

# ASME (SA) Chapter Newsletter

## Term 3, 2023

[www.asme.edu.au/sa](http://www.asme.edu.au/sa)

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Welcome to the Term 3 2023 edition of the SA Chapter Newsletter! Please download this newsletter and share with your colleagues. Past editions and the current newsletter are usually available on the ASME (SA) website at the beginning of each term. If you wish to contribute an article, topic, or good news story, please email our editor Kate Goodes.

## Contents

SA Chairperson Report – Luke Gray .....	2
News from ASME National Council - Jenny Rosevear .....	3
ASME (SA) Council member profile – Kate Goodes .....	4
ASME XXIV National Conference – Jenny Rosevear .....	6
ASME Music Educating for Life Awards .....	10
Music Educating for Life Award for South Australia – Sally Rounsevell.....	10
National Young Composer Project – Ben Fuller.....	11
SA National Young Composer Project Representative – Luca Shin.....	12
Music in the Middle Years Reflection – Beth Lyon.....	13
Pulteney Grammar School April 2023 ANZAC Commemorative Music Tour to France and Belgium – Jonathon Rice.....	14
ASME SA Chapter Council .....	16
Social Media.....	16
50 <sup>th</sup> Anniversary Young Composers Awards – Ben Fuller .....	17

## SA Chairperson Report – Luke Gray

Luke Gray  
Chairperson, (SA Chapter)  
Australian Society for Music Education  
Mobile: 0433 478 636 |



Dear members

I hope you found an opportunity to recharge over the break and reconnect with the things that bring you most joy in life.

I am always inspired and amazed by the astounding level of professional learning opportunities that we provide. My sincere thanks to all those on council who give up their own time to ensure that we afford our members opportunities to connect, learn and grow. The term featured an excellent day of engaging the middle years through active music making. Sincere thanks to Kirralee and Samara for their leadership in bringing together a day of inspiring professional learning and networking. I encourage you to read later in the newsletter reflections, insights and highlights of the day.

Congratulations to our NSW chapter who hosted our 24th National conference held at the Sydney Conservatorium of Music, July 3-6. The theme was Music Unleashed, which sought to explore the narrative that music education is unconstrained by conventions, politics, instrumental or vocal forces. Underpinning this was a notion which sought to provide a high level of diversity, inclusion and agency in learning across the four days of professional learning. In recognition of exemplary commitment and outstanding significant contribution to both music education and the teaching profession in South Australia ASME (SA) awarded Sally Rounsevell with the Music Educating for Life Award at the national conference. I would encourage those who were unable to attend to take time to [read the book of abstracts](#) to read about the full array of high quality engaging presentations

This year we celebrate 50 years of our Young Composers Award Concert and Ceremony. It will be held at Elder Hall, University of Adelaide on Sunday November 19, 2023. Entries are now open and close Friday September 29. We hope that you will help us create this year to be the biggest event yet by encouraging your students to enter. Details and entry forms can [be found here](#). As this will be a not to miss event, we will send all members details of how they can register for tickets to attend and help us celebrate 50 years of history of this important and iconic competition.

As you turn your thinking towards the term ahead what possibilities and opportunities will you create with and for your students to fully immerse and sustain themselves in and through the world of active music making?

Best wishes for a successful term ahead.

## News from ASME National Council - Jenny Rosevear

Council has met face-to-face since the Perth conference in Sept/Oct 2019. Council Meetings have been held via Zoom over the last 3 years, with meetings over the last couple of years usually being held once per term (via Zoom). Ben Fuller was the SA representative, with Luke Gray and Kate Goodes being apologies. The full day meeting covered a range of topics and some of the key points include:

- ♪ The new website for ASME is nearing completion and will be launched soon
- ♪ Former national president Robyn Veitch has provided a report about the ASME Strategic Plan
- ♪ Following the AGM held in Sydney, the new Executive comprises:
  - Dr Jason Goopy (President)
  - Dr Rachael Dwyer (Vice President)
  - Dr Emily Wilson (Secretary)
  - Dr Jenny Rosevear (Treasurer)
  - Professor David Forrest (Publications)
  - Dr Leon de Bruin (Immediate Past President)

National Council expressed appreciation to Wendy Ross for her consistent dedication to the role over the last 9 years.

- ♪ The 2025 ASME National Conference will be held in South-East Queensland (most likely late September), to be convened by Dr Candace Kruger, Griffith University.

Reports presented at National Council are available on the ASME website via the publications member-only [access section](#). The reports from state chapter will be available later in the year.

## ASME (SA) Council member profile – Kate Goodes

*Note from the editor: This article is part of a series where we are asking council members to introduce themselves and share some insight into their careers and music education beliefs and experiences.*

Hello ASME members!

You may recognise me from my previous name, Retelsdorf – I didn't get married or divorced, but took my mother's maiden name. I am admin for the Music Teachers of South Australia page along with Samara. I currently work as State Coordinator and National PD coordinator for Musica Viva Australia, taking a break from teaching after a car accident shattered my ankle and needed to be off my feet. I am now looking to go back to teaching, albeit in a much more balanced capacity.



*Working the stand at the PSMF conference!*

Prior to working for MVA, I worked for DfE Instrumental Music in the Mid-North and Flinders teaching Brass and Woodwind, where I learnt to play trombone to stay one step ahead of the students. This was off the back of working as Head of Music in North London for 5 years, returning to Australia after Brexit but prior to the pandemic. I have taught both public and private, but my heart is within public education – I would not have been able to pursue music were it not for

Instrumental Music at my country high school. Country education is another passion – my first year of teaching was on the Eyre Peninsula, and it was a traumatising experience – I spent every weekend driving the 12-hour round trip back to see my Mum in the Barossa with my cat in tow. It was when I returned to the country in 2020 that I decided to join ASME to advocate for regional music education and reconnect after being out of the scene for so long. I was able to trial *Country Conversations*, an online networking opportunity for regional music teachers to connect across the country and connect them with metro schools or other experts to improve their own experiences. Through ASME, I made connections with the Open Music Academy at the University of Adelaide who did some wonderful workshops with my students, and the Music Education Strategy team, who came up and delivered PD for teachers in my region.

The greatest experience that has shaped my teaching however my time in London. I completed my MA in Music Education at the Institute of Education, UCL thanks to a scholarship from Universal Sound Foundation with the focus on Adolescent Wellbeing and Music Education. It was during this postgrad that I really started to understand my own philosophies around music education. I became that annoying person to always question *why* are we doing it this way? Why do we typically teach practical and theory lessons separately? Why is performance valued more than composing in Australia? (For context, in GCSE both composing and performance are weighted equally! I've heard it likened to learning to read, but not learning to write). I still remember one of my professors bringing in an editorial for the 1800s where teachers were lamenting that no one valued music education! That music education was a right for all, not for some – it seems to be an ever-present issue! I concluded that many of my personal values and philosophies did not align with the existing music curriculum, especially within the English context. Ironically the MA of Music Education made me question if Music Education was actually for me.



*My final rehearsal playing Contraalto clarinet with the London Consort of Winds.*



*Typical commute in the Flinders*

I returned to Australia completely burnt out from teaching, and I wanted nothing to do with music. As it was, an old student of mine saw that I was back, and her mother told me she needed someone to take over a position in the country. I said I would do it for 3 months... which turned into 6... which turned into seeing out the year... which turned into permanency. I was starting to fall back in love with music and teaching. So it was unfortunate that a car accident forced me out of the role in 2022. Having anxiety around driving, but having to drive almost 1000km a week, I needed something a bit more localised. So I tried my hand at arts administration. Turn out a lot of the skills teachers have are highly valued in the office, just called something else. Organising a concert? Project Management! Building relationships with parents/carers and the community? Engagement with stakeholders!

Taking a break from teaching also allowed me to find what I loved about music. I started conducting the Primary Schools Music Festival Northern Orchestra this year, started singing in a choir (occasionally accompanying), and recently accepted a position as MD for the Nuriootpa Town Band. By music not being my job, I was able to choose experiences because I wanted to, not because I felt obligated. I continued study and found that's where my passion is. I'm currently studying the Undergraduate Certificate in Creative Arts and Wellbeing at the University of Tasmania and already planning what comes next...



*All smiles after our "Access and Inclusion" Symposium.  
Kate (MVA), Rachel (ASO) and Chris (ASME)*

What I have really valued with my time as a council member and now Vicechair for ASME SA is the wonderful collaborative nature of everyone who volunteers their time and expertise to best serve you, our members. Your ASME council members give up their evenings and weekends to plan events that we hope you our members will find beneficial and useful. We pop into each others PD projects to offer support and help as necessary. We work alongside other associations and the Music Education Roundtable to create new and exciting PD opportunities. Every single one of us has different connections to the Adelaide music scene, and we bring our strengths and our passion together.

## ASME XXIV National Conference – Jenny Rosevear



I recently attended the ASME National Conference in Sydney, held at the Sydney Conservatorium as a conference delegate, having also been involved as a member of the Organising Committee. The conference was very successful, with around 240 participants, 4 keynote speakers, more than 100 presentations (papers, workshops and symposia), performing groups, trade display and conference dinner. The Conference Convenor was Deb Batley (also NSW Chapter Chairperson) who, in conjunction with the Organising Committee and All Occasions Group, ensured a high-quality conference program. The conference also included the ASME National Young Composer Project, with Holly Harrison as Composer-in-Residence and *Ensemble Offspring* as the Ensemble-in-Residence. This component was coordinated by Thomas Feinberg, a member of the Conference Organising Committee.

*\*\*Please note: The conference schedule, along with the booklet of abstracts for all of the presentations (except the keynote addresses), is easily accessible on the ASME website [here](#). You will also find the Young Composers Concert program, including information about each of the YCs, and the slides from the ASME Awards Presentation session.*



The Conservatorium is a remarkable structure, built 4 levels down into the ground adjacent to the Botanic Gardens and the original Con building which opened in 1915. The current building comprises an amazing labyrinth of teaching, practice and performance facilities. The original Con building opened in 1915, and remains in place. The interesting history of the Con is available [here](#).

The conference started with a Welcome Cocktail Reception, held in the Atrium, which is an open area spanning the 4 levels, with sandstone walls and light-filled space. The Opening Gala concert, held in Verbrugghen Hall, was inspiring. The performing groups were:

- ♪ Sydney Youth Orchestra Richard Gill Chamber Orchestra
- ♪ NOMAD String Quartet (players from AYO)
- ♪ Sydney Conservatorium Chinese Music Ensemble
- ♪ Ensemble Offspring



*Verbrugghen Hall: SYO Richard Gill Chamber Orchestra*



*Ensemble Offspring*

## Keynote Speakers

**John Foreman** spoke about his own background and shared some fascinating insights into the opportunities that he had had – for example, a suggestion that he apply to attend a national music camp led to many encounters that opened the way to innumerable professional activities. He reinforced the message that teachers can have a most powerful impact in supporting and guiding their students.



*Opening keynote: John Foreman*



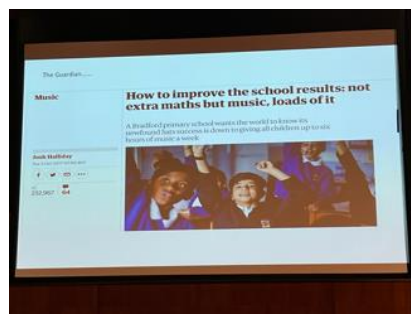
*Keynote: Professor Brydie-Lee Barleet*

**Professor Brydie-Lee Barleet**, who works at Queensland Conservatorium Griffith University, presented the second keynote address. Her presentation addressed some of the leashes that bind her with regard to her research and academic life. Brydie-Lee outlined how leashes of inequity can work on a community, and how we need to unleash social injustices to bring about a collective sense of healing. For young offenders, Brydie-Lee suggested that they “should be sentenced to Big Art programs, not detention”.

**Jimmy Rotheram** was the third keynote speaker. Jimmy is music leader at Feversham Primary Academy in Bradford, UK and described the background of the school and the incredible impact that has been experienced with the introduction of music for all children in the school. The school came to world attention in 2017 when the dramatic turnaround in Ofsted ratings became public – see articles at The Guardian [here](#), and Music Trust [here](#). Jimmy’s presentation also involved some practical activities that were inspiring in their simplicity and effectiveness.



*Jimmy Rotheram*





**Jessie Lloyd** is an Aboriginal and Torres Strait Islander Songkeeper and presented the final keynote session at the conference. Jessie outlined the background to the Mission Songs Project which she founded, and her moving presentation was interspersed with her singing and guitar. In her keynote, Jessie has shared permissions for us to talk and keep songs and conversations alive, with various resources for teachers on the Mission Songs project website – link [here](#), including the *Choir Songbook 2018*, and *The Songs Back Home* which is a CD and 16-page booklet.

## Conference Dinner

This was held in the beautiful Macquarie Room at the Royal Automobile Club of Australia, in Macquarie Street, a short walk from the Conservatorium. The guest speaker at the dinner was **Dr Anita Collins** – her message was one that encouraged everyone to adopt the approach – “What do you need?” and “How can I help?” when advocating for music education. Kirsten Macaulay has provided the following summary:

Hearing Anita Collins speaking about what can every music teacher can do to promote music education;



- ♪ Share with a personal perspective (your stories) about benefits of quality sequential music education with friends.
- ♪ Support teachers. There are many teachers who have “art scars” and need encouragement and support from us all to teach music education. Reach out to 1 teacher today.
- ♪ Supporting Leaders. They need our support to solve problems such as implementation. Become the expert adviser. Do they need information for parents? Listen to them; help them.
- ♪ Start small. Start with 1 thing. Eg help one teacher. Things will shift.
- ♪ start and end with the students. Core business - what does the student need?

**ASME Awards** – during the final conference session, the various ASME Awards were announced and presented. The slides from the ASME Awards Presentation session can be viewed [here](#). Regarding award for SA educators, Sally Rounsevell received the Music Educating for Life Award (see separate Newsletter article), and Honorary Life memberships, awarded to Dr Antony Hubmayer and Chris Narroway last November, were acknowledged.

During the conference, I was involved in being a session chair for most sessions. Some of the highlights from these were as follows:

- ♪ *Getting a Year 5 Immersion Program “Off the Hook”*, presented by Belinda Dolan and Sam Smith, St Joseph’s Nudgee College, Queensland. An amazing example of how music and music making is now socially accepted within a boys’ school where sport was often a major focus.
- ♪ *Learning through music unleashed: Using informal composing and picture books for an inquiry topic into the immigrant experience* - Dr Emily Wilson, University of Melbourne Graduate School of Education. A practical workshop where the chord progression of *Times Like These* by the Foo Fighters was used as the basis for creating a new song using words inspired by picture book.



- ♪ *Yugambeh [Aboriginal] Language in Song Workshop*, Dr Candace Kruger, Griffith University, Qld – A practical workshop where we learnt to sing some Yugambeh songs. Candace co-wrote *Morning Star and Evening Star*, used for the AMEB Online Orchestra project.
- ♪ *Music is Connection - The power of music-making in our communities*, Ms Sonia de Freitas, Sydney Symphony Orchestra, Head of Education & Communities. Sonia outlined the wide range of programs that SSO undertakes throughout NSW. There is also a complimentary online resource called 'Teachers Lounge' containing resources, including videos, for primary and secondary teachers – see link [here](#)
- ♪ *Moving beyond the stage: Orchestras, opera companies, music education and community engagement*, Dr Emily Dollman, University of Adelaide. In this paper, Emily outlined some of the best educational programs offered by various professional performing groups from around the world, as outlined in her book entitled *Opening Doors: Orchestras, Opera Companies and Community Engagement*, published by Routledge in 2023.
- ♪ *Brass band instruments: how to include them in your music program*, Dr Veronica Boulton, St Mary McKillop College, Canberra. This workshop involved the Queanbeyan Junior Brass band which demonstrated some of the practical concepts being proposed by Veronica. Originally from SA, Veronica has recently completed her PhD on the history of brass bands in Australia.
- ♪ *Connection in the Classroom: Daring Spaces and Courageous Teenagers*, Annie Kwok, Pulteney Grammar School, SA. Annie's workshop focussed on the first lessons with Yr 5-8 General Music, and Year 7-10 Choral/Ensemble focus. We were involved in practical activities such as "4-beats behind" which involves copying a pattern but 4 beats later, and Annie outlined the basic process including small group work, ostinatos, performance and audience of group compositions.
- ♪ *Learning with Digital Tools: Degrees of Formality in the Music Classroom*, Caitlin Sandiford, Chifley College, Sydney. Caitlin's workshop made use of iPads and Ableton Live, with participants (even those without any prior experience of this technology) being able to engage with the tasks.
- ♪ *Rediscovering the connections between music education and learning in the early years*. Alexandra Dalman, Chris Narroway, Music Education Strategy, SA Department for Education. In this workshop, Alexandra and Chris outlined some of the achievements of the MES, interspersed with practical activities which clearly resonated with some of the activities as discussed by Jimmy Rotheram (keynote speaker from earlier in the day) who also attended this session.

## ASME Music Educating for Life Awards

These awards are for music educators employed in one or more of early childhood, primary, secondary, or special education in the government or non-government sector, with a minimum of three years' experience

The award focusses on the applicant's exceptional contribution to the provision of quality music education in the context within which she/he is working, as demonstrated by the following criteria:

- Effectiveness and innovation in enabling development of new musical understandings that build on and enrich pupils' knowledge, skills and attitudes in music
- Teaching approaches that cater for diverse needs and backgrounds
- Working collaboratively with other teachers and providers of music learning to improve outcomes for pupils



### Music Educating for Life Award for South Australia – Sally Rounsevell

Sally was presented with this Award during the Awards session at the ASME National Conference in Sydney. The SA chapter funded Sally to attend the conference. Congratulations on this outstanding award, Sally!

#### **Sally Rounsevell:**

- ♪ Director of Music at St Peter's Girls School in Adelaide
- ♪ Has built a culture of excellence, inclusivity and passion for music, with over half the school is heavily involved in the music program which has a strong focus on ensemble playing and performing.
- ♪ Leads a team of highly professional and passionate music classroom, instrumental and peripatetic staff who work closely with the girls to develop a strong foundation of technical skill and confidence which resonates across the whole program
- ♪ Under her leadership, the Music Department has gained recognition at a national level and is recognised for its emerging Jazz department, strong string program and outstanding choral groups. Sally has developed the brass program, with the largest all girls brass ensemble in Adelaide
- ♪ The school has an emergence program in the junior school which introduces girls to ensemble performance and skill development from reception to year 4. The girls have the opportunity to play tuned percussion, boom-whackers, recorder, string instruments, and band Instruments.
- ♪ Sally is the current President of the Association of Heads of Music in Non-Government Schools [AHOMINGS] and has sought to support non-government Directors of Music to better their own skills and knowledge in Music Education. AHOMINGS organised the inaugural "SA Jazz vocal Fest" when Generations in Jazz could not occur in 2021 due to COVID.

## National Young Composer Project – Ben Fuller

The ASME National Young Composer Project, which was instigated in 1995 by Professor Gary McPherson, was coordinated by Dr. Thomas Feinberg, a member of the Conference Organising Committee. The Young Composers, listed below, each submitted a composition, which was workshopped over 3 days with Composer-in-Residence Holly Harrison and Ensemble-in-Residence *Ensemble Offspring*.

The Young Composers Concert program was as follows:

- ♪ *Rhapsody on a theme* by Kairyo Searle, Queensland
- ♪ *Music Unleashed* by Henry Gell, Tasmania
- ♪ *Title*, Adriel Sukumar, New South Wales]
- ♪ Sage Ryan, *Chimaera*, Sage Ryan, Victoria
- ♪ *Morgan Beach*, Luca Shin, South Australia
- ♪ *Riffs and Rev*, Holly Harrison, commissioned work.



Left: Leon de Bruin (ASME National President),  
Ensemble Offspring members, YCs and Thomas Feinberg (R)

### Luca Shin (South Australia)

Luca's notable compositions include, *Tomatoes*, a piece for soprano and piano performed during Festival 39 - Piano Words Song Recital in 2022, an incidental piano and violin piece *Lament and Dance*, a four-movement string quartet, and *Magnificat and Nunc Dimittis* for organ and choir, all of which were awarded 1st place in the ASME (SA) awards from 2018 to 2022. His works draw inspiration from organic and natural life interactions with both people and environment. For his National YC composition *Morgan Beach*, Luca was inspired by the rugged yet beautiful landscape of Cape Jervis, South Australia to create unique textures and tone colours. It is intended for the listener to be able to create their own unique story and interpretation of this piece that possesses both modern Australian and traditional chamber music elements.

## SA National Young Composer Project Representative – Luca Shin



*R: Leon de Bruin (ASME National President) presented YC plaque to Luca Shin, SA Young Composer*

From the 3rd to 5th of July, I had the opportunity to attend the ASME XXIV National Conference held in Sydney, representing South Australia as a Young Composer in the Young Composers Project.

There were also four other composers from Tasmania, Victoria, New South Wales, and Queensland, all of whom were high school or university students.

We worked with composer in residence Holly Harrison and Ensemble Offspring who workshopped each of our compositions and discussed how to further refine them and ideas to improve our composition skills in the future. It was also a very valuable experience for me to have the chance to hear all the other compositions being

workshopped, as I gained lots of insight and new ideas for future works. The project gave me a glimpse of the process real professionals go through from first play-through to performance. In each workshop the excitement was tangible, and all of us stayed after with Holly to discuss more about the compositional process and further elements to improve on. Something that stuck with me the most was the importance of communication. After seemingly minor changes in notation and discussions with the ensemble, the change in sound was enormous by the time of the performance.

Writing for Ensemble Offspring was a new and challenging experience for me, as I had never written for such a unique combination of instruments (flute, clarinet, cello, piano). In writing my piece 'Morgan Beach', I decided to depict the rugged South Australian landscape while also incorporating unique sounds that highlighted each instrument. In the workshops, further discussion was had about the improvisation section to explore different extended techniques to imitate sounds of wind and ocean. We also worked on making changes to bring out different tone colours, and to make sure everything was comfortable to play and read.

I would like to sincerely thank ASME and Ben Fuller for all the hard work they have put in organising the conference and giving me the opportunity to work with world class musicians on this project. I learnt so much in the three days I was there, met with like-minded musicians from across Australia, and gained so much insight not only in composition but also how professional musicians work together in a contemporary setting.

## Music in the Middle Years Reflection – Beth Lyon

*Beth recently attended our Music in the Middle Years PD at Tabor College and has kindly presented a reflection of her experience as a participant. Thanks, Beth!*



Professional development is simply part of a teacher's job. Some of it can feel like a chore at times if we are completely honest. At a crazy busy time of the year like this was, with semester reports due and numerous assessments to mark, going to a PD session on a Saturday morning was really the last thing I felt like doing. I seriously considered not going and staying in bed after having had a late night due to a school concert the night before. However, I dragged myself along and am so very glad that I did. It was one of the best PD sessions that I have attended in a long time, and I was reminded of the amazing dedication of the ASME team to bring us content that is relevant and totally engaging.

I love that ASME listened to our needs from previous feedback surveys and brought presenters who addressed issues that we all face every day in front of (sometimes challenging) teenagers. I came away with my head full of ideas to try in my classroom, and a google drive full of resources so very generously shared by the presenters. Firstly, the venue was perfect for a conference of this size, and it was a great opportunity to see the beautiful new facilities at Tabor College.

I felt that the combination of “hands on” activity was just right to get us moving and in the spirit with Samara's practical music making session using chants and relevant content (Baker Boy's Meditjin). I found myself imagining how to use this with my current students and how much they would enjoy it. The Music Tech presentation with Wes Brice was particularly interesting as he not only showed how his school has embraced music tech, but shared useful information including assessment task ideas, relevance to Australian Curriculum version 9, and the practical set up of a music tech classroom.

The next session was a fantastic contrast with some “on the spot” song writing with the wonderfully engaging Robyn Habel. Her examples of how to use her ideas with various year levels, and some great resources again had me realistically thinking that I could implement them into my classes straight away.

Finally, participants all shared ideas, successful lesson plans, and highs and lows of recent teaching experiences. Not only did I leave feeling inspired, but also very well resourced thanks to such generosity of the presenters and participants. I felt a sense of being part of a wider “music educators” community where we are all there to support each other, learn from each other, and celebrate the amazing creativity our job allows.

Thanks, ASME!



*Robyn Habel in action*

## Pulteney Grammar School April 2023 ANZAC Commemorative Music Tour to France and Belgium – Jonathon Rice

As Head of Performing Arts, I have always felt it important to bring students to an international performance stage and, where possible, provide an educational or community focus through touring. So in 2017, when I attended the 2017 ASME National Conference in Melbourne, I made a connection with Angas Travel, a company that does a lot of work with school tours. This led to a conversation with Jackie Male, a senior consultant at Angas which in turn led to The Mayor of Fromelles getting in contact with me and inviting Pulteney Grammar to be part of their 2019 ANZAC service, and so a long journey began.

So, in 2019, 16 students and three staff went on the first Pulteney Grammar ANZAC Commemorative Music Tour. This tour also included a short visit to London to perform at the 2019 Pulteney Old Scholars Dinner before returning to Adelaide. From my perspective, this tour was challenging as 12 days before we were due to fly out to France, I tripped over a guitar case on my way to a rehearsal and snapped my Achilles tendon resulting in me having to miss the tour! Following this initial success, we negotiated with Mayor Masson, for Pulteney to come back to Fromelles every three years. Nonetheless, the tour went ahead without me, and was a success. Fast forward to January 2022 and during the grips of Covid and we were keen to make headway into our next possible tour." After accepting an invitation from the Mayor of Fromelles, Ms Masson, to go back to France, I decided to go to the parents and students and offer the 2023 tour, while still being unsure of how Covid will affect it all. We had 29 students from 28 families express interest in the 2023 tour, so we pushed ahead and got planning. The outcome was on 14<sup>th</sup> April, we took off from Adelaide with 29 students and 6 staff, to do a two-week tour of Paris, country France (the Normandy Coast, WW1 battlefields), Bruges and Ypres in Belgium.



The performance itinerary was focused on community concerts (Jazz, Pop and Musical Theatre repertoire with a Jazz Choir, vocal soloists with a Small Jazz Ensemble accompanying) and ANZAC Service repertoire (Australian and French National Anthems, hymns, and secular supportive repertoire material the song Flanders Fields, Waltzing Matilda, and Abide with Me). Plus, several songs we did for a Capella choir, where we could perform quickly and easily in Cathedrals and Abbeys across France.

The rest of the itinerary was about commemorating fallen old scholars (from WW1), where we visited 16 old scholars' graves and memorials, special visits to Mont Saint-Michel and the D-Day landing beach (Omaha and the American Cemetery), Bruges, as well as a couple of days to explore Paris.

Pulteney has a long and significant military history, where we have lost old scholars in every major conflict since the second Boer War. In WW1, we lost 77 old scholars (the majority in the Somme) at a time when the school only had an enrolment of 115 boys. This loss was also a serious blow to the old scholar community and for the school and had long lasting negative effects on the school's growth and success in the post-war years.

On this trip, pairs of students were allocated a fallen old scholar, where we would visit the cemetery where they were interred. The current students placed a small cross at their grave and read out the old scholar's story. We then said the 'Ode' and played the Last Post. In one such ceremony, the two current scholars read about an old scholar who died on the Somme when he was 19 years of age, where the students reading his story were 17 years of age! The connection for the students was obvious and so sad. Some of the cemeteries we visited including Villers-Bretonneux, Fromelles (Pheasant Wood and VC Corner), Pozieres, London Cemetery Extension and Menin Gate, Ypres. We performed 11 times on the tour in community markets (Paris, Fromelles and Villers-Bretonneux), as well as other amazing venues (including La Madelaine Church Paris, Bayeux Cathedral, Mont Saint-Michel Abbey, Amiens Cathedral), but a highlight was performing as part of the La Flamme Ceremony under the Arc de Triomphe. At this ceremony we marched under the Arc and performed Abide With Me, the French National Anthem, Flanders Fields, and Waltzing Matilda, to a large and appreciative audience. We also laid wreaths of remembrance at this, and all other ceremonies attended. We also performed a ceremony as part of the 100<sup>th</sup> Anniversary Walk for Legacy Australia (Pozieres) in addition to planting three oak trees at the Fromelles-Pheasant Wood cemetery that came from the seeds of an oak tree in the park lands outside the Adelaide Oval, connected to the very first WW1 memorial established in Australia, in 1914.

The whole touring party undertook basic French language classes at school in term 1, so we all at least, had manners and pleasantries in French. This turned out to be so helpful and again maximised the students' connection with the French community and culture, experience, and engagement. Upon our return, some students have expressed that their experience on tour as 'life changing'. For me know personally, it was a privilege to witness the students' growth and realisation as they came to appreciate the costs of war and the value of remembrance.



I am sure the touring students and staff will treasure the experiences we had together on this tour, for the rest of our lives. For me, this was my 5<sup>th</sup> international music tour, leading secondary music students and I feel the most rewarding of all. Building a bridge of connection for the fallen old scholars and our current scholars, is extraordinary opportunity. Playing the Last Post at the Fromelles Anzac services was also a major personal highlight.

We have already been invited to return to France as guests of the Fromelles community in 2026 and 2029. While we reflect and learn from this most recent trip, I am eager to begin the process of getting the next tour into the school systems ready for the parent expression of interest meeting in February 2025 for the April 2026 Tour.

## ASME SA Chapter Council

**Chairperson:** Luke Gray  
**Vice Chairperson:** Kate Goodes  
**Secretary:** Jenny Rosevear  
**Treasurer:** Chris Narroway

**Council members:** Kirralee Baldock  
Samara Churchett  
Emily Dollman  
Janelle Fletcher  
Ben Fuller  
Gemma Heath  
Keith Huxtable  
Chris Mardle  
Stephen Millar  
Jonathon Rice  
Alistair Ward

## 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. Regularly people are posting job opportunities, a range of PD available or a variety of performances available to schools.

Click the images below to visit the page!



**Music Teachers of South Australia**

Private group · 2.3K members



**Australian Society for Music  
Education SA Chapter**



## 50<sup>th</sup> Anniversary Young Composers Awards – Ben Fuller

Hello Educators and Young Composers.

Welcome to the **50<sup>th</sup> anniversary year** for the ASME Young Composers Awards in 2023.

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 composition and arranging of specific as well as flexible styles, this competition is sure to address your students' needs. All entrants receive feedback on their works, 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.

We have some exciting opportunities available for young composers in this year's competition as well as the addition of a few more categories.

In partnership with ADYO and the Adelaide Big Band, we are offering additional opportunities linked to Section H of this year's competition, which are also being made available to university students for sections P and R. Students wishing to enter a work for these divisions can provide a work for one of the following 3 large ensembles:

Option 1: Concert Band

Option 2: Wind Ensemble

Option 3: Big Band

Works for these ensembles will have an opportunity to attend workshop sessions with ADYO or the Adelaide Big Band at the following dates and times:

ADYO Rehearsals: Sunday 27<sup>th</sup> August, 3<sup>rd</sup> of September and 10<sup>th</sup> of September. Times will be allocated within the rehearsal time between 11:00am and 1:00pm in Elder Hall, Adelaide University, Adelaide.

Big Band Rehearsals: Wednesday 23<sup>rd</sup> August, 6<sup>th</sup> of September and 13<sup>th</sup> of September. Times will be allocated within the rehearsal time between 7:30pm and 9:00pm at a venue to be advised.

This opportunity is also available for students entering an arrangement for Sections K or L depending on availability. Please email [asme.sa.yca@gmail.com](mailto:asme.sa.yca@gmail.com) to register your interest and receive further details.

These sessions will allow composers and arrangers to gain valuable feedback from ensemble players and directors to further improve their works before final submission on Friday the 29th of September.

In Partnership with Kodaly we have also developed 2 additional sections for the competition. These include sections I and J, where students can enter a composition or arrangement of a choral work. Section I is for students in years 7-10 and to be written for either SA or SSA. In Section J, students in years 11 – 12 can enter a composition or arrangement for either SSA or SATB. Both divisions are for choir with or without piano accompaniment.

The Young Composers Award Concert and Ceremony will be held at Elder Hall, University of Adelaide, North Terrace, Adelaide SA, 5000, on Sunday 19<sup>th</sup> of November 2023. The final concert details are still being finalised and will feature performances from our award winners as well as a celebration and recognition of past winners of the competition who continue to be prominent within the industry as composers, arrangers and musicians.

ASME Would also like to recognise and thank our many sponsors for this year's competition Size Music, Adelaide Youth Orchestra, Adelaide Symphony Orchestra, Winston Music, Presto Music, Music EDnet, AUSTA, TABOR Institute of Music, Credit Union SA, Kodaly SA and the University of Adelaide.

If you have any further queries regarding any aspects of this year's competition, please feel free to contact Ben Fuller on 0450 099 326 or via email at [asme.sa.yca@gmail.com](mailto:asme.sa.yca@gmail.com).

Yours sincerely,

*Ben Fuller*

ASME (SA) Young Composers Award Coordinator

# 2023 ASME SA 50TH ANNIVERSARY YOUNG COMPOSERS AWARDS

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## IMPORTANT DATES:

SUBMISSIONS OPEN: NOW!!!

SUBMISSIONS CLOSE: 29TH SEPT 2023

50TH ANNIVERSARY AWARDS CONCERT  
19TH NOV 2023

SEE ADDITIONAL INFORMATION FOR  
COMPOSER WORKSHOP SESSIONS AND  
EMAIL BEN FULLER AT  
ASME\_SA\_YCA@GMAIL.COM TO BE  
CONSIDERED FOR THESE EVENTS

Proudly

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our  
Spons  
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MUSIC

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institute of  
music

**Presto**  
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Adelaide Youth  
Orchestras

**music  
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**AUSTA**  
AUSTRALIAN STRINGS ASSOCIATION



**ASME**  
**Young Composers Award**  
**2023**

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 composition and arranging of specific as well as flexible styles, this competition is sure to address your students' needs. All entrants receive feedback on their works, 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 2023.

- Section A: Composers in school Years R-6
- Section B: Sequenced/Rock/Pop Years R-6
- Section C: Composers in school Years 7-9
- Section D: Composers in school Years 10-12
- Section E: Composers in school Year 12
- Section F: String Ensemble Composers in school Years R-9
- Section G: String Ensemble Composers in school Years 10-12
- Section H: Large Ensemble Composers in school Years 10-12
- Section I: Choir Composers/Arrangers Years 7-10 (SA/SSA)
- Section J: Choir Composers/Arrangers Years 11-12 (SSA/SATB)
- Section K: Arrangers in school Years 7-10
- Section L: Arrangers in school Years 11-12
- Section M: Rock and Popular Music with lyrics Year 7 – 12 or up to age 18
- Section N: Sequenced, Rock/Pop Instrumental Year 7 – 12 or up to age 18

\* Large Ensemble works (Section H) are to be written for either Concert Band, Wind Ensemble, or Big Band and will be linked to workshop opportunities in Term 3.

**ADVANCED CATEGORY** for composers 25 years and under on 1 January 2023.

- Section O: Music for Schools - Solo Instrument or Voice (accompaniment optional)
- Section P: Music for Schools – Instrumental Ensemble or Choir

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

- Section Q: Solo Instrument or Voice (accompaniment optional)
- Section R: Ensemble or Choir
- Section S: Electronic Music

Entries Close:	Friday 29 <sup>th</sup> September 2023
Awards Concert:	Sunday 19 <sup>th</sup> November 2023

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

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**

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  
                   M    N

ADVANCED:     O    P    Q    R    S

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, or 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 2023, 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 2023, 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, I, J, O, P, Q and R **must be submitted as a score**. An audio file must also be submitted as an MP3 or WAV format.
- ◆ Arrangements in Sections I, J, K and L **must be submitted as a score**. An audio file must also be submitted as an MP3 or WAV format.
- ◆ Compositions for Sections B, M, N and S **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 Sunday, 19<sup>th</sup> November 2023. Wherever possible, they will be expected to provide their own performers with the exception of Section H, where ensembles will either be provided or pre-recorded prior to the evening where possible.
- ◆ 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 19<sup>th</sup> November 2023.