



ASME (SA) Chapter Newsletter Term 3, 2021

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

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.

Welcome to the Term 3 edition of the SA chapter Newsletter!

Newsletter Editor: Dr Jenny Rosevear AM
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- ASME XXIII National Conference, 29 September – 1 October, 2021 – now to be held as an online, virtual conference
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What's On

Term 3

Saturday August 21, 2021 - 9am-12.30pm. Registration: from 8.30am.

Topic: *Making an Impact: the SA Quality Music Education Framework*

Venue: Thebarton Community Centre, corner of South Road and Ashwin Parade, Torrensville

Registration required – will be available on ASME (SA) website soon:

<https://www.asme.edu.au/sa/sa-chapter-council/professional-learning/>



This free workshop is for early childhood, primary generalist and music specialist teachers, and will explore the five qualities of world-class music education:

Value

Access

Continuum

Connections

Achievement

Program to include guest speakers:

- Nick Birch – Manager, Music Education Strategy - progress report on the Strategy
- Dominica Thomson, Principal, Wallaroo PS – challenges and outcomes of building a music program
- Kate Retelsdorf, Instrumental Music Teacher for Flinders & Mid-North – building a music program in a regional area
- Kay Smith, Arts Coordinator, Craigmore High School, ASME SA Music Educator of the Year 2020 – connections and networking

The *SA Quality Music Education Framework* is available at government schools and can be downloaded at:

<https://www.education.sa.gov.au/sites/default/files/quality-music-education-framework.pdf>

29 September – 1 October, 2021

ASME XXIII National Conference – to be held as an online, virtual conference



Since late 2019, the ASME Conference Organising Committee has been planning this conference to be held in Hobart, but unfortunately the situation with COVID restrictions has led to the decision to hold it as an online, virtual conference. The keynote speakers will be livestreamed, and recorded for later access. All of the papers and workshops to be offered will be available to all conference delegates, over the course of the 3 days, and will also be available to be accessed up to six months after the conference. There will be online networking opportunities for delegates, and a virtual trade display. The Young Composers Project is going to proceed in Hobart, featuring the Hobart Symphonic Wind Ensemble, conductor Simon Reade and composer-in-residence Maria Grenfell. The Young Composers concert will be live streamed.

The latest information about the new, virtual arrangements are available on the ASME XXIII National Conference website: <http://asmeconference.org.au>

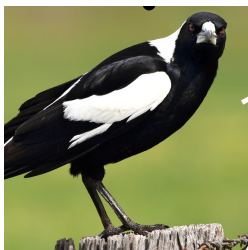
Editor's note: As a member of the Conference Organising Committee, I can say that it has been difficult but necessary for the decision that the conference be held online. On June 24, we had released the program with more than 90 sessions being offered over the 3 days, however within just a few days it became apparent that COVID cases were growing in NSW, and then beyond, with restrictions being increased significantly around the country since then. Although it won't be face-to-face, there will be opportunities to view all sessions in the comfort of your own environment and to re-visit the sessions for up to 6 months after the conference.

Country Conversations - Kirralee Baldock

Country Conversations with Emily, Kate, Kay and Kirralee

This year our team developed a new initiative to support our regional SA teachers. Recognising that some country teachers crave communion with like-minded colleagues, we are reaching out to regional classroom, instrumental and studio music teachers, via Zoom.

This special series of on-line conversations will continue in weeks 5 and 10, throughout 2021. All welcome! To register your interest in attending, go to the ASME (SA) website or Facebook page as the time nears.



ASME (SA) Young Composers Award 2021

The Young Composers Awards deadline this year is **September 24, 2021** (the end of Term 3).

In addition to the usual Awards categories, there is a new section this year's Awards:

Section H: Large Ensemble Composers in Schools Years 10-12

The Young Composers Award Concert is to be held on **Monday November 22, 2021** – further details will be provided on the YCA website at <https://www.asme.edu.au/sa/young-composers-award/>



AUSTRALIAN SOCIETY FOR MUSIC EDUCATION, SA CHAPTER
PRESENTS

australian
society
for music
education
incorporated

2021
ASME SA
YOUNG
COMPOSERS
AWARDS

FREE COMPETITION FOR COMPOSERS AND ARRANGERS
IN SCHOOL AND UNDER 25
TRADITIONAL, ELECTRONIC,
POP/ROCK AND MORE
SEE WEBSITE FOR ENTRY FORM AND DETAILS

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[HTTPS://WWW.ASME.EDU.AU/SA/YOUNG-COMPOSERS-AWARD/](https://www.asme.edu.au/sa/young-composers-award/)



Dear Music Educators and Young Musicians, Composers, and Artists.

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 which will be recorded as a 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 2021.

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

* Large Ensemble (Section H) is designed for compositions for Concert Band, Big Band, Wind Ensemble or Symphony Orchestra.

ADVANCED CATEGORY for composers 25 years and under on 1 January 2021.

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

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

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

Entries Close:	Friday 24 th September 2021
Awards Concert:	Monday 22 nd November 2021

Entries are to be submitted electronically via email to:
ASME.sa.yca@gmail.com

If this is a concern please contact Ben Fuller to discuss alternate entry options.

Note: When submitting electronically, entry forms and scores should be submitted together as one document in the same email as a PDF file and audio files. **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

Thanks to our Major Sponsor



ASME.edu.au/sa

facebook.com/AustralianSocietyforMusicEducationSA/

Please photocopy and distribute to students

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 L

ADVANCED: M N O P Q

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/arrangement is my own work.

Signed _____ Date _____

Conditions of Entry:

- ◆ Composers/Arrangers entering the School Category must be 18 years or under on 1 January 2021, 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 2021, and a 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, H, M, N, O and P must be submitted as a score. An audio file must also be submitted as an MP3 or WAV format.**
- ◆ **Arrangements in Sections K & L must be submitted as a score. An audio file must also be submitted as an MP3 or WAV format.**
- ◆ **Compositions for Sections B, I, J, and Q must be submitted 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 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 22nd November 2021. 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 22nd November 2021.



Report from the **ASME (SA) Chairperson**

Luke Gray

Chairperson, Australian Society for Music Education (SA Chapter)

Dear Members,

Welcome to this edition of eNews. I hope this edition finds you well, and you have taken some time to relax and recharge over the Term 2 holiday break.

Thank you, Dr Jenny Rosevear for another excellent edition of eNews. This edition brings focus to the importance of music education in action, with the success of our young composers' online sessions during the July holidays proving to be an excellent way to provide both young composers and teachers with a new toolbox of innovative ideas to make their musical compositions come to life. Our Term 3 workshop on *Building Bands and Bright Futures* – with a key focus on beginning, growing, retaining and innovating band and ensemble programs - was a highly successful collegiate and professional opportunity for a wide range of educators across all sectors to engage with positive ways of thinking and connecting in this space. Participants brought their questions, observations and experiences and spent time engaged in rich learning, with our presenters working out how to further strengthen their ensemble and band programs. My sincere thanks to all our council members who continue to champion these important professional development opportunities. Taking the theme of our band conference as you continue to engage with your year of professional learning, what is it you might begin, grow, retain or innovate in your music program?

The public consultation window for the proposed changes to the Australian curriculum is now closed. We hope you took time to ensure that they heard your voice on the proposed changes to the F-10 music curriculum. ACARA will now collate, analyse, and respond to feedback and use this to shape their final iteration of the curriculum. To ensure that South Australia continued to have a strong voice in the proposed changes, and that the music curriculum remains current, rigorous, and relevant to the South Australian context, as an association we provided a written response and feedback on behalf of our members. In summary, we are supportive of several proposed changes to the curriculum. These include; the provision of a common framework for the Arts through renaming the strands and language across the Arts, the intentional inclusion of a focus on First Nations Australian's, and lifting of 'making' and 'responding' as an interconnected core concept of the curriculum. We have, however, provided rigorous and explicit feedback to help them to further refine and improve the proposed curriculum to ensure a greater level of clarity for teachers. We have also advocated for the central inclusion of the fundamental discipline specific terminology to ensure all students have access to a rigorous music education in Australia.

We are always keen to develop strategies on how best we can support you, our members. And we encourage you to share your thoughts and feedback. I would encourage you 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.

Best wishes for a successful term ahead!

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

Mobile: 0433 478 636 | Email: graylu87@gmail.com

Report from the Term 2 workshop, collated by Samara Churchett

Building Bands and Bright Futures – Beginning, Growing, Retaining, Innovating



ASME SA hosted the 'Building Bands and Bright Futures' conference at Pembroke School on May 29, 2021. The aim of the conference was to explore approaches to developing school capacity for beginning, growing, retaining and innovating in the realm of concert band programs in South Australian Schools. We greatly appreciate the input of all of our presenters and would love to share some of their experience and advice to teachers.

Dave Winall – IMS [Instrumental Music Service]

I'm personally not a fan of band instruction, but here are my biggest tips for developing a primary band program that promotes quality music making:

- Students should have 2 terms of instrumental instruction before joining band
- Band should not replace small group lessons
- Once band begins rehearse an audition piece
- Students need to pass audition to remain in the ensemble
- Students can re-audition when ready
- Continuing band should also have an audition piece/scale, so student can remain in the band
- Set and keep the standard, make them strive to improve
- Don't tell them the piece is difficult or they did a good job when they didn't
- Students can tell the difference between good and bad
- There is no rule, each year the band will be different. We just have to work with what we have !

Andrew Newhouse – Trinity College

My previous teaching positions had included Head of Bands at Prince Alfred College. At its peak, this band system included 4 concert bands, 6 big bands, and nearly 200 students.

Starting at my Trinity College South Campus this year was much like going back to square one at PAC. After a number of weeks of preparing for the first rehearsal, the Junior Band band started with a total of three students. Clearly, we have some building to do. As with the PAC program, the new Trinity program has a strong emphasis on practical music lessons that directly lead to regular performances.

All students in Years 3 to 6 began a new Class Music program with an emphasis on Kodaly pitch and rhythm exercises. We are currently working towards our South Music night which will include class choirs performing this new material.

In preparing for the Year 4 band program, these classes also started lessons on the recorder. I worked in close collaboration with the Year 4 class teachers to develop this program. The goal of this program was an assembly performance where we had over 60 Year 4 students play several combined items together with Stage Band 1. The result surprised both staff and parents who were accustomed to recorders playing with far less skill.

Thanks to the generous support of our school, in Term 3 we will start our new immersion band programs. All Year 4 students will have one lesson with specialist instrumental tutors and a second band lesson per week. We will also start a new Year 5 band for students who volunteer for this program to ensure these students are also given the opportunity to start a band instrument. Our performance goal for these ensembles, will be a graduation concert in Week 10. After this, we hope to have many students elect to continue their instrumental studies in a co-curricular Beginner Band.

The first year has involved quite extensive time writing new programs. While these programs have worked well for me previously, they often need to be extensively re-written to work well in the new setting and I am sure that this will continue for the next few years as we work to continually refine our new program.

Ben Fuller – Modbury High School

My advice when building a band program in your school would be to consider the culture you want to build, plan how you will achieve this, and remember it is a team effort. Even in a school where you are the only classroom music teacher, work together with your instrumental music teachers, as well as other staff or leaders who will be supportive of what you are trying to achieve. Sharing your vision with staff, students and parents is also important. As a teacher we know that strong relationships are the major key to success but don't forget that this should go beyond just students, parents and staff. Look into forging wider connections with your feeder schools and community associations that can not only help with providing performance opportunities but also assist with promotion of your school. Having worked for many years in the country, I also found that creating and developing combined school workshop opportunities to be a great way to promote music programs across the wider community, support each other professionally and provide an opportunity for students with a similar passion for music to come together to share their experiences.

Jess Joyce – Nazareth College

The building bands conference was a fantastic initiative of ASME and provided a great opportunity to share with like-minded colleagues our experiences of growing thriving band programs. I was able to speak from my experience at Nazareth, a school that has significantly grown its Music program over the last 8 years. I shared some tips that have enabled success for our College including the importance of staffing, adequately resourcing the program, being open to learn/share/visit other schools, and how our curriculum has developed over time to now focus heavily on the Kodaly method. It was a privilege to be involved and I urge Music teachers of South Australia to get involved in local professional development run by ASME. If we as teachers expect students to learn daily, then we too should be passionate about upskilling, learning from others and sharing best practice.

Neal Holmes – Pembroke School

This year at Pembroke has been one of keeping the great work from the past on track, without too many big changes for the year 4 immersion program. The program itself is made up of a weekly lesson of 75 minutes, divided into a group lesson session with instrumental specialists and a session for the whole class band.

Key goals have been to set a clear routine from week to week, including making sure instruments get home! Less talk, more playing and selecting repertoire that suits the group. We are able to leverage the expertise of a great team of specialists and their enthusiasm for music — so important in maintaining a steady progression throughout the year.

Beginning the program is the most challenging time, but also vital in ensuring students succeed early and have some enjoyment in their own music making. We are fortunate to have had a couple of lessons late in 2020 for the incoming classes, to demonstrate and trial instruments. Giving the students the opportunity to select their top 3 instruments means we have a fairly broad scope in matching them with the right instrument; another situation where having a solid team of specialists helps significantly. The end goal is having a well-balanced band across our instruments (flute, clarinet, alto saxophone, trumpet, French horn, trombone).

Sally Rounsevell – St Peter’s Girls School

THE HARD SELL!

Connecting with parents and giving them a reason to continue with music after your immersion program is key. At the beginning of the program I get them in for a 1-hour information session where I outline the program and expectations and get them to have a go at playing their child’s instrument. They also meet their instrumental tutor and learn the basics of the instrument such as how to put on a reed. At the end of the program I put on a concert and preach the benefits of the program – I call it.... THE HARD SELL!

Here’s what I say to parents when I bring them in at the end of the program at the Yr 2, 3, 4 music immersion concert.

- We all want our children to **succeed**, and we want to give them a well-rounded education which must **include music**
- 3 years of instrumental tuition in the junior years is proven to have significant benefits on **numeracy** and **literacy skills and executive function** (the organizational and communication skills required to function in an adult world)
- We want our children to be **happy**. Being a part of the music department means they will:-
 - Feel connected and valued through a sense of belonging and community
 - Have an avenue for creativity in a supportive environment
 - A sense of achievement as an individual and in a team
 - Build confidence and the ability to take risks in a safe space
- All these positive points also have a significant effect on attendance and wellbeing.

Give your son or daughter the opportunity to achieve their full potential. Being in the music program is proven to help achieve these outcomes. Feel free to use this information at your next parent teacher interview or music concert.

For further reading, resources and info check out Bigger Better Brains – Dr Anita Collins.

I wish you all the best in growing your music programs.



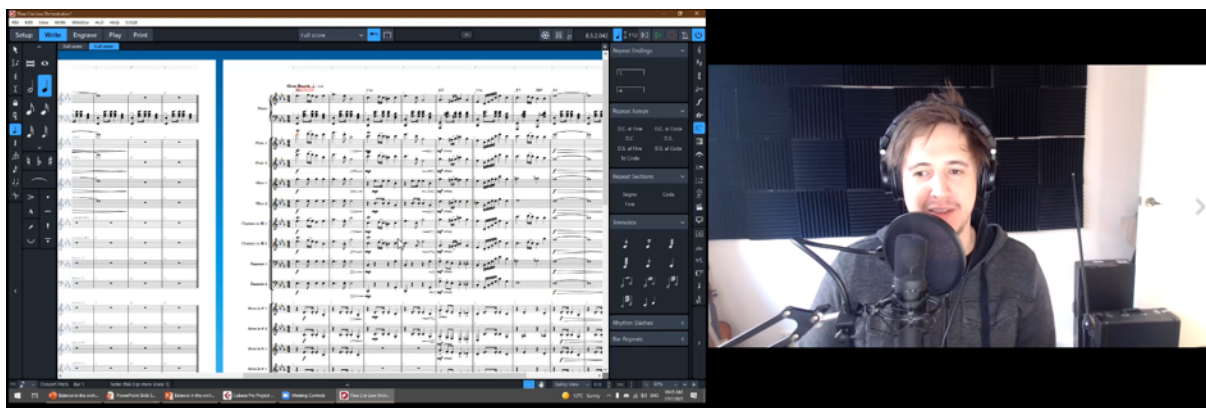
Picture: Adelaide Wind Orchestra in Elder Hall – most, if not all of these musicians, would have been in bands at school.



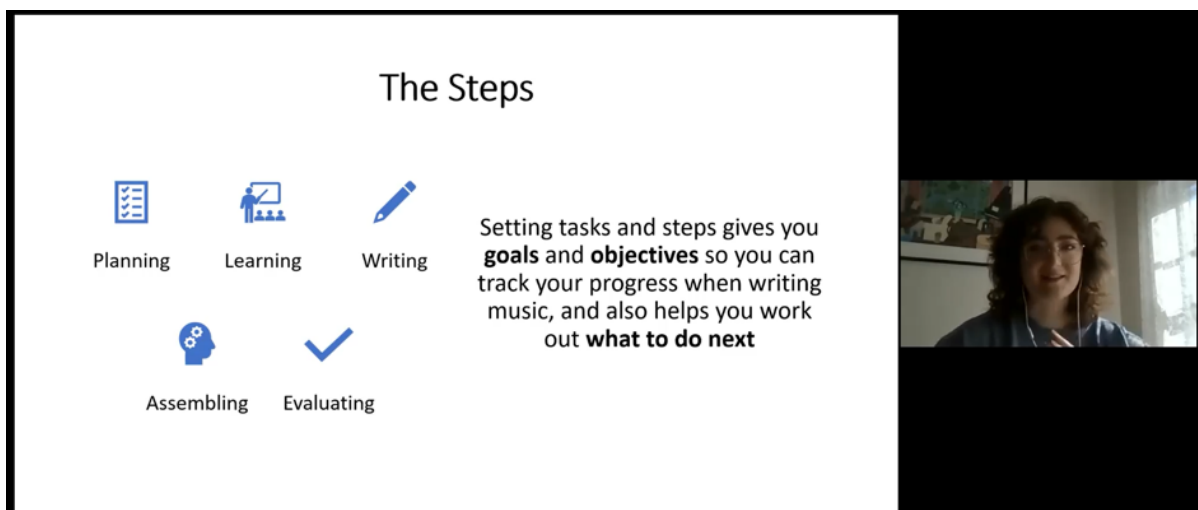
Report from ASME Online Composing Sessions by Ben Fuller, ASME YCA Coordinator

On Wednesday July 7, ASME held an online composition workshop for both students and teachers across South Australia. We featured sessions from 3 South Australian composers - Nathan Cummins, Lauren McCormick and Adam Page, with each session providing a wealth of information.

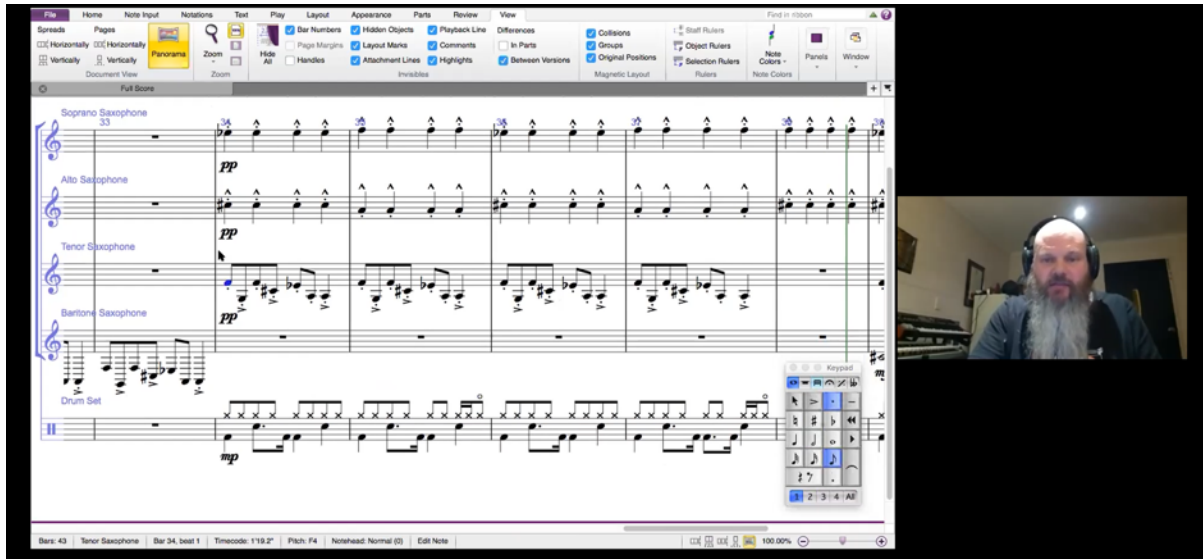
Firstly, **Nathan Cummins** (pictured below) focused on the key points for approaching orchestration including instrument groupings and strategies for doubling of instruments across sections. The end of the session provided participants with an example of how to take an idea from a piano score and translate it into an orchestral format developing a range of textures across the ensemble through the melodic, harmonic and rhythmic ideas.



In the second session, **Lauren McCormick** (pictured below) focused on the process of creating a composition from inception through to the finished product. She stepped us through her approach including the planning, learning, writing, assembling and evaluating your work. Lauren also shared some fantastic strategies on how to write music for specific contexts which was extremely valuable to support students and teachers in relation to requirements that certain tasks or subjects may require from an educational perspective.



Our final presentation from **Adam Page** (pictured below) was very engaging as he stepped us through his process of creating and developing new material for composition. Using input from our participants he created a motif using a digital pattern and then took us through a variety of ways we could use it to create melodies, bass lines and harmonies, as well as develop rhythmic ideas. It was also great to hear him discuss how he uses these ideas within his own compositions written for symphony orchestra.

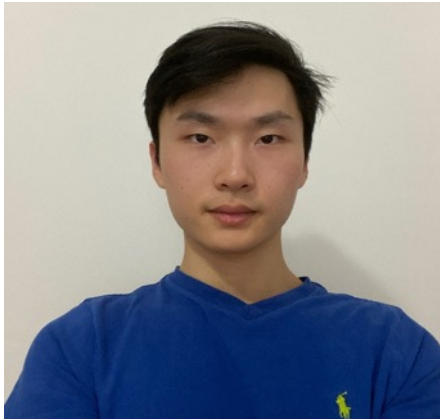


Our participants were given a lot of ideas throughout the day and we hope that it has inspired both students and teachers to get their pencil and manuscript paper out, or open that Sibelius, Musescore or Noteflight program and start composing some new works. We also look forward to seeing many compositions entered into the 2021 Young Composers Awards - entries close at the end of Term 3 (Friday the 24th of September).



Articles:

SA Representative for ASME National Young Composers Project by Ben Fuller, ASME YCA Coordinator



ASME SA would like to congratulate **Mitchell Whiteman** who has recently been selected as our successful nominee for the National Young Composers Project being held in conjunction with this year's National Conference.

Mitchell's passion for music began at an early age learning the violin and trombone in primary school at Prince Alfred College. Through studying music as a subject in high school he began writing music for the school's concert band to perform, as well as more symphonic orchestral scores that included strings as well.

He has previously won two first place awards for the ASME Young Composer's Award and is in his first year studying music composition at the University of Adelaide's Elder Conservatorium, under Charles Bodman Rae, an accomplished international composer and composition director at the conservatorium. As part of this project Mitchell has been composing a piece that will be performed as part of the National conference by the Hobart Wind Symphony.

I asked Mitchell a few questions relating to how things were going so far with his involvement in the National Young Composers Project this year.

Q: What are you looking forward to as our representative for the young composers project?

"I am excited to meet other fellow young composers and being able to learn compositional strategies and techniques to improve my own advancements in music, from a technical, social and career perspective. These connections I can form with other musicians and invaluable learning, as well as sharing in the collective experience of writing and performing music will be incredible for not only myself, but the greater musical community as a whole. I am also hoping I can share some of my knowledge about composing music to help out others also aspiring to be great musicians."

Q: What have you learnt so far being part of this project?

"Being in the Young Composer's project, I have learned and have come to realise how valuable the social element of music is and how music can be a collective and universal experience among people from all kinds of different backgrounds. Also, being able to work on a different and somewhat challenging instrumentation (wind orchestra) for my Hobart Wind Symphony composition has been excellent for my learning, as I worked around the different musical challenges such as balancing dynamics between sections and familiarising myself with the varying ranges and capabilities of each instrument."

Q: What future aspirations do you have for your composing/performing career?

"For the future, I am hoping to be able to compose music for different kinds of media, such as films, TV shows or video games. I like the idea of this because of the profound effect music can have on these forms of media to influence emotions and convey additional meaning to the listener. I also wish to meet more kinds of music performers/composers in Australia and around the world to have greater opportunities for sharing my musical experience with other people."

We look forward to hearing his piece 'Eternal' being performed as part of the conference later this year and wish him well for his final preparations for the event.

Article:
Update on Music Education Strategy - Department for Education
by Jenny Rosevear

Since the release of the Department's *Music Education Strategy* at the end of 2018, it has been a privilege to witness the implementation of the Strategy [MES], with significant advances being made in all components of the Strategy. These include:

- The appointment of four Music Education Network Field Officers (MENFO's) from 2019
- 3 rounds of Music Innovation Grants which have provided significant support for schools in all parts of SA
- The release of the SA Quality Music Education Framework in November, 2020
- The curriculum resources project with release of the Music scope and sequence in 2020 and Music units of work to be released in September 2021
- Professional Development Packages to upskill primary and early years generalist teachers in Music, with PD packages being run by ASME, Orff Schulwerk Association of SA, and Kodaly SA in 2020 and in 2021
- Registration for the UK Charanga online music resource was made available to primary schools, with 200 schools now subscribed, along with \$550 to each school towards the purchase of musical instruments.

The ASME PD package *Music Can Do* first ran in Term 3, 2020 with a report about that appearing in the Newsletter from Term 4, 2020. The package ran again during Term 2, 2021, over six Fridays from May 21- June 25. Once again, Marian Woodlands was the main presenter, and it was inspiring to observe the participants develop confidence in music making and in their understanding of using music in their classrooms. The package also included two sessions on the potential of recorder and ukulele. These were presented by guest speakers Amelia Monaghan (Instrumental Music, Leader School Program Development, recorder) and Brian Monger (teacher, Woodville Gardens School B-7) respectively.

Marian Woodlands and I, along with Amelia Monaghan, were also involved in training on the use of Charanga in order to become facilitators for professional development. Charanga workshops were held during Term 2 at various locations, including the Grainger Studio, Woodcroft PS, Modbury, Mt Gambier, Port Augusta and Wallaroo. The Education Director of Charanga, Madeleine Casson, was originally going to run the workshops in SA, however COVID restrictions prevented her from travelling here. Nevertheless, Madeleine conducted the sessions via live video link, with on ground support from Amelia, Marian and I. These workshops provided a wonderful opportunity for us to work face-to-face with teachers, and it was apparent that irrespective of the level of prior musical experience, Charanga is able to offer something for everyone.

Below: From ASME's 2021 Music Can Do! PD Package



ASME (SA) Information

ASME (SA) Chapter Council 2021

Chairperson: Luke Gray

Vice Chairperson: Samara Churchett

Secretary & Newsletter Editor: Jenny Rosevear

Treasurer: Keith Huxtable

Council Members: Kirralee Baldock, Felicity Davies, Emily Dollman, Janelle Fletcher, Ben Fuller (Young Composers Award), Gemma Heath, Antony Hubmayer, Stephen Millar, Chris 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/>

ASME Music Loop podcast series

Have you had a listen to these inspiring podcast episodes yet? Chris Narroway and Luke Gray conceived the idea for this podcast series, and it is a remarkable collection of interviews with a range of educators. The development of the series was supported by a grant from the MES Innovation Fund early in 2020.

The podcasts can be accessed via the ASME website at: <https://www.asme.edu.au/sa/music-loop-podcasts/> or on the Podcast app on your phone or other devices.

Your feedback on each episode is most welcome and it would be great if you could write your comments on your phone's podcast app or on ASME's Youtube channel – see:
https://www.youtube.com/channel/UCe_JGX81VikQi2dz0HoF7sg

Episode 1	Deb Hepworth	<i>Right place, right time?</i>
Episode 2	Susan Marshall	<i>Sharing the Love</i>
Episode 3	Bec Knight	<i>The role of the leader</i>
Episode 4	Britt Chatburn	<i>Are we there yet?</i>
Episode 5	Gaby Freer	<i>The Power of Passion</i>
Episode 6	Anita Collins	<i>Making it Happen</i>
Episode 7	Margaret Lange & Cathy Lange	<i>Nurturing Nature</i>

