

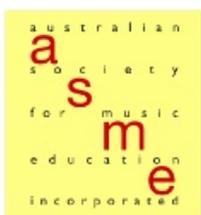


ASME

2015 STATE CONFERENCE

MARCH 20 & 21

The Farrall Centre, The Friends' School
395 Argyle Street, North Hobart



Welcome

On behalf of the Chapter Council I would like to welcome you to the 2015 TASME State Conference. We are really excited about all of the presenters and performers this year, but particularly so with our two keynote presenters. Gary and Susie both bring a wealth of experience to their presentations and we know they will inspire delegates in their commitment to quality music education. The Tasmanian Chapter Council has worked hard over many months to bring this event together and I thank them all for their commitment to music education. This is a wonderful group of very committed educators who give of their time and expertise freely – a big thanks to each of you. I would also like to thank The Friends' School for their generous support of this conference and Paul Radford in particular for his continued assistance. Thanks also go to our UTAS students for their great work assisting delegates and presenters and making things run smoothly. Thanks also to Barratts Music, Mark and his staff, for their continued support of music education, and our continued partnership. Finally thank you to all our performers and presenters for sharing your love of music education with us. I look forward to a stimulating and enjoyable two days of conversations and learning around music and education and to the opportunity to connect with colleagues old and new.

Bill Baker
ASME (Tasmania) Chairperson

The TASME Council

1. **Chairperson/Research:** Bill Baker (UTAS Faculty of Education)
2. **Vice Chairperson/Chairperson-elect:** Cynthia Howard (Huonville Primary School)
3. **Secretary:** Catherine Johnston (UTAS BMus student)
4. **Treasurer:** Peter Stewart (Launceston Christian School)
5. **General Council/Immediate-Past Chairperson:** Peter Quigley (Launceston College)
6. **General Council/ASME National Secretary:** Wendy Ross (Clarence High)
7. **General Council/ Membership:** Suzie Terry (Invermay Primary School)
8. **General Council:** Fiona Bye (Scotch Oakburn College)
9. **General Council:** Jennie MacDonald (Elizabeth College)
10. **General Council:** Hannah van Galen (UTAS MEd student)
11. **General Council:** Andrea Marks (St Paul's Catholic School and Northern Christian School)

ASME Tasmania Website:

<https://sites.google.com/site/asmetasmaniaaustralia/home>

Session Details

Friday 20 March

9.50-10.50

KEYNOTE: The Power of Music in Our Lives

Professor Gary McPherson

In many varied ways music is a unique human phenomenon; an ability that deserves to be celebrated whilst at the same time needing to be contextualized within a broader understanding of how musical competencies develop across the lifespan. Throughout my professional life, I have sought to understand the range of environmental and personal catalysts that shape human musical potential. Some of the greatest mysteries in musical development concern how students' beliefs in their own abilities are shaped and change over time, and why so few are able to move from the initial sampling stage of experiencing singing for fun, through to greater technical and expressive competence as they begin to specialize in music or even make choices that might lead to a life-long engagement as a professional singer. The purpose of this presentation will be therefore to explain current thinking on several key themes. These include how individual musical abilities deepen and develop over time when humans are exposed to an appropriate nurturing environment, how musical experiences are shaped not only by sonic interactions within particular socio-cultural contexts, but also by individual subjectivity, maturation and individual life-events, and finally how different forms of music education can be positive or enabling whilst others act negatively on motivation or are disabling. I believe that a developmental theory of music in human lives should aim to account for the diversity of outcomes through explanations of what music is in people's lives and the relationship they have with it, rather than what music is in people's lives by virtue of the technical skills they may have acquired for it. Such a view implies being able to move from an endless pursuit of new technical, instrumental and literacy skills to a conception focused on expressive, communicative and affective musical interactions that allows learners to take control of their own musical lives and to experience music's expressive and self-regulative power. This wider conception suggests that on-going musical development occurs most meaningfully and effectively when it is valued as deeply significant by the musical participant him or herself.

11.30-1.00

**Move to the Beat (ideas and activities for 3-8 years):
Susie Davies-Splitter**

Discover an exciting repertoire of new and favourite songs, rhymes, games, dances, musical stories and instrumental activities for Early Childhood. Utilise 'Orff' principles to inspire, excite, and motivate children to remember, understand and love music. Have your children jumping for joy with material that inspires them to sing, play instruments, move, dance, listen and participate in active and enjoyable music making that is appealing and immediately accessible.

Supporting your Instrumental Program: Glenn Schultz

Taroona High School has a growing reputation for excellence in the Arts, in particular, its highly regarded music program. This presentation will provide you with an insight into the inner workings of the music program. Discussion topics will include: funding your instrumental program, staffing, developing a sustainable instrumental program, maintaining enrolments, developing social capital, community connections, student motivation and developing confidence to perform.

Tuning Marimba Resonators: Paul Radford

Tuning marimba bars is only half of the story. Ensuring the resonator is in tune is the rest of it! As a group we'll tune 9 120mm resonators for a very large bass marimba. In so doing we'll cover the physics of the resonator and look at some of the idiosyncrasies of tuning and then placing resonators under bars.

2.00-3.30

**Time to Sing (ideas and activities for all ages): Susie
Davies-Splitter**

Combining Orff principles that inspire, excite and motivate children to remember, understand and love music, it's time to sing with original songs, rounds, folk, pop, jazz and multi-cultural repertoire. Incorporate movement, actions, solfa, handsigns, AUSLAN signs and simple percussion instrument accompaniments adding to your choral and classroom singing repertoire. Discover the joy of music through your voice – songs suitable for all ages.

Behind the Inspiration - TSO Uncovered: Jenny Compton

Every year the TSO education program takes thousands of children on a journey that can last a lifetime. Learn more about what happens behind the scenes of this amazing array of musical experiences. Many students have a love of music that can continue to be part of their life through career and/or community involvement. Teachers play an

important role in developing these opportunities and encouraging students to continue their musical passion once they leave school. Open up a world of music for your students by exploring the multitude of careers and community organizations that can keep music in your life while exploring the world of our beloved Tasmanian icon.

Hands on mashups: Dr Dave Carter

This session will provide participants the opportunity to develop hands-on experience with the mashup project brief from the Music Technology Projects curriculum. Participants will be guided through the process of creating and selecting loops, time and pitch manipulation, layering and other techniques relevant to the project. Participants are requested to bring a USB hard-drive and a good pair of closed back headphones to the session.

4.00-5.00

Tuning Marimba Bars: Paul Radford

With Orff-style diatonic marimbas in a number of schools, at some point one is likely to be faced with out of tune bars. This workshop will look at how to tune a marimba bar - it's not that hard! We'll cover tuning / retuning of the fundamental, and finding and tuning harmonics when making new bars. Even if you don't plan to tune a marimba bar in your life - perhaps you'd sooner burn them? - the workshop still promises to be rewarding, particularly with respect to exploring the physics of sound. There is still a 'wow factor' attached to taking a piece of wood and getting it to sing. This workshop will be 'hands on' with participants taking home a bar they have tuned as a memento. It is recommended that workshop participants wear older clothes and ideally bring a tuner iStroboSoft (via the App Store) is a good one to use on an iPod or iPad.

Using 'Music Count Us In' in your music classroom: Cynthia Howard

Cynthia toured Tasmania in September last year delivering the Music Count Us In song for 2014, 'Let me paint you a song'. In her workshop Cynthia will show some of the ideas and techniques she used to teach last year's song. This will be a hands-on workshop, so be prepared to sing a tune, play an instrument or both!

Aboriginal music in your classroom - A Tasmanian perspective: Theresa Sainty & Dr Bill Baker

Theresa will provide a brief overview of the history of lutruwita (Tasmania) from an Aboriginal perspective, discuss the differences and similarities between Tasmanian Aborigines and other Aboriginal nations, and she will highlight the importance of critical discernment when choosing teaching resources. Theresa and Bill will showcase the 'Songlines of the Moonbird' resource and align it with the Music strand of the Australian Curriculum: The Arts.

Saturday 21 March

9.50-10.50

KEYNOTE: Learning – the key is Music

Susie Davies-Splitter

An involvement in music educates the whole individual intellectually, physically, socially, emotionally and creatively. A holistic approach can inspire children to sing, move, dance, listen, create, play instruments and love music. Music is unique and can enable children to feel and understand cognitively through rhythm on body and instruments, physically and kinaesthetically through movement, emotionally through self-expression, and through sensibilities - that of the aural, visual and tactile. This holistic style of teaching allows children to experience music through their body, mind and spirit and to connect to their hearts. A complete education must include a development of all intelligences. Gardner states that each child has a right to have each of these intelligences developed equally in every school day and failure to provide this amounts to educational malpractice. Music and the arts can develop all the intelligences and every area of learning side by side.

11.30-1.00

Move with the Motion (ideas and activities for 8-12 years): Susie Davies-Splitter

Combining 'Orff Schulwerk' principles that inspire, excite and motivate children to remember, understand and love music, explore music through speech, song, body percussion, dance, movement and percussion instruments with a focus on improvisation and creative input for 8-12 year olds.

WOTOPERA: Unlocking Creativity (1): Murray Dahm

WotOpera offers groups of students the opportunity to create their own opera from scratch in four days. Students write the libretto, compose the music, create the sets, cast, rehearse and perform their opera. The learning opportunities that this intensive, experiential, program offers cover an immense variety of music and other creative fields. The key philosophies which underpin the program produce an inclusive, respectful and creative environment where students are free to fearlessly explore their creativity in all its forms. These two workshops will explore the philosophies, techniques and methods used in WotOpera and participants will be encouraged to join in themselves.

An approach to teaching composition: Dr Maria Grenfell

Composition students arrive at university with a mixed bag of experiences and skills at their disposal. What are some useful strategies to encourage skill development in university composition students? How can we help students in schools develop an interest in composition? This session will look at one approach to designing a composition curriculum, assessment criteria, show how specific works for study can help teach aspects of composition, and will explore some useful tasks to develop writing skills and encourage students to find their individual 'voice' as composers.

2.00-3.30

A Pirate Adventure (ideas and activities for 3-8 years): Susie Davies-Splitter

"Arrrr me hearties" - come along on a pirates' journey with Pat the penguin, audition for the crew on his pirate ship and help find the treasure of gold. Sing, move, dance and play your part in this swashbuckling, rip roaring adventure!

A few of my favourite things for primary music: Carolyn Cross

This workshop aims to provide you with a range of teaching and learning activities for students from Kinder to Grade 6 that are sure to have your students engaged in positive music making. Carolyn will share some of her favourite songs, games, composition and playing activities from resources such as blogs, Teachers Pay Teachers, Pinterest and Facebook groups. They are a testament to her constant need to find new and exciting ways to engage her students in a hands on, exciting approach to music.

WOTOPERA: Unlocking Creativity (2): Murray Dahm

WotOpera offers groups of students the opportunity to create their own opera from scratch in four days. Students write the libretto, compose the music, create the sets, cast, rehearse and perform their opera. The learning opportunities that this intensive, experiential, program offers cover an immense variety of music and other creative fields. The key philosophies which underpin the program produce an inclusive, respectful and creative environment where students are free to fearlessly explore their creativity in all its forms. These two workshops will explore the philosophies, techniques and methods used in WotOpera and participants will be encouraged to join in themselves. This session continues the work undertaken in the first 'Unlocking Creativity' session undertaken this morning.

Presenters

Keynote Presenter: Professor Gary McPherson

Professor McPherson studied music education at the Sydney Conservatorium of Music, before completing a Master of Music Education at Indiana University, a Doctorate of Philosophy at the University of Sydney and a Licentiate and Fellowship in trumpet performance through Trinity College, London. He is the Ormond Professor and Director of the Melbourne Conservatorium of Music at the University of Melbourne, and previously held a position as the Marilyn Pfleiderer Zimmerman endowed chair in music education at the University of Illinois at Urbana Champaign. He has served as National President of the Australian Society for Music Education and President of the International Society for Music Education. His research interests are broad and his approach interdisciplinary. His most important research examines the acquisition and development of musical competence, and motivation to engage and participate in music from novice to expert levels. With a particular interest in the acquisition of visual, aural and creative performance skills, he has attempted to understand more precisely how music students become sufficiently motivated and self-regulated to achieve at the highest level. Between 2010 and 2014 he led a team of researchers who investigated children's motivation to study music in Australian schools. Along with Graham Welch (UK), he is the chief editor of the Oxford Handbook of Music Education (2012) and has edited a number of other prominent books in music education for Oxford University Press, including a co-authored volume entitled *Music in our Lives: Rethinking musical ability, development and identity*.

Keynote Presenter: Susie Davies-Splitter

Susie is a music and movement educator, musician, award winning composer, twice past President of VOSA and the current Vice President. She teaches in the Orff Schulwerk Levels Courses around Australia, China and Singapore and presents the 'Joy of Jammin' courses accredited through ANCOS. Susie and her husband Phil have their own business 'Welcome to Music' providing programs and resources for early childhood and primary students and teachers around the world: www.welcometomusic.net and <http://heartsinharmony.weebly.com>

Other Presenters

Dr Bill Baker

Bill has degrees in Music Education, Education and Fine Art. He taught music education for 17 years at primary, secondary and college levels, and was an assessor for VCAA. He has twice been the Chairperson for the ASME Tasmanian Chapter and in 2009 was the Convenor of the ASME XVII National Conference. In 2007 and 2009 Bill was awarded UTAS Teaching Development Grants, in 2009 he received a UTAS Teaching Merit Certificate, and in 2011 was awarded a UTAS Vice Chancellor's Citation for Outstanding Contribution to Student Learning. In 2014 Bill was appointed to the Editorial Board of the *Australian Journal of Music Education*. Bill is co-author of *Teaching the Arts: Early Childhood and Primary education*, published by Cambridge University Press.

Dr Dave Carter

Dave has extensive experience working in the Australian and international music industries. He has been a performer, business manager, producer and engineer, worked for a record label in the Lao PDR, and managed creative projects for clients such as the UN, World Bank and Unilever. Some of Dave's more recent work includes a research consultancy into the impact of online promotion on record sales; organising an independent music industries conference; building an e-journal for the University of Singapore; editing the Journal on the Art of Record Production; and working as a co-coordinator for an Indigenous Hip Hop and Community Cultural Development project.

Jenny Compton

Jenny Compton joined the TSO in September 2014 after living in the USA for 15 years. Prior to leaving Australia Jenny was a member of the Sydney Symphony flute section for many years. Jenny joined the world of orchestral administration in Memphis, Tennessee and is excited to now work at the TSO, introducing Tasmanian students to the amazing world of orchestral music.

Carolyn Cross

Carolyn is a widely respected music educator and currently Teacher in Charge of Music at Bellerive and Risdon Vale Primary Schools. She also works as part of the instrumental team teaching woodwind at Bellerive Primary and conducting the Grade 6 Eastern Band. Formerly, she was Teacher in Charge of Music at Ulverstone High School (1996 – 2010), and as recognition of its status as one of the finest programmes in the state, received a Department of Education Award for Educational Excellence for outstanding contribution to the Arts and the Concert Band. Carolyn was also awarded a Hardie Fellowship in 2005, to study aesthetic education at the Lincoln Centre Institute in New York. Carolyn has served as Moderator for Music for the North West and West Coast of Tasmania, and continues to support music educators through mentoring programmes.

Murray Dahm

Murray Dahm (BA, MA (Hons), MLitt) is the Artistic Director of WotOpera and has been involved in Arts Education in Australia since 2003. Murray has lectured around Australia and has sung, written and directed opera in New Zealand and Australia since 1995. In conjunction with Opera Australia, he designed WotOpera in 2007 to introduce young people to this amazing art form. Since 2011 WotOpera has operated under the Artology banner to reach more and more young people around Australia and has seen more than 100 operas created by young people from five states and territories, from Rockhampton to Hobart.

Dr Maria Grenfell

Maria Grenfell was born in Malaysia and grew up in Christchurch, New Zealand. She completed composition studies at the University of Canterbury, then completed an MA at the Eastman School of Music in Rochester, New York. In 1998 she gained her Doctorate of Musical Arts from the University of Southern California in Los Angeles, where she was also a lecturer. Her music has been commissioned, performed or recorded by all the major symphony orchestras in Australia and New Zealand, and many chamber groups in Australasia and overseas. In 2010 Maria was a participant at the Music X Festival in Blonay, Switzerland, and in 2013 she was Visiting Professor of Composition at Stephen F. Austin State University in Nacogdoches, Texas. She is Co-ordinator of Classical Music and Composition at the University of Tasmania Conservatorium of Music, and serves on the Board of the Tasmanian Symphony Orchestra.

Cynthia Howard

Cynthia Howard is a specialist primary music teacher in the Huon Valley. Cynthia has a keen interest in immersing children in engaging musical experiences where students not only learn the elements of music but can also develop their creativity, imagination and problem solving skills. Cynthia is fortunate to be able to deliver a number of programs in addition to her classroom music activities, these include, marimba, guitar, violin, recorder and choir.

Paul Radford

Paul graduated with first class honours from the University of Tasmania in 1993, receiving a Bachelor of Music specialising in music education. He has since been a music teacher at The Friends' School. Paul is currently Head of Music at the School. During his time at Friends' he has developed a passion for the use of keyboard percussion instruments with secondary students. Accordingly, Paul has learned to make and repair instruments, often using specialist timbers. Paul is a clarinet player but has relished the opportunity to learn about the physics of tuned percussion instruments.

Theresa Sainty

Theresa is a pakana woman who has worked within the Tasmanian Aboriginal community for most of her working life. Beginning at the Tasmanian Aboriginal Centre's Aboriginal Legal Service, then training and working as Aboriginal Linguistic Consultant since 1997 (also with the TAC). Since 2004 Theresa has worked with Aboriginal Education (DoE), organising Cultural Programs for Aboriginal students, developing Aboriginal Cultural Understandings training for DoE staff, and developing (Tasmanian Aboriginal specific) curriculum resources to support educators to include Aboriginal content and perspectives in their learning programs.

Glenn Schultz

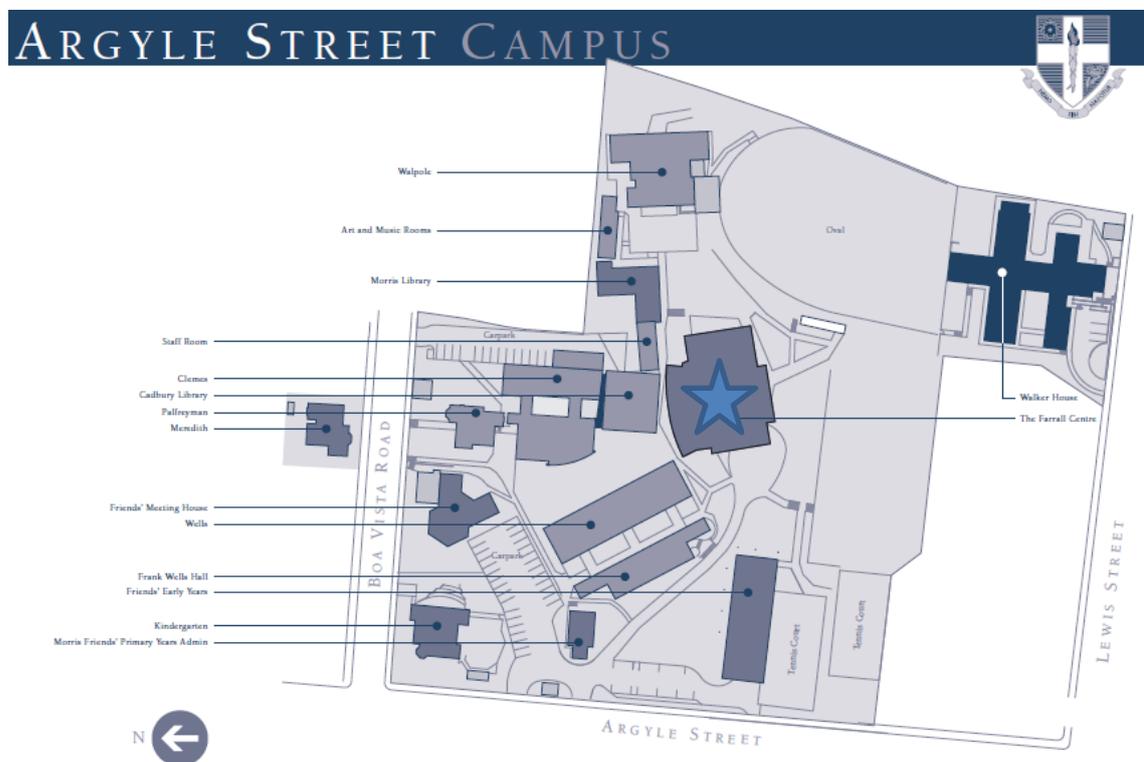
Glenn is Director of Music and Head of the Arts at Tarooma High School. He is a highly regarded music educator, brass specialist teacher, conductor and performer. He is director of numerous award-winning ensembles and is co-founder of the Island Brass Academy; an organisation dedicated to the education of talented and gifted Tasmanian brass players. Glenn is also Artistic Director of the highly successful Elizabeth College Stage Band Summer School. Glenn has extensive performance experience as a professional trumpet player. He has been performing with the Tasmanian Symphony Orchestra for almost 20 years and has appeared on numerous ABC recordings, live broadcasts, film scores and advertisements. He is co-founder of the Island Brass Quintet who have been performing regular concerts, master classes and education concerts for over a decade. Glenn has performed as principal trumpet in over 35 major theatre productions and has performed with the likes of James Morrison, Tommy Tico, Anthony Warlow, Natalie Cole, The Whitlams, Rhonda Burchmore and Tom Burlinson.

The Farrall Centre is our CONFERENCE VENUE



PLEASE NOTE:

- Parking is very limited around the school – particularly on school days. Please allow plenty of time to secure a park.
- Basic morning and afternoon teas will be provided, however delegates will need to either bring their own lunches or purchase these in North Hobart.



PROGRAM			
Friday 20 March			
9.00	Registrations and coffee		
9.30	Welcome to country: Theresa Sainty. Welcome: Chapter Chair Dr Bill Baker		
9.40	Student performance		
9.50	Keynote: Professor Gary McPherson (University of Melbourne) <i>The Power of Music in Our Lives</i> Green Room.		
10.50	Morning tea		
11.20	Student performance		
11.30	Session 1 Green Room <u>Susie Davies-Splitter</u> <i>Move to the Motion (ideas and activities for 8-12 years)</i> With Huonville Primary School students.	Session 2 Upper Foyer <u>Glenn Schultz</u> (Taroona High School): <i>Supporting your instrumental program</i>	Session 3 Lower Foyer <u>Paul Radford</u> (The Friends' School): <i>Tuning Marimba Resonators</i>
1.00	Lunch		
1.50	Student performance		
2.00	Session 1 Green Room <u>Susie Davies-Splitter</u> <i>Time to Sing (ideas and activities for all ages)</i>	Session 2 Upper Foyer <u>Jenny Compton (TSO):</u> <i>Behind the Inspiration: TSO Uncovered!</i>	Session 3 Studio <u>Dr Dave Carter</u> (University of Tasmania): <i>Hands on Mashups</i>
3.30	Afternoon Tea		
4.00	Session 1 Green Room <u>Cynthia Howard</u> (Huonville Primary School): <i>Using 'Music Count Us In' in your classroom</i>	Session 2 Upper Foyer <u>Theresa Sainty (Aboriginal Education Services, DoE) & Dr Bill Baker (University of Tasmania):</u> <i>Aboriginal music in your classroom: A Tasmanian perspective</i>	Session 3 Lower Foyer <u>Paul Radford</u> (The Friends' School): <i>Tuning Marimba Bars</i>
7.30	Conference Dinner @ Don Camillo Restaurant 5 Magnet Court, Sandy Bay		
Saturday 21 March			
9.00	Coffee		
9.30	Housekeeping		
9.40	Student performance		
9.50	Keynote: <u>Susie Davies-Splitter</u> <i>Learning: The key is Music</i> Green Room		
10.50	Morning Tea		
11.20	Student performance		
11.30	Session 1 Green Room <u>Susie Davies-Splitter</u> <i>Move with the Beat (ideas and activities for 3-8 years)</i>	Session 2 Upper Foyer <u>Murray Dahm</u> (WOTOPERA) <i>Unlocking Creativity (Session 1)</i>	Session 3 Lower Foyer <u>Dr Maria Grenfell</u> (University of Tasmania) <i>An Approach to Teaching Composition</i>
1.00	Lunch		
1.50	Student performance		
2.00	Session 1 Green Room <u>Susie Davies-Splitter</u> <i>A Pirate Adventure (ideas and activities for 3-8 years)</i>	Session 2 Upper Foyer <u>Murray Dahm</u> (WOTOPERA) <i>Unlocking Creativity (Session 2)</i>	Session 3 Lower Foyer <u>Carolyn Cross</u> (Bellerive Primary School): <i>A few of my favourite things for primary music</i>
3.30	Afternoon Tea/Farewells and thanks		