Welcome to 2016 everyone! It promises to be a busy year with our State Conference coming up in April and the ISME Conference in Glasgow in July (for those lucky enough to attend).

Please read Bill Baker’s message with a taste of what’s to come for 2016 and Cynthia Howard has provided us with a great article on Citizenship in Classroom Music as well as the next instalment of her 2015 trip to Salzburg. We have some great compositions (and audio) to get you inspired for the start of the year – thank you Mark Brothers! There is also a report from Peter Quigley on the 2016 Performing Arts Music Summer School and a report from Fiona Bye on the TUTTI conference held in January 2016 to read.

Just a reminder to those who submit articles that include photos of students to please ensure you have permission to do so.

After our AGM late in 2015 the following people were elected for TASME committee for 2016.

**TASME Committee for 2016**

- Chairperson/Research: Bill Baker
- Vice Chairperson/Chairperson-elect: Cynthia Howard
- Treasurer: Peter Stewart
- Secretary: Catherine Johnston
- General Council/Immediate-Past Chairperson: Peter Quigley
- General Council/ASME National Secretary: Wendy Ross
- General Council/Membership:
  - Andrea Marks
  - Jennie MacDonald
  - Suzie Terry
  - Steven King
- General Council:
  - Fiona Bye

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Please take note of issue dates

**TASME newsletters 2016 -**

- **Issue 2** - Tuesday 26 April (items due by Tuesday 19 April)
- **Issue 3**- Monday 18 July (items due by Monday 11 July)
- **Issue 4** - Monday 10 October (items due by Monday 3 October)

CHAIRPERSON’S MESSAGE

Welcome to the new school year and to another exciting year with ASME. Last year was a really good year for the Tasmanian Chapter with the highlight for me being the wonderful State Conference at The Friends’ School in March. Susie’s sessions were inspirational of course and it was wonderful to hear about Gary’s research. But aside from the main presenters it was so inspiring to participate in the many sessions led by our local colleagues – we do some amazing things in music education in Tasmania.

Another highlight for me was the National Conference in Adelaide in October. These are always a great opportunity to catch up with colleagues and friends and we had a strong delegation of Tasmanians in attendance which was great. TASME members Karlin Love, Cynthia Howard and Meredith Morrell all presented well-received and attended sessions – congratulations. Of particular note during the conference was our Young Composer Rhys Gray who had his composition *Der Bildungsroman* (literally ‘The Novel of Formation’) performed by the Australian String Quartet. Congratulations Rhys.

2016 promises to be a wonderful year again for us with the first cab off the rank being our State Conference at Scotch Oakburn College in Launceston on Friday 29 and Saturday 30 April. Your Chapter Council have been working for some time to ensure that the conference would be a memorable experience with great speakers, performances and all at a great price! Our keynotes Stephen Leek, Deb Smith and Karlin Love promise to inspire. We are delighted that Stephen has agreed to present – we are so lucky to have an artist of his calibre here in Tas – and we have organised four sessions with Stephen including two choral conducting workshops with resident choirs – fantastic! Stephen and Karlin will also present on composition in the classroom.

Deb Smith, author of many books on aural training for the classroom, will also be presenting four sessions: Musicianship & Aural Training for the Secondary School (Years 7-10), Musicianship & Aural Training for Upper Secondary School (TCE), Teaching across many levels in one classroom and Why teach music? (or teaching music literacy in schools), and all of this for just $100.00 for early bird members. Early Bird closes on 28 February – so get in now. This of course is just a taster and we will of course have many other presenters and performers. To register for the Conference please just contact our Secretary stewartp@lcs.tas.edu.au. The registration form is available online at our website http://www.asme.edu.au/tas/wp-content/uploads/sites/8/2015/11/TASME-Conference-Flier-2016-1.pdf. Let me put in a plug for our website here http://www.asme.edu.au/tas/ which has all of this information and lots, lots more.

The Council is also negotiating to bring the wonderful Katie Wardrobe to Tasmania again this year – so stay tuned for more on this! I would like to conclude by thanking our wonderful Chapter Council for their hard work last year and in anticipation for 2016: Cynthia Howard, Catherine Johnston, Peter Stewart, Peter Quigley, Wendy Ross, Suzie Terry, Fiona Bye, Jennie MacDonald, Stephen King and Andrea Marks.

Best wishes

Bill

Visit our website http://www.asme.edu.au/tas/
Greetings

I’m about to start my 26th year of teaching and, just when I thought I was starting to get the “hang of it”, I find myself preparing to teach Level 3 Music for the first time. My sincere thanks go to all of the teachers that have been so supportive and generous with their time and resources. I’ve been a high school teacher for most of my teaching career, only adding Years 11 & 12 since starting with Calvin Christian School in 2012. One of the most fulfilling things I have found as a teacher has been seeing students discover that they can play an instrument and participate in group music making and I have always been involved in developing and maintaining a Band Program in all of the schools that I’ve worked in.

I still enjoy playing and although having studied flute and other woodwind instruments I play bass with Nightshift (a bit Rock ‘n’ Roll) and the Fred Bradshaw Trio (a lot jazz) and often fill-in with several Hobart bands. I play a bit of guitar and occasionally lead worship at St Clements Church in Kingston.

I also enjoy creating music for my students to play; particularly for classroom band. I have many compositions based on the 12 bar blues progression and find this a great way to get students with limited experience playing tunes quickly.

I appreciate the network that TASME provides and the willingness of teachers to share advice and resources. Please find attached a couple of beginner band pieces that you might find useful. I wrote Sickbay Blues in 1992 whilst teaching at Rose Bay High School with Stephen Mannering. Daytime Blues is one of three pieces I wrote over the holidays. These resources are now available from the resources page of the TASME website: http://www.asme.edu.au/tas/teacher-resources/

http://www.isme2016glasgow.org/
2016 ASME STATE CONFERENCE

Fri 29 & Sat 30 April
Scotch Oakburn College, Launceston

Visit our website http://www.asme.edu.au/tas/

FEATURING

STEPHEN LEEK
(COMPOSER, CONDUCTOR, EDUCATOR)
HTTP://WWW.STEPHENLEEK.COM/

DEB SMITH
(AURAL PERCEPTION & TRAINING)
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# REGISTRATION FORM

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## Payment

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

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

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

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

## Contacts:

- Chapter Chair: Dr Bill Baker | Bill.Baker@utas.edu.au
- Treasurer: Peter Stewart      | stewartp@lcs.tas.edu.au
- Secretary: Catherine Johnston | louisej1@utas.edu.au

CITIZENSHIP IN CLASSROOM MUSIC
by Cynthia Howard

‘Citizenship in Classroom Music’ is a unit of work 10 weeks in duration with a focus on three sequential lessons. The lessons have been adapted from a social skills program called Drumbeat, originally designed by Faulkner (2012) with the Hoityoake Institute. In this case marimbas, xylophones, metallophones and glockenspiels replace Djembe Drums. The Drumbeat program has been shown to improve student self-confidence and the ability to relate to others (Wood, Ivery, Donovan & Lambin, 2013). Citizenship in Classroom Music, aims to promote originality, creativity, exploration, critical thinking, problem solving and reflective practice.

Understanding Self
To be a global citizen is to have an understanding of self which leads to a better understanding of others. World citizens who become, ‘sympathetic, empathic interpreters’ with integrative attitudes of themselves and others will assist in the unity of diversity for all and the betterment of a whole society (Golmohamd, 2008). This notion of understanding self is critical in developing a positive self-esteem which in turn increases resilience and enhances relationships (McGrath & Noble, 2003)

The Arts
Everything we do can be mobilised by the Arts (Gardner, 1999). The Arts are a powerful medium in promoting social skills and ‘Citizenship in Classroom Music’ offers valuable metaphors to develop interpersonal skills that are transferable to authentic situations.

Two Lessons
Two lessons are included in this report to give some insight into the overall unit of work. If you would like a full version please contact Cynthia Howard at cynthia.howard@education.tas.gov.au

Citizenship in Classroom Music – 10 weeks
This unit of work is aimed at upper primary students in years 5 and 6. Analogies are used to create an awareness of the links between the social skills developed and those required to form healthy and supportive relationships.

Outcomes:
This unit aims to assist students in maintaining their identity, work in harmony with their peers, accept diversity as an enrichment to their community and critically reflect on their own roles in society.
Age Level: Grade 5 and 6 students        Lesson Duration: 40 minutes/1 x weekly
Materials: Marimbas, xylophones, metallophones and glockenspiels to fit out a class.

A choral instrument such as a guitar or keyboard can accompany group work. When using C pentatonic, chords C, Am, G and F work well. Prior to the program establish group rules with students brainstorming acceptable behaviour and possible consequences. Display rules – with the aim of students taking ownership of their responsibilities to the group.

A culminating performance concludes the unit where students select 3 activities to present to either a small or larger audience, the students decide.
Lesson 1 The Rhythm of Life (a)  Position instruments that best suits class – I found having two or three rows facing the teacher worked best.

- **Discussion:** There are many rhythms in our lives, getting up in the morning, holiday rhythm, back at school rhythm, a baby comes into the home and there is the rhythm of loss, like a family pet.

- **Copy rhythms:** Teacher plays some basic rhythms on C – students copy – change notes – selected student play some rhythms and others follow. Use only a few notes doh, re, mi (solfege) C, D, E.

- **Discussion:** Stable rhythms are safe rhythms. Play together and discuss the difference between being together and not. Are there times where we are different? - Life changes and we need to adapt as the need arises. Change also makes life interesting and can be exciting and challenging. We grow with change.

- **Instrumental skills:** Independence with hands, alternate hands, check for correct hold.

- **Game:** Guess the note to rumble, rumble if you slept well last night, if you had breakfast, if you have blonde hair... etc.

- **Game:** Play Rumble Ball, pass the invisible ball – students make up a tune/rhythm and pass their improvisation to someone else.

Lesson 2 The Rhythm of Life (b)

- **Debrief previous lesson:** Go over a successful activity from previous week and briefly discuss the rhythm of life.

- **Discussion the C or ‘Home Note’:** This note will be referred to as the home note, a safe place to turn to if things get tricky.

- **Simple 4/4 Beat Rhythms:** Teacher (modelling/instructing with minimal talking) plays 3 different 4 beat melodic rhythms (4/4 timing) using notes C, D and E. Students join in. These repeated melodic rhythms are called ostinatos.

- **Split into 3 parts and play together** - There are two C notes at the beginning of each 4 beat pattern. The home note (C) remains the same so students can come back to it if they lose their place or feel uncomfortable. E.g. C C D D D D or C C D E D E - Repeat.

- **Invite students to make own tune/rhythm:** KIS (keep it simple) - could be improvised or composed – as sessions develop, students will compose their own music more and more (taking safe risks and making their own decisions). Maintain the two home notes ‘C’ ‘C’ and then improvise/invent in the space.

- **Optional to accompany with guitar chords,** C, Dm, Em, F, G and Am – E.g. C x 4 beats, Dm x 4 beats, F x 4 beats, returning to C x 4 beats and repeat. Try other combinations of chord progressions starting on C Major and ending on either G or C chords.

- **Rhythical ostinatos patterns** – ‘C’ is the home note ‘C’. ‘T’ is the tone note and can be of the students choosing, C, D, E, G and A (C Pentatonic). These ostinatos are guides only.

Simple 4 Beat Rhythms - some examples

- C C / C C / C C
- C C tap / C C tap / C C tap / C C tap (tap sticks)
- C C T / C C T / C C T / C C T (tone – a made up note)
- C C T T / C C T T / C C T T / C C T T
- C C TTT / C C TTT / C C TTT / C C TTT
- C C T T / C C T / C C T T / C C T

Links to the Australian Music Curriculum: ACARA (2013) Band 6 - years 5 and 6.

- Students continue to make and respond in music independently, with their classmates, teachers and communities.

- Students continue to develop the elements of music as they explore various techniques to communicate meaning.
- Students develop confidence in playing solos and contrasting parts developing their improvisational, compositional and performance skills.
- Students explore meaning and interpretation; they evaluate the use of the elements of music through listening, composing and performing.
- Students maintain safety in using instruments and in their interactions with others.

References
Australian Curriculum, Assessment and Reporting Authority (ACARA) (2013, July) The Arts. Sydney: ACARA.

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

BUSKING FOR NEPAL
By Andrea Marks
At one of our TASME committee meetings last year Bill Baker asked each of us to think about how we and/or our schools could help support the Music Art Society in Nepal. I went away and thought about this and when asked at a staff meeting shortly after how I could help at the upcoming fair I suggested that perhaps some of our students could do some busking.

To provide some sort of context to this article I need to explain that the school I refer to is a primary school which has approximately 120 students and that individual instrumental lessons have only been available for the last few years.

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My principal was very supportive of the idea of busking so my next step was to approach students to see if any would be interested. Not only were students very keen but so was another teacher who ran the ‘Drumbeat’ programme in the school. The idea then developed into reality with 6 students playing individual instruments (including guitar and violin) and the ‘Drumbeat’ group all having a half hour block in which to perform around the school during the fair.

I made up a poster explaining why we were busking and where the money would be going. I also pre-empted this by including a note in the school newsletter making people aware of the purpose of our busking.

Students were excited about performing and both they and parents were keen to support others in Nepal to have the same musical opportunities as we do. To keep things simple students prepared only a few songs and they would perform them in several different locations around the school. This kept stress levels low for students and excitement levels high for performing.

On the night everything ran very smoothly, students were happy with their performances (for some, it was their very first time performing in front of others), parents were thrilled to see their children performing and passers-by supported performers by donating money.

Our final total was $43.95 and that was transferred into TASME’s account within days so that it could benefit those in Nepal as soon as possible.

It was such a positive experience for my students I would encourage others to try it sometime and remember that it will benefit both your students and others needier than ourselves.

Please contact Cynthia Howard for more information on Music Art Society Nepal at: cynthia.howard@education.tas.gov.au

To donate to our partners in Nepal please contact our Treasurer Peter Stewart at: StewartP@lcs.tas.edu.au

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Launceston College celebrated its 10th annual Performing Arts Music Summer School from the 11th to the 15th of January 2016. This year the Summer School attracted record enrolments with one hundred and thirty three participants from all regions of the state enrolling for "Concert Band" and "Voice for the Stage". Together, with enrolments for the Brass Band Day scheduled for January 31st which is expected to top seventy plus, the total number of participants will exceed two hundred! Conductors Mark Ford from Melbourne, Simon Cawthorn from Glenorchy Concert Brass and Robin Males from the Hobart Wind Symphony will be conducting the Senior and Junior Brass bands.

A highlight of this year’s Summer School was the wide range of participating musicians whose ages ranged from 6 to 75+. The blend of age groups resulted in a lovely supportive musical performance environment which resulted in some very fulfilling musical outcomes at the finale celebratory concert. It was great to see so many players from the West Tamar Municipal Band join the Concert Band program this year and so many musicians from the North West Coast and Hobart.

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The Launceston College Summer School was once again strongly supported by the Tasmanian Bands League which contributed $3000.00 towards staffing the program and providing assistance for other brass band evenings planned for later in the year.

YAMAHA Australia partnered with Launceston College for the first time this year supporting the concert band programs by flying in David Elton, Principal Trumpet with the Sydney Symphony Orchestra and Matt Taylor, Yamaha National Product Manager, for two days to tutor the brass players and work with the concert bands. Yamaha is to be congratulated for making it possible for so many young Tasmanian trumpet students to work with and be tutored by David Elton, one of Australia’s most nationally and internationally acclaimed symphonic trumpet players. It was an amazing musical opportunity for these players!

The Summer School offered “Voice for the Stage” led by Hobart’s well known singing teacher and performer Brett Budgeon and highly accomplished Launceston accompanist Judith Bordin. The quality and enthusiasm displayed by Brett is legendary and once again he wowed singers and the audience by preparing works such as Urinetown (The Musical Medley) and Settledown (Music by Kimbra).

The Concert Band program was divided into an advanced band under the direction of Major Peter Grant (retired), Concert Band under the direction of Peter Quigley and Derek Grice and Junior Concert band under the direction of Matthew Dudfield. All bands were expertly supported by a large group of highly talented instrumental specialists headed up by Derek Grice. Tutors included Joy Spaulding, Bec Haight, Catherine Johnston, Jenni Stevens, Kate Hudson, Darren Papworth, Alex Quigley, Claire Kavic, Emma Murray and Jo Baxter.

Musicians from the Junior Concert Band Program were given the opportunity to work with Dr Karlin Love on one of her compositions “Beyond the Break” which challenged young musicians to explore different ways to produce interesting sounds on their instruments.

The week of music making culminated with a final celebratory concert which showcased many of the pieces covered during the week of music making. Pieces included:

**Junior Concert Band:** Knightsbridge March, Casey’s Last Run, With Trumpets Sounding, Teachers from Out of Space and Little Shop of Horrors.

**Concert Band:** Flourish for Wind Band, Fanfare for a Third Planet, Blue Orchid and Eiger (To the Summit)

**Symphonic Band:** Come Fly with Me, Caravan, Highland Cathedral, Illyrian Dances and The Cowboys

With Launceston hosting the National Australian Band Championships in Easter 2017, next year’s Launceston College Performing Arts Music Summer School is already set to break another attendance record with bands aiming to use the event as a training camp for the championships.

Orff Summer School at the Orff Institute in Salzburg

July 5th – 11th 2015
Part 2 of report by Cynthia Howard

Verena Maschat

We did a lot of movement work with Verena Maschat. Verena taught us some traditional dances which were a pleasure to learn. We had to hold ourselves as if we were in the 16th century with our hands placed by our sides below our shoulders, even when working with a partner. This was very elegant and fun. Verena also taught us some creative ways to choreograph pieces by asking us to draw to particular pieces of music that she played. We would listen to the music and draw our interpretation of the music. In groups of four or five we looked at each other’s drawings and designed a sequence of movements that matched the drawings. We were able to include instrumentation if we chose.

Wolfgang Hartmann

Wolfgang Hartmann also worked on voice and games to get us familiar with each other and develop the cohesiveness of the group. He did a lot on instrumental work developing and encouraging the group to make various aesthetic choices. One activity clustered similar groups of instruments together, e.g. non-tuned percussion, wooden xylophones and glockenspiels or metallophones. Each group was represented by a different colour. Each group played when their colour was presented, sometimes these overlapped, sometimes there was a gap of silence. Sometimes the colours started from a very small point, expanded and retracted. This explained the dynamics that were to be played.

Expressing dynamics and instrumental combinations with Wolfgang Hartmann

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Valerie Klein

I worked with Valerie Klein where we learnt some very valuable techniques in developing movement pieces. At the end of each session we would have a five minute improvisation where we would use and mix the various techniques we had been taught. I am generally not a movement person but the wonderful thing about Orff Schulwerk is that everyone can participate at any age and at any skill level.

**Lesson Idea**

- Pick four letters out of your name. Draw these letters using either one part of your body, your whole body, write on the floor or write in the sky, using big or small movements.
- Once you have designed your four movements put them in sequence and think about how to transition from one letter to the next (this is a whole performance piece in itself).
- Extension: In a group of three people, make the movement for the first letter. In discussion person A makes a movement and person B and C react to that movement. E.g. when person A makes a tall movement persons B and C make a small movement.
- Everyone makes the movement for their second letter. Person B makes a movement and person A and C respond to that movement.
- Everyone makes the movement for the third letter. Person C makes a movement and person A and B respond to that movement.
- Everyone makes the movement for their fourth letter and the piece is complete.

Valerie showed me that movement ideas are ‘everywhere’, from phone numbers to hobbies, even from buying groceries at the supermarket and carrying items home on a cold bleak winter’s day. I found her workshop very valuable.

We gained many ideas from Valerie Klein

‘Tutti’, the National Conference for ANCOS (Australian National Council of Orff Schulwerk) was held at the Friends’ School in Hobart from January 10th – 15th. Over 140 music teachers from around Australia and South East Asia met for a week of music making, learning, networking and fun. The conference consisted of four guest presenters; Shirley Salmon (Austria), Lenka Pospisilova (Czech Republic), Michelle Leonard (NSW) and Peta Harper (NSW), as well as a huge number of other speakers and presenters, including Tasmanian Angela Chapman. The presenters were enthusiastic and passionate music educators from a variety of backgrounds, ranging from early childhood through to secondary school educators. Our days were filled with workshops, electives, research papers, concerts as well as singing, movement, instrumental playing, games and compositional challenges.

Each day started with an ‘all in’ session, which included singing, movement and games to warm our bodies and brains up for the day. We then split into various groups for sessions and workshops with our guest presenters. Shirley Salmon’s session was sponsored by TASME and she proved to be an outstanding and engaging presenter. Her workshop ‘Playing with Songs’ used simple melodies and songs as a launching pad into creative compositional challenges, using instrumental playing, body percussion, movement and singing. I found this session to be filled with unique ideas and ways of engaging students of mixed abilities and skills.

Another highlight for me was Peta Harper, an experienced Orff practitioner and a secondary school music teacher from NSW. She presented an amazing workshop based on a unit of work that she teaches to her Grade 10 students. The workshop was based on the song ‘The First Circle’ by the Pat Metheny Group which features a variety of unconventional and changing rhythms, including 12/8, 10/8 and 4/4. Using body percussion patterns and rhythmic word patterns, we analysed an excerpt of the song to find the various meters. We then used tuned and non tuned percussion and body percussion to create our own arrangements using the rhythmic word patterns. This gave us an insight into using unconventional metres and how we could use this in our own music classrooms. This was an inspiring session and made me personally realise the scope for using the Orff approach in middle and high school classrooms.

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There were many wonderful and thought provoking sessions throughout the week. I thoroughly enjoyed attending Tutti, it was a fabulous week of professional development based on the Orff Schulwerk approach. I gained new skills, ideas and teaching strategies for a range of music education topics including composition, vocal development, instrumental playing, movement and games in a range of thematic units. I finished the week feeling enthused and motivated about how to implement these wonderful ideas into my music classroom this year.

National Kodály Conference 2016
26 – 29 September
All Hallows School, Brisbane

Useful website for music games and theory - http://www.musictechteacher.com/music_quizzes/music_quizzes.htm


Please send items & articles to
TASM-e-News 2016 Editor Andrea Marks

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

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