

## ASME (SA) Chapter Newsletter Term 4, 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 4 edition of the SA chapter Newsletter!

Newsletter Editor: Dr Jenny Rosevear AM

[jennifer.rosevear@adelaide.edu.au](mailto:jennifer.rosevear@adelaide.edu.au)

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## What's On - Term 4

### ASME (SA) Annual General Meeting

- Tuesday October 19, 6 for 6.30pm
- Jarmer's Kitchen, 18 Park Terrace, Bowden
- Register to attend at <https://www.trybooking.com/BUIET>
- You can also attend via Zoom – please copy the Zoom link when you register your attendance

### ASME (SA) Young Composers Awards Concert

- Thanks to all for submissions in this year's ASME Young Composers Awards - best of luck to everyone.
- The adjudication process is currently underway and winners will be notified during late October.
- The awards event will be on **Monday the 22nd of November at 7pm** and will either be a live event or live streamed event depending on COVID restrictions.
- Further details about the concert 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

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society  
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2021

ASME SA  
YOUNG  
COMPOSERS  
AWARDS

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

### ASME Country Conversations

- Informal, online zoom sessions - join the conversation in week 3 & week 7 of term 4. A link to each CC will be on the ASME (SA) website and Facebook page

## Reports

### Report from the ASME (SA) Chairperson

Luke Gray

Chairperson, Australian Society for Music Education (SA Chapter)

Mobile: 0433 478 636 | Email: [graylu87@gmail.com](mailto:graylu87@gmail.com)



Dear Members, I hope this edition of eNews finds you well, and that you have had a first-rate opportunity to rejuvenate for the last school term of this year.

**Tuesday 19 October** will be the **Annual General Meeting** for the ASME (SA) Chapter. The AGM, whilst serving an important function of our core governance as an association, is also an opportunity to reflect on the past year and review our collective success as we continue to move forward as a chapter to advance the status of music education, whilst supporting our members in this important and ambitious endeavour. Please join us at the upcoming AGM, **6.00 for a 6.30pm** start at *Jarmer's Kitchen, 18 Park Terrace, Bowden*. New members are always welcome to join the Chapter Council and take part in the action. If you would like to join us online, you may do so as well. **Registrations are essential for both in person and online attendance - [Register here](#).**

The Tasmanian chapter of ASME is to be congratulated on hosting what was an outstanding National Conference. Given the new world in which we live, the conference organising committee rallied quickly to ensure that the format of the event catered for online learning, with an array of pre-recorded sessions, live stream of keynote speakers and a live stream of the National Young Composers concert. The quality of the event was impressive, as well as their resolve to ensure that participants engaged with sessions in concrete interactive online forums. Thank you TASME. The next National Conference will be in 2023 in Sydney.

The national conference affords an excellent opportunity for the National Council to meet. This year's National Council meeting took place the day before the conference started. It is always a great to hear about the status of music education across the country and to hear the varied and creative ways that other states are providing services to support their members. On the National executive, Robyn Veitch has completed her tenure as National President, former Vice President Dr Leon de Bruin is now the National President, incoming Vice president is Dr Jason Goopy, and Dr Antony Hubmayer has now finished his tenure as Immediate Past President. Sincere thanks and congratulations to all those on National Executive.

The National conference provides the opportunity to recognise the exemplary leadership that key individuals of our association make to the profession with the presentation of various ASME Awards. These were presented during the National Young Composer's concert, which was live streamed from Hobart. It was inspiring to hear about the outstanding work that many recipients from all parts of the country have collectively contributed to advancing the status of music education. The stories are a heart-warming reminder of the importance of passionate teachers and leaders who champion the importance and value of music education as they seek to make a difference in the lives of their students through music. Within South Australia, Antony Hubmayer received a Fellowship of ASME (FASME) having served as a National President (2017-2019), and ASME Music Educating for Life Awards were presented to two worthy South Australian recipients, **Kate Retelsdorf** and **Jonathon Rice** – see p. 10 for further details.

The SA Young Composers Awards concert for 2021 will be held on **Monday November 22**. Please consider marking this important event on your calendar. Further details will be posted on the website soon.

The Department for Education's curriculum development directorate which seeks to provide high quality evidenced informed curriculum resources for the Department's teachers, leaders and schools has recently released an additional round of curriculum resources to support teachers in implementing the Australian curriculum. Refer to Kirralee Baldock's article later in this Newsletter.

Best wishes for a successful term ahead, and an excellent end to the year, from Luke Gray

## Report from ASME National Council meeting

Jenny Rosevear, ASME National treasurer

The ASME National Council [NC] consists of the ASME National Executive (President, Vice President, Secretary, Treasurer, Publications Editor and Immediate Past President) along with 2 representatives of each state or territory chapter. There is generally a meeting of NC at least once per year, and in a national conference year that occurs immediately prior to the conference. Until COVID came on the scene, NC meetings were face-to-face or occasionally via teleconference. How times have changed! In 2020, NC was held for the first time via Zoom. On September 29, 2021, NC was again held via Zoom, a day before the start of the XXIII National Conference. Despite the challenges we face with the closure of borders between states, lockdowns and other restrictions, the enthusiasm and energy of all those at the NC Zoom meeting were clearly evident.

NC provides an excellent forum for state representatives to report about developments in their chapter, with each chapter providing a written report before the meeting which is then discussed. The chapter reports give some insights into the depth and breadth of ASME activities around Australia, and the exchange of ideas as well as issues that are in common provide fertile grounds for further discourse. It was apparent that for several chapters, all Professional Learning [PL] over the previous year has been online, while for others, such as SA, there has been a mixture of face-to-face and online activity. The SA chapter is grateful that Keith Huxtable from MusicEdNet has livestreamed our face-to-face PL events. In this discussion of PL, the idea of further sharing online chapter PL more broadly was raised and this is something that could further enhance ASME activities across Australia.

I have been the National Treasurer since 2011, and in my Treasurer's Report to NC (which included the audited Financial Statement) I was delighted to indicate that our membership has grown and that our financial position has improved. The increase in membership was largely due to the work of our Membership Subcommittee which was formed after the Perth NC meeting in October, 2019, and this group worked on ways to promote the benefits of ASME membership. At the recent NC meeting, it was agreed to form a Website Subcommittee to work on what is needed for a planned upgrade to the ASME website. Publications Editor, Professor David Forrest, indicated that two editions of the Australian Journal of Music Education [AJME] will be ready within the next month or two.

As an aside, my first experience of attending NC was back in 1985 in Sydney, when everything was handled via paper with Agendas, Minutes etc being sent out by post. Thinking back, this makes me realise that I have attended over 30 NC meetings since then. Here are a couple of photos I found from NC meetings.



**Adelaide, July 2000 – NC held at EDC, Hindmarsh.**

5<sup>th</sup> from left: David Forrest  
6<sup>th</sup> from left: Margaret Barrett  
3<sup>rd</sup> from front right: Jenny Rosevear  
2<sup>nd</sup> from right: Anne Jarvis  
Far right: Wendy Ross



**Perth, October 2019, NC held at UWA**

Front: Luke Gray, Chris Narroway, Deb Batley, Mandy Herriman, Robyn Veitch, Antony Hubmayer, Jenny Rosevear, Brad Merrick  
2<sup>nd</sup> row: Rachael Dwyer (obscured), Anne Power, Jazmin Tomsen, Jason Boron, Leon de Bruin  
3<sup>rd</sup> row: Wendy Ross, Ty Quinn, Byron Luck, Paul Radford  
4<sup>th</sup> row: Andrea Marks, Jen Skate, Janette Kelly, Fiona King

P.S. Wendy and Jenny appear in both photos!

## Report from ASME XXIII National Conference - Held online from Hobart, 29 September – 1 October, 2021 –

Jenny Rosevear, member of Conference Organising Committee



Since late 2019, the ASME Conference Organising Committee was planning for this conference to be held in Hobart, but unfortunately the situation with COVID restrictions led to the decision in late June, 2021, to hold it as an online, virtual conference.

Although I was somewhat worried about the conference being online, a week after the event I am delighted to report that the 3-day virtual conference exceeded my expectations in all respects as follows:

- the conference platform for delegates worked very well – designed and built by Conference Organising Committee member, Paul Radford
- the four keynote presentations were excellent and allowed for some online discussion with the presenters, whilst being livestreamed
- over the 3 days there were 36 sessions presented through Zoom which allowed for interaction between presenters and delegates
- the buzz that was generated from the interaction and discussion in the Zoom sessions
- there are an additional 37 paper or workshop video presentations which can be readily accessed by delegates until March 31, 2022
- recordings of **all** presentations, whether livestreamed or through Zoom, are accessible to delegates until March 31, 2022

The ASME National Young Composers Concert and ASME Awards Presentation was held live in Hobart on the evening of September 30. This event included the performance by the Hobart Wind Symphony of the Young Composer works and Maria Grenfell's commissioned work, along with the presentation of the various ASME Awards. This event was freely livestreamed on September 30, and arrangements are being made for the recording of the concert to be freely accessible via the ASME Youtube Channel. The written program for this event, including details about the Young Composers and Awards, is available on the ASME website at: <https://www.asme.edu.au/asme-xxiiird-national-conference-2021/>

I would like to particularly acknowledge:

- all of the presenters who were faced with the challenge of making video presentations to be uploaded to the conference platform
- all of the keynote speakers
- all of the sponsors, especially MusicEdNet
- all of the delegates to the conference
- Maria Grenfell, Composer-in-Residence; Simon Reade, Director of the Hobart Wind Symphony; the Young Composers
- My fellow members of the Organising Committee – Wendy Ross, Paul Radford and Andrea Marks
- Antony Hubmayer who travelled to Hobart and assisted Paul Radford with the conference platform during the conference week
- All Occasions Group who supported the Organising Committee

### Response to ASME XXIII, from delegate and presenter, Jennifer Carter, NSW

*The 'virtual' experience was interesting, and watching the presentations was an absolute feast – with more to come as I trawl through what I couldn't fit in over the 3-day event. While I missed not going to Tasmania once more, the usually stimulating experience of gathering together to talk, share ideas and catch up with old friends over coffee breaks or drinks in the evening was made up for with the friendliness and camaraderie of everyone at the presentations. We were all left at the end of the three days with an uplifted spirit!*




# Report on Country Conversations survey results – Kate Retelsdorf

## What are teachers saying about Country Music Education

As part of ASME's Country Conversations, we wanted your input on what the scene was like

**Experience!**

53% of our respondents have worked in country/regional schools for **10+ years!** CC aims to connect these experienced teachers with the **33%** who have been out bush for **less than two years.**



**1 is the loneliest number...**

66% of our country music educators either work alone or with just one other colleague. **47%** of our respondents said Isolation was one of the biggest challenges in teaching Music in a regional area.

**87%**

**A culture dominated by sports doesn't leave much for the Arts**

The biggest challenge faced by regional music teachers is changing the culture to support Music, as voted by 87% of respondents

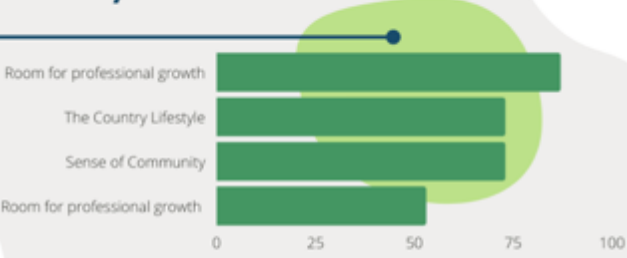
**"Lack of music education at primary level, [leads] to poor musical literacy in high school... The Arts are a second thought"**

survey comment

**"I've always appreciated how music educators support [each other] and are generous in working towards music being taught better"**

survey comment

### What are the overlooked positives of Country Music Education?



**"Regional music programs are great for students, and [they] do appreciate the subject! It is great to also have informal music sessions with students, which are possible due to the nature of country life. This allows for students who may not study Music as a subject to still have musical opportunities"**

**Keep an eye out for our next Country Conversation via Zoom!**

if you have any questions, please email ASME council member [kate.retelsdorf@gmail.com](mailto:kate.retelsdorf@gmail.com)

*Country Conversations is a regular online networking/PD opportunity for music educators in regional SA to connect with other likeminded teachers in similar circumstances. To better serve those who choose to engage with this unique opportunity, we surveyed educators to find more about their context and how as an association we can help support them.*

*CC's are planned for Weeks 3 & 7 in Term 4, 2021. All welcome! For any additional queries, please contact Kate Retelsdorf ([Kate.retelsdorf@gmail.com](mailto:Kate.retelsdorf@gmail.com)). You can register your interest in attending - A link to each CC will be on the ASME (SA) website and Facebook page.*



## Report - Update on Music Education Strategy, Department for Education

Including:

- **MENFO (You're a what?) – Chris Narrowway**
- **Workshops for Initial Teacher Education [ITE] and second round of workshops for online resource *Charanga* – Jenny Rosevear**

### You're a what? – Chris Narrowway

In August, 2019, I became a MENFO. There was no special hand shake or secret password to memorise to join (unless you call trying to learn and keep up with all the acronyms that exist in the education sector an initiation). The official work title for the role is Music Education Network Field Officer and as you would expect this has become 'MENFO'. I was incredibly fortunate and happy to win one of the then, newly created, role of field officer for the Department for Education's Music Education Strategy [MES]. This ten-year strategy embraces eight interconnected projects called *deliverables*. Each of these deliverables is designed to contribute to the change in how music education is perceived and delivered in schools. The MENFO are one of these deliverables. MES has been designed to build and support sustainable, long term change in music education outcomes for students in South Australian public schools so that all students should have access to quality music education.

The MES team consists of seven staff and includes MES manager Nick Birch, senior project manager Erin Murphy, project officer Suzanne Rawlings and four field officers - MENFO. Currently the MENFO are placed around metropolitan Adelaide based in primary school sites. Our work takes us into partnerships across the state. My current base is East Para Primary School in the North, **Gaby Freer** in the West at Westport Primary School, **Kristie Fudge** in the South at Clovelly Park and **Jan O'Connell** in the East/Hills based at Oakbank Area School.



Front (L to R): Chris Narrowway, Kristie Fudge  
Back (L to R): Gaby Freer, Jan O'Connell

Over the last two years the field officers have actively promoted our role and endeavoured to generate interest in music education in the classroom. We have engaged with pre-school and R-7 school-based classroom teachers as well as and music/arts specialists. Through a varied range of strategies, we continue to work toward our three major goals -

- To develop the of skill, knowledge and pedagogy or educators to deliver quality music learning
- To create and support the development of/access to quality resources
- To create and build on existing music networks

By necessity, the strategies we employ are organic and we have been able to respond to teacher's feedback and the varying complexities that have arisen including COVID. We have offered one to one in class mentoring, classroom modelling, professional learning days, afternoons, twilight sessions and teacher-led forums. These have been complemented by the online learning and resource packages.

As a team, we have created and curated resources for teachers, and produced 13 webinar sessions so far, this year on a range of topics from '*Music and Phonological Awareness*' to '*Shake Rattle and Roll*' which was about non-melodic percussion. I think the whole team would say that we have a love/hate relationship with webinars. It has certainly allowed access to professional learning for an enormous number of teachers and continues to build a strong network base. This online delivery game however, has been a steep learning curve (you could say a steep learning cliff) for us. If you are interested and work for the DFE they are available through MS Teams. Call me!

One of my personal highlights has been working in regional South Australia. Our MENFO professional development tours have included Pt Pirie, Snowtown and mid-north, Upper and Lower York Peninsula, the Riverland and Mount Gambier and the broader Limestone Coast. (It was definitely a high point presenting PD in a Coonawarra winery). We have connected with over 1000 educators to date. We continue to build confidence and capacity of teachers and promote the 'why?' of music education. We have formed new relationships, friends and colleagues across the state and always at the heart lies our belief that music is a vital part of living and a real need in schools.

The Music Education Strategy has been an investment for all involved in music education in South Australia whether as an advocate, professional association, schools, tertiary institutions, stakeholder or educator. This strategy will continue until 2029 and I know that ASME will keep providing the high-level engagement and advice we have delivered so far.

Although originally a three-year position, the role of MENFO I hope will cast beyond 2021 and continue to build the interest and engagement it has already engendered in schools and pre-schools. If you would like more information about the MENFO role please feel free to contact me.

[Chris.narroway@sa.gov.au](mailto:Chris.narroway@sa.gov.au)

## **Workshops for Initial Teacher Education [ITE] and second round of workshops for online resource *Charanga* – Jenny Rosevear**

During Term 3, a series of three workshops for Initial Teacher Education were presented at each of Flinders University and University of South Australia, Magill as part of the Music Education Strategy. A 2-hour workshop was presented by each of ASME (SA), the Orff Schulwerk Association of SA [OSASA] and the SA branch of Kodaly Music Education Institute of Australia [KMEIA] at Flinders Uni over 3 weeks in August. The series was then repeated at UniSA Magill in September. The students who attended were mostly in primary or early childhood teacher training programs. These free workshops were advertised to aspiring teachers, who had to register and were expected to attend the three sessions. The workshops were designed to develop confidence in music and ideas for using music in the classroom. Marian Woodlands was the presenter for the ASME session, with support from Antony Hubmayer and myself. The students participated with great interest and enthusiasm (despite face masks). In planning the workshops, it was great to work with the other associations to ensure that the content was logical and complementary over the three sessions.

In Term 4, a second round of *Charanga* workshops is to be run in various metropolitan and country regions. As outlined in the Term 3 Newsletter, around 200 primary schools took up the MES offer to subscribe to the UK *Charanga* online music resource. The subscription includes 2 workshop days run by Madeleine Casson, Education Director of *Charanga*, with the first round of workshops being held in Term 2. Although Madeleine is conducting these workshops via live video link, Marian Woodlands and I completed training with Madeleine in order to be facilitators on the ground for the workshops.

We had a *Charanga* Workshop in the gym at Wallaroo PS in Term 2 and were lucky enough to see this beautiful Nharangga Mural by Artist Linda Turner which was launched on June 25, 2021.





## SA Department for Education - New curriculum resources

Kirralee Baldock, ASME Council Member

Exciting news for classroom music teachers - the SA Department for Education has published their first suite of music units and resources in years 5-9 to support teachers in implementing the Australian Curriculum. Each unit of work is accompanied by ready-to-use resources and provide advice to support:

- delivery of the Australian Curriculum
- alignment with the SA Music scope and sequence documents
- integration of the general capabilities and cross curriculum priorities
- student engagement and achievement
- authentic assessment of student learning.

Under the guidance of expert curriculum managers, a range of experienced teachers were involved in helping to write them. The units provide valuable teacher tips and alerts, ideas for multiple entry points, recommended pedagogical strategies and practical advice. Assessment guidelines include success criteria and feedback advice to enable the most effective support for student learning. The units are all underpinned by contemporary research and gleaned from years of experience.

The wide range of resources include audio and video files, interviews with artists, printable student resources, power points, tutorials, musical scores, posters, instructional guides, demonstrations, resource recommendations, websites and references.

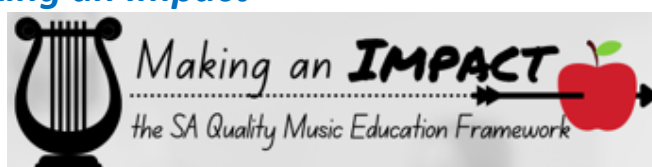
The units have a distinctly South Australian flavour and celebrate South Australian musicians. For example, 'Popular music' (Year 7, Unit 1) provides filmed interviews with Triple J Unearthed winners 'TOWNS' and 'Teenage Joans'. Equally enjoyable and instructional is the collection of video tutorials accompanying 'Music Rocks' (Year 8, Unit 1), which features South Australian teachers demonstrating how to play the drum kit, guitar, electric bass and keyboard. Units of work are 5 weeks in length and give teachers the flexibility to adopt or adapt them to their own context, school priorities and student learning needs.

We are thankful that our association has been involved in providing feedback and guidance to support the work through Educators SA, as have some of our SA ASME members who have contributed to the shape and development of units as seconded teacher writers, trial teachers and as contributing members of the Teacher Reference Group, consulted throughout the writing process.

Music units for years 5-9 are accessible to Department for Education teachers, right now, via Edi or Plink. We would highly recommend and encourage teachers to have a look at the units that are now available. Units of work for years 3, 4 and 10 will be released in September 2022, with units for years R to 2 to be published in September 2023. It will be exciting to see and hear how the units support teachers to continue to engage, nurture and inspire learning in classrooms for the benefit of the young Musicians we have the privilege to teach.

### Report from Term 3 workshop - *Making an Impact*

This workshop was held at the Thebarton Community Centre and also via livestream on Saturday August 21, 2021.



**Nick Birch**, Manager of the SA Department for Education's Music Education Strategy, gave an informative progress report about various aspects of the 10-year Strategy. The program included a further three speakers, who gave practical insights to implementing various aspects of [The SA Quality Music Education Framework](#). Firstly, **Dominica Thomson**, Principal, Wallaroo Primary School outlined some of the strategies she has used to connect to the community through music and shared ideas for finding ways to build up the music program in her school. Secondly, **Kate Retelsdorf**, Instrumental Music [IM] Teacher for the Flinders & Mid-North shared her experience in building a music program in a regional area, which has seen the number of students accessing IM in her area increase threefold since she started there in early 2020. Lastly, **Kay Smith**, Arts Coordinator, Craigmore High School outlined the importance of connections and networking which is making a difference in her school and local area.

## Feature Article #1

### South Australia – Music Educating for Life Awards - Kate Retelsdorf & Jonathon Rice

Kate Retelsdorf



Kate Retelsdorf returned to SA in early 2020, after five years as Head of Music in a North London school. She began her new role as an Instrumental Music Teacher in South Australia’s mid-north and Flinders region, where she inherited a program that struggled to retain students across the region. Kate has brought about a change in attitude and participation of regional students in Instrumental Music [IM], having more than tripled enrolments in less than 18 months. As one of the only specialists in the region, Kate strives to connect her students with opportunities and equal access to resources, including establishing pathways for all. Kate is an early-career researcher and is extremely passionate about ensuring access to quality music education for the wellbeing of her students, no matter their background. Kate completed her MA in Music Education with Distinction from UCL, Institute of Education in London 2020, under the guidance of Professor Graham Welch.

One of Kate’s achievements has been successfully launching a cost-effective school band programme with a Music Innovation Grant funded by the SA Music Education Strategy. The school is in the 10<sup>th</sup> percentile of socio-educational advantage, with no previous programme, and now students in Year 4-7 take part in the programme. Due to the socioeconomic status of many students, free access to instruments offers an affordable and engaging way for them to participate in music that would not have been possible previously. Similarly, in one of her schools approximately 400km north of Adelaide, Kate established a recorder programme in conjunction with the junior primary teacher, supporting her in being able to teach music lessons. With the addition of the traditional Instrumental Music lessons for Year 4 and above, this means that every student has access to excellent music education with approximately 70% of students from Reception to Year 12 engaging with IM in the township.

As many of the students rarely travel outside the region for Arts exposure, Kate has taken the approach of bringing the music to them, with a tour in conjunction with the Adelaide Youth Orchestra Quintet in 2020, and recently performances and composing workshops with the Elder Conservatorium’s Open Music Academy. Additionally, Kate has worked with principals in the allocated schools to support IM at their sites, providing instrumental demonstrations and organising inter-school hiring schemes for equal access to music. In order to facilitate this, she was successful in securing a donation from Musica Viva’s *Don’t Stop the Music* campaign, which provided a number of concert band instruments to be shared across the region.

A combination of low socio-economic areas and isolation from family due to COVID lockdowns has impacted the mental health of many students in some way. In an attempt to improve wellbeing, Kate has provided opportunities for beginner students to play with others on a regular basis, as her research has indicated this is the most impactful way that music effects social wellbeing. In these remote communities, there is limited understanding and medical intervention, so Kate completed a Youth Mental Health course to better support her students.

Teaching in remote sites across rural South Australia Kate understands the value of effective networks, with other teachers and music providers. Kate joined the ASME (SA) chapter Council soon after relocating to the mid-north, and she has led a new initiative “Country Conversations” – an online support network for regional instrumental, primary and secondary music teachers. It is hoped that the network will offer an opportunity to share best practices that might otherwise go unrecognised, and to provide support where needed.

Kate is always seeking to improve herself as a music teacher, through networking and professional development opportunities. Her years as a secondary classroom music specialist and head of department have allowed her to explore different pedagogies for delivering excellent music education. Kate believes that access to quality music education has the ability to inspire and engage a diverse range of learners and to positively impact students in a number of ways, and should therefore be available to all regardless of ability or resources.

**South Australia: Jonathon Rice**



Jonathon is a highly successful and experienced music educator. Since beginning his teaching career in 1984, Jonathon feels blessed that he has been able to teach in government, Catholic and Independent schools in a variety of roles, including three significant leadership positions. These are now enabling him to provide wonderful opportunities for his students at Pulteney Grammar.

Jonathon describes the structure of the music education programs at Pulteney Grammar school as having four pillars which are: Inclusivity, Diversity, Personalisation and Excellence. In addition, the whole music community holds three aspirational core values: Commitment, Tenacity and Community Spirit. These pillars and values are also core to the strategic plan that Jonathon has developed for the performing arts at the school. They support the decision-making process and especially inform the resourcing and facilitation of these programs. As a leader, Jonathon is always concerned with the outcomes to be achieved for the students, how can he better facilitate this, how he can ensure a diverse and inclusive approach. Jonathon ensures that programs can be personalised in order to meet the needs of the children involved so allowing excellence to be achieved with the appropriate perspective for the individual as well as growing a collegiate *esprit do corps* in the music cohort.

The re-structure of the co-curricular program and the renovation of the content of the academic music program offered from the Early Learning Centre through to SACE Stage 2 Music subjects (2017-2020), has been a very significant development. In the end, the desired outcomes for the students are for them to be able to find their own place in the programs; offer a greater diversity of music ensembles and choirs where some are focussed on participation while others are auditioned groups aiming for excellence (benchmarked against our peers and competitors).

Jonathon initiated a new ELC (3 and 4 year-old) program in music where the junior primary music teacher would go into the ELC learning spaces four times per week for 20 minutes. Jonathon had a self-contained trolley built with a keyboard and speakers, a brightly painted trolley with boxes of small percussion instruments, along with musical instruments on the trolley and other special music objects the students can see and use in their music making with the teacher. This ELC program includes elements of drama and dance, as the wholistic approach to expression, interaction and participation allows students of all capabilities and experience, to be involved in the program.

The Prep School music program is rooted in Kodaly and Orff pedagogy with singing at its core. Each year level (3, 4, 5 and 6), has a 45-minute choir lesson per fortnight in addition to the other two lessons of music per week. To expand this program more into performing arts, Jonathon introduced a dance class with one dance class and three music lessons per fortnight to be offered in 2022..

The middle school program has also undergone significant development over the past two years. A new Year 8 Integrated Performing Arts curriculum was introduced in 2021, based on 6-week rotations in Music, Drama, Dance, Theatre Technology, Digital Media, with the whole cohort to come together in term 4 to create a live showcase performance of 45-60 minutes. This program is yet to run a full cycle but already the significant improvements with student engagement and skill development are noticeable. In 2020 new elective subjects in the performing arts include a semester course on Musical Theatre and another on Sound Engineering. These programs have seen a 45% increase in student's enrolment into performing arts subjects in year 9. Jonathon also introduced dance into the middle school curriculum (year 9) as well as at SACE Stage 1 and 2 levels. All these changes have grown student engagement in the performing arts subjects which further supports co-curricular ensembles and choirs.

## Feature Article #2

### Case Study - Music Achievement in Practice

by Charmaine Suares Howard, Director, Paradise Kindergarten

Charmaine attended the Term 2 ASME *Music Can Do!* PD sessions, supported by the Music Education Strategy, and subsequently contributed this summary of Achievement in Practice.

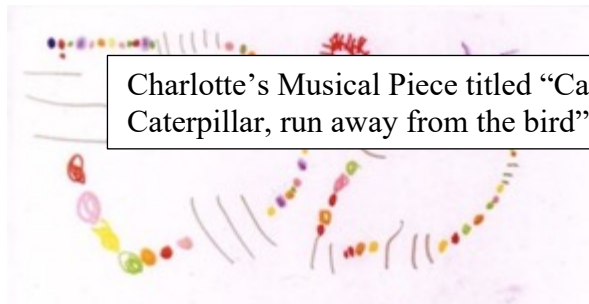
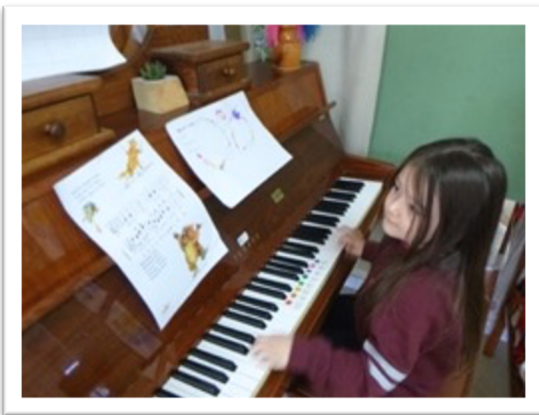
#### ACHIEVEMENT IN PRACTICE Paradise Kindergarten



Government of South Australia  
Department for Education



We have been exploring Music Education Strategies at Paradise Kindergarten through playful experiences of exploring Beat, Rhythm, building vocabulary and tuning children into musical notation. We are beginning to embed music into everything we do. Our story tables have an element of music and children will be singing and using a range of musical instruments. Staff are using the language of music for e.g. Dynamics, musical notation, beat, rhythm, crescendo etc. Through Music we are aiming to engage parents and caregivers and provide evidence based research references from Dr Anita Collins about the links between music education and long term benefits for children. We hope to develop **connections** with parents/ caregivers and community to articulate the **value** of Music education.



Charlotte's Musical Piece titled "Caterpillar Caterpillar, run away from the bird" 26-08-



People	Activities	Resources	Outcomes
<p>Kindergarten uses educator’s cultural music knowledge, Music field consultants and parents/ caregivers songs from their culture and childhood to build a repertoire of culturally diverse songs.</p> <p>The Kindergarten is an advocate through educators and leadership to articulate the value of Music education and share its musical learning with other schools and preschools via partnership.</p>	<p>Music is used as a transition tool and is embedded in all parts of our curriculum, i.e. story tables, group times, spontaneous singing.</p> <p>The Preschool Quality Improvement plan for 2021 uses Music education strategies to increase children’s literacy levels and these actions are shared with parents and community.</p> <p>The Kindergarten ensures access through providing a range of musical instruments that are available to children to explore and use within free play and during explicit music experiences.</p> <p>A focus on beat, rhythm and musical notation has demonstrated educator knowledge and children demonstrate enthusiasm and engagement within these experiences.</p>	<p>Funding through the DfE Music Education Strategy supports the building of educator capacity. Twilight sessions by music consultants within the Music Strategy team provides differentiated PD for ‘Music for all’ and ‘Music as learning’ Educators have been allocated time which is budgeted to plan and implement play experiences through music.</p> <p>Good quality Musical instruments are provided for children within the indoor and outdoor environment.</p>	<p>Children engage with more experiences around beat and rhyme and build oral language skills and learn a range of songs which are culturally inclusive.</p> <p>Children develop a sense of community to participate in collaborative performances and explore a range of Music and movement experiences.</p> <p>All children have access to a range of musical instruments for creative use and purpose and parents and caregivers are supported to understand and value music as learning.</p>

**Decisions I make should.....**

Teachers and educators	School and preschool leaders	Department For Education	Community Groups, families, Music Organisations
<p>Document and analyse student’s musical notation and experimentation to advocate for the value of ‘Music as learning’.</p> <p>Unpack and embed practices from Musical professional development as a team involving parents/ caregivers.</p> <p>Ensure access to a range of students and provide intellectual stretch within playful pedagogies and music.</p>	<p>Provide and Budget for time for the skills and knowledge gained through Music professional development to be sustained maintained, refreshed and potentially embedded.</p> <p>Plan and design musical experiences with the staff team to ensure intentionality and the value of Music education is clear.</p> <p>Continue to invest in resources to support musical access and inclusion for a range of children.</p>	<p>Continue to support the Music Education strategy and deliver differentiated support to sites.</p> <p>Continue the emphasis on ‘Music as learning’ by providing a range of professional development opportunities.</p> <p>Use case studies as evidence of achievement in practice to share learning and make connections across sites including cross sector to support the continuum of Music</p>	<p>Develop connections with parents / caregivers and music organisations to support children to continue their music education.</p> <p>Make connections with the school sector to sustain and embed ‘Music as learning’ to ensure success and participation for all.</p>



## **Feature Article #3 – Teaching internationally**

### **Maxine Lee-Morath**

*Maxine completed her Bachelor of Music Education at the University of Adelaide in around 2007. She initially taught for several years at Waikerie HS before heading overseas. She is currently teaching at the Alice Smith School in Kuala Lumpur, and also taught in Myanmar. Maxine recently attended the Term 3 ASME (SA) workshop via livestream, and well as the ASME XXIII National Conference. Maxine kindly agreed to write this article for the ASME SA Newsletter.*

Teaching internationally is equal parts challenging, rewarding, and exciting. Some people might add terrifying to the list. Packing a bag and leaving behind the language, curriculum and places you know is daunting, but ultimately rewarding if approached with an open mind and open heart. Teaching music in China, Myanmar, Spain & Malaysia has given me opportunities to work with musicians, students and staff from all over the world, and afforded me incredible cultural experiences, as well as some extremely memorable moments. Vastly different settings, but all strong and supportive communities with the school at the heart.

### **Travel & Events**

A perk of international teaching is the opportunity for travel as part of regular school life. Pre-Covid, international trips to attend PD & student events were the norm. I have taken students on trips and attended PD in Hong Kong, Korea, China, Malaysia, Vietnam, Singapore, the Philippines and Switzerland. The invaluable networking opportunities and incredible musical PD sessions are supported by networks such as FOBISIA (Federation of British Schools in Asia), who work to connect international schools across the region. Active connections with organisations such as the Royal Shakespeare Company & the Juilliard School of Music are common, and staff & students of a previous school of mine sang on stage with the Rolling Stones!

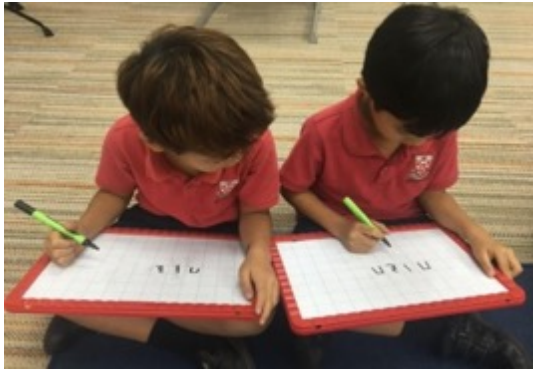
### **Freedom in Curriculum**

Notable in an international setting is the relative freedom and flexibility of curriculum design. IB schools and secondary exam classes aside, many schools follow the curriculum of their chosen country somewhat loosely. My current school offers a 'British education' which while loosely based on the National Curriculum for England, in reality is strategically designed to suit our unique context. Our staff and student body are culturally and linguistically diverse, and our curriculum reflects and integrates the experience and values of staff who hail from across the globe and have worked all over the world. Our Music curriculum incorporates the best of the Australian, British and PYP curriculums, and we are lucky in the autonomy we are granted to adapt & change to meet the needs of our students & families.

### **Students & Community**

Students are of course what makes this job worthwhile, no matter where in the world you are. Since Covid hit in March 2020, most of our students have been in 'face-to-face' school for only 12 weeks. We are hoping reopening will be announced in the coming weeks. Covid and online learning has forced staff, students and parents to upskill and become familiar with new technologies and new ways to engage the children in our online lessons. Many families have managed to escape Kuala Lumpur and spend their lockdown time in various locations. Children have joined their Zoom music lessons from hotel rooms, from the poolside at fabulous resorts, and from white sandy beaches where they are back in the water before we've finished singing 'goodbye everyone'. Transitioning online has forced us all to think far outside the box, and Covid has forced us to rise to the biggest challenge of our careers. As a music department we have found creative and innovative ways to stay motivated, engaged, and provide creative and meaningful musical experiences for our students, with all ensembles, performances and instrumental music lessons still online. Our community of staff, students and families from all corners of the globe, will continue to push forward, to be grateful to our host country for looking after us through Covid times, and look forward to the many adventures we know still await us.

Some of Maxine's photos:



Christmas in KL Virtual Choir



Alice Smith School Primary Microsite

## 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/) - <https://www.facebook.com/AustralianSocietyforMusicEducationSA/>
- [Music Teachers of South Australia](https://www.facebook.com/groups/672394926121815/) <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\\_JGX81VlkQi2dz0HoF7sg](https://www.youtube.com/channel/UCe_JGX81VlkQi2dz0HoF7sg)**

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>

