



## ASME (SA) Chapter Newsletter Term 1, 2022

<http://www.asme.edu.au/sa>

Welcome to the Term 1, 2022 edition of the SA chapter Newsletter!

*The ASME (SA) Newsletter is usually available on the ASME (SA) website at the beginning of each term, and articles or ideas for topics to include are most welcome. Please email any contributions to the Editor.*

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## Introduction – Jenny Rosevear

Welcome to the Term 1, 2022 'new look' edition of the ASME (SA) Newsletter. I hope that the Table of Contents structure will make it easier to view articles – just click on the article and it should take you straight there (fingers crossed!).

It seems that the ongoing COVID-19 pandemic continues to create challenges and is testing us in all aspects of our lives, but we continue to focus on what is important in order to maintain our overall goals. Even though uncertainty is a constant, we continue to come up with alternative ways of achieving our goals. At the time of writing this Newsletter, just prior to the official start of Term 1, it is not clear if schools will be open - particular year levels will possibly be able to attend, with further information yet to come about the use of RATS (Rapid Antigen Tests) in schools.

## ASME (SA) 2022 Professional Learning Program

*Further details for all events will become available on the ASME SA website once details are finalised.*

### **Term 1, 2022**

**Saturday February 26, 2022**

Topic: SACE Music

**Saturday March 12, 2022**

Topic: Spontaneous Technology – Teacher Symposium presented by ASME/MVIS/ASO, to be held at Thebarton Community Centre

### **Term 2, 2022**

Saturday May 28, 2022

Topic: ACARA/Units of Work

### **Term 3, 2022**

Saturday August 27, 2022

Topic: Instrumental and choral ensembles

### **Term 4, 2022**

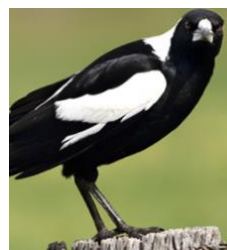
Monday November 21, 2022

ASME (SA) Young Composers Award Concert

### **Country Conversations [CC]**

Country Conversations is back for 2022! CC aims to create an online network of regional and metropolitan music educators across the state and sectors. Dates and registration tba.

Email [kate.retelsdorf@gmail.com](mailto:kate.retelsdorf@gmail.com) for more information.



## Chairperson's Report – Luke Gray

Luke Gray  
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Welcome to 2022. I hope that this edition of the eNews finds you well rested and ready for an exciting year of opportunities ahead. 2022 brings about with it some exciting things to focus our year on. One of these will be the impending release of the next iteration of the Australian Curriculum. Once it is released, we will work with several experts to help provide members with timely and helpful support regarding its implementation.

Our trajectory for professional learning has been set, and I thank all our council members for their continued energy and drive in ensuring that we support our members with a wide variety of engaging opportunities to explore, connect, and gain insight into key music education issues, research and trends.

Term 1 will feature two key events, our SACE Music conference on Saturday February 26, and then a Teacher Symposium on the March 12 focusing on the topic of Spontaneous Technology being presented jointly with Musica Viva and the Adelaide Symphony Orchestra.

Term 2 will open up the discussion and narrative to support teachers around the new Australian Curriculum for the Arts and also offer a deep look into the Department for Education's curriculum support units of work on Saturday May 28.

In Term 3 we will draw our attention to increasing opportunities for educators to connect and learn from each other on the Saturday August 27 in the instrumental and choral space. Our annual Young Composers Award Concert on Monday, November 21 will round off the year. This is always a hallmark and notable highlight on our calendar to hear the array of talented and creative South Australian young musicians.

We also will continue to offer our Country Conversations series, which is our free online and informal, collaborative conversation hosted by ASME council members in our virtual online hub. These are a great way to connect with our colleagues and engage deeply, whilst sharing best practice and supporting each other. Metropolitan educators are also encouraged to participate in Country Conversations.

The ASME (SA) Chapter Council was finalised at the AGM in October. Council members have devised a program for 2022 that is action packed with a wide variety of topics, so I would encourage you to save the date for those learning events that resonate with your own professional learning goals for 2022.

Wishing you all a very successful 2022!

## ASME National – Jenny Rosevear

Following up from the National Council meeting in September, there is a national ASME Website subcommittee which has been formed and is looking to draw up a brief to redesign the ASME website. Whilst this project may take some time to complete, it is important that it be done. I am chairing the subcommittee and I would welcome any feedback or suggestions that you may have about the ASME website – send to me via email by Feb 18.

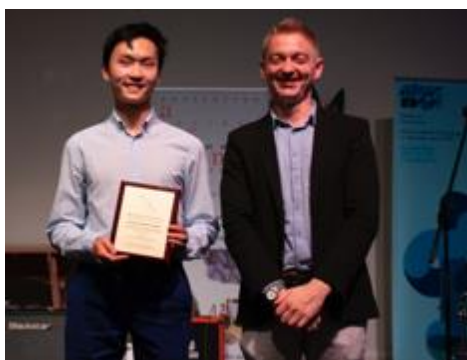
A quick reminder to delegates who attended the ASME XXIII National conference last September, that the cut-off date to access the conference website is March 31, 2022.

The NSW chapter of ASME has begun preparations for the next national conference, which is to be held at the Sydney Conservatorium, in early July, 2023.

## Young Composers Awards 2021 Report – Ben Fuller, YCA Convenor

On Monday evening the 22<sup>nd</sup> of November ASME held its annual Young Composers Awards Concert evening at Adelaide West Uniting Church. It was a fantastic evening with a variety of musical performances from our Young Composers across a range of musical styles. Congratulations to all our award winners and honourable mentions in the 2021 YCA.

This event was also an opportunity to present Mitchell Whiteman with a commemorative plaque for being SA's Young Composer at the ASME XXIII National conference. Mitchell had the opportunity to work online with Maria Grenfell, composer-in-residence, and the other Young Composers, and to have his composition *Eternal* performed by the Tasmanian Wind Symphony conducted by Simon Reade. A wonderful achievement, Mitchell!



Above: Mitchell Whiteman (L), Luke Gray



Above: Mitchell Whiteman (L), Andrew Size (Size Music)

ASME SA would also like to thank all of our generous sponsors including Size Music, Credit Union SA, Winston Music, Music EDnet, Presto Music, Australian Strings Association and Tabor College. Your support is greatly appreciated, and this competition would not be able to occur without your sponsorship.

The details for the 2022 competition will be released soon in our next newsletter, at upcoming ASME conference events, as well as on our website and Facebook page.

## **Results - SCHOOL CATEGORY for composers 18 years and under**

### Section A: Composers in School Years R-7

1<sup>st</sup> Place - 'A piece inspired by Fugue in C minor' by Aiyana Ishino

2<sup>nd</sup> Place - 'Kaleidoscope' by Aiyana Ishino

### Section C: Composers in School Years 8-9

1<sup>st</sup> Place - 'Lament and Dance' by Luca Shin

Honourable Mention - 'Wait It Out' by Antony Abbracciavento

### Section D: String Ensemble Composers in school R-9

1<sup>st</sup> Place - 'Daydream' by Aiyana Ishino

2<sup>nd</sup> Place - 'String Quartet No.2' by Jude Owens-Fleetwood

### Section E: Composers in School Years 10-11

1<sup>st</sup> Place - 'The Funky Goose' by Jacinta Chonowski-Wong

2<sup>nd</sup> Place - 'You Won the War' by Sophie Kerwood

Honourable Mention - 'A Colouristic Dream' by Noah Miller

### Section F: String Ensemble Composers Years 11-12

1<sup>st</sup> Place - 'Haze and Clarity for String Quintet' by Jasper Harding

### Section G: Composers in School Year 12

1<sup>st</sup> Place - 'Joseon Dynasty' by Erin Goh

2<sup>nd</sup> Place - 'After Dark' by Jackson Mack

Honourable Mention - 'Little Caution' by Jackson Mack

### Section H: Large Ensemble Composers in schools Years 10-12

1<sup>st</sup> Place - 'Chances' by Ben Spitty

2<sup>nd</sup> Place - 'Symphony No.1 in B minor' by Daniel Hurst

Honourable Mention - 'Sing Out' by Paul Komninos

### Section I: Rock and Popular Music with lyrics Year 8 – 12 or up to age 18

1<sup>st</sup> Place - 'You Only Wanted' by Georgie Raft

2<sup>nd</sup> Place - 'While it Fades' by Will Vidovich and Kai Bingham

Honourable Mention - 'Mercy' by Angus Brill-Reed

### Section J: Sequenced Rock and Popular Music Instrumental Yr.8–12 or up to age 18

1<sup>st</sup> Place - 'Endaxi' by Jouchim Kalapatsonis

2<sup>nd</sup> Place - 'Pegs' by Henry Brill-Reed and Archie McEwan

### Section K: Arrangers in Schools Years 8-10

1<sup>st</sup> Place - 'Outer Space-Carry On' arranged by Bella Abbracciavento

### Section L: Arrangers in Schools Years 11-12

1<sup>st</sup> Place - 'Now's the Time' arranged by Jackson Mack

## Results - **ADVANCED CATEGORY** for composers 25 years and under

### Section M: Music for Schools - Solo Instrument or Voice (accompaniment optional)

1<sup>st</sup> Place - 'Tarantella' by Marcus Kha

2<sup>nd</sup> Place - 'Joyous Winter' by Mitchell Whiteman

### Section N: Music for Schools - Instrumental, Ensemble or Choir

Honourable Mention - 'A Rose in a Garden of Thorns' by Katelyn Crawford

### Section O: Solo Instrument or Voice (accompaniment optional)

1<sup>st</sup> Place - 'Fitzgerald Song Cycle' by Aaron Pelle

2<sup>nd</sup> Place - 'A Possum Tale' by Katelyn Crawford

### Section P: Ensemble or Choir

1<sup>st</sup> Place - 'Silver Linings' by Aaron Pelle

### Section Q: Electronic Music

1<sup>st</sup> Place - 'Hands Up High' by Angus Brill-Reed

2<sup>nd</sup> Place - 'Darth' by William Donaghey

Some photos from the 2021 YCA Concert....



Above: Aiyana Ishino, Section A winner



Above: Aiyana Ishino playing Violin 1 in her winning String Quartet piece in Section D



Above: Luca Shin performing his winning piece in Section C



Above: Jacinta Wong (L), winner of Section E, and Credit Union SA representative





Above: Jasper Harding and String Quintet, Section F winner



Above: Jasper Harding, Bethany Nottage, AUSTA



Above: Erin Goh (cello), winner of Section G



Above: Erin Goh & Credit Union SA representative



Above: Ben Spitty (L), Section H winner



Above: Will Vidovich and Kai Bingham, 2<sup>nd</sup> place in Section I.



Above: Andrew Size (L) & Bella Abbracciavento, Section K winner



Above: Henry Brill-Reed and Archie McEwan, 2<sup>nd</sup> place in Section J

## Awards – World Teachers Day; University of Adelaide 2021 School of Education Graduating Teacher Awards; AHOMINGS Award to Stephen Millar

The Educators SA World Teachers Day Awards ceremony was held on October 29, 2021 at the National Wine Centre. The evening comprised informal nibbles and drinks on the terrace (with perfect weather conditions), before association representatives took their seats in the dining area, with an estimated 400 in attendance. Education Minister, the Hon John Gardner addressed the audience, and presented many of the awards, with Kate Retelsdorf being awarded the Service to ASME award, in recognition of her 2021 ASME Music Educating for Life award and her contribution to the ASME Chapter Council particularly through her professional development input and her leadership in regional SA. The full list of awards is available on the Educators SA website at:

<https://educators-sa.sa.edu.au/world-teachers-day-2021/>

Below: Kate Retelsdorf is presented with her Service to ASME award by Education Minister, John Gardner.

Right: Luke Gray gave Kate her framed ASME Music Educating for Life award (awarded at ASME XXIII National Conference on Sept 29, 2021).



The annual University of Adelaide 2021 School of Education Graduating Teacher Awards ceremony, where association awards are presented to an outstanding graduate, was held on Thursday November 4. This year, there were two recipients of the ASME (SA) Music award – **Madeleine Stewart** and **Hannah Tivendale**. Congratulations to Madeleine and Hannah!

The full list of awards is available at:

<https://arts.adelaide.edu.au/education/news/list/2021/11/10/2021-school-of-education-graduating-teacher-and-education-awards>



Congratulations to Stephen Millar for receiving the award of Significant Contribution to the Profession from the Association for Heads of Music in Non-Government Schools [AHOMINGS] at the Term 4 AHOMINGS meeting. Stephen is the long serving Head of Music at St Ignatius's Senior School, having previously taught at Brighton Secondary School and Pembroke School. Stephen has also played a significant role in SACE Music, having been involved with all aspects of several SACE Music subjects over many years. Stephen has also supported teachers in numerous ASME professional learning events around SACE, and is a long-term ASME (SA) Council member. A thoroughly well-deserved award, Stephen!



Above: Stephen Millar (R) with Winston Music representative.

## Feature article – Kate Retelsdorf - Plastic Brass at Peterborough!

### **Plastic Brass at Peterborough! A review of using plastic instruments in an Instrumental Music program.**

*Kate is an Instrumental Music [IM] teacher delivering brass and woodwind lessons to students in the mid-North and Flinders Rangers.*

*Peterborough Primary School is a complex site in the state's mid-North. With approximately 60 students, 22% Indigenous, the school is in the 10<sup>th</sup> ICSEA percentile<sup>1</sup>. There was a Performing Arts teacher on site delivering music with keyboards, singing, ukuleles, recorders and guitars but no access to instrumental lessons prior to 2021.*

As part of a grant from the Music Education Strategy (MES), Peterborough Primary received funding to improve the musical literacy and ability of students in order to succeed and raise

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<sup>1</sup> <https://www.myschool.edu.au/school/49272>

the standard at the high school. As a team, we decided to go down the route of brass instruments, as we didn't have any uptake of brass at the high school (where instrumental music is compulsory for all Year 8 students), but also eliminated the difficulties of sourcing instruments, hygiene and reeds. I would be delivering the program, and as a multi-instrumentalist woodwind and brass teacher, we agreed this would be the best option. We purchased plastic 4 pBones and 5 ZO trumpets, getting the most instruments we could with the funding available. I wanted to go with the plastic option as I had experience with the plastic Whole Class Ensemble Teaching from my time in the UK, and this allow us to purchase more instruments for less money.

Admittedly, the school was not immediately on board with the program. There were concerns with encroaching on the Performing Arts [PA] teacher's speciality, students wouldn't opt for it, it would take valuable time away from the class teacher. I sat down with the Principal and PA teacher and explained I would be there to support her program, not replace it. To alleviate concerns about interest, we automatically enrolled students and gave students the option to opt out – no students chose this option and were happy to participate for the year. I explained that by taking out groups of 6-8 students at a time, this would give the class teacher more 1:1 time with the remaining students. Instruments would be disinfected between the groups. The instruments came with multiple mouthpieces, so this was easily maintained.

The program officially kicked off in Week 6 of Term 1. The classroom teacher created the 3 groups based on who he knew worked well together. The first two lessons were students trying both the trumpet and the trombone, and then students selecting which they wanted to do for the year. The initial plan was to switch half-way through, but by then they were very protective of their instruments and musical identity. We had access to *Charanga* through the MES, and this allowed us to play fun and exciting music with backing, and view music on the projector so I was able to highlight specific elements. We also completed group compositions using *Charanga*.

The highlight of the year was the students wanting to show their families what they had done. Working with the PA teacher, we agreed that the brass groups would perform as a musical interlude at PA showcase, where students were performing drama skits. All but two students proudly stood before their family and friends on their plastic brass instruments, with one group playing their composition 'Peterborough Blues'. Parents and staff expressed their amazement at the confidence and musicality of the students, singing praises about the wonderful opportunity their child had this year at Peterborough Primary through the IM. As a bonus, all students have indicated they would like to continue their music lessons in 2022 as they transition to high school, with the majority wanting to stay on their brass instrument.

I have no regrets about going down the route of using plastic instruments, and the benefits greatly outweighed any concerns. I would personally not recommend the ZO trumpets, but would spend the little bit extra obtaining the pTrumpet, from the pBone manufacturers. Traditionalists may find that the plastic brass instruments just don't have the same brilliance in tone of real brass instruments – and they'd be correct! But they sound far from plastic – even James Morrison is impressed by the sound quality<sup>2</sup>.

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<sup>2</sup> <https://www.facebook.com/watch/?v=368683417086047>

## Pro's

- pBones are sustainable! The Warwick Music Group are the first instrument manufacturer to offer only Carbon Neutral musical instruments. The instruments themselves are made of ABS plastic, which is recyclable<sup>3</sup>
- The instruments are a fraction of the weight of 'real' brass instruments – the ZO trumpet is 0.5kg and the pBone is a comparable 0.8kg. Especially for younger and smaller players, they are able to maintain correct posture for longer periods of time
- pBones are easy to clean, and the mouthpiece of both the pBone and the ZO trumpet can be disinfected quickly between uses
- They're fun and affordable! The colours are engaging and enticing for students, with students easily recognising their own instrument. A quick search on gumtree.com.au found the starting price of \$400 (a collectable 100 year-old Boosey) trombone, whereas we purchased multiple pBones at \$225 each. A few of our students received one for Christmas!

## Con's

- ZO is a Chinese brand established in 2015, with instruments being manufactured by the Zhengou Industrial Company Limited<sup>4</sup>. There is no advertising of sustainability, so I can only assume it is not on par with the pBone brand
- The ZO Trumpet valves tend to stick, and I learnt the hard way to NOT use trumpet oil. A microfibre cloth will help to remove any moisture inside, but I'm finding I'm having to clean each valve at the end of each day, or even during
- One of my ZO trumpets broke off where the bell is connected to the body – this was a combination of being the boot of my car on a 40+ degree day, a wayward saxophone case and a careless student. The positive was this was easily fixed with some superglue and strategic placement of duct tape whilst the glue set.
- I've noticed that the slide positions on the pBone are not the same as on a trombone, but this could be user error as I'm not by any means a brass expert



Above: Plastic instruments in action at Peterborough.

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<sup>3</sup> <https://pbone.co.uk/sustainability>

<sup>4</sup> <http://www.zoindustrial.com/about/aboutus>

## Music Education Strategy in 2022

In mid-December, 2021, the Music Education Strategy team met with representatives of the ASME, Orff and Kodaly professional associations to review the PD packages from 2021, as well as the workshops for Initial Teacher Education that were held at Flinders Uni and Uni SA (see Term 4, 2021 Newsletter for further information). It was agreed that the PD packages be offered for the third time in 2021, along with similar workshops as last year at the two universities. Due to the uncertainty with COVID-19, it is not clear as yet when these will be offered, but everyone is optimistic that these successful events can proceed in 2022.

## Wide Open Sky documentary now on Netflix

The documentary *Wide Open Sky* is based around the inspiration generated by Michelle Leonard OAM, who is the Artistic Director of Moorambilla Voices, an organisation that operates across a vast area of New South Wales. Moorambilla Voices is a “nationally-awarded program which seeks at its core to give country kids a rare opportunity to sing, dance and create incredible performances with artists of the highest calibre” (<https://moorambilla.com>).

Michelle Leonard was a key presenter at the ASME National conference in Adelaide in 2015, and in 2021 was involved in rehearsals of the second virtual ABC Classic Choir which performed Katie Noonan’s commissioned song *All is Love*.

*Wide Open Sky* can be located on Netflix.



## Orff Remix National Conference deferred to January 2023

The Orff National Conference *Remix* was scheduled to be held in January 2022, however due to the ongoing COVID restrictions it was necessary to re-schedule the event to January 2023, also to be held in Adelaide. It was sad that this had to happen, especially given all the work that the organising committee had undertaken for the previous 2 years (at least). Let’s hope that *Remix* can take place successfully in 2023.



## ASME 2022 SA Chapter Council

ASME SA Chapter Council 2021-22 was elected at the AGM held on October 19, 2021.

### Executive:

Chairperson: Luke Gray  
Vice Chairperson: Samara Churchett  
Secretary & Newsletter Editor: Jenny Rosevear  
Treasurer: Keith Huxtable

### Council Members:

Kirralee Baldock  
Emily Dollman  
Janelle Fletcher  
Ben Fuller (Young Composers Awards)  
Gemma Heath  
Antony Hubmayer  
Stephen Millar  
Christine Narroway  
Kate Retelsdorf  
Kay Smith

### Social 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.

- ASME (SA) Facebook page - <https://www.facebook.com/AustralianSocietyforMusicEducationSA/>
- Music Teachers of South Australia <https://www.facebook.com/groups/672394926121815/>



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