



ASME

South Australia

ASME (SA) Chapter Newsletter Term 2, 2024

<https://asme.edu.au/chapter/south-australia/>

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Welcome to the Term 2, 2024 edition of the SA Chapter Newsletter!
Please download this newsletter and share with your colleagues. Past editions are freely available on the ASME website in the Resource Hub, and newsletters are generally available at the beginning of each school term. If you wish to contribute an article, topic, or good news story, please email us with your ideas.

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SA Chairperson Report by Kate Goodes

Kate Goodes
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Dear ASME South Australia Members,

As the days get a little colder and we move into Term 2, it's a perfect time to reflect on the achievements and activities from Term 1 and look ahead to the exciting initiatives and events that await us. Both as a state chapter, and as a national organisation, we continue to work towards providing robust representation and leadership for all Australian music educators. Here's a summary of what's been happening and what's on the horizon.

ASME National had the honour of bestowing life membership to Dr. Andrew Ford OAM, a celebrated Australian composer, writer, and broadcaster. Dr. Ford has been a strong advocate for music education, tirelessly promoting the value of music in schools and across broader educational fields. We are grateful for his contributions and look forward to his continued support and inspiration.

ASME (SA) has secured a grant from the Credit Union SA – Educators SA Sponsorship program, which will help regional teachers attend ASME conferences and workshops. Further details about applying for assistance will be advertised later in Term 2. Thanks to Jenny Rosevear for submitting the application, and thanks to Credit Union SA and Educators SA for their sponsorship.

Through the Department for Education's Music Education Strategy, ASME(SA), along with the Orff and Kodaly associations, has secured funding to continue delivering popular professional development packages. These packages have been highly valued by early years and primary educators, and we encourage you to share this opportunity with colleagues at DfE sites. Information about the 2024 PD Packages is available [here](#).

Term 1 saw some outstanding professional learning events. The annual SACE Space workshop in February was a great success, thanks to input from a range of incredible presenters and convened by Samara Churchett and other SA Council members. In March, the annual Teacher Symposium which was presented through collaboration between ASO, ASME, and Musica Viva Australia, provided valuable insights into authentic engagement with First Nations music. We appreciate the work of presenters Dr. Al Fricker, Dr. Candace Kruger, and local Ngutu College teacher Steph Insanally, for their contributions to this event.

Sadly, Term 1 was also marked by loss, as we said goodbye to three leading music educators, colleagues, and friends: Dominic Meehan, Nick Mulder, and Paul Stacey. These individuals made significant contributions to music education, and their passing leaves a void in our community. This edition of the newsletter includes tributes prepared by colleagues to honour their memories.

Looking ahead, we have plans for new Professional Learning for 2024 and beyond, including the new SA Curriculum, Early Years Conference with Kodaly, and other exciting topics. Please mark your calendars for the Young Composers Awards, with entries closing on September 27th, and the Young Composers Concert to be held in Term 4 (date to be advised). Thank you to all our members, educators, and stakeholders for your continued support and dedication to music education. As we progress through Term 2, let's continue to work together to create meaningful learning experiences and foster a vibrant musical culture in our schools and communities.

Best regards from Kate Goodes, Chairperson, ASME SA Chapter

SACE-Space 2024 Conference Report by Samara Churchett



Samara Churchett is the current ASME SA Chapter Vice Chair and Convenor of SACE-Space

Near the end of February around 40 music educators gathered in person and online for our annual SACE-Space conference at the Education Development Centre. Our SACE-Space conference continues to be the most comprehensive SACE Music focused conference of the school year.

Note: Did you miss SACE-Space? Catch up online!
Purchase your replay ticket via <https://www.trybooking.com/CRJGQ> before 2nd June 2024.



Summary of Topics & Presenters:

Music Performance - Solo and Ensemble

Presenters: Jasmin Feneley, Ben Fuller, Beth Lyon, Deanna Whelan

Music Studies

Presenter: Trish Hart

Composite Classes

Presenter: Belinda Parr

SACE Flexibilities - Integrated Learning and Creative Arts

Presenters: Kay Smith, Tania Madigan

Music Explorations

Presenter: Cinzia Cursaro

Discussion on A+ Merit Awards

Music Performance - Solo and Ensemble

Presenters: Jasmin Feneley, Ben Fuller, Beth Lyon, Deanna Whelan

Our first combined session focused on the most frequently elected SACE Music subjects - Solo and Ensemble Performance. This year we had a team of presenters working together to cover both subject operational perspectives and assessment, to approaches for engaging and extending students in their music literacy and personal practice. Presentations from esteemed SACE Music educators, Ben Fuller (Woodville HS) and Jasmin Feneley (Marryatville HS), prompted productive discussion on assessment in performance, and provided expert breakdowns of the performance standards. I always find it very practice affirming to hear from others that my interpretation of the performance standards is correct. An additional take away from Jasmin's discussion on the music literacy and response aspects of solo performance, was to encourage students to use third person perspective when evaluating their work, which aids in their development of academic language, which will undoubtedly aid them in future study, and also helps students to clearly connect their personal reflection to the performance standards (see *Figures 2 & 3* overleaf). Jasmin also provided a very helpful glossary of terms and wordbanks for students to use when completing their analysis and reflection.

Deanna Whelan (Concordia College) led an interactive activity to engage students in developing their music literacy skills using [Quizlet](#). Attendees were challenged to work in teams to correctly define musical terms. Even in a room full of experts, this was a challenging task, as Quizlet doesn't make it easy for individuals, and instead prompts collaboration - a lot of fun, and one my students have enjoyed since. As part of the conference resources, Deanna generously provided a number of metacognition prompting task sheets for use with students throughout secondary music classes.

New ASME council member and first-time presenter Beth Lyon (St Peter's College), gave us some insight into the strategies she uses to develop performance and part-testing readiness with her students using ongoing formative assessment and Active Constructive Responding (TEAMS - see Fig. 1). Each week Beth's students perform for their peers to gain constructive feedback. These performances are also recorded, which provides student with a treasure trove of examples of their own practical development which can be utilised in the production of quality multimodal presentations for assessment types 2 and 3.

Many thanks to the Performance subject teachers for their time and dedication, and the generosity of Deanna and Jasmin for the resources provided for attendees on music literacy and utilising growth mindset and metacognition. We hope that all teachers who access the newsletter might also benefit from the Solo and Ensemble Performance checklists provided by the team.

Fig. 1. St. Peter's College - Active Constructive Responding model [TEAMS]



Fig. 2 Suggested Solo Performance AT2 Discussion format (can be adapted for Ensemble by including Ensemble skills and key features in the piece overall, not just their part).

DISCUSSION FORMAT

- Context, Background and Style**
 - Write in third person
 - Title of work
 - Composer & nationality
 - Broad description of style/genre
- Overview, key features**
 - Discuss structure, tempo, key
 - Present in either in a table OR as a written analysis
- Detailed structural and stylistic analysis**
 - Analyse in chronological order
 - Investigate the musical elements
 - Include examples related to the score and the performance
- Practice preparation**
 - Include strategies that refined their performance
 - Were there any specific performance and stylistic techniques needed?

Fig. 3 Suggested Ensemble Performance Evaluation Format (can be adapted for Solo)

EVALUATION FORMAT

- Introduction (Paragraph 1)**
 - Quick discussion of pieces with some analysis.
 - Identify and discuss ensemble skills required within an ensemble
 - Teamwork/collaboration/making decisions about the musical performance and or stylistic interpretation
 - Interpersonal and communication skills
- Role in the Ensemble (Paragraph 2)**
 - How does your part fit into the ensemble musically? (are there moments when you are featured as a soloist and other times when you blend. This relates to all ensembles!!!)
 - Other skills you have developed through the ensemble ie. sectional leadership
 - What insights have you gained about the repertoire you have performed?
- Performance Preparation (Paragraph 3)**
 - Personal preparation
 - Ensemble/Rehearsal preparation
- Overview of Performances (Paragraph 4)**
 - Effectiveness of your contribution
 - Ability to respond to conductors directions, or other members of the ensemble

SOLO CHECKLIST

BEFORE

- Interrogate the repertoire - connect with students and instrumental tutors
- Create a subject timeline/Road Map for students
- Formative & Summative dates uploaded into the LMS
- Create an offline system to store LAP, task sheets, resources, exemplars - Teams/OneNote/OneDrive/GoogleDrive/LMS

DURING

- Reconnect with instrumental tutors and accompanists - ensure repertoire is rigorous
- Connect with parents - share timeline, LAP, assessment videos
- Masterclass/performance practice, if possible
- Rehearsal/s with the accompanist
- 1:1 formative debriefs
- A draft for each of the written drafts - traditional/face to face/flipped vid

AFTER

- Label videos/documents using SACE file naming protocol
- Ensure students are de-identified in videos and written work
- Videos preferably mp4 files
- Copy of the scores

ENSEMBLE CHECKLIST

BEFORE

- Interrogate the repertoire - connect with students and ensemble directors
- Create a subject timeline/Road Map for students
- Formative & Summative dates uploaded into the LMS
- Create an offline system to store LAP, task sheets, resources, exemplars - Teams/OneNote/OneDrive/GoogleDrive/LMS

DURING

- Reconnect with ensemble directors - discuss repertoire/timeline
- Connect with parents - share timeline, LAP, assessment videos
- Regular part testing
- 1:1 formative debriefs - review video and practise part tests
- A draft for each of the written drafts - traditional/face to face/flipped vid

AFTER

- Label videos/documents using SACE file naming protocol
- Edit video to clearly identify subject candidate
- Videos preferably mp4 files
- Ensure students are de-identified in videos and written work
- Copy of the scores

Music Studies

Presenter: Trish Hart (Trinity College, Gawler River).

One Music studies related question we've received in feedback on SACE-Space in the past is how to tackle the '3-part harmonisation of a melody' question from exams. Whilst the harmony structure is given, Trish reiterated that this question provides greater opportunity for students to showcase their creativity through devising independent parts, rather than focusing on the ability to calculate and formulate harmony themselves. Trish capably took attendees step by step through the process and strategies she uses with students from meeting the basic requirements to extending students' creative thinking. Trish's advice is included in the handout package. Here are my favourite top tips and reminders from Trish's session:

- Dotted rhythms and syncopation on a repeated pitch work well in the bass
- Ascending or descending passages should also be noted because they may provide harmonic movement in 3rds or 6ths, or potentially some contrary motion opportunities
- Read through all parts horizontally - is each part easy to follow?
- ALWAYS check that beats are lined up vertically - SACE markers pick up on this a lot.

Composite Classes

Presenter: Belinda Parr

ASME is highly aware of the unique challenges faced by music educators in regard to composite class teaching. Low enrolments in elective music classes compared to specialist music programs means many schools are forced to combine classes within their timetable to make up acceptable class numbers. Many Stage 2 Music Subjects find themselves paired with Stage 1 classes, and in some circumstances, especially in regional and remote schools, it's common to have composite 10/11/12 music classes. Managing the curriculum needs of multiple cohorts and subject iterations concurrently leaves many teachers overwhelmed and pressed for time. In 2024 we enlisted the expertise of Belinda Parr (Salisbury East HS) to share her insights into managing classes in such instances.

Belinda's sense of purpose in advocacy for access to music education at an equitable level, that promotes student agency, was a prominent theme of her presentation. Speaking openly that her experience in developing pathways for students at her site, has led to the need to limit curriculum offerings to those that are best suited to the promotion of student agency (which means deciding not to offer Music Studies). She reiterated that understanding students' prior learning status and expectations for music participation or potential pathways is an integral aspect of Learning and Assessment Plan (LAP) design for composite classes. In order to deliver a composite class of Solo/Ensemble Performance, Explorations and Stage 1 Music Experience, Belinda tailors her Stage 1 LAP to incorporate elements of each of the Stage 2 pathways for her year 11 students to develop their skills in line with their chosen music pathways and the performance standards. This allows her to structure student learning by grouping like tasks across both year levels, and establish opportunities to deliver explicit teaching to multiple groups at once. Belinda emphasised the importance of student agency as an essential aspect of learning within composite class contexts, supported by the use of scaffolds and checkpoints. Additional helpful suggestions were that offering holiday workshops for stage 2 students was a very helpful option to give Year 12s focused time on their own, and establishing behaviour/group norm expectations for Stage 1 students in order to make sure Year 12s are not adversely affected.

SACE Flexibilities - Integrated Learning and Creative Arts

Presenters: Kay Smith, Tania Madigan

In order to meet the needs of students in an ever-changing world, it's important to have some perspective of the flexibilities available to music students within SACE. Many teachers are already aware of the ability to convert struggling students to Community Studies B to secure their SACE completion, but opportunities for tailored music learning experiences also exist within Community Studies A, Integrated Learning, and Creative Arts. All of these subjects provide 10 and 20-unit offerings, but check with your SACE coordinators before combining, as there may be some precluded pairings (ie. students cannot complete more than 1 Stage 2 Integrated learning subject as part of their SACE in order to gain an ATAR).

Kay Smith (Playford International College) shared her experience with designing a music centred approach for Integrated Learning. She highlighted the opportunity for students from ATSI and culturally diverse backgrounds to be able to draw from culture and personal community practices to inform their learning. Kay's LAP draws upon opportunities to select and tailor learning tasks associated with Performance and Explorations subjects, and seeking opportunities to engage with communities - a great suggestion was to have IL Music students perform for and seek feedback from primary school audiences. To complete Assessment Type 2, collaboration is key, so developing an understanding of creative contribution within an ensemble setting is an optimal task to consider.

Another ASME Council Member and first-time presenter was Tania Madigan (Henley HS). Tania utilises the Creative Arts Subject to tailor a creative, wholistic approach to music in her school. Using the creative arts process, students are able to collaborate and develop much more artistically beyond one skill and related music literacy. Through Creative arts students can be assessed on their ensemble and/or solo performance skill development as well as their ability to compose original works, record/mix/master it, produce album artwork, create a music video, and, of course, perform. Tania finds the subject particularly flexible for her students because of the emphasis on the creative process versus the technicality and skill of their performance. Student agency is evident through added emphasis on exploration of skill development. Tania has had phenomenal success with a number of year 12 Creative Arts students achieving in the A band, and the offering has positively impacted student enrollment numbers at Stage 2 (meaning no need for composite classes!).

Music Explorations

Presenter: Cinzia Cursaro

Our final and most sought after session was Music Explorations with Cinzia Cursaro (St John's Grammar School). The popularity of Music Explorations as a Stage 2 subject is continuing to gain popularity among students, who are seeking opportunities to tailor their learning foci to their personal passions and interests. Cinzia's wealth of experience with delivery of this subject was highly evident in her engaging presentation. She provided a number of examples of student work through Assessment types 2 and 3, highlighting the wide range of learning outcomes students are able to work toward in the subject. Some great tips I took away from Cinzia's session were:

- Get students to reflect on what they learnt from AT1 tasks along with their Explorations in their AT2 Commentary
- Ensure that at the end of students AT2 Commentary, they clearly outline the skills they developed, students can then use this as the starting point of completing the AT3 creative connections Evaluation to 'set the scene' for an assessor.
- Screenshots of plugins/settings and zoomed in sections within DAWs for music production work is highly important to demonstrating a depth of understanding.
- It's far too easy for students to fall behind without explicit checkpoints - ensure students are on track regularly and set goal points.
- If you're completing 3 tasks for AT1, save one of them, such as a Comparative Analysis, for term 3 in between completing AT2 and AT3.
- Make sure multimodal presentations are visually engaging

Cinzia also reiterated the enormous advantage students who complete their ‘written/oral’ components multimodally to clearly demonstrate how they have met the performance standards.

Tips for Multimodal submissions

Time	Allow lots of time in your planning for students to give you draft submissions and give them time to put the recording together. This takes MUCH Longer than students think
Don't worry	Don't worry if you don't have great media / computer skills - the students do!
Check ins	Make sure have multiple check ins and draft submissions - it is very easy for students to fall behind with the explorations and connections documentation
Video Size	The Final video products can be very big and take HOURS to upload onto SACE website - put it through programs such as Handbrake to reduce the size of the file before uploading
Get it DONE	Have all submissions by the end of Term 3 - it gives you the teacher, plenty of time to mark and upload to SACE (in my mind Term 4 doesn't exist for year 12s!)

Discussion on A+ Merit Awards

A+ Merit Awards were, again, a hot topic of conversation. It was acknowledged that SACE is not particularly transparent about how these are awarded and it's difficult to see any consistency or pattern in the awarding of merits. Thanks to the investigative inquiry conducted by Ben Fuller and Paul Monaghan at Woodville HS, we were able to share the allocation of merits across music subjects in 2023. Fascinating data, which is also helpful to understanding trends in music subject selection in SA.

Subject	Number of Students in 2023	Number of Merits awarded	Percentage of the cohort awarded
Solo Performance	399	11	2.76%
Ensemble Performance	422	13	3.08%
Explorations	276	8	2.89%
Music Studies	94	2	2.12%

While representatives from SACE were unavailable to be part of our conference this year, communication has revealed that consultation on the renewal of music subjects will begin in 2024, so watch this space for your opportunity to contribute!

It's wonderful to see so many senior music teachers gathered and be able to access the event from afar, which would not be possible without the support of Music EdNet, and the expertise of Keith Huxtable. Notably, we've also seen an increase of tertiary and early career music teachers in attendance at SACE-Space and we sincerely hope they gained valuable insight into furthering their understanding of the practicalities of delivering SACE Music subjects. We would love to hear from you regarding interest in ongoing support for SACE. If this is something you're interested in accessing, drop us an email at asmesa.music@gmail.com

Thanks once again to all of our presenters for their time and generosity with their expertise and resources. Attendees can continue to access recordings and resources via online handout links, and additional copies of the handout resources (minus recordings) will soon be available to ASME members via the resources hub at ASME.edu.au We look forward to welcoming you back to the next iteration of SACE-Space in the near future.

Samara Churchett
ASME SA Chapter Vice Chair and SACE-Space Convenor

Teacher Symposium: Engaging with First Nations' Content and Educational Practices in the Music Classroom – report by Chris Narroway

Our 8th combined ASME (SA), ASO & Musica Viva (Australia) Teacher Symposium was held at Fullarton Park Community Centre on Saturday 2 March. It was a morning for bringing people together to reflect on their understanding of music and indigenous perspectives and to continue that search to build stronger connections to community and culture through music.

This annual symposium featured 3 presenters: Dr Aleryk Fricker from RMIT (Melbourne), Stephanie Insanally from Ngutu College (Adelaide) and Dr Candace Kruger from Griffith University (Brisbane).

Our original intent was to build better understanding of Aboriginal perspectives and to generate a viable practical response to embedding these First Nations perspectives in an authentic way into our practice.

Dr Fricker is currently a lecturer in Indigenous Education and he presented his perspective on decolonising education for diversity. Decolonisation means making physical and philosophical space in classrooms for Indigenous content to achieve co-constructed learning. He focused on both the research that justifies the need for decolonisation as well as the practical outcomes and the applied processes for school leadership, classroom teachers, curriculum designers, and the school communities. He presented his ideas on educational reform and asked us to examine policy, pedagogy, curriculum, space and place and the critical role of community engagement. My main take away was to treat knowledge with respect and responsibility.

Stephanie Insanally is an experienced educator and an awarded teacher. She has a rich and varied background as an educator and was the recipient of the 2021 SA Arts Minister's Award. Stephanie's presentation focused on her work at Ngutu college and she described the community and culture that has been built. Ngutu promotes knowledge and culturally responsive practice. She discussed the philosophy embraced by the college where relationships are a key element. She described how educators work with elders, First Nations co-educators, students and staff to build understanding through communication, language building and education and where the child is at the centre of learning.

Our final speaker was [Dr Candace Kruger](#). In response to the many requests we have to provide music and activities that support the understanding of First Nations music, dance, and culture we contacted Candace who lectures in the School of Education and Professional Studies at Griffith University, in her specialty areas - Indigenous Knowledges and Education. Her research interests are investigations in the fields of Indigenous musicology, Indigenous knowledges and Indigenous education, underpinned by a career of over 27 years as a classroom teacher.

Candace offered us what she called the 'Gift of Information' engaging participants in some practical strategies to show how building language will build community and culture and the critical role music has in this process. She emphasized the need for embracing **yarning** and taking time to prioritise relationships and connections, for finding some mutual vulnerability and understanding its role in supporting broader understanding.

Candace also outlined strategies she had used to 'Compose a landscape' by embracing stories as a platform to create music and dance. She promoted the idea she has used with

her students and her Yugambeh choir members of using familiar songs to develop and practice language e.g. 'Heads, shoulders, knees and toes' and the national anthem in first nations language. 'I give this song as a gift to you'.

Thanks to everyone on ASME Council who helped in some way or another. Kate for her part in the initial concept development and ongoing communication with the presenters; Jenny for her support with advertising and on the day; Samara for wonderful promotional work and help on the day; Antony for tech support, Tania and Beth for coming in early to help set up and Keith for the livestreaming.

Chris Narrowway, ASME SA Council member



Above L to R: Rachel Pitson (ASO), Al Fricker, Candace Kruger, Sandra Taylor (MVA), Steph Insanally, Chris Narrowway (ASME)



Presenters: Candace Kruger, Al Fricker, Steph Insanally



Above: Al Fricker



Above: Steph Insanally



Above: Candace Kruger



Above: Song & dance with Candace



R: Keith Huxtable enabling live stream of the event

In Memoriam: Paul Stacey, Dom Meehan – written by Kay Smith

In Term 1 we lost two of our specialist instrumental teachers, Mr Paul Stacey and Mr Dominic Meehan. Dominic and Paul worked at many schools and influenced many young musicians in SA including those in the mid North, Whyalla and Adelaide.

Paul Stacey was a beloved rhythm section/guitar teacher in Adelaide. He worked with the Instrumental Music Service and supported many students from primary to high school, also working in Whyalla. He will be noted for his longevity and enthusiasm in Music education, his kindness, his incredible contribution to Music Education in South Australia as well as his great sense of humour and wonderful laugh.

Since beginning teaching at Playford International College in 2019, Dom Meehan taught many music students how to play the saxophone, clarinet, trombone, and tuba. To celebrate the positive impact that Dom had on our students past and present, Playford International College hosted a celebration night featuring performances from current students and graduates, anecdotes from staff and students, and a video tribute. The bittersweet evening was attended by colleagues, students, parents, and Dom's family and truly demonstrated the care, musicianship, and integrity that Mr Meehan demonstrated in his weekly instrumental lessons.

Vale Paul Stacey and Dominic Meehan – they live on through our students' music.



In Memoriam: Nick Mulder – written by Ben Fuller

Vale Nick Mulder:

The music community was saddened to hear of the untimely passing of Nick Mulder in March this year. Not only an accomplished and revered musician (trombonist, composer and adjudicator), Nick was also known for his kindness, generosity, humility, compassion and wanting to make a difference in the lives of others.

Born in Melbourne in 1973 and completing his schooling at Caulfield Grammar he moved to Adelaide to study at the Elder Conservatorium in 1991. After graduating with honours from the University of Adelaide he worked as a freelance musician in Sydney, Adelaide and Melbourne.

During his career as a professional musician, he performed with such greats as Ray Charles, Bob Mintzer, Chuck Findley, John Clayton, Paul Bollenback and Ray Vega as well as having co-led the Mulder-Pulford Nonet.

Nick was also an accomplished and well-respected composer having written works for numerous professional ensembles as well as being commissioned for test pieces for the ABODA Band Festival and Generations in Jazz over many years.

A well-respected educator, Nick was a previous Director of Music at Concordia College and St Peter's College in Adelaide, and also worked as the Head of Performing Arts at Carey Grammar in Melbourne before returning to work at Caulfield Grammar as a staff member in 2021.

Our condolences go out to Nick's family and his legacy and passion for music will live on through the countless generations of musicians, composers and educators he inspired.



Above: Nick Mulder

A Humble Uni Assignment written by Anne Matthews

Anne Matthews is a graduate of the Bachelor of Music (Education and Pedagogy) degree at the University of Adelaide. In this article, Anne delightfully describes how a humble uni assignment led to her composition being performed by thousands of South Australian school students at the Primary Schools' Music Festival in 2023, as well as Anne becoming immersed in sea shanty musicology in her subsequent Honours degree.

The Uni Assignment:

It was 2021, in the second year of my Bachelor's degree, in a course called "Music Education in Theory and Practice 2B" coordinated by Dr Emily Dollman for which an assignment was: *write a short song for primary school children*. I decided to write mine in the style of sea shanties because *Wellerman*, a traditional sea shanty from whaling vessels in the 19th Century, was the only piece of music my reluctant and mostly silent Year 6 male piano student said that he liked. At the time, sea shanties had swept the social media platforms so much that the term "shanty-tok" was coined. So, I wanted to write a choral piece for students like him. A rough and tumble song with lyrics full of adventure and "heave ho"s where it doesn't matter if you can sing in tune; all you need to do is holler along. A song that, when the students sing it, they can feel themselves engaging in a tradition – of adventurous sailors singing sea shanties as work songs – that represents bravery and resilience and freedom and courage and strength. I wanted choral singing to be accessible to all students, not just those who already considers themselves "singers" or "musicians". I also wanted to write a song about real South Australian places, to connect with local school children and nurture a pride of place. The jubilant refrain is "Oh, we're free sailors on South Australian seas!"

Pedagogically, I deliberately chose several features to structure my choral piece around:

- Whilst fictionally written from the perspective of merchant sailors in the 19th Century, all **the lyrics are historically and geographically accurate to South Australia**. All of the ports named in the songs are real ports/port towns that I hoped students either personally knew or could have fun finding on a map, "Kingston and Broughton and Willunga, ho!" Likewise with the names of bodies of water, "leave Spencer Gulf and see the Bight"; the cargo carried on ships, "your stone and wool and wheat and fish"; and the types of vessels singing sailors would have sailed in our South Australian seas in the 1800s, "aboard our schooner, barque or brig..."
- Because the song was designed for classroom choral use, a **scaffolded pedagogy** was important to me in my composition process. Therefore, the song is in two parts, soprano and alto. The song also included unpitched, repetitive "heave ho!"s throughout, and an unpitched bridge that rhythmically chants the names of ports which crescendos to a wonderful half-shouted fortissimo. These parts/sections would all be excellent engagement opportunities for students who are new to choral singing, or reluctant. Meanwhile the refrain, whilst melodically simple, is more difficult being in the higher registers, and leaps up an octave from the end of the verse to the start of the chorus. This was provided for students who are ready to extend their singing experiences.
- **The musical elements** in the song, I intended, should be mostly aligned to the upper primary school level of music education in the classroom:
 - **The 6/8 time signature** is accurate to the sea shanty genre, and is so familiar to us in our collective musical culture. It's typically the first compound time signature we can comfortably explore, pedagogically, outside of the simple time signatures.
 - **The D-dorian mode** may sound technical in theory, but our ears are very familiar to the sound of it and it's easily explored on a piano with white notes only. Plus, basic solfege can easily be used with D-dorian, immediately related to C major. Helpfully, the whole song has a range of just one octave, and the verses only span a fifth.

- **The rhythms are all simple**, lending themselves to basic rhythm syllables. I even made sure not to inadvertently put in any tied notes or semiquavers. I wanted the piece to be completely pedagogically accessible in the classroom as well as in choir.
- **The verses and refrain are all simple, short and repetitive**, to firstly be authentic to the sea shanty genre, but also to be friendly to a busy music classroom/school choir. Sometimes you need those pieces that are easy to get into musically, so you can spend more time on other elements, instead of getting too caught up on complex pitch/rhythm.

The Collaboration with the Primary Schools' Music Festival:

When I submitted the assignment, which included accompanying cross-curricula activities for the school students, Emily suggested that I email a copy to the Primary Schools' Music Festival (PSMF) for possible inclusion in their Festival of Music repertoire. So, of course I followed Emily's suggestion and emailed it through. Even though my song was only one and a half minutes long and only had a basic piano accompaniment, the PSMF team loved it and decided to use it in their 2023 repertoire. I was very humbled by this, as the PSMF is a South Australia State Heritage icon which dates back to 1891 and has touched the lives of 40% of all South Australians. I am still moved to have contributed to such a legacy.

2022 was therefore a very exciting year of collaborating with the PSMF team and composer Glyn Lehmann, who the PSMF teamed me up with. Following my creative vision, Glyn expertly orchestrated my song, including an accompanying small on-stage ensemble of era-appropriate instruments. Glyn also introduced a key change up to E-dorian, which brought the wow-factor to it for the PSMF performances. It was a real thrill to be in Glyn's recording studio when *South Australian Seas* was recorded, ready to roll out to schools at the beginning of 2023 as part of the PSMF's support material to school music teachers.

In all, during the 2023 Festival of Music season, my song *South Australian Seas* was performed by over 10,000 students in nearly 300 schools across South Australia. In the Adelaide Festival Theatre venue alone, my song along with the thirteen other repertoire pieces, were performed across ten nights, with hundreds of students on stage each night. The PSMF team – and of course the school children and their teachers! - did an incredible job throughout the whole Festival season, creating a professional and musically impressive show every night. The whole show was a joy to attend.

Through contacts made during Kodaly training in 2023, I also visited some schools and met the choirs that were learning my song. It was just so lovely to meet students, and their inspiring teachers leading their choral development. I even managed to make it to the Northern Metro Music Festival rehearsal and performance as a guest, thanks to Lisa Woods. Giving a presentation about my song at the PSMF Conference for teachers from all across SA was also a real honour.

Throughout the meetings and networking opportunities in 2022-23, I was privileged to meet a range of industry professionals that are all contributing to South Australia's music education ecosystem; other composers (it was so professionally inspiring to meet Paul Jarmon, the commissioned composer for the 2023 PSMF repertoire!), music directors, conductors and arrangers, university coordinators, parents, teachers and principals, even politicians and public servants. The overall impression is of a music education ecosystem across South Australia that has momentum, that genuinely cares about music education for every South Australian student, and is on track to providing a bright future of music education.

Collaborating with Glyn and the PSMF team, especially Irene Solowij, Robyn Filmer and Cathy Lange, has certainly set the standard very high for career highlights, as I embark on my music education career!

Beyond the Buzz of the 2023 PSMF Season:

The whole two-year experience with my composition and the PSMF got me inspired to research more about the PSMF, a unique cultural heritage in SA. So, under the supervision of Sir Charles Bodman Rae, I chose it as the subject of one of my research papers as part of my Honours degree in Music Education last year.

In a most welcome surprise, the world of sea shanty musicology has also opened up to me! Upon invitation, I conducted research into the history of sea shanties and was the guest speaker at a SA Maritime Museum sea shanty event in December, presenting my findings. I also re-arranged *South Australian Seas* into a four-part male choir arrangement, which was performed at the same event by the Adelaide Male Voice Choir under the conducting of music director Bill Shaw.

Through my presentation at the Maritime museum, I have connected in with a thriving sea shanty performance community in Adelaide. In February, I was honoured to have a front-row seat to a rare performance by Tom Lewis, a genuine shantyman from Britain during his visit to Adelaide. His story telling, extensive knowledge, and soul-felt singing was a rare musical gem and a glimpse into a musical genre that has spanned more than 500 years. As a music educator, I am excited by the pedagogical boon that sea shanties can provide.

As I now work through my Masters of Teaching to become a registered high school teacher, I look forward to continuing my engagement with South Australian music education.

The following extracts are from the *Festival of Music 2023 Program booklet*, used here with permission from the Primary Schools Music Festival Team.

ANNE MATHEWS
SOUTH AUSTRALIAN SEAS COMPOSER

Anne is inspired by the joy that choral music can bring. When Anne was completing a university composition assignment for her Bachelor of Music Education in 2021, she never imagined it would be professionally arranged, published, and performed at the iconic Primary Schools Music Festival. This experience has inspired her to pursue academic research of South Australian primary school music education, which she is currently enjoying, delving into during her Honours year at the Elder Conservatorium (University of Adelaide).

Anne's lifelong music journey has been a soundtrack of piano pieces and choral works. Classically trained on the piano and a regular chorister, Anne also has an enthusiasm for improvisation, composition, arrangement and conducting. It is this integrated approach to music education that Anne hopes to inspire in her current piano students and build from as a foundation of her burgeoning music education career.

CONCERT REPERTOIRE

CHOIR

Proud Mary
Words + Music: J. C. Fogerty
Arrangement: R. Ennis (based on K. Shaw arrangement)

Advance Australia Fair
Words + Music: P. D. McCormick
Arrangement: E. Ruediger

South Australian Seas
Words + Music: A. Mathews
Co-arrangement: A. Mathews + G. Lehmann

Whisper!
Words + Music: G. Gilpin

Charleston
Words + Music: C. Mack + J. Johnson
Arrangement: E. Ruediger + C. Lange

FESTIVAL OF MUSIC ORCHESTRA

The Blue Danube Waltz
Music: Johann Strauss, Jr (1825-1899)
Arrangement: R. Meyer (ASCAP)

CHOIR

World Premiere - WORLD OF TOMORROW
Commissioned by the Primary Schools Music Festival for 2023
Music + Lyrics: Paul Jarman

- *Away From the Screen*
- *Keep the Truth Alive*
- *Follow My Own Dream*
- *This is Our World*

CHOIR

Nothing Else Matters
Words + Music: J. Hetfield + L. Ulrich
Arrangement: E. Ruediger + C. Lange

FESTIVAL OF MUSIC ORCHESTRA

Livin' On A Prayer - Bon Jovi
Words + Music: J. B. Jovi, D. Child, R. Sambora
Arrangement: E. Fairlie

CHOIR

I Am the Earth Remix
Words + Music: G. Lehmann

Smile
Words + Music: J. T. Bronleewe, H. G. Ellis, D. D. Frey, B. M. McDonald
Arrangement: R. Ennis

Keep On Movin'
Words + Music: R. Stannard, J. Brown, R. Breen, S. Conlon, J. Gallagher
Arrangement: M. Puddy

Young Composers Awards 2024 – Ben Fuller

The closing date for this year's Awards is 27th September, with the Young Composers Awards Concert scheduled for 24th November.



The poster features a large treble clef on the left and a stylized waveform on the right. The text is arranged in a clean, modern layout with horizontal bars separating the key dates.

**2024 ASME SA
YOUNG COMPOSERS
AWARDS**

Australian Society for Music Education

IMPORTANT DATES:

SUBMISSIONS OPEN: June 2024

SUBMISSIONS CLOSE: 27TH SEPT 2024

AWARDS CONCERT: 24TH NOV 2024

KEEP YOUR EYE ON OUR WEBSITE FOR ADDITIONAL INFORMATION FOR THIS YEAR'S COMPETITION AND EMAIL BEN FULLER AT ASME_SA_YCA@GMAIL.COM TO JOIN OUR EMAIL LIST

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Ben Fuller – ASME YCA Convenor

Music Education Strategy – PD Packages for 2024

For the 5th consecutive year, the Department for Education is offering foundation PD packages through ASME (SA), KodalySA, and the Orff Schulwerk Association of SA [OSASA]. Intermediate/continuing courses are also available through KodalySA and OSASA. The closing date for applications is Tuesday, May 21. Further information is available on the Department for Education website – link [here](#).

The ASME Foundation PD package called *Music – Can Do!* comprises 6 days, and is to be held on Tuesdays and Wednesdays on the following dates:

- Term 2: July 2 and July 3
- Term 3: July 30 and July 31
- Term 3: August 13 and August 14

The ASME *Music – Can Do!* PD package is designed for preschool, early years and primary educators in order to build their confidence to use Music in their setting. Participants will be actively involved in engaging and fun music activities which will develop their individual skills and knowledge of the fundamentals of music, and build their competency and capabilities to embrace effective music pedagogies. The sessions are designed to be very interactive, including singing, listening, moving, creating and playing instruments. The PD package will enable participants to explore why music is vital for a child’s development and how music connects to broader classroom learning. Participants will be provided with comprehensive support materials including detailed notes, audio and video files.

ASME (SA) Chapter Council

Chairperson: Kate Goodes
Vice Chairperson: Samara Churchett
Secretary: Jenny Rosevear
Treasurer: Chris Narroway

Council members:	Kirralee Baldock	Keith Huxtable
	Felicity Davies	Beth Lyon
	Emily Dollman	Tania Madigan
	Ben Fuller	Jonathon Rice
	Gemma Heath	Amanda Rugari
	Antony Hubmayer	Kay Smith
		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 pages!



Music Teachers of South Australia

Private group · 2.3K members



**Australian Society for Music
Education SA Chapter**