

## ASME (SA) Chapter Newsletter Term 3, 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 3 edition of the SA chapter Newsletter!

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### **What's On**

**ASME (SA) Online PD - Wednesday July 29, 4-5pm.**

**Topic: Overcoming Anxiety in Music Performance**

Lecture presentation by Dr Janelle Colville, followed by Panel discussion.

FREE for ASME members, \$10 for non-members.

Register now at <https://trybooking.com/BKLIU>

**ASME (SA) Young Composers Award – entry form is now available at:**

<https://www.asme.edu.au/sa/young-composers-award/>

**Closing date for entries is Friday September 25 – see further info on pp.4-5**

### **Hobart 2021**

**ASME XXIII National Conference – Hobart, 29 September – 1 October, 2021**

Planning for next year's national conference is well underway – [www.asmeconference.org.au](http://www.asmeconference.org.au)

### **Congratulations**

Included among the Queens Birthday Honours in June, 2020, the Medal of the Order of Australia was awarded to: **Monika Laczofy** – for service to music education; **Darryl Pope** - for service to surf lifesaving and to music education; and **Bruce Raymond** – for service to music, particularly brass bands.

Congratulations Monika, Darryl and Bruce!!!



## Report from the Chairperson

**Luke Gray**

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

Dear colleagues

I hope that this edition finds you well, and that each of you enjoyed a well-earned holiday break after the various challenges in Term 2.

On Saturday, June 20, Ben Fuller and I had the pleasure of representing our state chapter at the ASME National Council meeting via Zoom. National Council is an opportunity to connect with chapters across the country, to develop collective vision and to move ahead with strategic plans. This was also a significant opportunity to share and hear about the status of music education across the country. It was very apparent that each chapter continues to work hard in advancing the status and profile of music education within their state.

One thing that struck a chord with me was the collective sense of passion and leadership expertise at the table characterised by persistent innovation and determination to champion music education in varying ways within each state or territory. As a collective, we realised the importance of sharing the narrative of exemplary work happening across Australia. To help facilitate this state chapters agreed to having our reports placed on the website so that all members can connect with this work. Over the coming weeks we plan to connect with you on a more frequent basis and begin to feature some of the highlights, learnings and innovations from both our state and across the country. One state has been featuring opportunities for teachers to thank their Principals in support of their music programs. This has been a catalyst to raise awareness of the role of leaders in supporting and enabling vision for quality music education.

On a personal note - I have been thankful to have had two opportunities to meet with and speak to some undergraduate students at the University of Adelaide and at Tabor Adelaide. On both of these occasions I spoke to the students in various ways about ASME and the importance of connecting to professional networks. This reminded me that our *Music Loop* Podcast is a great resource and connection point for all educators to engage with our association. Consider taking the time to download the program notes, listen to each episode, connect to each story and reflect on the questions posed. To listen to, or sign up to follow the podcast channel – please click on the podcast link on the SA website at <http://www.asme.edu.au/sa> or visit <https://asmesa.libsyn.com/>

There are now 4 episodes of ASME's *Music Loop* Podcast available, with more to come.

- Episode 1 – Deb Hepworth: Right place, right time or strategic planning
- Episode 2 – Susan Marshall: Sharing the love
- Episode 3 – Bec Knight: The role of the leader in a successful music program
- Episode 4 - Brit Chatburn: The first seven years

Have you listened to them? Or been inspired by one? Reach out and connect with us via our Facebook page to let us know. If you have any topics of interest or know of music educators with interesting stories to share then please put your ideas forward - either through our ASME Facebook page or email any questions or your nomination to Chris Narroway at: [chrisnarroway@me.com](mailto:chrisnarroway@me.com)

Wishing you all a very successful term 3 ahead.

Luke Gray, Chairperson, ASME (SA) Inc.

# Overcoming ANXIETY IN MUSIC PERFORMANCE

**ASME SA Members  
Online PD Offering**



## Lecture Presentation by Dr Janelle Fletcher

What happens inside our brains when we experience performance anxiety? How can we support students to manage the symptoms and prepare and perform confidently?

Join us for a special, 1-hour Professional Development offering for ASME Members. Following the lecture we'll be hosting a **panel discussion answering YOUR questions** on performance anxiety. A must for ALL Music Educators and Musicians alike. Accompanying presentation **resources** and **Certificates** of Attendance issued for registered participants.

**FREE for Members, \$10 non-members**

**Wednesday 29th July 2020 - 4pm**



Register now at

<https://www.trybooking.com/BKLIU>

## ASME (SA) Young Composers Award

Why not encourage your students to enter this year's YCA? – the YCA provides a unique opportunity for students to receive adjudicator's feedback about their compositions.

Closing date for entries is Friday September 25, 2020.

The entry form and poster are now available to download at:

<https://www.asme.edu.au/sa/young-composers-award/>

Please photocopy poster and entry forms for your students.

**ASME Young Composers Awards Concert, to be held at 7pm, Monday November 23, 2020.**

Please direct any enquiries about the Young Composers' Award to Ben Fuller on 0450 099 326 or by email to [ASME.sa.yca@gmail.com](mailto:ASME.sa.yca@gmail.com)

ASME is grateful to its Young Composer sponsors for 2020 – namely, Size Music (major sponsor), MusicEdNet, Winston Music, Presto Music and Credit Union SA.



Special thanks to new sponsor, AUSTA (Australian Strings Association), which has led to 2 new categories this year specifically aimed at composing for strings. These are in both a Junior and Senior School category and can be written for anything from a String Quartet to a larger String Ensemble. The winners of these sections will also have the opportunity to have their works performed by members of the Australian Strings Association as well as speak about their work at a 2021 AUSTA Conference.



### ASME National Young Composer Project

Senior students may also wish to consider writing a piece for Wind Orchestra, to be considered for selection as a state representative for the national Young Composer Project being held as part of the 2021 National ASME Conference to be held in Hobart, 2021. If selected, the successful student could be representing South Australia as a Young Composer to work with Maria Grenfell, composer-in-residence for the Conference, and to have a composition performed during the Conference. Further details about the national Young Composer Project will be available soon.

## ENTRY FORM



### ASME Young Composers Award 2020

Dear Music Teacher.

The ASME Young Composers Award is a wonderful way to further your students' experience in the fields of composing and arranging. With age appropriate categories, and sections catering for the composition of specific as well as flexible styles, this competition is sure to address your students' needs. All entrants receive feedback on their composition/arrangement, with selected entrants having the opportunity for their works to be performed at the awards concert and recorded to a Live CD/Video Performance.

It would be appreciated if you could display this entry form in your school, where students are best able to access it.

The competition operates in two main categories:

**SCHOOL CATEGORY** for composers or arrangers 18 years and under on 1 January 2020.

- Section A:** Composers in school Years R-7
- Section B:** Sequenced/Rock/Pop Years R-7
- Section C:** Composers in school Years 8-9
- Section D:** String Composers in school Years R-9 (\*New Section)
- Section E:** Composers in school Years 10-11
- Section F:** String Composers in school Years 10-12 (\*New Section)
- Section G:** Composers in school Year 12
- Section H:** Rock and Popular Music with lyrics Year 8 – 12 or up to age 18
- Section I:** Sequenced, Rock/Pop Instrumental Year 8 – 12 or up to age 18
- Section J:** Arrangers in school Years 8-10
- Section K:** Arrangers in school Years 11-12

\* New string sections (D & F) are for compositions for any combination of violin, viola, cello and/or double bass.

**ADVANCED CATEGORY** for composers 25 years and under on 1 January 2020.

- Section L:** Music for Schools - Solo Instrument or Voice (accompaniment optional)
- Section M:** Music for Schools - Instrumental Ensemble or Choir

Note: Music for Sections J or K can be written for any age range up to and including Year 12. Please indicate a suitable age on the score.

- Section N:** Solo Instrument or Voice (accompaniment optional)
- Section O:** Ensemble or Choir
- Section P:** Electronic Music

<b>Entries Close:</b>	Friday 25 <sup>th</sup> September 2020
<b>Awards Concert:</b>	Monday 23 <sup>rd</sup> November 2020

**Correspondence and entries** should be forwarded to:

Ben Fuller  
62 Pompoona Road  
Modbury, SA, 5092

Or submitted electronically via email to: [ASME.sa.yca@gmail.com](mailto:ASME.sa.yca@gmail.com)

Note: If submitting electronically, entry forms and scores should be submitted together as one document in the same email as PDF file. Please send multiple entries in separate emails.

Please direct any enquiries to Ben Fuller on **0450 099 326** or by email to [ASME.sa.yca@gmail.com](mailto:ASME.sa.yca@gmail.com)



<https://www.facebook.com/AustralianSocietyforMusicEducationSA/>

**Please photocopy and distribute to students**

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_ P/CODE: \_\_\_\_\_

PHONE: \_\_\_\_\_ DATE OF BIRTH: \_\_\_\_\_

EMAIL: \_\_\_\_\_

SCHOOL/INSTITUTION: \_\_\_\_\_

TEACHER (if applicable): \_\_\_\_\_

SECTION (tick one box):

SCHOOL:     A    B    C    D    E    F

G    H    I    J    K

ADVANCED:  L    M    N    O    P

TITLE OF COMPOSITION/ARRANGEMENT: \_\_\_\_\_

INSTRUMENTATION: \_\_\_\_\_

Material included with entry:

FULL SCORE     CHORD CHART/OUTLINE

RECORDING     OTHER \_\_\_\_\_

Statement to be signed by the composer/arranger:

I, \_\_\_\_\_

agree to abide by the Conditions of Entry for the Young Composers Award as set down by ASME. I declare that this composition is my own work.

Signed \_\_\_\_\_ Date \_\_\_\_\_

**Conditions of Entry:**

- ◆ Composers/Arrangers entering the School Category must be 18 years or under on 1 January 2020, and attending either a primary or secondary school or college in South Australia.
- ◆ Composers entering the Advanced Category must be 25 years or under on 1 January 2020, and resident of South Australia.
- ◆ For composers/arrangers wishing to enter more than one composition, a separate entry form is required for each work.
- ◆ A composition/arrangement may only be entered into one section. Multiple section entries for the same work will not be accepted.
- ◆ A composition/arrangement which has won an award in any previous or different competition may not be submitted.
- ◆ **Compositions in Sections A, C, D, E, F, G, L, M, N and O must be submitted as a score. The score may be a photocopy. Compositions using non-standard notation must be accompanied by a recording on CD, USB or emailed as a MP3 or WAV file format.**
- ◆ **Arrangements in Sections J & K must be submitted as a score. The score may be a photocopy. An Audio file on CD or USB must also be submitted or emailed as an MP3 or WAV format.**
- ◆ **Compositions for Sections B, H, I, and P must be submitted on CD, USB or emailed as an MP3 or WAV format and accompanied by a score, chart or outline, or screen print of the arrangement.**
- ◆ Compositions must be accompanied by an official entry form, which may be a photocopy or printed from the ASME website: <http://www.asme.edu.au/sa/youngcomposers.html>.
- ◆ Selected entrants will be invited to present their compositions at the Awards Ceremony on Monday 23<sup>rd</sup> November 2020. Wherever possible, they will be expected to provide their own performers.
- ◆ The winner and runner up in each section will receive a prize and certificate; however, ASME reserves the right not to award a prize if a suitable standard is not reached.
- ◆ An adjudicator's report will be provided for each entry.
- ◆ All entries will be returned to the composer following the Awards Ceremony on 23<sup>rd</sup> November 2020.

## ASME SACE SPACE Handbook Update – Antony Hubmayer

The July edition of the ASME SACE handbook (V3) now also includes three Music Studies Skills tests with audio examples and solutions. Follow the link on the ASME SA Chapter Publications and Resources page – see <https://www.asme.edu.au/sa/publications/>

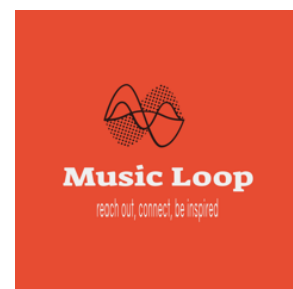
### Vocal Intervals - Songs and Solfege (in the ASME SACE Music Handbook)

This is a fantastic PDF resource that empowers students to practice interval singing and pitch reinforcement through scaffolded movie exemplars. The movies incorporate Solfege, Curwen hand signs, notation and recognisable melodies, all modelled with sing-a-long movies accessed via underlined URL links. Interval exercises focus upon the diatonic major scale and include ascending and descending intervals using female and male voices. Contextual examples of the chosen interval songs are also provided.

Creative teachers will recognise that all major and minor intervals are included in the ascending and descending diatonic major scale and that the natural minor scale is the best preparation for introducing the harmonic and melodic minor as well as modal scales. Major and minor tonalities are emphasised through the first four notes of Oh When the Saints and Greensleeves. The interval songs also provide a vocabulary of standard repertoire for melodic analysis of compositional technique and reharmonization. This is an adaptable resource for all secondary elective music classes and should suit a broad range of teaching pedagogy.

## ASME (SA) Music Loop podcast series

***Have you had a listen to any of the Music Loop podcasts yet?***



**Music Loop - *reach out, connect, be inspired* - is a series of new podcasts that explore what makes good practice in a music classroom. Each episode features a fascinating interview with an educator where you will hear about their background, how they got into music teaching and exploring what strategies work for them as they offer insights into their career, classroom and teaching practice.**

There are now 4 episodes of ASME's *Music Loop* Podcast available, with more to come.

- Episode 1 – Deb Hepworth: Right place, right time or strategic planning
- Episode 2 – Susan Marshall: Sharing the love
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If you have any topics of interest or know of music educators with interesting stories to share then please put your ideas forward - either through our ASME Facebook page or email any questions or your nomination to Chris Narroway at: [chrisnarroway@me.com](mailto:chrisnarroway@me.com)

*This project is partially funded by an Innovation Grant from the Music Education Strategy.*

## “Music must be (A)live to thrive”

**Opinion piece by BEN CHAMBERS**, ASME Council member & Director of Music, St Mary’s College, Adelaide

After the success of the 1969 rock opera “Tommy” Pete Townsend of the Who had planned to write a follow up rock opera entitled “Lighthouse”. The story of this never-performed musical went something like this...

‘In a futuristic world most of everyday modern society had to wear “**experience suits**” that could simulate all experiences in a way that wouldn’t require anyone to leave home.

The suits were plugged into a huge mainframe called the Grid which also contains tubes for sleeping gas, food, and **entertainment**; supposedly, someone could live out tens of thousands of lifetimes in a very short period within the Grid.

The enemies were people who gave us entertainment **intravenously**, and the heroes were savages who’d kept music alive as a **primitive force** and had gone to live with it in the woods”

Sound familiar...? The proliferation of ‘on-line’ and/or ‘virtual’ downloads of performance music during the recent (and sadly on-going) Covid situation has given us, as music educators, reason to re-establish the absolute and fundamental need for young people to have opportunities to see and hear ‘live’ music not as a circumstantial convenience secondary to their digital experience but as a necessary feature of their music education that cannot be interchanged or circumvented by the on-line or virtual version. It is incumbent upon us as music educators to re-instate the necessity of live performance and to create opportunities, however small or seemingly insignificant, for music to be performed by students to an audience as the mainstay of their ‘performance’ experience.

In 2017 my workplace conceived and ultimately implemented a 3-day “Future Learning Symposium” for all teaching and ESO staff that allowed for anyone there to deliver a seminar, workshop or presentation on an aspect or feature of future education that they believed would be crucial in the coming years. I took it upon myself to present a live performance followed by a power point presentation that bemoaned the culling of ‘live’ music performances as part of the requirements for the final assessment criteria for all performance units in the SACE. Entitled “Digital Assessment...You Beauty?” this performance/presentation posited the following: How do we keep the appreciation of ‘beauty’ (personal expression, conveyance of emotion, mystery and transcendence) in the assessment process? As we are all painfully aware, real-‘life’ performance assessments have been replaced with on-line digital uploads...(the less I say about this the better), nonetheless, the focus of this performance and subsequent presentation was on the very human and necessity for individuals to connect and communicate through and with music in a very ‘real’ and ‘intimate’ manner, noticing and in fact, ‘experiencing’ the sharing and ‘empathy’ an audience member feels with the performer(s) that is not possible through means other than live performance.

The ‘performance’ was conducted by myself and 2 other members of the music staff to a live and intimate audience of about 30 people in the very austere and acoustically satisfying surroundings of our College Chapel. Much to the shock and discomfort of our audience, the performance ‘deliberately’ unravelled before their very eyes and ears, much to the audience’s complete and utter surprise, as they witnessed 3 senior and very well accomplished music educators and performers completely ‘fall apart’ both as individuals and as an ensemble to the point that the performance was halted on a number of occasions. This caused great distress amongst audience

members as they noticed and indeed 'shared' the uncomfortableness of the performers' 'embarrassment' in not being able to deliver a polished and coherent musical offering. Without discussion, participants were then taken to another room and were surveyed as to their 'experience' and were asked to convey their own personal thoughts and feelings in relation to the very uncharacteristic performance by the usually polished music staff. Without exception, all audience members were able to convey a sense of surprise but also 'empathy' with the performers as they too witnessed and 'shared' in the experience (human vulnerability, fragility, sense of shock and surprise) of music not just as a transferable commodity but as an act of human connection and intimacy... this type of personal and personable experience (moment, opportunity, realisation) cannot, and would not, be imitated using an on-line / virtual platform. That was the point of the exercise!

In 2016 I was fortunate enough to be able to attend the 32nd ISME conference in Glasgow and had the great pleasure to attend a roundtable discussion with both Ed Sarath (Professor of Music in the Department in Jazz and Contemporary Improvisation, University of Michigan School of Music) and Rev Prof June Boyce-Tillman MBE (Hugh's College, Oxford). Although both of these esteemed music educators approached the topic from seemingly opposing standpoints the message that the transcendental power and effect of 'live' music on the very existence and experience of human consciousness is not able to be 'raffled' off or supplanted by experiences other than by 'self' in time and place i.e. by physical/spiritual and inter/intra human connection and relations. That is, as digital aspects of music technology are 'not of the body', one's interaction with natural, acoustical vibration is lost, as is the interaction with other terrestrial bodies!

Whilst the heightened activity in the on-line and virtual world of music performance in education recently has very much helped to keep music alive at my school and at the forefront for our administration, parent and wider communities, we should be making every effort to never lose sight of the importance of live performance and to create opportunities for such endeavours, however small or insignificant, in a safe yet vibrant manner for the benefit of our students, our schools and our society. We must be the 'heroes' who keep the primitive force of music alive!

### **BEN CHAMBERS**

Director of Music

## **Vale Margaret Fee**

Remembering Margaret Fee, who sadly passed away on July 5, 2020. Marg and I worked together in the 1980's-90's, at SACAE/Adel Uni where had some amazing times, especially doing music education concerts and workshops in country schools. Marg was also an AMEB Examiner for many years, as well as doing SACE assessments all over SA and the NT. A bright and cheery spirit, a joy to work with. RIP dear Marg.



Jenny Rosevear



## Tertiary Music programs, short courses and PD

*It is timely to have a look at what is being offered in tertiary music studies, especially for those who may be interested in a career in music education. Following is some information provided by Dr Emily Dollman from the University of Adelaide's Elder Conservatorium, and Dr Janelle Fletcher from Tabor College, Adelaide. Each of these institutions offers short courses and professional development which may also be of interest.*

### **Elder Conservatorium of Music**

The Elder Conservatorium offers a wide range of undergraduate and postgraduate programs including Bachelor Degrees, Postgraduate Diplomas and Master Degrees, covering all professional areas of the music industry. With specialisations such as Performance (classical and jazz), Composition, Music Teaching and Pedagogy, Music Theatre, Sonic Arts, Musicology and Popular Music, there are many possible pathways that can be followed. In recent years the Conservatorium has introduced several new Degrees and Diplomas, including three new specialised pathways for aspiring music teachers:

1. Bachelor of Music (Education and Pedagogy), which is designed to lead on to the University of Adelaide's new Master of Teaching Degree;
2. the Bachelor of Music/ Bachelor of Teaching (Secondary)
3. Bachelor of Music/ Bachelor of Teaching (Middle).

Students in each of these pathways gain intensive training in all the skills required to be a confident, dynamic music teacher. Students are immersed in the performance life of the Conservatorium with a study plan that offers individual instrumental/vocal tuition to maximise their personal performance skills, as well as training in ensembles, conducting, music technology, creativity, song writing, music theory, aural skills and arranging. Students learn about the philosophies and practical application of key methodologies including Kodály, Dalcroze, Orff and Suzuki, and learn how to create and deliver lesson plans and units of study.

*Further information about all of the programs, including Study Plans and application information, can be found at: <https://arts.adelaide.edu.au/music/>*

The Elder Conservatorium Open Music Academy is offering a fabulous Professional Development Series of workshops, talks and Q and A sessions through the second half of 2020. Running from August 8 to November 8, presenters include Stuart Storer and Linda Pirie (representing AMEB SA and NT), Associate Professor Elizabeth Koch AM, Dr Oliver Fartach-Naini, Dr Anna Goldsworthy, Dr Emily Dollman, and Dr Konstantin Shamray. All sessions are offered free of charge to all South Australian music educators and music lovers, with travel subsidy provided to teachers from regional and remote areas. Further information for each session can be found at <https://arts.adelaide.edu.au/music/engage/open-music-academy> or contact the Open Music Academy at [openmusicacademy@adelaide.edu.au](mailto:openmusicacademy@adelaide.edu.au), ph +61 8 8313 1110. Professional Development Certificates will be provided to all attendees.

**Dr Emily Dollman**

**Associate Director, Music Education and Pedagogy;**

**Artistic Director, Open Music Academy**

### **Tabor College, Adelaide**

As the global pandemic halts travel across the world, utilising the time to upskill and invest in one's own education is becoming more important than ever before. Not to mention, the pandemic has changed the way we learn and do music, with many courses adapting quickly to our future's needs. Short-courses and part-time music degrees are becoming popular as an opportunity to broaden horizons. Tabor's music program has grown significantly over the past few years, now providing **short-courses, teacher professional development** and a **Bachelor of Music**. This Bachelor of Music was developed after years of research and speaking to industry specialists, graduates and music educators about what would be in their 'ideal' degree to produce successful, career-ready musicians and music educators. The answer became clear that an alternative option in Tertiary Education, with a focus on an all-rounded and broad approach to music in the one degree, would be a viable alternative for many seeking to upskill in music. Tabor's Bachelor of Music began this year with these things in mind; being career focussed, industry ready, broad and adaptable, in a supportive and nurturing environment. The degree allows students to learn multiple instruments, gain skills

in digital music, study performance, engage in music business and marketing, learn music psychology, gain skills in music education and musical theatre to name a few. Whether going on to work in schools, run a business, become a full-time performer or work in sound production, the course provides options for students to develop a broad range of skills and find their unique passions.

Tabor also offers **free resources** available for downloading and **upcoming short-courses** – head to <http://music.tabor.edu.au> to find out more about

- Free Music Education Resources
- Free workshops for schools
- Short courses in: Digital Music; Musical Theatre; Music Psychology; Music Theory
- The Bachelor of Music

There is also a page with resources on Instagram - [tabor\\_music](#). For further information you can call Tabor on 8373 8777 or email: [music@tabor.edu.au](mailto:music@tabor.edu.au)

**Dr Janelle Fletcher**  
**Head of Music**  
**Tabor College, Adelaide**

## **Update on Music Education Strategy - Department for Education**

Although subject to further clarification due to COVID-19 restrictions, it is anticipated that ASME's professional development learning package entitled '**Music – Can Do!**' will take place one day per week in Weeks 4-9 in Term 3. PD packages are also being offered by each of the Kodaly and Orff associations, with the overall aim being to upskill preschool and primary generalist teachers and develop their confidence in music. A webinar was held on May 21 with Dr Anita Collins, for teachers who have been selected to participate in one of the packages. In this webinar, Anita discussed the impact of music learning on brain development and learning in general. ASME also presented an introductory webinar for 'Music – Can Do!' participants on Wednesday July 1. The main PD presenter, Marian Woodlands and Jenny Rosevear, outlined the content of the package, with several practical activities included in the webinar.

The launch of the Music Education Strategy's **SA Quality Music Education Framework** document is likely to occur during Term 3. There is work being undertaken on Scope and Sequence, and Units of Work resources for the Music Curriculum in the Australian Curriculum, with ASME representatives Ben Chambers and Sue Harding having provided some feedback on the project through Educators SA and the Department for Education. The Scope and Sequence, and Units of Work project will be an important resource for MES.

## **2020 Balaklava Eisteddfod - cancellation**

*The following message was received from the Balaklava Eisteddfod Society:*

It is with regret that the Balaklava Eisteddfod Society has made the decision to CANCEL the 2020 Balaklava Eisteddfod in light of restrictions imposed due to the COVID-19 (Coronavirus) pandemic. We are already working on preparations for an exciting 2021 Eisteddfod on **30th, 31st July & 1st August 2021**.

## Professional Learning in 2021

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



Orff National Conference, Adelaide, 10-14 January 2022



### REMIX 2022

Join us for the 21<sup>st</sup> biennial ANCOS National Conference in Adelaide from 10 - 14 of January 2022.

Experience 5 days of workshops and seminars with world class educators and presenters focusing on Orff Schulwerk pedagogy.

Practical workshop sessions will be an exciting mix of both traditional and modern approaches to Orff pedagogy.



#### DOUG GOODKIN

Doug Goodkin has devoted his life to discovering what the Orff approach has to offer people of all ages. With 45 years' teaching experience across the globe, we welcome Doug as a key presenter at REMIX 2022.

[www.remix2022.com](http://www.remix2022.com)

[info@remix2022.com](mailto:info@remix2022.com)

Follow us on Facebook & Instagram



## 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, Chris Narroway, Kim Spargo

### 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/>