The ASME (SA) Newsletter is available on the ASME (SA) website at the beginning of each term, and articles or ideas for topics to include are most welcome from readers.

Welcome to the Term 4 edition of the SA chapter Newsletter!

Newsletter Editor: Dr Jenny Rosevear AM
jennifer.rosevear@adelaide.edu.au

Newsletter Contents:
• What’s On
• Update from ASME (SA) Chairperson, Luke Gray
• Highlights of ASME XXII National Conference, Perth, October 2-4, 2019 - Jenny Rosevear
• Reflections on ASME XXII National Conference, Sari Noble
• Music Educating for Life (SA) winner – Sari Noble, supporting statement
• Update on Music Education Strategy - Department for Education
• Making music at Yahl Primary School
• Professional Learning – Term 4 and beyond
• ASME (SA) Chapter Council

What’s On

ASME (SA) Annual General Meeting - The Caledonian Hotel, 219 O’Connell Street, North Adelaide, 5.00pm for 5.30pm start on Thursday October 24. All members are welcome to attend the AGM and to have a say in our future directions and to shape the ASME (SA) council. Please RSVP via ASME SA website or at https://asmesa.wufoo.com/forms/asme-sa-inc-agm-rsvp-z1vlaizf1wb79gt/

ASME (SA) YOUNG COMPOSERS AWARDS Concert – Monday November 25 (7pm , St Mary’s College Performing Arts Centre, corner of Franklin Street & West Terrace, Adelaide)

Teacher Symposium – joint event by ASME (SA), Musica Viva and ASO
Save the Date: Saturday 14 March, 2020 , 8.30am – 1.00pm
Music: The keys to Language and Reading
Presenter: Dr Anita Collins

Orff Schulwerk Association of SA - Term 4 Workshop: ‘Tick Tock: The Music Won’t Stop’
Saturday, 26 October 2019, 9:00 AM - 12.30pm. See further information on page 10.

Kodaly Music Education Association of SA - Term 4 Workshop: It’s Concert time: Showcasing learning on Saturday, November 2, 2019, 8:45 AM - 1PM. See further information on page 10.

Note: A reminder about the reciprocal arrangement between ASME, Orff & Kodaly associations – ASME members can attend 1 workshop per year of the other associations’ professional learning events at member rates.
An update from the Chairperson

Luke Gray
Chairperson
Australian Society for Music Education (SA Chapter)

As we draw a close to our holiday period, I hope that each of you had a choice to rest, relax and reflect. It was great to see a significant number of SA teachers at the ASME XXII National Conference in Perth in the first week of the Term 3 holidays. The conference theme was: Footprints – creating pathways to the future. I am certain that those who attended would be bringing back a highlight, idea or question to explore in their practice for Term 4, or pondering how they can create footprints for the future of music education. I congratulate the Western Australian chapter on a highly successful and engaging National conference.

A pivotal point of reflection for me was listening to Dr. Anita Collin’s closing address, in which she encouraged us to ponder the question - what are the footprints in our future? In addition, she had us consider some bigger questions such as; what is music education for? What does music education look like? What is the place and purpose of music education? Dr Collins reminded us that the current context in which we are living is an exciting time. It is a time of incredible advancement of technology, of innovative thinking and change. We are at the forefront of an abundance of exciting research into the benefits of music education, its impact on literacy development, the brain and wellbeing. And, of course, we find ourselves in a place where NAPLAN results (considered by some as needing improvement) create the perfect opportunity for us as music educators to bring change to the narrative for music education through helping to connect music as part of the answer to improving educational outcomes for all students. To begin to open the door into creating strong footprints for our students, Dr Collins reminded us that in advocating for our subject it is important we foster a common language that our audience can understand, and we seek to build a relationship with them. Pertinently, Dr Collins reminded us that the power and place of music education predominately takes place in the learning process itself, and although this often looks messy we must find ways to invite leaders and parents to share and connect with the process in order for them to really understand and value the process. Have you ever thought of inviting parents or leaders into your rehearsals? Getting them to have a go at playing a musical instrument? How do we showcase the powerful learning journey of music? So then, with this in mind I would encourage you to think about Dr Collins’ questions and contemplate what are the everyday interactions or the place and space that you can have most influence over to educate your community about the benefits of music education for every child.

At the National Conference, two South Australian delegates were recognised for their footprint through music. Firstly, I congratulate the SA Young Composer, Lara Turner (a Year 12 student from St Ignatius College) who had the great privilege of premiering her work “12 short pieces” at the National conference. It was a musically rich and cleverly written work, which was most engaging and certainly well received. Secondly, I congratulate Sari Noble who is the South Australian recipient of the Music Education – Educating for Life Award. This award recognizes Sari’s dedication and commitment to exemplary music education. I encourage you to read further in this Newsletter about Sara’s outstanding contribution to quality music education and raising the profile of music education for all within her school context.

In the area of Advocacy, ASME continues to take advantage of the opportunities open to us through Educators SA. Recently I attended a session on the topic of understanding the issue of membership, as we continue to explore how we can remain a viable association for our members. Additionally, as an Educators SA board member I had the privilege of attending the National Association forum held in Canberra. Whilst I bought back a wealth of insights and reflections to inform future thinking with my board colleagues, it did prove a fruitful experience to reflect upon our own association’s growth and future. Refreshingly, it was great to be amongst many larger and smaller associations all of whom share a common narrative in working toward bettering themselves for their members’ benefit. It was interesting to see how associations were
beginning to contend with the ideas of enhancing their offerings through micro-credentials and mentoring platforms. In continuing to advocate, I recently attended a Music Education Roundtable meeting. This group is a large collective body of many music education focused institutions, organisations and programs. It was affirming to sit around the table knowing that within our state there is a collective and united voice to ensure firm footprints are planted for all children in South Australia, working toward quality music education for all. In coming months, this group’s working sub-committees will be a driving force toward building connections and strengthening partnerships focusing on; advocacy, curriculum, professional development, pre-service teacher training, coordination, educational resources and community engagement within the state. I am certain some of these will be pivotal in strengthening Music Education within SA.

The ASME National Council meeting was held on Tuesday 1 October at the University of Western Australia, with Chris Narroway (council member) and myself (chapter chair) representing SA. These meetings are an important opportunity to gather and reflect upon the year’s learnings. Hearing each chapter’s activities and the state of music education in each state is an important opportunity to listen, learn and reflect. I acknowledge Dr Antony Hubmayer (from SA) whose 2-year term as National President has now concluded. He has been a very active advocate for Music Education at the national level and will continue to be so. Importantly, ASME now has a United Voices approach toward advocacy, through developing the work commenced by previous President, Brad Merrick, in uniting our key music education associations through a collective membership approach. Robyn Veitch, national vice president is the next National President, with Dr Leon de Bruin elected as national vice-president. I congratulate Dr Jenny Rosevear who was awarded Honorary Life Membership at National Council. This award recognizes Jenny’s long-standing service, commitment and dedication to ASME through her extensive work at the national and state level. Jenny has been National Treasurer since 2011, is a former National President & National Secretary. She has been active on the SA State Chapter Council since 1984, having held various positions including Chairperson, Secretary, and Treasurer. Through her many and varied roles from educator, university lecturer, and ASME volunteer, Jenny is certainly to my mind someone who continues to leave positive footprints for all educators and students within the country ensuring access to quality music education.

Coming up in Term 4, we have our annual **ASME Young Composers Award concert on Monday 25 November at St Mary’s College, Adelaide.** I thank Ben Fuller who steers this project and look forward to the upcoming concert. It is always a personal highlight to me hearing these extraordinary musical works. I would encourage you to come along and celebrate these fabulous works and young composers with us.

Lastly, are you ready to leave your footprint? All members are welcome to join us at the AGM and to have a say in our future directions and shape the council moving forward. Come and **join us at The Caledonian Hotel, 219 O’Connell Street, North Adelaide, 5.00pm for 5.30pm start on Thursday October 24.**

*Luke Gray*

*Chairperson, Australian Society for Music Education (SA)*

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Members of ASME National Council, Perth, 2019
Highlights of ASME XXII National Conference, Perth, October 2-4, 2019 – by Jenny Rosevear

The conference held in Perth last week was very successful, with approximately 250 delegates from around Australia enjoying the inspiring program, the delightful spring weather and the spacious grounds of the University of Western Australia at Nedlands. The conference was held in the University Club and adjacent buildings. Thanks to the WA committee including Robyn Veitch, Mandy Herriman, Jason Boron and Jane Nicolas, for their efforts to ensure the conference was successful.

The keynote speakers were Prof. Margaret Barrett, Dr Joan Pope, Dr Anita Collins, with each of them offering many thought provoking ideas. Dr Clint Bracknell had to withdraw at the last minute due to illness and was replaced by Gina Williams (singer) and Guy Ghouse (guitarist) who regularly present workshops to schools to teach Noongar language songs. Their workshops focus on the importance of keeping Noongar language and culture alive as well as learning original Noongar language songs. Gina Williams has also written Wanjoo, a marvelous welcome song in the Noongar language which has been taken up by many other communities in Australia and other parts of the world, where it has been translated into local language and can be seen as a symbol of welcome, peace and reconciliation. Gina spoke about her life story and her message regarding reconciliation was one of hope. In discussing why she and Guy present these workshops, she explained the purpose as one of healing. Having attended many conferences over the last 35 years, I found Gina and Guy’s presentation to be utterly compelling, and certainly one of the very best sessions I have ever attended at any conference. The session was videoed, and hopefully the video will become accessible via the ASME website.

Young Composers Project - a selected composer from each state had the chance to workshop their composition with professional composer James Ledger, and performers from the UWA Conservatorium of Music. The Young Composers Concert was held in the Callaway Auditorium, with a portrait of Sir Frank Callaway looking on. The SA Young Composer was Lara Turner, a year 12 student from St Ignatius College, and her piece ‘12 Pieces for Clarinet, Violin and Piano’ was performed.
**ASME Music Educating for Life awards** - are run by each state, and focus on the exceptional contribution to the provision of quality music education by an individual teacher. These awards were presented to 6 teachers from around Australia. The SA award winner was Sari Noble, a teacher at St Peter’s Girls’ College. Sari has written a summary of her conference reflections (p.6), and her supporting statement for the Music Educating for Life award is also included here (p.7).

![Music Educating for Life recipients – L to R: Roland Yeung (Vic), Cade Bonar (Qld), Sari Noble (SA), Veronica Akse (Vic), Alex Manton (NSW) and Carolyn Cross (Tas).](image)

There were a number of performances during the conference, including Catherine Betts and Joshua Webster from Kaboom Percussion whose incredible performance included audience participation (see photo below) and use of recycled goods including plastic water bottles tuned with bike pumps. Kaboom Percussion – check their website [https://www.kaboompercussion.com](https://www.kaboompercussion.com) and Youtube.

![At the final session, there was a guest appearance by a special “Tassie devil”, promoting the 2021 ASME National Conference which is to be held in Hobart – dates are being finalised but are likely to be in the Sept/Oct 2021 school holidays.](image)

It was a privilege to attend the ASME XXII National Conference and a true honour to be presented with the “Music-Educating for Life” award recognizing exceptional contribution to music education.

For me, the biennial national conference held at the University of Western Australia, invoked a kaleidoscope of ideas and thoughts. Some were enlightening, others challenged pre-conceived notions, and many reaffirmed what we as music educators already know: that Music is pivotal to a child’s education. Many perspectives were explored:

The esteemed neuro-music educator Dr Anita Collins articulated the connection between literacy, language development and music learning. “If a child cannot hear it, they cannot speak it. If they cannot speak it, they cannot read it”; while Indigenous singer Gina Williams on the other hand, reaffirmed music as a means of expressing and maintaining cultural identity, heritage and Indigenous language. In a heart-warming and emotive rendition of “Moon River” sung in Noongar and then in English, Gina brought the house to tears, a truly powerful example of music and its capacity to bring people together.

Dr Nicolas Bannan espoused the concept that music is every child’s birthright and not just for the ‘talented’ few, while Professor Margaret Barrett discussed the role of children as creators of culture through music, dance, story-telling and play. Dr Joan Pope divulged the history of Dalcroze methodology and highlighted ways in which it integrates numeracy skills and spatial awareness.

As music educators, each of these perspectives comes into play in some way during our teaching lives. Reflecting upon each of these perspectives led me to pause and truly consider why I chose and continue to teach Music, after 29 years of sometimes uplifting, but more often than not, grueling work.

Why? Because I love music for music’s sake. Because I love the way music creates life-long bonds with my students. Because I love knowing that I am passing down the legacy of those that taught me what I know today. Because I love watching the development of confidence that comes with music-making. Because I love the sense of community that music-sharing establishes. Because I love knowing that I am making a difference in the literacy and numeracy skills of young children. Because I love watching children have the ability to express themselves through creativity. Because I love what my students teach me. And... because I love that I am making a difference.

I would like to sincerely thank the National ASME Executive committee and the WA chapter council members for organizing a conference which allowed myself and others to connect with old friends and make new friends, reinvigorate our passion for music education and challenge us to look toward new goals in the future.
Supporting Statement from Music Educating for Life (SA) winner:
Sari Noble, St Peter’s Girls’ School

As a music educator of 29 years, it has been my privilege to bring music into the lives of many. While educating young people with an artistic focus will always be my primary role, I am a passionate advocate of music as a means of fostering creativity, self-expression, confidence and self-esteem. As a student who herself was once highly introverted, using music to create a sense of belonging has become a key feature of my work. My greatest joy continues to come from watching those who once struggled simply to maintain eye contact, develop the confidence to perform, to express themselves, and to create friendships.

During my career I have worked tirelessly to create growth in music programs. Having worked predominantly in girls’ schools, I have used my instrumental skills in strategic ways to encourage girls to play traditionally male dominated instruments and have seen concert bands under my direction grow exponentially. I have always worked to provide diverse music opportunities to cater for as many students and genres as possible.

My breadth of musical experience in classical, jazz and other genres has underpinned much of my work, and this together with the extensive music network I have created over the duration of my career, has allowed me to go above and beyond to provide my students with extraordinary experiences. This has included artist-in-residence programs and performances with classical and jazz luminaries including Emma Pask (The Voice), Ross Irwin (Cat Empire), Tommy Emmanuel, Don Burrows, “The Idea Of North”, “The Adelaide Connection”, Charmaine Jones (Gospo Collective), Libby O’Donovan (Adelaide Cabaret Festival), Sophie Rowell (Concertmaster of the Melbourne Symphony Orchestra), Jane Peters (concert violinist) and Michael Milton (Principal 2nd violinist of the Adelaide Symphony Orchestra).

My choirs have had a wealth of performance opportunities. In 2017 my choirs travelled to Generations in Jazz in Mt Gambier placing 1st in both the Vocal Ensemble division 1 Small Ensemble and in Vocal Ensemble division 2 categories. I entered my choirs again this year, placing 1st in both the Vocal Ensemble Open Small division and in the Vocal Ensemble division 2 category. Within my jazz choir program, I have mentored and coached my students in vocal scatting, two of whom won the 'Most Promising Jazz Vocalist' award at this prestigious event. During my career, ensembles under my direction have won over $13,000 in prize monies, which I have then been able to put back into the program to fund artist in residence programs, music tours and recording work.

Giving my students firsthand insight into the music industry has always been a personal focus and, as such, I have always devoted part of my curriculum to music pathways. Last year I took a jazz choir and strings group into the recording studio to record a jazz album; a challenging task requiring students to understand over-dubbing, working with “cans”, mixing, and editing. While striving to challenge my students, I also wanted to challenge myself to tackle distribution of this album through digital
technologies. I investigated the possibilities of streaming, leading to our jazz album “Enchante Live” becoming available globally for distribution on Spotify, a first for an Australian school. It was also important for students to understand the marketing aspect of the music industry, and to this effect we made use of Facebook and released a video single of “I Hear Your Name”, viewable on Youtube.

I have worked with a wide range of year levels from Reception to Year 12, and I am passionate about my students engaging in rich and authentic tasks. These have included a focus on ACARA cross curriculum priorities, in particular ‘Asia and Australia’s engagement with Australia.’ Having studied Gamelan in Indonesia at Mekar Bhuana, a performing arts school, I was determined to bring these skills to the classroom. Through my involvement with the ISB (now AISSA) a school consortium was formed, and I now have access to a gamelan shared between three schools.

Providing students with cross-curricular tasks and interdisciplinary art works has been a motivating force in my work. I regularly collaborate with Dance, an example of which was an outstanding commissioned work in which percussionists and dancers interacted on stage. I have worked with the English department in writing narratives and poetry to music composed by my students. I have directed many musicals, worked with the R.E. staff to provide music for Chapel, and linked my curriculum with our junior school units of inquiry for our IB PYP program.

The concept of life-long learning has been important for my own professional and personal development. I enjoy collaborating and learning from others. I have fostered relationships with Adelaide University staff (Music) and Flinders University staff (Languages) in order to facilitate this and to forge pathways for my students. This has included combining my choirs with Adelaide University ensemble ‘The Adelaide Connection’ under the direction of Lauren Henderson and facilitating joint jazz vocal workshops at Saint’s Girls’ with Anita Wardell and Michelle Nicolle. I have worked with Mark Ferguson, Charmaine Jones and Julian Ferraretto on school performances and in workshops which have challenged me to improve my own skills. I have continued to mentor many of my students who have pursued their music into tertiary studies and beyond. To me, music teaching has become cyclical - I have sent extraordinary student musicians out into the world who have come back and passed their learning on to me. As a senior music teacher with the benefit of experience, I have enjoyed mentoring less experienced staff such as Heads of Music, student teachers and graduate music teachers, all of whom have had something to teach me in return.

Academically, my SACE students have achieved outstanding results and many merit certificates. Music advocacy, however, will always be a critical part of what I do; educating parents and students as to the benefits of music in literacy, numeracy and beyond. I have used my Year 3 String Program as a vehicle for this, presenting talks on Music and the Brain and challenging parents for one night to become the learners, and the students, the teachers. This change of perspective has helped parents to recognize that playing an instrument is difficult and requires the development of life-long attributes including commitment, self-discipline, organization, and self-management.

I am acutely aware that my students are, in a relative sense, privileged to have the program that they do, and I am passionate about access for all. To help facilitate this objective, I have volunteered for the ‘Don’t Stop the Music’ program, triaging instruments for schools in need. I also recently collaborated with an old scholar whom I continue to mentor today, putting together a powerful music program for a Women’s Empowerment Concert. This concert featured many of my ensembles, the funds from which went to a U.N. global initiative for educating and empowering young women in underprivileged countries. I have been truly privileged to have played a significant role in the musical education and lives of my students and look forward to many years to come.

Sari Noble, St Peter’s Girls’ School
**Update on Music Education Strategy - Department for Education**

The Music Education Strategy has released the results of the first round of innovation funding – see list of round 1 grants at: [https://www.education.sa.gov.au/music-innovation-fund-round-1-winners](https://www.education.sa.gov.au/music-innovation-fund-round-1-winners)

We will watch with eager anticipation to see the outcomes from these innovative projects led by classroom practitioners. The second round of innovation funding is set to close on 11 October.

The Department has seconded four teachers to take on the role of Music Education Network Field Officers within the Music Education Strategy. Congratulations to Kirrilee Baldock, Gaby Freer, Verelle Fudge and Chris Narroway who have been appointed to these important positions. The Music Education Network Field Officers will seek to promote the vision and goals of the Music Education Strategy and its implementation in sites over the next 2 ½ years by:

- working as a mentor/coach across a number of sites to strengthen and support quality classroom music
- modelling and promoting high quality music education practices with teachers
- providing expert advice in the development of tailored and targeted curriculum resources, and other initiatives identified within the Music Education Strategy
- supporting teachers in the use of quality music education resources within their teaching program
- assisting the team to collect and evaluate data to track and monitor impact.

**Making music at Yahl Primary School**

There was an article about the music program at Yahl Primary School that was featured recently on the ABC South East of South Australia. The article is available at: [https://mobile.abc.net.au/news/2019-08-17/yahl-brass-1/11422446](https://mobile.abc.net.au/news/2019-08-17/yahl-brass-1/11422446)

The key points as outlined in the article are as follows:

- A small South Australian school has embarked on a transformative journey using music
- Every one of the 130 students at the school was given a musical instrument
- Student behaviour and learning has improved as students make the link between music, maths and literacy

This is a remarkable example of how music can make a positive difference in so many ways, especially when the principal and whole school community are committed to it. Congratulations to all those who were involved in bringing this about.

PHOTO Yahl brass ABC SOUTH EAST: SELINA GREENSAT 17 AUG 2019

Year 4/5/6 students play each day on the school oval, weather permitting.
Professional Learning – Term 4 and beyond

ASME (SA) Chapter Council is holding its Annual General meeting
Thursday October 24, at 5 for 5.30pm start
Venue: Caledonian Hotel, 219 O’Connell Street, North Adelaide.

ASME (SA) YOUNG COMPOSERS AWARDS Concert
Monday November 25 at 7pm
Venue: Performing Arts Centre, St Mary’s College, corner of Franklin Street & West Terrace, Adelaide.

Teacher Symposium, Saturday 14 March, 2020

Teacher Symposium – joint event by ASME (SA), Musica Viva and ASO
Save the Date: Saturday 14 March, 2020, 8.30am – 1.00pm
Music: The keys to Language and Reading
Presenter: Dr Anita Collins
Venue: Thebarton Community Centre. Cost: $50. Further registration details to be advised.

** Orff Schulwerk Association of SA
Saturday, 26 October 2019, 9:00 AM - 12.30pm.
Venue: Fullarton Park Centre, 411 Fullarton Road, Fullarton, SA
OSASA’s Term 4 Workshop ‘Tick Tock: The Music Won’t Stop’ will be a half day workshop featuring local presenters Michael Aquilina, Robyn Windham and introducing our two newest presenters Britt Chatburn and Georgia Yates.
* Half day of fun Professional Development suitable for JP, MP and UP Teachers
* Lesson ideas and activities that can be implemented into your classroom program
* Links to Australian Curriculum and assessment
* Practical hands-on activities and sessions
* Instrumental, Singing and Movement lesson ideas
* Suitable for Classroom, Performing Arts, Music, Early Childhood, Relief Teachers and Education Students
* Access to comprehensive digital workshop notes and online content provided
* Resources for sale, networking opportunities
* Morning Tea provided
PRICES: Student: $25.00, Member: $75.00, Corporate Member: $75.00, Non-Member: $110.00
Detailed session notes are provided in digital format only.
REGISTRATIONS CLOSE 5:00PM FRIDAY 18 OCTOBER UNLESS SOLD OUT PRIOR
Register online at: https://www.osasa.net/new-events/2019/10/26/2019-term-4-workshop

** Kodaly Music Education Association of SA -
Saturday, November 2, 2019, 8:45 AM - 1PM
Venue: Adelaide West Uniting Church, 312 Sir Donald Bradman Drive Brooklyn Park
Term 4 Workshop: It’s Concert time; Showcasing learning
A workshop of practical ideas that can be immediately transferred to performance opportunities in Primary settings. Featuring local presenters Adrienne Cullity, Lisa Williamson, Cathy Nicholls, Lucy Pfeifer and Stephanie Eaton.
Member price: $40
Non-member: $70
Register online at: https://kodalysa.com/workshops
**Note:** as a member of ASME (SA), you can have the benefit of being able to attend one Kodaly and one Orff workshop per year at member rates for those associations.

*Socail Media* The ASME (SA) Facebook page continues to support music educators, while another initiative of ASME (SA) – the Music Teachers of South Australia Facebook group - provides a wide forum for music educators.

**2019 ASME (SA) Chapter Council**

**Chairperson:** Luke Gray  
**Vice Chairperson:** Samara Churchett  
**Secretary:** Susan Harding (Acting Secretary)  
**Treasurer:** Keith Huxtable  

**Council Members:**  
Felicity Davies  
Emily Dollman  
Janelle Fletcher  
Ben Fuller (Young Composers)  
Gemma Heath  
Antony Hubmayer  
Stephen Millar  
Christine Narroway  
Jenny Rosevear (Newsletter Ed)

The new 2019-20 Council will be announced on the website following the AGM on October 24.