. We have lost our Beginning Band teaching room and also our Green Room for auditorium concerts. We have also lost storage space for our musicians chairs – valued at $24,000. A secure alternative storage space for these 50 chairs is needed.

Our music library continues to grow and we now have over 830 sets of musical arrangements over the various ability levels. We also own a large bank of instruments from which we offer hire to beginning players. These are all housed in A107 (the old performing Arts Auditorium).

The activities of UTCMP are sustainable into the future if continued to be based on the present model, but we do need teaching and rehearsal space, secure storage and Public Liability Insurance. We are currently insured when performing off campus as we fall under UTAS cover. If we were to lose the support of UTAS our program may not survive financially.

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MEMBER PROFILE

Michael Rowland

I have only been a member of TASME for about 6 months. This year I have [on top of my Drama and Geography load] been given one Prep and one Yr 3 class per week. The prep class is my calming therapy. I have been mainly secondary teaching working in a K-12 setting but I’m primary trained so I am very comfortable with the younger groups. It’s more fun. Of the 40 years I have worked in all I have been in classrooms for about 12 of those. Most of my previous work has been in landscape ecology and manufacturing.

The most rewarding part of music teaching is seeing the smiles of self-satisfaction when a student’s creative impulse is self-observed and enjoyed. They are often only fleeting glimpses but reveal the creativity in us all. The most revealing element of the pedagogy of teaching in the Arts, is when The Arts are combined with another learning area. When History meets Drama; Music meets Science. The wide eyes of a kindergarten class hearing the tuning fork ‘sound’ on the whiteboard but silent in mid air.

I think we are living in a time of where popular music has not been as creative or exciting as it was in the 70’s. It is worth taking the time to listen to ‘Soundcloud’ https://soundcloud.com/ to hear some of today’s emerging artists. Every month it is as if a new genre is being created; Pick a genre and listen. The skills an instrumentalist learns, which can take years to acquire, have been usurped with technology. However the musical qualities and listening skills being demonstrated are truly awesome. I am fortunate to have a 20 y/o son who keeps me tuned in to the latest.

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Two wonderful concerts with Elena Kats-Chernin

Including

Compositions by Elena, students and staff
The premiere of a commissioned work
With all music composed by ....

Those in the Room

The Farrall Centre
Monday 27 July and Tuesday 28 July, 6.30pm

Tickets available from http://www.trybooking.com/1FJ0D
Adults $15.00 Students / Children $8.00
For more information please phone the School on 6210 2200.

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Music in Years 11 and 12
By Jennie MacDonald

With year 11 and 12 music courses newly revised it is timely to revisit the courses at this level and provide some basic information. The level 3 and UTAS courses all contribute points towards a student’s ATAR score (Australian Tertiary Admissions Rank) as well as the TCE (Tasmanian Certificate of Education). Level 2 courses contribute points towards a student’s TCE only. More information on these courses can be found on the TASC website: http://www.tasc.tas.gov.au/

Music Studies level 2
This course is a general music course covering the key areas of experiencing music, making music and responding to music. It can be studied as an end in itself or as preparation for pre-tertiary music.

Contemporary Music level 2
This course is focussed on musicians working as a unit where decisions are commonly made by the group. The musical focus can be quite narrow with students becoming proficient in their own selected contemporary style or genre.

Music Technology Foundation level 2
This course is a primer to the basics of Music Technology in both the Recording Studio and Live contexts. Students are involved in minor project work including sound for vision, stereo recordings, mixing editing projects and more. It is used as preparation for UTAS Music Technology Projects. This course was previously known as Audio Design Foundation Level 2.

Music Ensemble level 2
This course is designed for assessing students’ participation in music ensembles. It is designed for co-curricular activities and therefore is worth 5 TCE credit points. The students do not have to be studying another music course.

Music level 3
Students choose to specialise in performance or creative work. This is the first of the pre-tertiary courses. It provides opportunities to experience and investigate in detail the relationship between the three musical activities of creating, listening and performing. Generally students should study this course before moving on to Foundation Practical Study.

UTAS Music: including Foundation Practical Study and Advanced Practical study
This is a year 11/12 UTAS College course. It provides the opportunity to focus on either performance or composition skills at a high level. Students gain university accreditation as well as points towards their TCE and their ATAR. It can be studied in both years 11 and 12 counting as two subjects.
UTAS Music Technology
Music Technology Projects is a year 11/12 UTAS College course designed to build upon existing knowledge and experience. Students develop a further understanding of a range of music technologies, as well develop the skills that are required at a professional level. Using industry standard audio design tools, students engage in problem-based learning requiring them to analyse, experiment with, reflect on, revise and develop their craft and skill as a music technologist. This course is a replacement for the expired Audio Design 3 subject.

ASME Young Composers Project 2015
Run biannually to coincide with the National Conference, the ASME Composers Project encourages young composers to submit a composition for consideration for inclusion at the National Conference. Young composers selected attend the conference and have the opportunity to workshop their composition with the Composer-in-Residence who this year is Dr Anne Cawrse.

In 2015 Tasmania will be represented at the conference by young composer, Rhys Gray. Rhys started his musical career at the age of 12, learning piano under the mentorship of Sally Ward. He went on to complete a Piano AMEB Grade 7 Practical Exam four years later, and learnt trumpet while at Taroona High School. He undertook a rigorous music program at Elizabeth College studying Music 3, UTAS Music Foundation and Advanced Practical Studies, as well as participating in various ensembles and concerts. In year 11 he became interested in composition studying under Tasmanian composer Michael Sydney Jones at Elizabeth College. In Year 12, Rhys was a winner of the national Sydney Symphony Orchestra’s Sinfonietta Composition Competition, and enrolled in the High Achiever’s Program at the Tasmanian Conservatorium of Music. He is currently in his first year of a Bachelor of Music on scholarship, majoring in composition. Rhys hopes to find work in the music industry writing for groups, or scoring music for film. He spends his free time collecting keyboards, doting on his kitten, and repeating the same four bars of music until it is just right.

Rhys’ composition Der Bildungsroman (literally ‘The Novel of Formation’) is a selection of pieces from his Monomyth Quartet, a suite for string quartet based on Joseph Campbell’s book on comparative mythology The Hero with a Thousand Faces, which attempts to define the narrative pattern of “a hero’s journey”.

We congratulate Rhys on this achievement and know that he will benefit greatly from this wonderful experience.

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Beat Buddies
by Carolyn A Cross

The idea to incorporate beat buddies into my ECE classes came from David Row’s blog, Make Moments Matter http://makemomentsmatter.weebly.com/content/beanie-buddies-great-for-k-1

A great kindergarten (or Prep if your Kinders don’t get music) activity to use the beat buddies to help keep steady beat. I found nearly all my beat buddies at Salvation Army, St Vincent de Paul and Save the Children shops. After working on steady beat and practicing and learning and listening I tell my students that they’re doing so well that I’m going to ask them to help some other people with steady beat. I bring out my basket full of beat buddies and choose one and I show them how he can’t keep the steady beat (the beat buddy jumps around in the air to no beat) Then I show them what happens when I help him with the steady beat (and miraculously the beat buddy starts to bounce on my knee perfectly in time). I say there’s a lot more beat buddies in the basket who need help too! I ask them to hold them gently and look after them. I pass them out to the students and we find the beat on our knees, our hands and our heads, in different patterns. The possibilities are endless.

Objectives/Assessment:
Students will keep a steady beat using their beat buddies

Brown Bear, Brown Bear, Singing Game https://www.youtube.com/watch?v=BQi5f5e41YA

Using the beat buddies again we play the singing game Brown Bear, Brown Bear. I practice this with them all singing together, then we go around the circle, then we choose someone that is not sitting next to us. Each person sings: “buddy, buddy what do you see? I see a buddy looking at me.” Then the person with the bee sings and so on around the circle. The last person sings “buddy, buddy what do you see? I see all the animals looking at me” (Sung to the tune of Twinkle Twinkle)

Objectives/Assessment:
Students will sing on their own (matching pitch and rhythm)

Beat Swords
Beat Swords are made from pool noodles that have been cut into thirds. I have also used basketballs for this activity. The pool noodles were purchased from Shiploads. This idea is from Rhythm Instrument Fun – Denise Gagne (Themes and Variations) it’s a great activity for reinforcement of relative note values.

- Project the grid of note values
- Work on each box from the grid counting out loud, then in their heads
- Move around the grid, counting out loud and then in their heads
- Play along to a piece – I use Peter Gunn, move around the grid

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semibreve = 4 beats each (ta–aa–aa–aa) - hit and hold for beats 2-3 and 4 (hit -hold-hold-hold)

minims = 2 beats each (ta - aa) – (hit -hold / hit hold)

crotchets = 1 beat each (ta) - hit / hit / hit / hit

quavers = ½ a beat each (ti-ti) – hit the sword back and forth between your hand and your knee (saying/thinking ti-ti ti-ti ti-ti ti-ti)

Objectives/Assessment:
Students will keep a steady beat using beat swords
Students will demonstrate their understanding of relative note values
Students will audiate and perform given note values

The Rhythm Café
https://www.youtube.com/watch?v=QCf5RXBLuAE
This is what I do next after the Beat Sword activity to continue to reinforce note values.
We watch the video The Rhythm Café
Students need to identify the note values used and any combinations of note values that were used.
Lots of discussion and modelling takes place
Students then create their own version of the Rhythm Café that are performed to the class

- They can choose to create a basic version only using the note values

- They can create a version using the note values above and combinations of them

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Objectives/Assessment:
Students will demonstrate their understanding of note values through composition and performance

Watch out for the Cheetahs
A poison pattern game (Tika-Tika version) by Tanya LeJeune Teachers Pay Teachers
This was a follow up to the last two activities. We played all the rhythms on marimbas/xylophones

Objectives/Assessment:
Students will think, say and play rhythms, remembering the poison rhythm
Students will play using correct mallet technique

Other resources
Music Teacher Font – this can be found at Teachers Pay Teachers made by Tweet Resources $3 it was mentioned in this blog http://orffschulwerk.blogspot.com.au/2014/02/music-fonts.html

Anchor Charts – these can be found at Teachers Pay Teachers – made by Cara at MiscellaneousMe
Musical Vocabulary Posters Bundle (Set of 10) $10

Disney Musical Alphabet – email me for a copy (I can’t remember where I got them from!)
carolyn.cross@education.tas.gov.au
Right and Left Posters are a free download from
http://makemomentsmatter.weebly.com/classroom-ideas/right-and-left-posters

Visit our website https://sites.google.com/site/asmetasmaniaaustralia/home
We’re starting a music tech spot for this newsletter with a look at a very simple program called Song Smith. You may have heard of it as an ad for it made it onto ABC’s “The Gruen Transfer” worst ad’s ever list. But despite the cheesy ad this is actually quite a useful composition tool. Simply put, “Song Smith” generates chords and an accompaniment to a melody that is sung into it. It’s great for generating song ideas or fleshing out a song arrangement. I have used it for those students that have no idea where to begin composing, usually songs, to help inspire them and to help generate ideas. It’s also a good way to learn to write for different popular music styles.

Song Smith is very easy to use. When staring a new song it will ask you to select your style. There are quite few to select from ranging from Rock to techno. You can also buy more styles from PG music. These backing styles sound very similar to “Band in a Box” also made by PG music.

You then select your songs tempo and go to the recording stage. After 2 bars count in Song Smith plays just the drum beat of your selected style so you can sing your new melodic creation into the computer in time. The program then chooses chords to best fit your melody. It will then play back your sung melody with accompaniment using its selected chords. The accompaniment usually comprises of the drum beat, bass line and 1 or 2 chordal instruments. You can edit this by changing some of the chords, adding or removing bars, mixing the volume of different instruments or selecting a new style.

You can save your new “Song Smith” song or export it as a WAV, WMA (smaller audio file) or MIDI file, all of which could be used in other programs (eg Sibelius), taken home by students for further work or uploaded onto iTunes or Youtube!

“Song Smith” costs $30. However, if you navigate to the Microsoft - research – songsmith page and click on the “teachers” button you can sign up to Microsoft Live ID and download it for free.

The free bit sold me, although for $30 I think this is another useful little tool to have at your disposal. If nothing else I had great fun improvising and making up little ditties in different styles myself.

If you have any suggestions for future music tech spots, or would like something covered please contact either Andrea Marks (editor) or me; Peter Stewart at stewartp@lcs.tas.edu.au.

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ATTENTION ALL Music Teachers, Students and Parents

Strategies! for Musical Success

Author, Speaker, Educator
MICHAEL GRIFFIN

Saturday 25 July

SESSION 1:
10.00-12.00 Teaching Strategies for Musical Success
(Teachers)

SESSION 2:
1.00-2.30 Learning Strategies for Musical Success
(Teachers, Students & Parents)

Scotch Oakburn College
Performing Arts Centre
85 Penquisite Rd, Newstead

Teachers $35.00 (Includes both sessions)
Parents & students $15.00 (Afternoon session only)

BOOKINGS ESSENTIAL

Visit our website https://sites.google.com/site/asmetasmanialaustralia/home
Teaching Strategies for Musical Success
Empower your teaching with this inspiring and motivational professional development seminar.

- **Core understanding:** *Making progress* is the great motivator. Lack of progress is the number one reason students give up. How do we furnish students with the tools for making progress?
- **Teachers will learn** relevant and recent research in musical skill development from neuroscientific and psychological perspectives. How to foster intrinsic motivation. The magic of metacognition.
- **Concepts include** how the brain constructs musical learning and teaching students how to practise. Growth and Fixed intelligence mindsets and their role in achievement. Finding musical flow.

Learning Strategies for Musical Success
For musical progress, nothing is as important as the quality and the quantity of practice time. This presentation will equip students, teachers, adult learners, and parents with the methods and mindset to improve the likelihood of learning music successfully.

**Michael Griffin**
Michael is a speaker, author, educator and pianist and has presented at more than 200 schools and conferences in more than 25 countries. Michael is particularly interested in motivation theory and the influence of mindset on achievement. Michael has authored books for the classroom in jazz harmony, keyboard laboratory pedagogy, and choral methodology. His most recent book *Learning Strategies for Musical Success* has been highly acclaimed for its clarity, breadth of research and practical application.

**BOOKINGS**

**Bookings are essential.** To book email TASME Treasurer Peter Stewart [StewartP@lcs.tas.edu.au](mailto:StewartP@lcs.tas.edu.au) clearly stating your full name and the number and type of tickets you wish to reserve. Payment must then be made electronically. BSB#: 067 100. Account #: 2801 1437. Reference: Your name. Tickets and receipts will be available on arrival. Some light refreshments will be provided in the break. **ASME ABN: 59 139 211 890**

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