

ASME
South
Australia

**ASME (SA) Chapter Newsletter
Term 3, 2024**

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

Newsletter Editors:

Jenny Rosevear, ASME (SA) Secretary
jennifer.rosevear@adelaide.edu.au

Kate Goodes, ASME (SA) Chairperson
kate.retelsdorf@gmail.com

Alistair Ward, ASME (SA) Council Member
Alistair.Ward314@schools.sa.edu.au

Welcome to the Term 3, 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. We welcome contributions to the Newsletter, so please email us with your ideas whether an article, topic, or good news story! The deadline for the next Newsletter is October 7.

Contents

SA Chairperson Report by Kate Goodes	2
Music Education - News from Renmark and Loxton	3
Winner of the Composition Competition at GiJ 2024 – Johnny Turner	5
Generations in Jazz – Pedare Christian College	7
<i>She Speaks</i> – festival of women composers	8
SA Young Composers Awards 2024.....	11
Bigger Better Brains Educator course.....	12
SA Primary Schools Music Festival.....	14
AUSTA Workshop with guest speaker, Barry Green (USA).....	15
ASME National	16
ASME (SA) Chapter Council	16
Social Media.....	16

SA Chairperson Report by Kate Goodes

Kate Goodes
Chairperson of ASME (SA Chapter)
Mobile: 0481 188 587



Dear Members,

Term 3 is the crux of senior music preparation, with students and educators working diligently towards achieving their musical goals. This term also marks a significant period for statewide music events, such as the Primary Schools Festival of Music, Wakakirri and the Catholic Schools Music Festival, where young musicians showcase their talents. Amidst the rigorous preparation and excitement, it is essential to remember the importance of relaxation and self-care. Balancing intense practice with moments of rest ensures that everyone can perform at their best and maintain their well-being throughout this busy period.

Your dedicated ASME (SA) Council is always thrilled to bring you exciting and valuable professional development opportunities. The first days of the ASME PD Package, *Music – Can Do!* have successfully completed and will continue in Week 2 and Week 4 of Term 3. This program, a fantastic collaboration with the SA Department for Education, aims to upskill educators in their confidence and capacity to deliver quality music education. We are also excited about our second *Gather, Groove & Grow* PD, in collaboration with Kodály SA. This early years music conference will feature the world-renowned international educator Lucinda Geoghegan. If you have any ideas for PD topics you would like to see on offer, please do let us know!

Young SA composers have some exciting opportunities for professional development, thanks to the introduction by Ben Fuller of the 2024 SA Young Composers Awards workshops. Composers and arrangers of Wind Orchestra and String Orchestra are invited to submit their compositions for workshops with the Adelaide Youth Orchestra, while Big Band composers and arrangers can have their work showcased with the Adelaide Big Band. For those starting out on their compositional journeys, "A Beginner's Guide to Composing" workshop will be held in collaboration with ASME and the Australian Strings Association. Further details, including booking and associated fees, can be found within this newsletter and on the ASME website.

In this edition you will hear from both Jenny Rosevear (audience member) and Anne Cawrse (curator and composer) with an article about the ASO's *She Speaks* festival which celebrates women composers.

Lastly, the 36th World Conference of the International Society for Music Education (ISME) takes place at the University of the Arts, Helsinki, Finland, at the end of this month. As ASME is a proud member of the ISME Council of Professional Associations, we encourage any members who are attending this event to consider sharing their experiences in a future newsletter article.

Keep making beautiful music and remember to take a breath between the notes.

Kate Goodes
Chairperson, ASME SA Chapter

Music Education - News from Renmark and Loxton

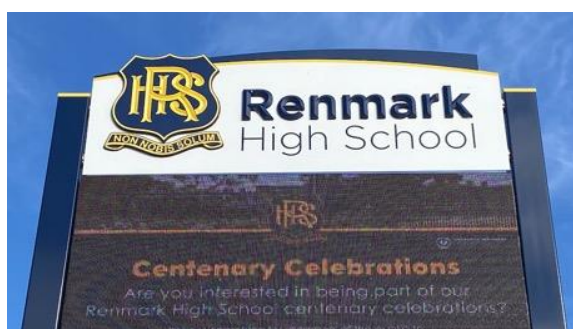
Alistair Ward, Renmark High School

As semester one ends, music education in regional South Australia continues to thrive. The Riverland is making gains in music education and supports students with a variety of different experiences to have access to music education. Renmark High School and Loxton High School are being creative in the ways they are giving students access to music education from beginning musicians to experienced players.

At Renmark High School, it is about giving students the opportunity to connect with local community members. With a brand-new concert band, whose experiences in performing are still emerging, one way they have done this is by visiting the local childcare centre and preschool to play a variety of classic nursery rhymes for the children. The performances were well received, and this low-stakes environment was highly beneficial to both the performers and the audience: allowing a young concert band to perform in a low-risk, high gain environment, and to establish links in musical education right through from preschool to high school. They have performed twice now for the children, both in 2023 and in 2024, with another performance scheduled for Children's Week in term 3. Positive experiences in play and performance have given students at Renmark High School the encouragement to take on bigger performances, most recently performing as part of the World's Greatest Shave fundraiser held at the school. With growing confidence and an improving repertoire, semester two offers opportunities for our young regional musicians to find new avenues to develop their skills and musicianship.

Loxton High School has also provided a wealth of music educational activities for their well-developed music program, linking their students to real-world experiences and future prospects as a musician once high school ends. This year, the students participated in *GII* for the first time which was a significant experience for all those involved. Senior music students also met and learnt from singer/songwriter Harrison Lowe who visited the school, explaining what it is like being a full-time musician. He provided students with insights into how he manages gigs, copyright laws, and his creative process- the different ways he goes about writing and performing his own music. Even though three hours away from Adelaide, students were able to travel to the city and worked with organisations specialising in music and music education. This included the opportunity to work with The Conservatorium at Adelaide University, as well as the ASO, allowing students to be part of outreach workshops, and providing them with a wealth of experience to take back to the classroom.

Music in the regions continues to thrive, giving all students the opportunity to access new skills whatever stage of their musical education and experience. Semester 2 will continue to allow regional music students the opportunity to develop their craft and thrive into the future.



Owen Selby, Music teacher, Loxton High School

This was our school's first time going to *Generations in Jazz*, and as such our students weren't certain on what to expect. They had an amazing time; they were nervous before the performances, but felt calm once we were doing it and quite proud afterwards! We were proud of both our band and choir performing their pieces well in what was their first ever 'competitive' performance. Our students came away from the weekend with a greater appreciation of Jazz, grateful for the opportunities to see some amazing professional musicians live and getting exposure to what other schools are achieving with their ensembles and music programs. We were glad that our band, which does not have a traditional big band instrumentation, still had the opportunity to participate in Division 4+, and we are planning on becoming regular attendees at the festival. The students' biggest highlight was probably getting to meet, sing to and get photos with Budjerah after the Saturday night concert!

We feel that the exciting part of our music program is the number of opportunities we are providing to our musical students to be involved in music in different ways and ensuring that as a regional school our students are still provided with a wealth of experiences.

Below: Loxton HS students at Generations in Jazz, Mt Gambier, 2024



Winner of the Composition Competition at GiJ 2024 – Johnny Turner

Generations in Jazz [GiJ] ran a competition for the first time in 2024 inviting school and university students to compose a Big Band piece for either Division 2 or Division 4 of the Stage Band Awards at the 2024 festival.

I asked Johnny about his experience as the inaugural winner of the competition.

Following here are his thoughts. I hope you enjoy reading!

Beth Lyon

ASME (SA) Council member &
Music Coordinator at St Peter's College

Hi, I'm Johnny! I composed 'Timeless Stomp' for the inaugural Generations in Jazz (GiJ) Composition Competition for 2024, that was used as a set piece for Division 4 in the Stage Band awards.

I heard about the competition through Instagram, with GiJ's post intriguing me as a passionate jazz musician and composer and I submitted my piece 'Timeless Stomp' for Division 4. I initially wasn't planning on submitting 'Timeless Stomp', however due to the suggestion of one of my music teachers I took a composition I had done in class and re-worked it for a "Division 4" difficulty and submitted it on the night entries were due in!

I'm not sure there is a 'best compositional process', but I know mine definitely isn't! I was all over the place initially when composing this piece, partly due to the time constraint, but also due to my creative thought process. However, I knew I wanted this piece to be a 12-bar blues, and my jazz influence allowed me to effectively create one. The melody was adapted from one I had composed in my year 10 music class, and other elements (including rhythm, style, and harmony) were based on my prior knowledge of swing from playing in a Big Band, my own creative aspects, and advice from my music teachers. I ended up having a refined product that was at the level of a "Division 4" ensemble.

At first this piece was too difficult – an issue I'm sure most music teachers have experienced with their students. Whether its writing too high for middle school trumpet players, or just having tricky rhythmic sections, targeting the level of a composition to a specific band is difficult. One way I solved this was through repetition. Simple, repetitive phrases paved the way for something that sounded good, yet not too easy. Additionally, adding stylistic elements such as 'scoops', allowed the players to have fun with the piece, and break up repetitive rhythms. Another way I solved this was just through sticking to the requirements of the competition such as scored piano comping, appropriate trombone ranges, or written solos. By doing this and through making my compositional intentions very clear, I was able to ensure this piece could be performed effectively.

At the GiJ festival, I was fortunate enough to hear 3 or 4 schools, including my own, perform it! I have had my pieces performed before, however having students that (seemed like) they were enjoying playing it, and genuinely sounding really good made me feel an emotion I can't describe. I would say happiness is the closest, but it doesn't fully capture how cool it felt to have people announcing your piece, and hundreds of students performing it.

This experience was one that has informed the compositions I have done this year and will continue to impact how I compose in the future. The planning process, executing my ideas, tailoring the piece

to a specific level, and so much more about this composition will allow me to be better adjusted for composing in the future – not just for high school big bands, but for compositions in general.

I have been fortunate enough to be a part of a school with music teachers that have pushed me to test the boundaries of my musical capabilities. I really encourage anyone that is reading this to (if you are a student) go out and search for opportunities to compose, play, and record your own music, and (if you are a teacher) encourage your students in unique ways to pursue the subject. Incorporating things like Artology’s compositional competition or ASME’s Young Composers Award into your music curriculum, having in-school workshops, or networking around your city to allow your students to extend themselves beyond the confines of their school will allow more students to have the amazing opportunities that I have had.

Thank you for reading!

Johnny Turner

Year 12 (IB)

Woodcock House Captain



Above: Concert at Gij 2024, featuring Kate Ceberano and Budjerah [source: Facebook]

Generations in Jazz – Pedare Christian College

By Nadine Stroud - Director of Music R-12, Pedare Christian College

Generations in Jazz is a highly anticipated and valued event on the music calendar at Pedare Christian College. We have been attending the event since 2014 with our stage band and vocal group made up of auditioned music students from Years 8-12. Each time we have attended, the students have been inspired and positively influenced by not only the performances of amazing and talented professional jazz artists from all over the world, but also by their peers from schools all over Australia who set the bar for outstanding performance and musicianship.

Our stage band and vocal group (Luminaire) rehearsed for 2 school terms in preparation for the event, including holiday rehearsals. Challenging repertoire covering a range of jazz styles stretched the students skills and abilities. They participated in workshops with a professional vocalist and band leader to prepare and refine their performances.

We had an incredible experience at GiJ 2024. Students were inspired by acts like Kate Ceberano, Budjerah and the energetic Hot Potato Band and presented energetic and spirited performances on the Saturday. The vocal group placed an amazing 6th out of 34 choirs in Div 2, and the stage band placed a brilliant 2nd in Div 4+. The stage band, under the guidance of Gerald Pederick were also honoured and humbled to receive the inaugural Nick Mulder Memorial Award recognising a band and director who navigates the challenges of a reduced instrumentation to produce an overall excellent sound.

Seeing the students grow in their passion for music and connecting with both industry professionals and other like-minded students makes Generations in Jazz a fantastic event to be a part of. We are so proud of our students.



She Speaks – festival of women composers

By Jenny Rosevear

Since 2021, there has been an annual mini-festival of women composers in conjunction with the ASO, in which the lives and music of female composers today and throughout history are celebrated. I have attended a concert at each of the *She Speaks* Festivals since its inaugural event in 2021. In addition to the performances featuring the ASO, composer Anne Cawrse has been a curator at each *She Speaks* Festival, with co-curators including Anna Goldsworthy, and this year Belinda Gehlert whose commissioned work *Diving into the Wreck* had its world premiere at this year's concert. Reviews of *She Speaks* concerts are available online published by Indaily. There is a [review](#) of the 2021 concert written by Graham Strahle, in which he highlights what a watershed moment it was – the first concert with all female composers on the program. There are also [recordings](#) of some of the pieces from this concert on the Australian Music Centre website.

This year's final concert at the *She Speaks* Festival was titled *Discover*, with the program as follows:

She Speaks
4
Discover

Scan to read about the music, artists and a note from the curators.

Duration
Approx. 2 hours (incl. interval)

Sat 1 Jun, 7pm
Elder Hall

Conductors:
Luke Dollman
Instrumentalists:
Celia Craig Cor Anglais
Justin Julian Viola
Kate Suthers Violin
Jacqui Cronin Viola
Sharon Grigoryan Cello
Adelaide Symphony Orchestra

Acknowledgement of Country Jamie Goldsmith arr./orch. Ferguson <i>Pudnanthi Pudninthi II - Wadna</i>	[2']
Joan Tower <i>Fanfare for the Uncommon Woman, No.1</i>	[3']
ASO Commission – World Premiere Generously supported by Mary Lou Simpson OAM, Patron of Belinda Gehlert Belinda Gehlert <i>Diving into the Wreck</i>	[8:30']
Holly Harrison <i>Hotwire</i>	[11']
Joan Tower <i>Chamber Dance</i>	[16']
<i>Interval</i>	
Dobrinka Tabakova <i>Insight</i>	[10']
Anne Cawrse <i>The Rest is Silence</i>	[16']
Missy Mazzoli <i>These Worlds In Us</i>	[9']

At the start of this year's concert *Discover* on June 1 in Elder Hall, Anne Cawrse gave an introductory speech. I thought Anne's speech contained a powerful message, especially to young women who may be interested in composing music. Anne has kindly agreed to allow her speech to be reproduced here.

"Good evening everyone, welcome, and thank you for being here for the final concert of She Speaks 2024. My name is Anne Cawrse, and together with Belinda Gehlert we are the curators for this year's festival celebrating female composers. Tonight we have the pleasure of sharing with you seven amazing works by six living composers, with the even greater pleasure of having three of the composers present in the room with us tonight.

In your digital program notes, you will see a quote from American poet Adrienne Rich which reads- "The impulse to create begins - often terribly and fearfully - in a tunnel of silence." This quote appears in the front pages of my Cor Anglais Concerto *The Rest is Silence*. It is by complete serendipity that another poem by Rich, *Diving into the Wreck*, provided the inspiration for Belinda's new orchestral work which will be premiered tonight. Belinda and I have talked about that terrible and often fearful feeling that can emerge when you're trying to compose a new piece of music. I know from colleagues and friends that this 'tunnel of silence' affects all creatives at times, but I can't help but wonder how much more terrifying it is for the composer who doesn't see herself in the pages of her music textbooks, who never learnt to play a piece written by someone of her gender, or who goes to concerts and never sees herself reflected in a concert program.

I wonder what it was like for composers of the past; for Clara, managing her household and all those children so her husband could devote himself to his art. For Fanny, desiring to support her brother and obey her father, but with the inkling inside her that perhaps she, too, could write music? Or for Margaret Sutherland, who was called crazy for thinking that she could and should compose anything. For these women, and so many more, I have no doubt that their tunnels of silence were deafening.

And so how wonderful it is to be gathered here tonight to acknowledge women of the past and present who write music in spite of the challenges, in spite of what Virginia Woolf calls "the world's notorious indifference". Tonight demonstrates what can be done when a composer trusts in that creative impulse, and, at the other end of the production line, an organisation like the ASO promotes and programs the work they have created.

Tonight's concert, as with all She Speaks concerts, is a celebration of the women who have bravely forged a career in composition. The theme running through tonight's program is illuminating the inner voice. Together we looked for works that featured and explored the voices within the orchestra, and in the two concertos tonight, we physically bring them out of the mass and shine the spotlight directly on them. We are delighted to welcome back Celia Craig, who wowed us all in 2022 with Jennifer Higdon's Oboe Concerto, this time to perform Anne's Cor Anglais Concerto. We also feature the ASO's principal violist Justin Julian in Holly Harrison's bluegrass and metal guitar inspired viola concerto *Hotwire*. Also listen out for solo features from within the orchestra in both Joan Tower's *Chamber Dances* and my new work *Diving into the Wreck*, and for an unexpected voice weaving through the orchestral texture in our closing work, Missy Mazzoli's *These Worlds in Us*.

We have had a blast putting this program together, and while it's only a snapshot of all the music being written currently by women around the world, we are confident there'll be something here to tickle your fancy."



Above: Anne Cawrse, Celia Craig, Luke Dollman with the ASO, *She Speaks*, Concert 4, *Discover*, June 1, 2024, Elder Hall. Premiere of Anne Cawrse's Cor Anglais Concerto titled *The Rest is Silence*, with Celia Craig (Cor Anglais), Luke Dollman (conductor) and the Adelaide Symphony Orchestra.

I need to declare that I have taken a keen interest in Anne Cawrse's career as a composer, which stems from her selection as the Young Composer to represent SA for the Young Composers Project, with Matthew Hindson as composer-in-residence, at the ASME XII National Conference held in Sydney, 1999. At the time, Anne had completed Year 12 and had commenced her Bachelor of Music at the Elder Conservatorium, majoring in Composition. She went on to complete her PhD in Composition in 2008 under the supervision of Graeme Koehne and Charles Bodman Rae. Anne's reputation as a composer has continued to grow, with numerous commissions in orchestral and chamber music, and also commissions by the Adelaide Chamber Singers. She is widely recognised for her imaginative expertise in the setting of texts. In recent years, Anne has received various awards, including Arts Music Awards from the Australian Music Centre in 2021. Anne's 2023 Concerto for Marimba and Concert Band, titled *Dare to Declare* was performed in an orchestral version by the ASO with soloist Claire Edwardes and conductor Elena Schwarz.



Above: Conductor, Elena Schwarz (front left), Anne Cawrse, Claire Edwardes (marimba soloist)

SA Young Composers Awards 2024

By Ben Fuller – ASME (SA) YCA Convenor

Award Dates: September 27 - closing date for entries into this year's Awards
November 24 - Young Composers Awards Concert

Additional Workshops:



Beginners Guide to Composing Workshop

Are you interested in learning how to write your own music? Learn how to develop your creativity and some tips and tricks from last year's winner of ASME's Young Composer Awards. Fun activities and ideas to inspire your next composition. Bring your questions, friends and instrument. A 'Beginners Guide to Composing' workshop is also being held through the collaboration of AUSTA and ASME, Sunday August 25, 9:45am - 12:00pm at Seymour College, 546 Portrush Road, Glen Osmond.

Registration link to Composing workshop is: <https://www.trybooking.com/CTKMB>

Child / AUSTA or ASME member \$20

Adult Non member \$25

Family ticket (for 4 people) \$60

Adelaide Youth Orchestra Workshops

Composers and Arrangers of Wind Orchestra and String Orchestra works are invited to submit works for workshop opportunities in collaboration with ASME and the Adelaide Youth Orchestra. Works for either of these ensembles can be submitted to Ben Fuller at asme.sa.yca@gmail.com by Friday the 19th of July for consideration. A Workshop will be held for successful entries with the Adelaide Youth Orchestra on Sunday August 17 with a follow up workshop on August 31.

Adelaide Big Band Workshops

Composers and Arrangers of Big Band works can submit works for workshop opportunities that will be occurring on Wednesday evenings on July 24 and September 4. Works for Big Band can be submitted to Ben Fuller at asme.sa.yca@gmail.com

Bigger Better Brains Educator course

By Samara Churchett, ASME (SA) Vice Chairperson

Over the mid-year break I had the privilege of completing one of my wishlist professional development opportunities - the Bigger Better Brains Educator course with Dr Anita Collins, in Townsville QLD. It's a course I have been aching to complete but had been on hiatus thanks to the joys of COVID since 2020.

I, as many other music educators, have been a fan of Anita's work since hearing her speak first hand at the ASME National Conference in Adelaide, back in 2015. The way she is able to eloquently explain the ins and outs of neuroscientific research, in order for music teachers to understand and utilise is second to none, and to have an full access to her as a mentor in becoming a better advocate for music in my school and community is priceless.

The first day of the educator course was a deep-dive into understanding the terms and vernacular of neuroscientific research. By developing our ability to define neurological and cognitive processes, we were able to more clearly see how aspects of music learning correlate to the multiple aspects of brain growth and skill development. I was furiously taking notes, and absorbing as much as possible. My mind was spinning with ideas that were ignited - in fact, I continued to deep-dive into research that night, inspired by research on the utilisation of music concepts to improve sport skills and team cohesion, a topic I hadn't been introduced to in depth prior. At the end of the first day, I felt renewed vigour and my vocabulary had no doubt expanded exponentially - terms like working memory, cognitive skills, and executive function, were no longer a mystery, and being able to articulate how the super senses of auditory processing, motor skills and visual cortices interact, or do not interact in some cases, was a revelation in my understanding of learners in my classroom.

The second day we were able to focus on how our skills as music teachers give us an additional superpower - that of being able to detect and potentially diagnose skill deficiencies and acceleration in pupils. By exploring a number of example scenarios, we were challenged to identify students' strengths and developmental weaknesses. It was amazing to see how a room of 20 odd music educators could so accurately anticipate the needs of students we hadn't even met based on their progress on the path to the internalisation of musical skills, such as keeping a beat, and coordination. We were able to identify not just those who needed support, but also those who were likely achieving, or ready to achieve, above standard.

Once we had a firm grasp of how music benefits our students, we were able to roleplay scenarios within the group in which we needed to adopt varying advocacy angles. A good reminder for all during this exploration of advocacy, was to consider advocacy as a means to learn about others in order to educate them, not to try and force a change of mind.

Throughout the course, participants were challenged to consider what their ideal music programs would encompass, how the students would benefit, and what needed to happen in our learning environments in order to make it so. Individually, we identified projects we could implement in our schools and steps to achieving them. Projects participants shared that they were working toward included greater provision of access to instrumental music, providing further education to parents and staff, greater visibility of music making within school, the development of music intervention programs, and many more.

The Bigger Better Brains Educator course is returning to Adelaide on the 23rd and 24th of August 2024. To find out more, and take your first steps toward world domination, visit the link below.
<https://www.biggerbetterbrains.com.au/shop/p/bbb-educator-course>



Bigger Better Brains educator course at Calvary Christian College, Townsville.



Above L to R: Samara Churchett, Anita Collins

The Bigger Better Brains website provides a series of useful advocacy images, information and research highlights for music educators to use in their school communities.

"Engaging young children and adults in music education is viewed as vital for the enhancement of mental health, cognitive performance and thus academic excellence."

Patel, A. D. (2003). Language, music, syntax and the brain. *Nature Neuroscience*, 6(7), 674.

"Language and Music both involve taking sounds and organising them using structures and sequences to make meaning. Learning music and language concurrently is like a double workout for the brain"

Patel, A. D. (2003). Language, music, syntax and the brain. *Nature Neuroscience*, 6(7), 674.

"Replacing music programs with reading or math instruction... in order to boost standardized test scores, may actually lead to deficient skills in other cognitive areas."

Zia, J., Benjamin, C., Kanyon, A., Quab, N. (2016). Behavioral and Neural Correlates of Executive Functioning in Musicians and Non-Musicians. *PLoS ONE* 11(2): e0149908. <https://doi.org/10.1371/journal.pone.0149908>

"Learning to make music together requires the respect of others and teaches implicit communicative rules and skills."

Mendlerovska, E. A., & Trost, W. J. (2016). How musical training affects cognitive development: rhythm, reward and other modulating variables. *Frontiers in neuroscience*

"[Music learning] can provide a more efficient configuration of the neural network and justify an impact on cognition and behaviour in all ages of life"

Patel, A. D., Schlaug, G., & Hoge, R. (2001). Music Training and Frontal-Subcortical Development. *Journal of Neuroscience*, 21(12), 4993-4997.

"Interaction with music promotes synchronous neural activity not only across brain regions, but between the brains of individuals."

Selin, J. L., & Tals, M. G. (2016). Timing deficits in ADHD: insights from the neuroscience of musical rhythm. *Frontiers in Computational Neuroscience*

SA Primary Schools Music Festival

By Jenny Rosevear

Thousands of students in SA are partway through the process of learning all the songs (music, lyrics, movements) for the SA Public Primary Schools annual Festival of Music [PSMF], which is the school based choral education program organised by the SA Public Primary Schools Music Society and the Department for Education. Repertoire for this year's Festival includes: *Beautiful Creatures*, *Advance Australia Fair*, *Song to Sing*, *Commissioned Work: State Of The Arts*, *I Must Clean My Room*, *Small Stuff*, *Watoto*, *Impossible is Possible*, *Proud*, *Waterloo*, *Thank you for the Music*. This year's Festival of Music performances are being held in Weeks 8 & 9 of Term 3.

The Festival began back in 1891 (that's right, 1891, NOT 1991!). It has had various names over the years, including the Thousand Voice Choir in which my mother (1922-2012) participated during the 1930's.

The Festival includes metropolitan and regional schools, all culminating with a concert performance of the repertoire programmed each year. Some regional concerts are held, as well as regional students coming to participate at the Adelaide Festival Theatre series of concerts.

Each concert includes guest artists (such as soloists, school ensembles), the Troupe (dancers for particular songs), backing from an orchestra made up of primary and secondary students, student comperes, selected student artwork used for song books and programs. The musical program comprises a range of songs, including commissioned works from composers. The Festival provides amazing opportunities for everyone involved, and enriches learning for all students.

I was recently checking out the PSMF website to see what the repertoire is for this year, and came across a mention of the Festival of Music app - it is amazing to see how far technology has come in supporting students to learn their parts!!

According to the [PSMF](#) website:

The Festival of Music [app](#) helps students learn the songs, and gives teachers interactive tools to help teach their choirs:

- Listen to the songs and sing along
- Choose your part & learning or practice modes
- Skip to a section or repeat an echo track
- Adjust the playback speed to help learn tricky bits
- Watch and learn the choreography
- Adjust the volume of any part



AUSTA Workshop with guest speaker, Barry Green (USA)

ASME members are being offered discount to attend this Australian String Teachers Association [AUSTA] SA workshop event on Saturday 27 July 2024 PM with guest speaker **Barry Green (USA)**, author of *The Inner Game of Music*, *The Mastery of Music* and *Bringing Music to Life*. The workshop will be held over two sessions in the Prince Alfred College Chapel from 1:30 - 5pm, with a short break in between. The workshop will focus on two of his books, as well as a masterclass and performance. Certificates for Professional Development hours will be provided on the day.

Tickets <https://www.trybooking.com/CSFDK>

Member Code is: austa50Barry

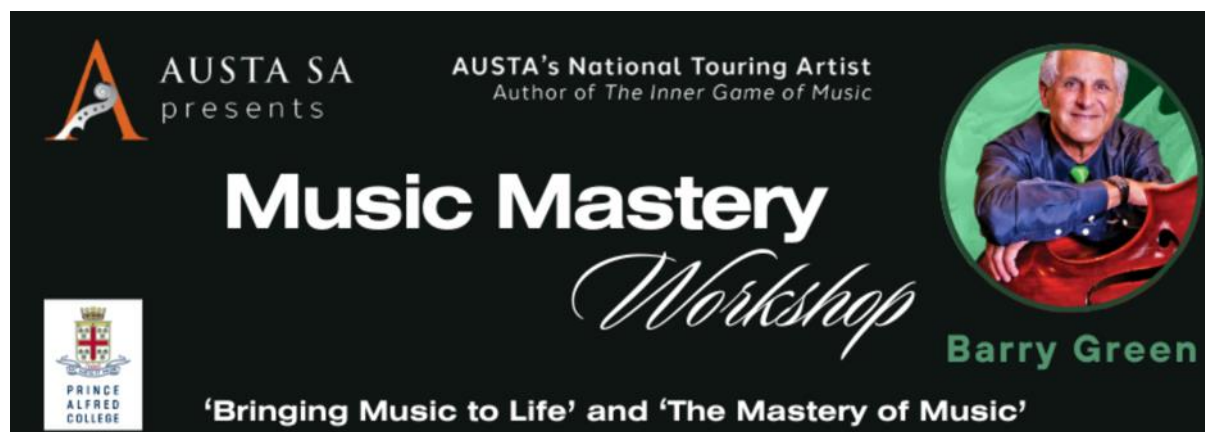
\$40 - Member price

\$50 Concession/Student

\$60 Adult

School Booking Group available - instrumental tutors, classroom music teachers and Year 12's from the same school.

Barry Green QR trybooking code:



The poster features the AUSTA SA logo on the left, which includes a stylized orange 'A' with a white musical note. Text on the poster includes 'AUSTA SA presents', 'AUSTA's National Touring Artist Author of *The Inner Game of Music*', 'Music Mastery Workshop' in large white and green fonts, and 'Barry Green' in green. A circular portrait of Barry Green is on the right. At the bottom left is the Prince Alfred College crest, and at the bottom center is the text '‘Bringing Music to Life’ and ‘The Mastery of Music’'.

ASME National

ASME Insights: Music Education Research Unpacked

As advised to members by ASME National President, Dr Jason Goopy, a new research translation series has been developed by Dr Rachael Dwyer (National Vice-President). This series provides short summaries of academic literature with succinct takeaway messages for practice. You can access this growing series on the ASME [website](#), which is also being shared on [Facebook](#) and [LinkedIn](#).

ASME XXVth National conference – plans are well underway for next year’s conference to be held in Brisbane, September 26-29, 2025. Watch out for the official launch of the conference website coming soon!

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	Amanda Rugari
	Gemma Heath	Kay Smith
	Antony Hubmayer	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