Welcome to our last e-News for 2015. There are heaps of great articles to read and even some suggestions for Christmas and yes, it is that time of the year! Bill and Cynthia have been working with MusicArt Society, Nepal and you’ll notice that Bill has updated us on how this partnering process is going. At my school fair, later this year, music students are going to be busking and the money raised from this is going towards MusicArt Society and their work in Nepal. Please think of ways you and your students might be able to help and get in touch with Cynthia. I’d also like to point out our new website address shown on the bottom of each page and remind you that we also have a facebook page https://www.facebook.com/TASME-Australian-Society-for-Music-Education-Tasmanian-Branch-610659715617198 – Andrea Marks (editor)

CHAIRPERSON’S MESSAGE

Well time seems to have flown since I wrote the Term 3 message, and so much seems to have happened in such a short period of time. Michael Griffin’s PL sessions at Scotch Oakburn College in Launceston were received really well and a couple of members have written about these experiences in this issue of TASM-e-NEWS.

Following our second term Chapter Council meeting we endorsed a Memorandum of Understanding with a group of music educators in Kathmandu Nepal called Music Art Society Nepal who can be seen on Facebook. The Memorandum is included later in this issue and is available on our wonderful new website. We are pleased to announce that the Chapter Council recently voted to support Music Art Nepal in the purchase of a selection of musical instruments for their work with orphans in Kathmandu. We have provided funds for the purchase of 3 violins, 3 guitars and a keyboard. Under the guidance of Sumit Pokhrel the Society is supporting 27 orphans and street children through the provision of free lessons. Our picture here is of Jahnavi and her teacher Narendra. We will provide further updates in our next eNews about other ways in which we are working with our colleagues in Kathmandu. We are continuing to talk about further initiatives to support this wonderful program. Any ideas gratefully received.

A group of 8 Tasmanian members visited the 2015 National Conference in Adelaide. Inspirational presentations and great conversations with colleagues and friends. Congratulations to those who presented papers or workshops: Karlin Love, Cynthia Howard and Meredith Morrell.

Visit our website http://www.asme.edu.au/ tas/
L-R Karlin Love, Dave McNamara, Cynthia Howard, Paul Mannion, Meredith Morrell, Wendy Ross, yours truly, and Jane Harvey.

Congratulations also to our 2015 Young Composer Rhys Gray who had his composition entitled *Der Bildungsroman* performed by the Australian String Quartet.

The day prior to National Conferences is always designated for ASME National Council, this is where representatives of each Chapter come together with the National Executive to discuss and share achievements and plan for the coming year. ASME has around 1000 members nationwide and ASME Tasmania is a relatively small chapter – WA has 390 members – however proportionally with 77 members we aren’t doing too bad at all! At the Conference the National Executive hands over to a new Executive. In this case the National President Judith Haldane from WA stood down after two great years and handed over to Dr Brad Merrick from NSW (who had two years as Vice President). The new Vice President and President-elect is Antony Hubmayer for SA. Judith Haldane now has a further two years as Immediate Past President. National Treasurer Jenny Rosevear will continue in this role and our own Wendy Ross will continue for another two years as National Secretary.

The new National website has been launched and is absolutely fantastic. Our Chapter site and those of all the other states is housed off this main site and looks great so please check it out!!
http://www.asme.edu.au/tas/

Finally the Chapter Council is preparing the 2016 State Conference program and it is going to be as big if not bigger than 2015 – so save the date now Friday April 29 and Saturday April 30 in Launceston. More details will follow in coming months but we think it will be a corker!

Looking forward to seeing you all soon.

Bill

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Review of ASME Conference
30 September – 2nd October 2015
Adelaide
Music: Educating for Life

One of the great things about attending a national conference is the opportunity to reflect upon one’s own teaching practices and to engage in lively discussions with other music educators from every state of Australia. There is some comfort in knowing that many music teachers are currently dealing with similar issues, in particular trying hard to make themselves heard above the clamour of such educational side-tracks as NAPLAN. Coming from the relative isolation of Tasmania, it can sometimes be a lonely world, in which it is easy to feel that one is fighting the battle for music advocacy alone. However, it is clear that throughout Australia there is a growing campaign by music educators to convince politicians and educational leaders of the value of music as integral to a child’s education. For this reason I guess I found Richard Gill’s address, Diversity in Unity to be truly inspirational. Richard managed to buoy us up as music educators, encouraging us all to work through political channels in order to be advocates of music education - so that others may know what we already know – that music is absolutely essential to a child’s education and that we as music educators, deserve to be valued.

One of the challenges in 21st century music education for those of us who are not “digital natives” is getting our heads around technology. Katie Wardrobe is the answer! Katie, both in her Day 3 keynote address, Level Up! Simple, Creative and Practical Technology Integration in Music Education and in the two workshops I was lucky enough to attend, showed us that using technology can not only be fun, but it can also lead to excitingly creative outcomes. I think perhaps the most important message I gleaned from Katie was that it’s important to just have a go. Since I’ve been back home I’ve had such great fun doing just that – exploring the app ‘Loopy’ in particular. It is exciting and we are so very lucky!

In regard to my own presentation, ManChoir: Boys’ perspectives of participation in an all-male choir in a Tasmanian co-educational school, it was great to be able to speak to a room full of people about a topic that is very close to my heart and to receive helpful and positive feedback afterwards. A big ‘thank you’ too to Dr Bill Baker for the work he contributed to this session and for his ongoing support of me and my work.

There were just so many offerings of workshops and papers that at times it was difficult to choose where to go; however, I think it is safe to say that delegates were given substantial food for thought and the inspiration to continue the much needed advocacy for music education. I strongly encourage everyone to take the opportunity to attend these ASME conferences. For us, as music educators, they are lifelines that can inform, confirm, validate and inspire our teaching; indeed they are important for our very own musical journeys, ‘Educating for life.’ – Meredith Morrell

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Reflective Music education (part 4): Colleague and Literature lenses.

Bill Baker

So we looked last issue at the importance of using Brookfield’s lenses to gather accurate data about our teaching practices. We explored the autobiographical lens and how important this is in informing the teacher we are now, that who we are as teacher is based on how we were taught. Also the teacher we have become reflects the values and beliefs that are most important to us. We also explored how students can provide useful feedback for us to continue to evolve as educators and how important anonymous feedback is. This week we look at the colleague lens and the literature lens as sources of data about our teaching practice.

The literature lens is often the one that is missed by educators. In the hurly burly of a teaching day it is so often difficult to read professional work let alone to reflect on it in action. But we must. The literature lens is so important because reading literature enables us to name our issues and to know that they are most often not occurring in isolation or for the first time. That other educators have tackled similar issues or problems and have thought about ways to solve them. We are not alone. Have you ever encountered someone who has just read the latest book and tells you it has changed their life forever? Just like the one they read last week. This is a blunt example but it is indicative of someone who may not have asked questions of the texts they are reading, who has not questioned the author’s assumptions, who has not read it critically. We need to read critically. One question I believe we should ask when reading educational texts is ‘To what extent do texts present teaching as an individual act?’ (Brookfield, 1995, 202). Teaching is and is not an individual act. It is an individual act in as much as we teach ‘individually’ and we all have individual autobiographies. However, in reality teaching is NOT an individual act: there are many other actors that impact upon what occurs in our classroom and the teacher is just one of these!

One teacher/writer who has really inspired me in the last few is Paulo Freire. Freire was a Brazilian educator and philosopher who pioneered the idea of ‘critical pedagogy’. Jailed and then exiled from Brazil by a military dictatorship for his work in seeking to liberate and empower the poorest of society, he returned in 1980 and the impact of his work is still significant and it is directly relevant to our work as music educators.

Freire (1993) describes poor/bad/inadequate/selfish/corrupt education as “an act of depositing, in which students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorise, and repeat. This is the “banking” concept of education...In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing” (p. 53). He claims that this form of education disempowers both teachers and students and anaesthetises students rather than inspiring them. For me this is all about ensuring that I don’t treat students like empty vessels who need to be filled up with knowledge. As the magnificent Canadian music educator R Murray Schafer (1979) said: “The old approach: Teacher has information; student has empty head. Teacher’s objective: to push information into student’s empty head. Observations: at outset teacher is a fathead; at conclusion student is a fathead”.

The colleague lens is a difficult but essential one to use to collect data about our teaching practices. “Difficult” because when we discuss our practice with others we must trust them and know that they share the same ground rules for collegial discussions such as no put downs, tolerance, respect, willingness to
listen, and admission of mistakes. Brookfield (1995) writes that ‘Peer conversation suggests new possibilities for our practice…Colleagues can open up unfamiliar avenues for inquiry, and they can give us advice on how they deal with the problems we’re facing’ (pp. 141-142). Brookfield also writes that ‘though conversation is a powerful imaginative process, in and of itself, it is not necessarily critical…teacher talk can easily become a swapping of mutually reinforcing prejudices, an experience in groupthink. It can also be vindictive and confrontational’ (pp. 141-142). So we must ask how do we then share with our colleagues in a mutually sustaining and above all honest conversation about our practice?

I hope you have enjoyed the series on critically reflective teaching I have prepared over the course of this year and that something in it has been helpful.

References

Fun rhythmic online activities for younger grades working with ♫, ♬ and ♩
Jingle Bell Rock - [https://www.youtube.com/watch?v=7miWd9oIYoE](https://www.youtube.com/watch?v=7miWd9oIYoE)
Sleigh Ride - [https://www.youtube.com/watch?v=JWHolFvsc38](https://www.youtube.com/watch?v=JWHolFvsc38)
Nutcracker Suite excerpt - [https://www.youtube.com/watch?v=T-0uf6cMlIY&list=PLbDopz3thxqpgiVS3np9G-R1pDfoU6gp0](https://www.youtube.com/watch?v=T-0uf6cMlIY&list=PLbDopz3thxqpgiVS3np9G-R1pDfoU6gp0)
Fun Christian Christmas version of Mambo No. 5 called Micah No. 5 - [https://www.youtube.com/watch?v=G9H5O69Ej3s](https://www.youtube.com/watch?v=G9H5O69Ej3s)
Interactive sites for Music - [http://interactivesites.weebly.com/music.html](http://interactivesites.weebly.com/music.html)

REPORTS ON MICHAEL GRIFFIN’S STRATEGIES FOR MUSICAL SUCCESS
Held on 25 July, 2015
Scotch Oakburn, Launceston

Michael is a pianist and music teacher. He has been teaching music for more than 25 years, in Australia, the U.K and Dubai. He has visited many schools on speaking tours, encouraging staff and students to 'learn smarter'. He has written books for choirs, for teaching keyboard in the general music classroom and for composition, arranging and harmonisation, as well as "Learning Strategies for Musical Success," a highly recommended read. His website is musiceducationworld.com where all his publications and free resources are available.

His book, "Learning Strategies for Musical Success," is a great way to discover his ideas and concepts. The day's talk underlined the studies and strategies he offers us. Michael has a way of writing that invites the reader to come with him on a journey and view issues in a fresh light.

Michael was engaging and fun to listen to. He outlined his ideas and strategies with a wry sense of humour and interesting stories that brought the subject matter to life. He was an encouraging and inspiring teacher.

Michael proposed that everyone has the potential to be a master musician if they work for 10,000 hours in their chosen field. The concept of 'fixed mind-set' over 'growth mind-set' was discussed. He argued that a fixed mind-set around music ability has denied so many the belief that they can become what they want to be musically. Our culture perpetuates the myth that some are born with the ability to be musical and others have "not a musical bone in their bodies". A growth mind-set, however, recognises that we grow by making mistakes and learning from them. Michael made the point that most areas of education are seen in this growth mind-set way, but music suffers greatly by people's fixed ideas of talent and lack of talent. He pointed out that we should recognise the hard work that musicians put in to become good in their chosen areas. To categorise a musician's performance as magical talent is downgrading the many hours of practice that put him or her there.

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Michael introduced concepts and methods of practice to enable students to get a better outcome from their practice. He discussed various studies into rehearsal and the brain. He introduced us to the studies that showed myelin, the substance that coats nerves in our bodies and brains, to be present in the brains of so called experts to a much greater degree than the general population. This substance insulates brain pathways and enables faster processing. It is increased by continued practice and repetition, which decreases stress levels and increases learning potential, thereby becoming an upward spiral to success. He also showed us methods, outlined in his books, that he has used to enable the mind to learn more effectively and students to become more effective and satisfied with their practice outcomes. These are concepts useful not only for students but for personal practice.

Michael's ideas on how to encourage achievement and success in the music classroom are easily understood and include the models of educational practice we are encouraged to use. He talked about using Edward Deci and Richard Ryan's Self Determination Theory (SDT) which helps develop intrinsic motivation. This recognises the need of students to belong, to feel that they are becoming competent and to feel that they can choose their own actions. He also talked about the concept of flow concentration and the balance of anxiety over boredom: if a task is too hard anxiety stops flow, too easy and boredom interrupts the flow of concentration.

The day inspired many exciting ideas. It may take time to assimilate many of Michael's proposals, but there are already some adjustments happening in the approach to teaching and planning. With more of Michael's strategies implemented we may witness changes in students' belief in their ability to achieve great things in the music classroom. Thank you TASME for bringing such an inspiring speaker to the state. - Sarah Stagg (Music teacher, Invermay and Perth Primary Schools)

Michael Griffin's workshop was an inspirational look at how children learn Music. He presented us with a huge volume of scientifically based information on motivation theory, character education and mindset theory. It was fascinating and challenging at the same time. I loved his point that effort will trump talent every time, and that we should always promote the mindset in children that they can improve through hard work.

His second session on effective practice techniques underlined the importance of slow practice and making time for practice daily. Did you know that regardless of "talent" children who practise for 3.5 hours a day for ten years will reach virtuoso status? It only takes ten thousand hours of work. By the way, this is how much time per day the average British teenage boy spends playing games like minecraft.

If you get the chance, I highly recommend going to see Michael speak. - Angela Chapman

You can read one of the articles Michael Griffin refers to at
https://mdgriffin63.wordpress.com/2015/06/14/music-education-for-character-education/
Orff Summer School at the Orff Institute in Salzburg
July 5th – 11th 2015
Part 1 of report by Cynthia Howard

Ich spreche ein bisschen Deutsch aber noch viel von der Orff Schulwerk

‘I speak only a little German but I do a lot of Orff Schulwerk’!

I was lucky enough to get the opportunity to do a one week long Orff Schulwerk course in Salzburg over my July School holiday break.

It was my first time out of Australia and so I was very excited to not only be going to work with some of the finest Orff educators in the world but to also meet other music educators from across the globe. I totally enjoyed being in a completely different environment to what I was used to.

This is the Orff Schulwerk Student Residence

I was also very excited to use my German that I had learnt some 30 years prior in school, which actually was one of the highlights of my overall trip. It was wonderful to try and communicate with people in a foreign language and people I spoke to were very helpful and patient with me. It seemed to me that there is a level of respect when people try to speak the language of the country they are visiting. The German speaking countries certainly appeared to appreciate my efforts and encouraged me to continue to speak ‘ein bisschen Deutsch’ (a little German).

These pictures show all the countries who participate in Orff Schulwerk
Look for Tasmania and TOSA

Visit our website http://www.asme.edu.au/tas/
We had very long days. We started our classes at 9am and finished at 9pm for five days. Thankfully we had two hour lunch breaks and we had one afternoon off, so in total we had six days of training totalling 40 hours of instruction. There were over 100 participants that were split into four groups, group A, B, C and D.

All groups did a set program in the morning and then completed selected workshops in the afternoon.

This is the Orff Institute which is a part of the University Mozarteum in Salzburg.

Reinhold Wirsching and Polo Vallejo

We covered a lot in vocal work with Reinhold Wirsching and Polo Vallejo starting with the use of movement and body percussion. Rarely did we start a song without using body percussion or movement. We usually commenced with games working individually then in pairs, often forming new pair groups. It was a good way to get to know one another. We often found ourselves working in polyrhythms. Many songs started after we had developed complex rhythmical activities which required a great deal of concentration. Sometimes non-tuned percussion was included using everyday items such as yoghurt cups. We picked up these yoghurt cups and passed or slid them across the floor to the next person in the circle, turning cups upside down, making many different sounds.

Working with Reinhold Wirsching
Polo Vallerjo taught us many songs from all over the world but I think his favourites were African songs. We had a singing evening where over 100 participants sung great African songs with lots of movement and energy. It was a very special evening that I will never forget. Thank you, Polo.

KODALY VICTORIA presents
The Power of Song in the Music Classroom Workshop
Friday 23 October, 2015

Presenters: Mark O’Leary, Julia Piggin and Susan Searle
Time: 9.30am – 3:30pm Registration from 9:00am
Venue: Founders Room, Salamanca Arts Centre, 77 Salamanca Place, Hobart, Tasmania
Cost: Early birds paid by 25 September $100 registration, $50 for full-time undergraduate students
Standard paid after 25 September $120 registration, $60 for full-time undergraduate students

To book online visit: http://tinyurl.com/cegrj2n

Tech Spot
If you have any great new programs or apps that you've discovered please tell us so we can tell others.

32nd World Conference
International Society for Music Education
Glasgow, UK
24-29 July, 2016

http://www.isme2016glasgow.org/
Visit our website http://www.asme.edu.au/tas/
The 18th ANCOS National Conference will be held in Hobart from the 10th - 15th of January 2016. The aim of the TUTTI conference is to help facilitate the provision of quality music education to everyone, everywhere. To that end we have procured some very exciting key presenters for TUTTI, all of whom are widely experienced, innovative and stimulating. Their areas of expertise include working with isolated communities, working with special needs students and working with limited resources. The conference in January will equip you with invaluable new skills, knowledge, fresh ideas and inspiration to assist you as you plan for the school year ahead. If you have an interest in music education or music therapy this is a conference not to be missed.

Shirley Salmon has taught at the Orff Institute in Salzburg since 1984, in the area of “Music and Dance in the Community” and in “Integrative Pedagogy”. She has been the Director of the postgraduate university course “Advanced Studies in Music and Dance Education – Orff-Schulwerk” at the Orff Institute since 2006. She directs summer courses and a professional development course, and teaches and lectures nationally and internationally, and has published books and numerous articles in journals. Shirley Salmon is renowned world-wide for her work and research into music therapy and music education for special needs and behaviourally disturbed children.

Lenka Pospisilova unites various branches of music and other musical activities, singing, playing Orff and classical instruments, movement, listening, improvisation, drama through her teaching. To hand over her experiences in music she teaches at courses in the Czech Republic and also in many other European countries, as well as Australia, Hong Kong and Orff Institute in Salzburg. Lenka was a featured presenter at the Blomk conference in Adelaide in 2010. She is a very creative and imaginative Orff teacher with a wonderful sense of humour and fun. Her sessions are always well structured, stimulating and enjoyable.

Michelle Leonard is the Founder and Artistic Director of Moorangilla Voices, and the Moorangilla Festival. She is also the Artistic Director of the Leichhardt Espresso Chorus, chamber choir Rastrello, and the fledgling Espresso Kids. She has also been a former councillor for the Music Council of Australia and a National Representative for the Music in Communities Network. Michelle Leonard’s work was featured on the “Outback Choir” series recently shown on the ABC. The series chronicled the journey of a regional choir from audition to stage. It showed the trials and tribulations of preparing a children’s choir in a remote and disadvantaged region of NSW. A region dominated by sport and music education is non-existent. In 2013 Moorangilla Voices won the NSW State Award for Excellence in Music Education and in 2012 the APRA/ANCOS Australian Music Centre Art Music National Award for Excellence in a Regional Area.

Peta Harper is a secondary school music teacher at Fort Street High School, NSW and is an experienced Orff practioner. She has been on the NSW Orff executive since 2003 and has recently completed the Special Course at the Orff Institute in Salzburg. Peta has presented Orff Levels courses and at professional development workshops and conferences throughout Australia for various organisations. She particularly enjoys finding as many creative ways to explore an idea as possible. Like Lenka, Peta’s presentations are well sequenced, imaginative, engaging and creative.

Jitka Kopitková, born in Mladá Boleslav (CZ), studied Charles University in Prague (1998-2006), Orff Institute (2001-03) and also music and instrumental (voice, drums) pedagogy (2001-09) at the Mozarteum University in Salzburg. She works as the music and singing teacher at the grammar schools in Austria (Linz, Weiz). Jitka also works as a university teacher at the Charles University in Prague, her aim is to educate future teachers of elementary music pedagogy. Jitka’s sessions involve the discovery of a variety of alternative “music instruments” using everyday objects made from wooden, ceramic or plastic material.

To register for TUTTI go to www.tutti2016.com.au

Visit our website http://www.asme.edu.au/tas/
‘Hi Cynthia,

Thank you so much for your fantastic skills and expertise in building the skills and knowledge of staff and students regarding the MCUI program. You were fantastic! All the children remained engaged throughout your sessions and loved the experience’.

Teacher from a Hobart Primary School

As part of the preparation for the ‘Music Count Us In’ song for this year, ‘Gold’ I was given the opportunity to work with schools from across the Southern Region of our state for a week in early September. I visited nine primary schools and one high school.

The program was well received by all schools with a range of different activities and a variety of audience members to cater for. I presented to both large groups around 200 to class size groups. We enjoyed many activities such as using body percussion, making up our own signs or movements, to improvising, ensemble playing and playing with marimbas, xylophones, recorders and band instruments.

This year Tasmania was very lucky to have another Tasmanian music educator deliver the program to schools in the North of the state. Let’s hope next year we are also able to offer this valuable professional development with our own Tasmanian educators.

I would like to thank ‘Music Australia’ and the Music Count Us In organisers for continuing to support this program in Tasmania and I look forward to October the 29th when we all come together and sing at 12.30pm eastern summer time the song ‘Gold’.

Cynthia Howard

MUCI organiser for Southern Tasmania

Visit our website http://www.asme.edu.au/tas/
TASME partner organisation: Music Art Society Nepal

Memorandum of Understanding
Between MusicArt Society Nepal &
The Australian Society for Music Education (Tasmania)

1. The MusicArt Society Nepal and the Australian Society for Music Education (Tasmania) hereby agree to advance a mutually supportive relationship.
2. This relationship is underpinned by the belief that everybody has a right to an education that includes access to quality music education.
3. Each organisation seeks to support the work of the other in ways that influence student learning in music.
4. Each organisation seeks to support the work of the other in improving teacher professional learning in music education.
5. Through the MusicArt Society Nepal the Australian Society for Music Education (Tasmania) seeks to support music education for students at the Humanitarian Concern Centre orphanage located in Budhanilakantha, Kathmandu.
6. Through the MusicArt Society Nepal the Australian Society for Music Education (Tasmania) seeks to support music education for underprivileged students, students with special needs (including financial) and other students associated with MusicArt Society Nepal.


During the 2012 ISME Conference in Thessaloniki I was approached by an old teacher of mine from the Melbourne Con Professor Graham Bartle. Graham, now retired, had come to Greece via Nepal where he had done some work with Sumit Pokhrel the founder of the group. In a spirit of humanity and global awareness Graham wanted to see if we could do anything to support the work of our Kathmandu colleagues. Sumit is a music educator who works in various high schools in Kathmandu. He and some colleagues run a Saturday music school and offer free music lessons and use of instruments to 25 orphans and 2 street children. The Chapter has since sent $1,100.00 to Kathmandu for the purchase of three violins, three guitars and a keyboard. We are exploring further partnership ideas including fundraising and a visit next year. Cynthia Howard also ran a video link with Kathmandu to engage them with MCUI material at a workshop in Southern Tasmania. We are also interested in sharing cultural understanding through learning about local and national musics. A copy of the Tasmanian aboriginal publication “Songlines of the Moonbird” is to be sent to Kathmandu along with support materials for teaching, and the MusicArt Society will do likewise. Students in Kathmandu and in Tasmania thus learn music from each other’s cultures. This is a long term commitment from the Chapter and we want to do everything we can to support our partners and in so doing share our expertise in and love of music, particularly in light of the terrible tragedies in Nepal of recent months. We are incredibly excited about the potential of this relationship. The society can be viewed online at Facebook: https://www.facebook.com/MusicArt-Society-299065716777218/timeline/

- Bill Baker

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Please send items & articles to TASM-e-News 2015 Editor Andrea Marks

Please send all copy to: amarks@cst.tas.edu.au

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