

ASME (SA) Chapter Newsletter Term 2, 2020

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

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 2 edition of the SA chapter Newsletter!

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What's On

- **Kaboom Percussion Workshop** – deferred. Originally scheduled for Saturday June 27. New date, venue and other details to be advised when they become available.
- **Artology Fanfare Competition 2020 – closing date, June 1**
- **ASME XXIII National Conference – Hobart, 29 September – 1 October, 2021**
Plans are in progress for next year's national conference – www.asmeconference.org.au



Report from the Chairperson

Luke Gray
Chairperson, Australian Society for Music Education (SA Chapter)
Term 2 2020

Dear Members,

I hope that this edition of eNews finds you well, as we grapple with the realities of the COVID-19 world. Though the challenges have been both unprecedented and unforeseen, I am encouraged and inspired by our collegiate and professional, positive response in the profession, not only in SA and Australia but also on a

global scale. It has propelled us into a rapid uptake of new ways of thinking, connecting, collaborating and teaching in such a short space of time. I know personally; I have now grappled with the steep technology learning curve of aptly attempting multiple platforms to communicate, stay informed and connect. It is important in this time and space that you are taking care of yourself and also keeping an eye out for your colleagues and family members. You might like to take time to consider what are the learning opportunities that you are going to take from this experience moving forward? It might be educational or personal. On a positive note, we were fortunate to kick start our year with an abundance of high quality professional learning opportunities.

We started our professional learning journey with the SACE Space Music Education Conference on 29 February, featuring an informative keynote touching on a wealth of experience of the many and varied changes, and constants of senior secondary education curriculum and lessons through those changes, by respected music educator Daryl Pope. The conference also featured the launch of the *ASME SACE Music Handbook*: a practical resource that includes planning advice, task sheets, worksheets, formative tests and trial exams. My sincere thanks to Dr Antony Hubmayer who continues to lead this professional development space for our educators in South Australia.

Dr Anita Collins, renowned educator, researcher and writer in brain development and music learning, delighted us with a keynote presentation at our combined event with Musica Viva and the Adelaide Symphony Orchestra on 14 March. We recorded this keynote, thanks to Music Ed Net, and it is up on our Facebook page for members to view. Thank you to our co-collaborating organisations, along with Chris Narroway and Sue Harding who were part of the steering group for this project. The key messages from Dr Collins centred on the important relationships between music and language learning. Personally, the most powerful message for me was the importance of music learning and its positive impact in the formative years for a student's language and literacy abilities. This confirms for me that South Australia is in a firm position for world class excellence in music education, with our Music Education Strategy's priority on ensuring that our early years educators are supported with the upskilling to deliver high quality classroom music. I encourage you to read the full reports found later in this edition.

The Music Loop podcast continues to provide an opportunity for members to reach out, connect and be inspired. I would encourage you to make time to listen to the latest episode entitled *Sharing the love*. This episode features experienced educator, Susan Marshall. Listen as Susan, music specialist, choir teacher, Orff practitioner and all round lovely person tells us her story from classroom to music room and talks about her passion for mentoring and supporting others. Sharing the love for the love for learning and sharing the skills and knowledge we gain is a treasured gift. As individuals our learning continues throughout life, but the ability to effectively share this learning is not innate.

The ASME (SA) Council is keen to develop strategies as to how best we can support you, our members, during this time. In the meantime, we encourage you to share your thoughts and feedback. As you contend with the rapid changes to learning, you might like to take a moment to reach out to us and let us know what support you might need, or share stories of success, laughter, or even failures – as they are important to learn from. So with that in mind, send us an email, or reach out to us on our Facebook page.

We will soon inform everyone about the revised arrangements for the planned professional learning with Kaboom Percussion originally scheduled for June 27.

We very much look forward to hearing from you, as we learn our way through this together. Whichever way your term 2 begins, may it be a solid and firm start in new beginnings, underpinned by strength, curiosity, resilience and creativity.

Best wishes,
Luke Gray

Have you started listening to the ASME (SA) Music Loop podcast series?



Music Loop - *reach out, connect, be inspired* - is a series of new podcasts that over first semester this year will explore what makes good practice in a music classroom. You can access the podcasts and the accompanying notes at: <https://www.asme.edu.au/sa/music-loop-podcasts/>

Episode 1 – Deb Hepworth: *Right place, right time or strategic planning*

Episode 2 – Susan Marshall: *Sharing the love*

The series will be interviewing people who actively work in the field and explore what works for them. They will offer insight into their career, classroom and teaching practice, and will present strategies and advice for teachers at all levels

If you have someone in mind that could be included in our podcast series or you would like to offer your services please nominate either through our ASME Facebook page or email any questions or your nomination to Chris Narrowway at: chrisnarrowway@me.com

Music Loop is for everyone – check it out and don't forget to 'like' it!

ASME XXIIIrd National Conference: Hobart, 29 September – 1 October, 2021



Adapting teaching practices due to COVID-19: SA Music Teachers Share Ideas

(1) An approach to teaching “prac” online – by Felicity Davies, ASME Council member

One of my many conundrums about online teaching has been the question of performance lessons. Should I set private practice or have students Zoom perform? Is there a way I can take advantage of the online setting to explore something new?

To that end, I have been exploring aspects of teaching performance that I don't always feel I attend to as much as I would like to; how can we set our students up to be self-reflective performers? How do we teach the skills of performing and practicing well, rather than being consumed by the specifics of the repertoire or the next summative assessment?

I am currently putting together some modules for use with middle and senior school students about how to really develop mental performance and practice skills. Not how to ace that arpeggio passage or nail that articulation, but rather about how to clearly identify goals and pathways and become more able to access that elusive flow state.

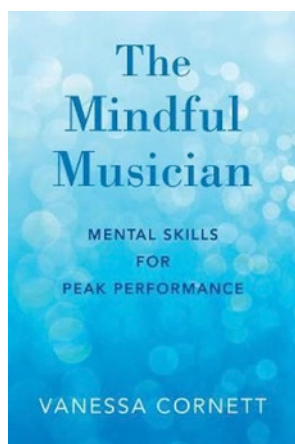
How do my students want to *feel* when they perform? What do they really want to get out of practice sessions, and what strategies can they use to make that practice count?

Barry Green and Timothy Gallwey's *The Inner Game of Music* has been an excellent resource, and one I am glad I took the time to dust off. Although the book was first published in 1986, Green may just as easily be writing it today with his clear applications of growth mindset and mindfulness within practice and performance. Two central messages from this book that I really want to pass on to my students are acknowledgement rather than judgement, and the value of a process or mastery orientation.

For practical activities that genuinely work and can be set for students to do at home, I have found two resources I highly recommend; bulletproofmusician.com and *The Mindful Musician*.

[Bulletproofmusician.com](http://bulletproofmusician.com), put together by Dr. Noa Kageyama, is a website with both free and paid courses, informed by sports psychology. The site gives agency directly to the student to identify their own areas for growth using an introductory quiz, which we can use as a direction for future activities. It's a bit like choose your own adventure for performance skill.

I have paired this introduction with activities inspired by Vanessa Cornett's 2019 book *The Mindful Musician: Mental Skills for Peak Performance*. This book also draws from sports and cognitive psychology, and the companion website offers templates and activities students can explore at home. Both Kageyama and Cornett approach mindfulness as a practical, realistic tool that can be used by all musicians, and demystify successful performance along the way.



(2) How are you preparing to deliver online learning in Term 2? What resources will you be utilising?

ASME Council member, Samara Churchett, collated responses from a number of music teachers when they were asked these two questions.

Our plan to deliver classroom music is to use Microsoft Teams/SEQTA as our main contact point, along with the rest of the school. For theory lessons we will use a combination of Auralia 6, Musition 6, AMEB Online (free access), plus some resources we have created ourselves. For composition lessons we will use Soundtrap (free access) for our younger students and Musescore (free access) for our older students. For practical lessons students are being encouraged to focus on solo performance and take video logs of their progress. For our students who don't have an instrument at home we are encouraging Bucket Drumming with Sammy (free student access) and to use whatever they can find at home!

- Julia Antilles, Gleeson College

I love OneNote and have been exploring its potential for creating online musicianship workbooks. I'm also really liking the HookTheory.com e-books and HookPad online-app because it covers theory from the basics to cadential 64s, borrowed modes, secondary dominants all with popular music and graphic notation.

- Felicity Davies, Pembroke School

I'm using PowerPoint to organise sequential learning activities and tasks and sharing them with students/families via Dropbox. I chose PowerPoint because it was easy for students to access at home and in the classroom and decided to use Dropbox as it is a platform that I am very familiar with. Each week, I'll be sharing Dropbox links to my PowerPoints via my schools' chosen platforms, Seesaw and Microsoft Teams. On each of the slides, I also recorded an audio file that explained what they needed to do, so that for the Junior Primary and non-readers they didn't have to read to be able to do the task.

- Robyn Windham, Our Lady of Hope and St John Bosco

Having to learn how to use a number of online learning platforms in a hurry has been a little overwhelming. I'll be using GoogleClassroom, Microsoft OneNote, Seesaw, MusicFirst Classroom, BandLab and Soundtrap, and for most of these, it's my first time. One of the best sources of support I have found has been through Facebook groups, just searching Facebook for things like '(insert platform name here eg. Seesaw) for Music Teachers' has connected me with groups of hundreds of other music teachers all in the same boat sharing their advice and expertise. YouTube and Pinterest have also been helpful places to find solutions to technical issues.

-Samara Churchett, Tenison Woods Catholic School and Sacred Heart College

I have found that the Musical Futures Chat Facebook group has been an incredibly useful place to go and see what other teachers are doing. My approach is going to include Ollie Turner's 'Beat Goes On' daily body percussion clips on YouTube plus some LittleKidsRock.org daily lessons. I think not having access to instruments gives us a chance to do some responding and I'm going to be introducing my students to some contemporary Aboriginal Musicians, such as Emily Wurramara, Jimblah, Baker Boy, Gurrumul and Archie Roach. And of course we can't go past writing and recording our own Corona parodies with accompanying videos!

- Michelle Lewis, St Peters Woodlands

For in the classroom I'm using a combination of Microsoft Teams with OBS Studio to deliver live streamed theory and practical lessons that can also be recorded for students to access again at a later date. I have also recorded a range of demonstration videos for students to practice along with relating to class repertoire, as well as using Smart Music online. Senior Ensemble Performance students are making video recordings along to bed tracks as formative and summative assessments to create ensemble videos until we are able to begin rehearsals and live performances again in the future.

- Ben Fuller, Modbury High School

Report on ASME SACE Space Term 1 conference, by Antony Hubmayer, held on Saturday, 29 February, 2020

The ASME SACE conference was again a tremendous success with over 80 attendees enjoying our Keynote speaker, **Darryl Pope**, reflecting upon his SACE journey and the future possibilities for music education in SA. There were many excellent presentations focused upon practical advice and class ready resources for secondary school music educators. Many thanks go to Keith Huxtable and his MusicEdnet team for recording and live-streaming the event to ASME members across Australia – a marvellous initiative that was welcomed by many teachers in regional centres who were unable to attend the conference in Adelaide.

Thank you to our conference presenters: **Darryl Pope, Caroline Pomeroy, Jenna Miltenoff, Cinzia Cursorso, Jasmin Feneley, Ben Fuller, Peter Gillard** and **Antony Hubmayer**, and to ASME SA Council members who assisted on the day.

All presentations and resources are available to ASME members from the following ASME SA Website Link. <https://www.asme.edu.au/sa/publications/>

The Conference also provided a launch for our ASME SACE Music Handbook and the ASME Musical Aerobics YouTube channel (details following).

ASME SACE Music Handbook - a collection of teaching resources and pedagogy suggestions designed to support secondary school music teachers as they prepare students for Year 11 and Year 12 music subjects. The 2020 edition focuses upon resources for the SACE Music Studies subject and includes a number of Trial Examination papers with audio samples and solutions.

The Handbook is published by The Australian Society for Music Education (SA) Chapter for teaching and training purposes and is offered free-of-charge for students and teachers. It is our intention that this annual Handbook is regularly updated with additional relevant material throughout the year. The current 2020 Handbook is the April V2 release.

Available from <https://www.asme.edu.au/sa/publications/>

Teachers, please support ASME by ensuring you are a financial member so that we can continue to create resources and training relevant to your professional needs.



Musical Aerobics ASME: YouTube Channel, by Antony Hubmayer

The Musical Aerobics concept has been developed and extended by Antony Hubmayer and is based upon a workshop presentation by Hadley Ronayne at the Musical Futures Big Gig, Melbourne 2018.

The link is available at: <https://www.asme.edu.au/sa/publications/>

Are you looking for a fun way to energize and promote musical understanding using contemporary popular music with upper Primary and Secondary students? If so, then ASME's new Musical Aerobics Channel is for you!

Musical Aerobics is intended to be an engaging, accessible, large group activity with lots of singing, actions and laughter. Basically, you sing and do body actions as the chord harmonies change. Suggested actions are provided at the beginning of the movie but feel free to change and adapt them as you require.

Learning Intention:

- Enthusiastic singing (pitch vocalisation)

- Movement (physical representation of chord progression applied to diatonic harmony)

- Pulse recognition (changing movements on the beat)

- Form and structure (repetition of chord sequences)

- Musical style and context (energetic pop/rock songs with interesting and varied chord progressions)

Simple chord symbols are provided for context and optional instrumental play-a-long scale degree numbers are simplified to accommodate chromatic chords and temporary modulations.

There are currently 4 songs, with plans for a further four during term 2. Subscribe to the channel and start practising your moves!

Update on Music Education Strategy - Department for Education

As mentioned in the Term 1 Newsletter, ASME was excited to be involved in offering its professional development and learning package entitled 'Music – Can Do!' in Term 2. Unfortunately, plans have had to change due to COVID-19, however, at this stage, it is anticipated that the packages will be offered in Term 3. The Music Education Strategy PD packages aim to upskill preschool and primary generalist teachers and develop their confidence in music.

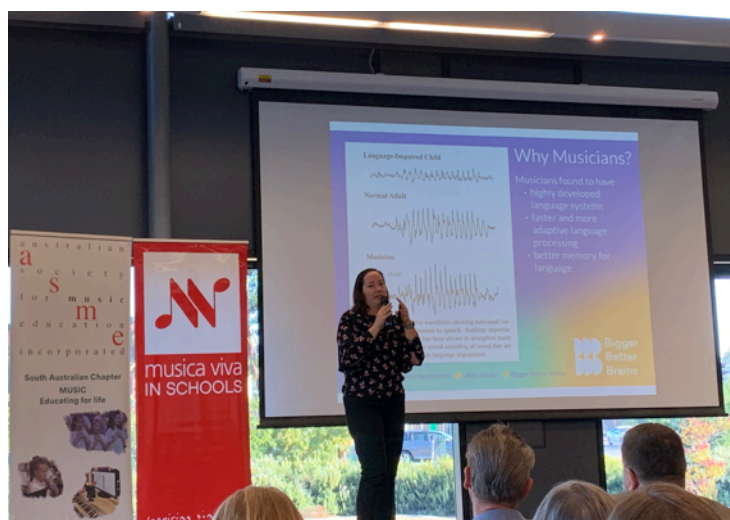
The launch of the **SA Quality Music Education Framework** document, originally scheduled to be held at the Convention Centre on July 7, 2020 has also been put on hold, and further information will be provided later.

Report on Symposium - Music: The Keys to Language and Reading, held on Saturday, March 14, 2020, by Chris Narroway

This was the 4th annual symposium co-presented by a team from ASME, ASO and Musica Viva in Schools, and the guest speaker was Dr Anita Collins, who was also the keynote speaker for this combined event when it was first held in 2017.

Dr Anita Collins is one of the most well respected voices advocating for music education. She is an internationally recognised educator, researcher and writer in the field of brain development and music learning. Her clear concise presentation supported her ability to translate the technical aspects of this research and give it practical application for all educators.

The aim of the event was to clearly illustrate the links between literacy teaching and learning and music education. Anita ran 2 sessions. The first outlined the recent neuroscientific research which has revealed the incredible relationship between music and language learning. This research examined the powerful and effective use of music learning to improve language acquisition through to fluency in reading. Anita offered research that demonstrated that music is particularly successful in improving neural connectivity. Her presentation outlined how music learning may support literacy levels of delayed reader, children with dyslexia and children whose reading is poor due to attention issues like ADHD.



Dr Anita Collins

Using examples from around Australia, including the 'Don't Stop the Music' documentary filmed by the ABC and screened in 2018, in the second session Anita presented a series of research projects. These examples illustrated the positive outcomes for learning that music provided including growth and development of literacy skills

These sessions were followed by two concurrent practical sessions where the network field officers from the Department for Education Music Education Strategy conducted short activities in workshops that illustrated aspects of the learning that Anita discussed.

This event held at Thebarton Community Centre was well attended with over 100 people enjoying Anita's informative and inspiring presentation. Music/arts specialists, classroom and instrumental teachers, parents and representatives of leadership of schools attended.

I was personally heartened by the positive feeling generated by this symposium. A recording of the Symposium is available for viewing on ASME Facebook page and is well worth a look or as a presentation to share with your colleagues.

Chris Narroway

Dr Anita Collins is also the founder of **Bigger Better Brains [BBB]**, which runs on-site courses for educators around Australia. In addition to the Symposium on March 14, Anita also ran the Music Course on 12-13 March and Music Leaders course on 16-17 March, attended by ASME Council Member, Janelle Fletcher. The BBB website is: <https://biggerbetterbrains.com>

Janelle reported that Anita Collins shared key research findings of how music education benefits children's learning across a range of areas such as the development of language acquisition, executive functioning and emotional development. A highly respected music advocate, Collins challenged the way we think about advocacy linking positive neurological development to music education as a way to better the education of children and the community.

Following is a short summary of some of the key points of the course attended by Janelle Fletcher:

Your Brain On Music

Neuroscientists have done extensive research on how music affects the brain – from listening, playing and learning. The research consistently provided a strong correlation between a positive brain function develop and music. However, regular music education, particularly undertaken by the age of seven and for a minimum of two years, has proven to have a extensive impact on the brain resulting in improved cognitive development.

Collins suggests three key musical learning aspects that significantly improve cognitive development.

1. The practice of an instrument and singing.

The instrument, repertoire and vocal range should be specific to the ability and age of the children. Beginning music lessons as early as possible has the greatest impact.

2. Clearly structured music pedagogy.

The educational method behind teaching music must be sequential, scaffolded and focused on 'sound before symbol' (consistent with Kodaly Methodology). Lessons should be regular and include music notation and aural skills. Collins advocated that shorter music lessons more often is better than less lessons per week

3. A safe and supportive environment.

Music education needs to take place where the child feels supported, where they can sing, experiment in music, learn at their pace, enjoy what they do and feel successful.

Music sets off "fireworks" in the brain. The auditory, visual and motor cortices are not only stimulated but are connected creating a super sense – Collins 2020.

Music improves:

- Executive function
- Social Skills
- Language acquisition
- Memory
- Brain plasticity

Music Ensembles

Music Ensembles are also a great way for students to not only develop social skills but executive function. This is where students learnt to adapt, problem solve, respond and even develop resilience.

In music performances, the heightened and often stressful experience helps students to work towards a goal, develop adaptability and flexibility, work through emotions and achieve a product in a team.

Report by Janelle Fletcher

ASME (SA) YOUNG COMPOSERS AWARDS 2020

The 2020 YCA will be running this year, with the closing date for submissions to be the end of Term 3. However, due to the COVID-19 pandemic, the Young Composers Camp will not be held this year in the Term 2 vacation.

Ben Fuller, YCA Coordinator.

Artology Fanfare Competition

Artology is moving forward with this year's **Fanfare Competition** which may be of interest to ASME members and their students.

The deadline for entries is **Monday 1 June 2020** and submissions are accepted online at:

<https://artology.org.au/fanfare/>

The annual Fanfare Competition sees young people aged 12-21 years, compose a 30-second work which is recorded live by the Australian Youth Orchestra and broadcast at venues around Australia to replace the cue bells to call audiences to their seats. We are extending the opportunity and in partnership with the Queensland Performing Arts Centre and the Queensland Youth Orchestras we are also offering a live concert event to hear their works performed.

Winning participants receive:

- Free travel to attend professional development workshops and events
- Work with industry professionals, mentor composers, conductor, sound engineers and musicians
- Attend a studio recording and/or concert event
- Receive a copy of the studio recording
- Hear their music broadcast at venues around Australia
- 1 ATYP Sound Design Scholarship
- Publicity and media coverage

Benefits for music teachers:

- Curriculum based activity with real-life outcomes
- Free online classroom activities and student DIY guides, mapped to the Australian curriculum
- Invitations to attend launch events

The Fanfares are broadcast at partnering venues: University of Melbourne Ian Potter Southbank Centre (Vic); Adelaide Festival Centre (SA); Perth Concert Hall (WA); City Recital Hall (NSW); Queensland Performing Arts Centre (Qld) and Theatre North at the Princess (Tas)

2020 ASME (SA) Chapter Council

Chairperson: Luke Gray

Vice Chairperson: Samara Churchett

Secretary & Newsletter Editor: Jenny Rosevear

Treasurer: Keith Huxtable

Council Members:

Kirralee Baldock
Ben Chambers
Felicity Davies
Emily Dollman
Janelle Fletcher
Ben Fuller (Young Composers)
Sue Harding
Gemma Heath
Antony Hubmayer
Stephen Millar
Christine Narrowway
Kim Spargo

ASME SA Council 2020 Planning Day held on January 20, 2020.

L to R below: Sue Harding, Janelle Fletcher, Ben Fuller, Emily Dollman, Chris Narrowway, Samara Churchett, Luke Gray, Jenny Rosevear.



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/>