More Than An Overture: a program teaching music by creating, writing, producing and performing tenminute opera

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Abstract
The project More Than An Overture enabled university academics, an established and respected Australian music composer and an emerging artist to teach pre-service generalist primary education and creative arts (performance) students at the University of Wollongong how to create and produce children's operas. The university students, academics and artists then worked with local primary school students and their teachers in creating children's operas that culminated in a performance for the school and their community. This paper explores the creation of the project, the motivations behind its development and the results from the project.

Keywords
overture, program, than, teaching, creating, more, music, opera, tenminute, performing, producing, writing

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Redefining the musical landscape: inspired learning and innovation in music education

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Dear Conference Delegates

Welcome to Canberra, Australia’s National Capital, for the XIX National Australian Society for Music Education bi-annual conference presented by ‘Engadine Music’ – redefining the musical landscape: inspired learning and innovation in music education. This conference has been a collaborative project, convened by both the ACT Music Educators Network and ASME NSW Chapter.

We are thrilled you have chosen to join us to further develop your professional practice. The conference is poised to be an exciting, dynamic and rigorous learning experience for all, featuring a wonderful array of engaging presentations, special roundtable discussions, symposia and practical workshops. A key feature of the conference is the opportunity to network with other musicians and educators from Australia and overseas.

It has been some 36 years since the last ASME National conference was held in Canberra. The III ASME National conference was held at the then, Canberra School of Music in May 1977. One of the first records of ASME’s association in Canberra dates back to April 1968 when the school hosted a weekend seminar for members and teachers.

At a time where music is delicately poised in the new Australian Curriculum, and as new and progressive approaches to teaching continue to emerge in a digital world, it is important to remember the power of music. Music provides meaning, brings communities together, builds individual and collaborative creativity and cultivates participation, joy and expression.

Our conference perspectives endeavor to embrace the diversity of music education, respond to emerging technologies and provide delegates with a lens to view and experience new ideas and innovation:

- **Creative Synergies:** New thinking and sustained changes in school music education
- **At the Cutting Edge:** Research changing trajectories for future music innovation
- **Impacting Communities:** Changing lives through music projects of difference
- **Transforming the landscape:** Using 21st century technologies for music creation & social connections

The dynamic conference programme, the young composers’ project, ensemble performances and trader exhibitions are a testament to the way the landscape continues to change in music education.

We would like to take this opportunity to thank the many volunteers and members of the ACTMEN and ASME NSW committees that have contributed to making this conference a success.

We thank you for being in Canberra and it is our hope that the conference provides a positive and inspiring experience for all delegates and participants. We look forward to meeting you.

Dr Brad Merrick  
Co-convener

Mr Mathew Irving  
Co-convener

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From the ACTMEN President, ASME NSW Chair & ASME President

On behalf of the Australian Capital Territory’s Music Educators Network (ACTMEN) it gives me great pleasure to welcome delegates to the city of Canberra for the XIX National National ASME conference.

Firstly I would like to thank Mr Mathew Irving and Dr Bradley Merrick who have worked tirelessly throughout this project to ensure the conferences success.

The theme of “Redefining the musical landscape: Inspired learning and innovation in music education” highlights the importance of staying abreast of current pedagogy. It is an exciting time to be an educator with the development, and upcoming implementation of the Australian Curriculum, rapidly advancing technologies and communications creating vast opportunities for innovation to enhance student engagement and learning outcomes. In the words of Frank Zappa “Without deviation from the norm, progress is not possible.”

Pip Cain
President ACTMEN

Welcome to the ACT for the XIX National Australian Society for Music Education’s Conference. After months of work and creative planning, this conference is finally a reality. I hope you can really enjoy the wide array of keynotes, workshops, papers, symposia and performances over the next three days.

I would like to take this opportunity to thank the members of the ACTMEN committee and my co-convener Mathew Irving for their efforts. I would also like to thank the wonderfully committed members of the NSW ASME Chapter for their assistance along the way.

Music Education continues to evolve as new curriculum, technology, pedagogy, research and approaches to learning continue to develop.

I hope that you find the conference to be a worthwhile professional learning opportunity and a celebration of a wonderful community that we all belong to as part of ASME.

Dr Brad Merrick
Chair ASME NSW

Welcome to the XIX National Australian Society for Music Education Conference. The inspired choice of holding the conference in Canberra during the centenary year has added another dimension to this highly anticipated event.

All conferences have so much to offer; innovative ideas, interesting new technologies and great opportunities for networking with like-minded colleagues. A conference devoted to music education also demonstrates the breadth of this very special arts area and highlights the many approaches that we can use to inspire and engage our students. It provides benefits that flow on to enrich our teaching and the experiences of our students for many years.

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Many thanks to the Conference Co-Convenors - Mr Mathew Irving and Dr Brad Merrick and their committee. Organising a conference is a huge undertaking, requiring many hours of work and commitment from those involved, but the end result is greatly appreciated by all the delegates.

I am sure you will all take the opportunity to participate fully in what will certainly be a most successful conference.

Judith Haldane
President Australian Society for Music Education

Special thanks

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Caroline Suthers
Melinda Sawers
David Mahon
Joel Copeland
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Key Note Speakers

Professor Gary McPherson – University of Melbourne
Professor Gary McPherson is the Ormond Chair of Music and Director of the Melbourne Conservatorium of Music at the University of Melbourne. He is a former President of the International and Australian Societies for Music Education, and has served on the Editorial Boards of all the major English language refereed journals in music education. His most important research studies the acquisition and development of musical competence, and motivation to engage and participate in music from novice to expert levels. From a firm grounding in music, the pure and applied research that he has undertaken draws extensively on theories in the disciplines of psychology, sociology and education using quantitative investigations, qualitative approaches and mixed methods. His most recent books include coauthoring *Music in our Lives: Rethinking Musical Ability, Development and Identity* (2012) and editing of the *Oxford Handbook of Music Education* (2012).

Dr Anita Collins – University of Canberra
Dr Anita Collins has worked as a primary and secondary school music educator in both Australia and England. Her broad experience encompasses classroom and instrumental teaching, curriculum design and musical conducting of concert band, orchestral and choral groups. Anita is currently Assistant Professor of Music and Arts Education at the University of Canberra and a Visiting Lecturer at the Australian National University. She is currently involved in research projects examining the capacity, adaption and application of music education for early childhood and primary generalist teachers, to improve auscultation skills and noise pollution awareness for nursing students and music programs for disadvantage children in regional communities. Her work with pre-service generalist teachers led to Bedrock: Foundations in Music and Bedrock: Foundations of Drama, two in a series of workbooks for adult learners in arts literacy for generalist teachers. Her doctoral study, through the University of Melbourne, focused on neuroscience and music education and is titled Bigger, Better Brains: Neuroscience, music education and the pre-service early childhood and primary (elementary) generalist teacher. Anita was awarded the Australian Teacher Education Association (ATEA) Early Career Researcher Excellence Award and the UC Dean’s Award for Excellence in 2009 for her research into the curriculum redesign and the NSW Teacher’s Guild Research Award in 2005 for her research into boys’ music education.

Robyn Archer AO – Creative Director of Centenary of Canberra
Robyn Archer is a singer, writer, director, Artistic Director and public advocate of the Arts. In all of these roles her reach is global. In 2010 she has given concerts in Honolulu, Adelaide and Port Fairy: in February 2011 she will sing Brecht in his birthplace, Augsburg, at the Brecht and Music festival. Recent keynote addresses have been widely praised and a collection was published in 2010 by UWA press under the title Detritus.

She is in constant demand throughout the world as a speaker on the Arts and recent destinations have been Varna (Bulgaria), Perth and all points east in Australia, Vancouver, Prague, Seoul, London, Ghent: there are new invitations to Jeju (Korea) Glasgow, Sydney, Townsville, Mackay, Yolgnu Land (NT). Her most recent play Architektin premiered in Adelaide in Sept 2008, and she spent 5 weeks at Carnegie Mellon School of Drama in Pittsburgh March/April 2009 directing a theatrical cabaret which she devised.

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Robyn is currently the Creative Director of The Centenary of Canberra (2013) and Artistic Director of The Light in Winter which she created for Federation Square in Melbourne. She is devising the program for the 5th World Summit on Arts and Culture (Melbourne October 3-6 2011) and advising on the National Gallery of Victoria’s 150th celebrations in 2011. She was recently appointed as Adjunct Professor to the University of Canberra.

Dr Ahmad Sarmast – The Afghanistan National Institute of Music
Dr. Ahmad Naser Sarmast is a native of Afghanistan and a son of the late well-known Afghan composer, conductor, and musician Ustad Sarmast. He received his PhD in music from Monash University, Australia in 2005; his MA in musicology/ethnomusicology, from the Moscow State Conservatorium in 1993; and his Bachelor Degree in performance and music education from the same school.

He has been conducting research on music of Afghanistan since 1993, resulting in the landmark book ‘A Survey of the History of Music in Afghanistan.’ A Research Fellow of the School of Music-Conservatorium and Monash Asia Institute of Monash University and an Honorary Fellow of the National College of Music, London, Dr. Sarmast is the founder of Afghanistan National Institute of Music (ANIM).

His research areas also include music of North India, Central Asia, and Iran. His other publications include The naghma-ye chartuk of Afghanistan: a new perspective on the origin of a solo instrumental genre, "Ustad Mohammad Salim Sarmast: a 20th century composer, and the first symphonic score of Afghanistan." Dr. Sarmast is a member of the Musicological Society of Australia and Union of Artists’ Association of Afghanistan.

His report, Music in Afghanistan Today, provided the framework upon which the Revival of Afghan Music Project (ROAM) was developed; ROAM become the basis for ANIM.

Professor Andrew Brown – Griffith University
After Professor Andrew Brown studied classical and jazz piano at The University of Melbourne he worked as a keyboard player in touring bands through the 1980s. During this time an interest in electronic keyboards grew into a passion for music technology more broadly. This passion has fuelled an academic career in teaching and research at The University of Melbourne, Queensland University of Technology, the Australasian CRC for Interaction Design and now Griffith University. His current performance practice is laptop live coding and he is involved in a range of digital arts practices.

Professor Brown’s research focuses on augmenting our creative intelligence through interactions with computer systems, about which he has published widely and been the winner of numerous research grants.

Mr Simon Tedeschi – Professional Musician
Simon Tedeschi is quite often described by respected critics and musical peers as one of the finest artists in the world making the young pianist’s mark on music both undeniable and admirable. Renowned especially for championing non standard repertoire, Tedeschi enjoys a full international performing career. Tedeschi first performed a Mozart Piano Concerto at age 9 in the Sydney Opera House. He has studied piano in Australia with Neta Maughan for 10 years (between 1990 and 2000) as well as in London with Noretta Conci and Boston with Peter Serkin.

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Tedeschi has a string of international prizes and scholarships under his belt. This includes winning the Open Age Concerto Series and ‘Most Outstanding in all Youth Sections’ at the IBLA Grand Prize in Italy in 1994 and taking out the top prize in the keyboard section of the Royal Overseas League Music Competition in London (2002). While working with the Melbourne Symphony Orchestra Tedeschi went on to be named the Symphony Australia Young Performer of the Year and was a recipient of a $10,000 Queen’s Trust Overseas Study Award. More recently, Tedeschi was awarded a Centenary of Federation Medal by the Prime Minister of Australia and was the recipient of an award from the Phonographic Performance Company of Australia and the Australian Opera Auditions Committee. In 2000, Tedeschi signed a recording deal with Sony Music Australia under its Sony Classics label and his debut CD led to nominations for an ARIA award for Classical Record of the Year.

The versatility and scope of Tedeschi’s appeal is exemplified by having shared the stage with numerous acclaimed musicians, including conductor Alan Gilbert, soprano Yvonne Kenny, jazz luminary James Morrison and Larry Adler, the legendary Harmonica player who called Tedeschi ‘the greatest pianist he ever heard.’ At age 13, Tedeschi gave a private recital to the iconic Italian tenor Luciano Pavarotti.

Regularly invited to perform for foreign dignitaries, Tedeschi has entertained the likes of Their Royal Highnesses the Crown Prince and Princess of Denmark, Vladimir Putin, George W Bush and Nelson Mandela at events such as the Commonwealth Heads of Government Meeting, World Expo and G’day USA.

Mr Michael Sollis – Composer-in Residence for the Young Composers’ Project

An innovative musician, published researcher in anthropology, and much-performed composer Michael Sollis still finds time to educate and inspire children with his love of composition and performance. Growing up in Canberra, he studied at the ANU School of Music receiving a University Medal for his research on the relationship between speech and song, a link which has greatly influenced his work. As artistic director and composer of The Griffyn Ensemble, he has built a national reputation for innovative programming and outstanding performance. He is a regularly performed and commissioned composer who writes extensively for professional, amateur, and youth musicians and ensembles. Michael founded and directed the SoundACT program, where over 1,000 Canberra school children premiered new works. As well as directing the Canberra Mandolin Orchestra, Michael also directs the YMS Boys Choir where, from the age of five, children explore music ranging from Australian bush songs to musical theatre and rock. Nationally, Michael is an ambassador and advocate for young musicians in his role as chair of the Australian Youth Music Council, Chair of International Music Council Youth, and ACT Manager for Musica Viva Australia. As a composer, Michael has been written for diverse groups such as The Australian String Quartet, The Australian Voices, Ku-rin-gai Philharmonic Orchestra, dominantSEVEN, exhaust (US), the pearls before swine experience (Sweden), and school ensembles across Australia.
Guest presenters

Dr Samantha Bennett – ANU School of Music

Helen Champion - Curriculum Manager, Performing Arts Victorian Curriculum and Assessment Authority

Associate Professor Carl Crossin OAM
Director, Elder Conservatorium of Music (The University of Adelaide) Artistic Director & Conductor - Adelaide Chamber Singers, Elder Conservatorium Chorale & the Adelaide Symphony

Laura Hassler – Director of Musicians without Borders

Robyn Holmes – Senior Curator National Library of Australia

Professor Sam Leong - Professor and Head of Department of Cultural and Creative Arts Hong Kong Institute of Education, Director of UNESCO Observatory for Research in Local Cultures and Creativity in Education

Dr Richard Letts AM – Executive Director of Music Council of Australia
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Linda Lorenza – Senior Project Officer – The Arts - ACARA

Ret. Lt. Col. Ian McLean AM CSC - Former Director of Australian Army Bands

Alison Mercieca – National Film and Sound Archive

Thorsten Kaeding - National Film and Sound Archive

Deborah Smith – Principal of Deborah Smith Music - Musicianship and Aural Training for the Secondary School

Professor Peter Tregear – Head of ANU School of Music

Kim Waldock – Head of Education Sydney Symphony
XIX National ASME Conference Awards

Callaway Doctoral Award
In memory of Sir Frank Callaway founding President of ASME, the Callaway Doctoral Award will be presented on a biennial basis to the best doctoral thesis from an Australian university in the area of music education. The thesis can be for a PhD or for an applied doctorate. The award will be based on the contribution made by a doctoral thesis to furthering theoretical, empirical, historical and/or methodological knowledge in and about music education. In particular, the ability of a doctoral thesis to make conceptual advances in music education theory, policy and practice, to indicate methods for improvement of music education, to assess the significance and viability of innovation in music education, or to contribute to the advances in methodology for research in music education will be assessed as criteria for the award.

The award will be made by a sub-committee of the National Executive of the Australian Society for Music Education, and will be announced at the biennial national conference of the Society. The recipient will be invited to present her/his research in a Doctoral Award session of the conference. The recipient's conference costs will be borne by the Society.

- 2013 Awardee – Melissa Cain (WA)

Lady Callaway Award
Following a bequest from Lady Callaway’s estate, a small monetary award is made at National Conference to a recipient resident in that State or Territory. National Executive will decide on the criteria. The first award was made in 2009.

- 2013 Awardee – James Huntingford (ACT)

ASME Music Educating for Life Awards
The ASME music education for life awards recognise outstanding music educators and awardee are announced during the ASME National Conference. One award winner from each Chapter will receive conference registration, airfare and accommodation. The decision to offer the award is at the discretion of individual ASME Chapters.

- 2013 Awardee/s – TBA
Keynote addresses

Plenary 1  Professor Gary McPherson
Redefining conceptions of musical ability, development and identity

The title of my presentation is based on a personal view that the discipline of music education is stronger theoretically, professionally and politically than at any other time, with distinct trends becoming evident that are updating and redefining how we define and think about music education in schools and communities internationally. From a theoretical standpoint, my presentation will attempt to frame where I believe the discipline of music education is heading, what the main challenges are, and how these might be addressed in both research and teaching internationally. What we are seeing across the globe is a general rethinking of music education as a discipline, based on the view that music is basic to the human design and that conceptions of music education should therefore facilitate multiple entry and exit points throughout the human lifespan that allow individuals to maximize their potential for meaningful engagement in music.

Plenary 2  Dr Anita Collins
Redefining the musical landscape: how might neuroscience change learning and teaching in music education

Neuroscientists have worked for over two decades to understand both how the brain processes music, and how music and music training can affect brain development. This is exciting and timely research for music educators, as we now know (for example) that from a neuroscientific perspective, music training improves memory, language acquisition, executive function and brain plasticity. Neuroscientific research now has the potential to help music educators understand and extend their practice. Given all this, there is an urgent need for the voice and questions of practicing music educators to be heard, yet it is not as loud yet as it could be. This may be due to the lack of accessibility to the findings, both through the lack of dissemination of the findings outside the scientific field and the specialized scientific language that is used within it. This presentation explores the neuroscientific findings at present and provokes questions and thinking that can be fed back into the field, so that we as music educators can be part of the discussion and can re-examine our practice in light of this recent neuroscientific research.

Plenary 3  Robyn Archer AO (Jacinth Oliver Memorial Address)
Music in the Centenary Year

‘The music component of the Centenary of Canberra celebrations has been, and continues to be, deep and wide. In her address, Creative Director of the Centenary of Canberra, Robyn Archer AO, will refer to many of the elements of this program from the commissioning from Andrew Schultz his Symphony No 3: Century through local composer Michael Sollis’ various roles during the year, to John Shortis’ Prime Time and his research into vintage River Murray songs and local young rock bands’ event, Smells Like Centenary Spirit as well as the folk, jazz and Indigenous music elements that have featured. In addition to filling us in on the music that has been played in the national capital this year, Robyn will comment on music education, past and present, local and international, in its many and varied guises.’

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Plenary 4  Dr Ahmad Sarmast  
The Afghanistan National Institute of Music

The Afghanistan National Institute of Music, inaugurated in June of 2010, is the first and finest institution for the education and nurturing of gifted young Afghan children regardless of gender, ethnicity, social or economic circumstances. Within a very short period of time, ANIM has risen to become a world-class institution renowned both locally and internationally for its impact not only on the educational and cultural development of the children and youth of Afghanistan, but also for its significant contribution to the development of a just and civil society in this war-torn nation. ANIM demonstrates the power of music in bringing about social changes, economic development, poverty alleviation, and gender and ethnic equality while promoting a democratic and open-minded society. Through ensuring the musical rights of Afghan children and youth, ANIM is working day by day to rebuild Afghanistan through its many programs including the sponsorship of economically disadvantaged students, intercultural dialog through the presence and collaboration of international and local teachers, and international tours to promote cultural understanding and peace.

Plenary 5  Professor Andrew Brown  
Reimagining what it means to be musical in the 21st century

What does it mean to have developed musicianship skills; to be musically trained? Likely it means different things in different contexts but we can expect there to be some areas of commonality about a musician’s ability to perceive, understand and create sonic experiences. As educators, we should be asking questions about how to define and develop musicianship as we prepare programs of music instruction for our students. In this presentation I wish to encourage a broad view of musicianship; one which takes into account aspects of musical proficiency that reflect our globalised and diverse musical world, and one that is inclusive of old and new music technologies and practices. To this end I will explore musicianship from four perspectives—sound, perception, embodiment and culture—in the hope that this framework stimulates a reconsideration of musicianship and how it might be developed.

Plenary 6  Simon Tedeschi  
At what point did classical pianists stop improvising and why? How important is improvisation?

‘I will advance my view that being able to improvise on one’s chosen instrument is essential to understanding the technical, tonal and emotional capabilities of said instrument, the repertoire and stylistic considerations. I will advance the notion that the paring back of improvisation coincided with the emergence of the concert pianist as demi-god performer (rather than pianist-composer) - and consequently spawned a culture of conformity of expression, taste and aesthetics. Re-introducing education of classical improvisation will disinhibit rote learning and make young musicians more well rounded, improve their tonal/harmonic memory and ironically, bring young musicians back to a sense of textual fidelity to the original score.’
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About the Jacinth Oliver Memorial Address

The Jacinth Oliver Memorial Address, first presented at the VII National Conference (Alice Springs 1990) is an essential keynote address at each conference, and is traditionally given by a person who is eminent in the field and who has advocated successfully for music education over a significant period.

Jacinth was a vital and energetic music educator who contributed greatly to ASME in the short time she was involved both at the ACT Chapter and National Executive. She did all the groundwork for setting up the ASME Constitution and Incorporation. Around 1988, the first moves towards mapping a national curriculum were under way and there was much talk about the ‘core curriculum’ with every indication that music would be left out on the fringes as an optional extra. Jacinth held a strong belief that the only way music educators would be heard was for them to become politically active and she urged the ASME executive to adopt a strong advocacy agenda. She enrolled in a PhD at ANU and began studies in government policy processes which were cut short by her untimely death. Jacinth developed networks through her work with professional associations such as the Australian Curriculum Association. She was a member of an Australian delegation of arts educators who toured USA and visited various schools and centres promoting arts education. Her work on curriculum that began in Perth with Dr Kerry Kennedy was continued in Canberra with his appointment to the CDC and Jacinth’s to the Canberra CAE and it was most appropriate that Dr Kennedy was selected to present the first Jacinth Oliver Memorial Address at the ASME Conference in Alice Springs.
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- Jay McPherson Tribute
- Kirrah Amosa Duo

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- Conference Youth Choir – Conducted by Joel Copeland
- Young Composer Project Participants - NSW, ACT, QLD, VIC, SA, WA
- Canberra Youth Orchestra – Conducted by Marian Budos
- Piano Soloist – Anthony Chen
- ASME Music Educating for Life Awards + Callaway Doctoral Award + Lady Callaway Award
- World Premiere – ‘Giningininderry’ by Michael Sollis

Performances

- Canberra Grammar Guitar Ensemble – Conducted by Steve Allen
- Sydney Northern Beaches Symphonic Wind Ensemble – Conducted by Martin Hardy
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Barrett Browning & Jane Corbett text
Susan Reppion-Brooke, contralto,
David Wickham, piano
May Howlett words and music
Lotte Latukefu, mezzo-contralto, Louise Scott, piano
John Wayne Dixon music, Sylvia Rice words
Clive Birch, bass, David Wickham, piano
Clare Maclean music, Gillis Maclean text
Jenny Duck-Chong, mezzo-soprano,
Louise Scott, piano
Diana Blom music, Jennifer Rumsey poem
Clive Birch, bass, David Wickham, piano
John Wayne Dixon music, Sylvia Rice words
Susan Reppion-Brooke, contralto,
David Wickham, piano
Larry Sitsky music, Chinese translated texts
Lotte Latukefu, mezzo-contralto, (I-III)
Jenny Duck-Chong, mezzo-soprano, (IV-VII)
Louise Scott, piano

Diana Blom words and music
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Young Composers’ Project

One of ASME’s aims in delivering this conference is to encourage Australian music and composers. In 1995 the first Young Composers’ Project (YCP) and Concert were held at the Hobart National Conference.

ASME believes composition:

- is a significant and important link with performance
- is a core part of music education and fundamental to the development of the whole musician
- as a process of creativity, contributes to the general development of the student
- engages students in the process of cognition and metacognition

The Young Composers’ Project is a Chapter-based project whereby a student composer is chosen to participate. This is based on submission of a work composed to specific guidelines. The successful young composer is subsequently funded to attend the biennial national conference. The submitted works by the Young Composers will be performed in concert at the conference.

We are proud to announce that Mr Michael Sollis will be a composer-in-residence and master tutor to student participants of the 2013 Young Composers Project. The Canberra Youth Orchestra will perform student works at the conference concert. In addition to this, a Conference Youth Choir will premiere a commissioned work by Michael.

The ASME Young Composers’ Project offers the participants:

- networking with other young composers at a national level
- the opportunity to work with an established and notable composer
- development of leadership, negotiation, communication skills
- an unique opportunity that does not exist elsewhere, working with a selected ensemble and the Composer-in-Residence
- the experience of mentoring and a possible catalyst for future composing opportunities
- a real world task in that there is explicit criteria for the work in the same way that there are set parameters for a commissioned work
Raghav Sharma-Burton – ACT Young Composer 2013

Raghav chose the composition stream in the HSC Music 2 and Music Extension. He wrote a 4 piece program for the HSC course. He has been having composition lessons with Sally Greenway for the past year. His main compositional interests are orchestra, string orchestra and string quartet. He hopes to pursue composition in the future, one day writing music for films and games.

Andrew Hartley – NSW Young Composer 2013

Andrew Hartley has recently graduated from Trinity Grammar School, Summer Hill. He has studied Higher Level Music, as part of his International Baccalaureate diploma – coming first in the course. At school, he has studied Piano, French Horn, and Bass guitar, which has given him broad understanding of musical genres, predominantly jazz, western art music, and popular styles.

Andrew has created three compositions throughout Year 12 for his final assessment, and his proficiency has been awarded the Peter Dart Prize for Musical Composition. The piece to be performed, Roi Fripp, is written for jazz quartet featuring trumpet, bass, piano and drum. It was inspired by the compositions of Robert Fripp in the band King Crimson, and the performances Andrew saw of jazz trumpeter Mederic Collignon – who rearranged many of Fripp’s more famous works. Andrew’s composition aims to explore harmonic development over ostinati, and the use of mixed meters and syncopation, to remove predictability within the work. He draws a juxtaposition between the fast uneven metered sections, to the cadenza sections of the trumpet and piano, and develops the harmonic complexion through unconventional modulations.

Andrew plans to complete a combined Bachelor of Science (advanced) and Bachelor of Arts and Sydney University, and take music history and composition electives as part of this. He is also considering a Bachelor of Music (Jazz Performance) on Bass guitar, as this is the area of his musical studies that he has the most passion. He also plans to continue playing with the jazz groups and contemporary groups he has been with over the past year.

Shaun Ji-Thompson – QLD Young Composer 2013

Hey, my name is Shaun, on paper, it’s probably more often in my pen-name: Jai-tong. I was born in Beijing and have been living in Brisbane. I guess I have embraced this fact, or maybe a little too much, but I definitely endeavour to express this through music. I currently study at the University of Queensland studying Piano and Economics, and engage with many unconventional manifestations of the music world as I humanly can. I’m also fascinated by some pretty obscure musical genres.
Josh Belperio – SA Young Composer 2013

Hailing from Adelaide, Josh Belperio is a first year Composition student at the Elder Conservatorium of Music, studying under the renowned Australian composer Graeme Koehne. Like his teacher, Josh is passionate about writing for the stage, with particular interests in musical theatre. This was affirmed from an early age when, at 13 years old, he composed, staged and musically directed his first musical, based on the ancient Greek myth of Persephone. Since then, Josh has created a series of songs for a political satire - *Julia Gillard, The Musical*, and he is currently working on an adaptation of a Colin Thiele novel - a project that he aims to make his first professionally produced show.

Josh’s piece *The Book Thief* was a reaction to the Markus Zusak novel of the same name. Inspired by Zusak’s poetic portrayal of a girl growing up in Nazi Germany from the perspective of Death, the piece emulates Death’s search for the beauty in life as a means of coping with the grim reality of his duty. Josh is immensely grateful to ASME for giving him the opportunity to have his first orchestral piece performed, to Michael Sollis and the Canberra Youth Orchestra for working on it, and to his friend Colin Griffin for flying to Canberra to record it. It is Josh’s dream to one day expand this work into a full-sized ballet score, suitable for production by The Australian Ballet.

Josh’s pieces are available on SoundCloud at: https://soundcloud.com/josh-belperio.

Hayden Dun – VIC Young Composer 2013

Hi, my name is Hayden Dun. I have been learning piano since I was 6, and I began composing soon after that. I went to school at Blackburn High School. I am currently studying Music Composition at Monash. I would like to become a video game composer when I finish University.

Mitchell Price-Norgaard – WA Young Composer 2013

Mitchell has been playing the piano for eight years and also plays percussion. He is currently in Year 11 at Newman College, Churchlands, Western Australia and is a member of Newman Voices, Symphonic Winds and Newman Jazz. In 2007, he won third place in the Australian Children’s Music Foundation National Song Writing competition. He has participated in the Catholic Schools Performing Arts Festivals and again received a Honourable Mention this year. Last year Mitchell went to Singapore for his music tour, which broadened his interest in the music of other cultures. He is currently preparing for his Grade 8 AMEB under the guidance of Mrs Kerry Stafford. Mitchell hopes to pursue a future career in writing film scores and hopes to study ‘Composition and Music Technology’ at WAAPA.
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<td>Gary McPherson: Redefining conceptions of musical ability, development and identity</td>
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<td>10:30</td>
<td>Morning Tea: Performance: The Canberra Grammar School Guitar Ensemble</td>
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<td>11:00</td>
<td><strong>Panel Session</strong></td>
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<td>Tim Patston &amp; Margaret Osbourne- The developmental progression of music performance anxiety and perfectionism: Implications for music education.</td>
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<td>Sharon Burgess - Charanga: a digital music learning program for the whole school</td>
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<td>Kate Hargreaves - Engagement in Compulsory Music</td>
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<td>Geoffrey Lowe &amp; Geoffrey Lummis - ACARA and the generalist push: What does it mean for music education from a teacher-training perspective? (RP)</td>
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<td>James Richmond, Neil McLachlan, Mary Ainley &amp; Margaret Osbourne - Engagement and skill development in a new approach to learning music (RP)</td>
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<td>Andrew Robertson – Jelly Music – Changing The Game</td>
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<td>Tim Patston &amp; Margaret Osbourne- The developmental progression of music performance anxiety and perfectionism: Implications for music education.</td>
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<td>Anita Collins: Redefining the musical landscape: how might neuroscience change learning and teaching in music education</td>
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<td>Michael Varecka - Multimodal pedagogies and their contribution to audio meaning-making in music education (RP)</td>
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<td>Martin Hardy - The Promise of Avondale: Open Rehearsal ‘Musicianship in Motion’</td>
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<td>Aleta King - Teaching Music from the Podium</td>
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<td>David Forest - Writing for publication</td>
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<td>Peter Tregear – Redefining Tertiary Music Institutions</td>
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<td>Jennifer Robinson - A Study of Inspiring Australian Music Teachers (RP)</td>
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<td>Marina Robinson Sedivka: Changing my mind. Inspired learning and the brain in violin pedagogy (RP)</td>
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<td>Felicity Andreasen - Advanced placement for musically gifted youth: identification and tests. (RP)</td>
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<td>Afternoon Tea: Performance: The Promise NB 2</td>
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<td>Kay Hartwig - Where has all the music gone? Where is music in the primary teacher education program?</td>
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<td>Roundtable Discussion: Where to for the future of Music Education in the Primary School? - An advocacy plan for the future. ASME</td>
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<td>Andrea van den Bol - ‘Perform it! Don’t just Sing it’ Integrating dramatic technique with vocal performance.</td>
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<td>Steven Capaldo &amp; Lotte Latukefu - More Than An Overture: A program teaching music by creating, writing, producing and performing ten-minute opera (RP)</td>
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<td>Patrice Connelly - The Viola da Gamba: an old instrument with new potential in music education</td>
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<td>Andrea van den Bol - ‘Perform it! Don’t just Sing it’ Integrating dramatic technique with vocal performance.</td>
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<td>5:00</td>
<td>Drinks @ Hotel Bar (Optional)</td>
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<td>7:30</td>
<td>New Australian Art Song Project for Low Voices Concert – Wesley Music Centre</td>
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<td>Last Night of “Floriade Night Fest” (Optional)</td>
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<td>Luke Gilmour - Flexible training pathways for freelance music educators – the rise of MOOCs as training providers</td>
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<td>Melissa Cain - Philosophy, Policy, Practice: Visions and Realities of Cultural Diversity in Selected Primary Classrooms in Brisbane and Singapore.</td>
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<td>Peter Ellis - Building an Effective School Choral Program</td>
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<td>Mark Dipnall - Improvisation - Owned and Expressed (RP)</td>
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<td>Greysen Music – Geoff Grey: Repertoire choice - Guaranteed success for all events – Part 1 ‘The crucial opener - but then what?’</td>
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<td>Amanda Watson - The Arts in the Australian Curriculum: new thinking in school music education (RP)</td>
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<td>Robyn Trinick - Making a difference: Reflections on Sistema Aotearoa (PP)</td>
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<td>Sam Leong Evidence-based E-Progress Mapping of Student Learning in the Creative Arts</td>
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<td>Bill Baker &amp; Heidi King - Redefining the learning walk: An innovative approach to reflective practice for the conductor music educator. (RP)</td>
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<td>Kim Waldock – Foolproof ideas for the music classroom</td>
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<td>Dawn Joseph &amp; Jane Southcott - Friendship, respect, celebration and culture: La Voce Della Luna Italian women’s choir of Melbourne</td>
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<td>Stephen King &amp; Bill Baker - Redefining the conductor as Conductor-Music Educator (RP)</td>
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<td>Michele Benn - The professional identity of specialist primary music teachers: Who are we and how do we connect?</td>
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<td>Sylvana Augustyniak - A parallel approach to facilitating teacher guided and free student improvisation in the classroom. (RP)</td>
<td>Ahmed Sarmast: <em>Impacting Communities</em> inspired learning and innovation in music education</td>
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<td>Deborah Smith - Musicianship and Aural Training for the Secondary School</td>
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<td>Keith Huxtable - Music Ednet Special Presentation – At the cutting edge of Music Technology</td>
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<td>Wendy Brooks - Live and mediated music for young children: A case study of Lah-Lah (RP)</td>
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<td>2:30</td>
<td>Papers/Workshops 6</td>
<td>Judy Inkster</td>
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<td>Deborah Smith</td>
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<td>Kristina Kelman</td>
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<td>Joel Copeland</td>
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<td>Ros McMillan</td>
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<td>3:30</td>
<td>Afternoon Tea: ANU Pre-Tertiary Music Program</td>
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<td>4:00</td>
<td>Special Roundtable Discussion+Presentation</td>
<td>NB 1 Roundtable Discussion: Music Communities, Advocacy and Instrumental Projects – Alex Masso</td>
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<td>NB 2 Special Presentation Laura Hassler (via video link)</td>
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<td>NB 3 Roundtable Discussion: Australian Curriculum Arts Panel – ACARA Linda Lorenza, Helen Champion, Kim Waldock, Mathew Irving</td>
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<td>NB 4 Special presentation National Sound and Film Archive: Alison Mercieca and Thorsten Kaeding (“Vietnam Symphony” (5:30pm finish)</td>
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<td>6:30</td>
<td>Drinks (Optional) Performance: Mr Ben Marston Trio</td>
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<td>7:00</td>
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<td>Performance: Miss Kirrah Amosa Duo</td>
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<td>1st October – Tuesday: Conference Day 3 – Perspective: Transforming the landscape</td>
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<td>Diane Hughes, Sarah Keith, Guy Morrow, Mark Evans &amp; Denis - Music education and the contemporary, multi-industry landscape (RP)</td>
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<td>Nathan Scott - ICT and Music Education: A Study Examining the Digital Literacy of Secondary Schools Music Teachers (RP)</td>
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<td>Peter Dunbar-Hall, Jennifer Rowley, Dawn Bennett, Diana Blom &amp; Matt Hitchcock - ePortfolios in music and creative arts education: innovating to inspire learning (RP)</td>
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<td>Matthew Hill &amp; Lisa Jacka – Filename Not Available</td>
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<td>Peter de Vries - Using Technology to facilitate music learning: A case study.</td>
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<td>Wendy Brooks - Music students’ perspectives on learning with technology (RP)</td>
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<td>Eleanor McPhhee - At the cutting edge: New thinking from new teachers in the music studio</td>
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‘Redefining the musical landscape’ inspired learning and innovation in music education
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<td>Simon Tedeschi</td>
<td>At what point did classical pianists stop improvising and why? How important is improvisation?</td>
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<td>Papers/Workshops 9</td>
<td>Tim Patston - Accentuate the Positive</td>
<td>Positive Psychology in the Music Studio</td>
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<td>Carl Crossin - Singing with your ears: choral techniques for ensemble development</td>
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<td>Gary France (ANU) - DRUMatix workshop</td>
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<td>Deborah Smith - Practical Assessment Ideas for the Middle Years</td>
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<td>Lauren Davis - The String Project: Reinventing Recreational Violin Playing for the Modern Age</td>
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<td>Andrew Baker - Beginner Violin teaching - what are the choices? Looking for alternatives to traditional models of violin instruction within a paradigm of teacher subjectivity and autocracy</td>
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<td>Michaela Miles - Consonant Agendas? Priorities of directors and student members of vocal ensembles in Sydney Anglican Schools</td>
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<td>Amanda Watson &amp; David Forest - Supporting the business of making music (RP)</td>
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<td>Afternoon Tea: Performance: ANU Pre-Tertiary Music Program</td>
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<td>5pm</td>
<td>Conference Youth Choir, Young Composers Project, Canberra Youth Orchestra and ASME Music for Life Awards</td>
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‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Motivation for Music in Adolescence: The Significance of Emotion and Powerful Experiences

Mrs. Simone Waters, Professor Gary E. McPherson and Associate Professor Emery Schubert

Juslin and Sloboda’s call for “exploring the …role of emotion in classroom music and the ways in which this can be used to promote greater enjoyment of music and relevance to experiences outside the classroom” (2010, p. 939) has prompted the current investigation into the connection between emotion and motivation. This study examined the role of emotion in adolescent motivation for enrollment in elective music at school. According to Welch and McPherson (2012) and Woody and McPherson (2010), optimal motivation occurs when the learner is both intellectually curious and emotionally engaged. A detailed literature review was conducted which focused on theory and practice of motivation across several domains, but with a particular emphasis on music. Findings indicate that adolescents are less motivated to learn about music than other subjects in the curriculum. In particular, adolescent males are more motivated to enroll in elective sport than music. Despite the fact that emotional experience is probably the main reason behind most people’s engagement with music (Juslin and Sloboda 2001), it is surprising that there has been little investigation into the role emotion may have in motivation (Gabrielsson 2010). Emotional and powerful experiences can significantly influence adolescent motivation, serving as a motivational ‘hook’ for future engagement (Woody and McPherson 2010, p. 403). This investigation has resulted in a new model that highlights the significance of emotion in motivation. Through an enhanced understanding of the connections between emotion and motivation, this may assist educators in designing effective strategies for promoting elective music study in our schools at a time when music education in Australia faces great challenges.

The developmental progression of music performance anxiety and perfectionism: Implications for music education.

Dr Tim Patston and Dr Margaret Osbourne

Music teachers are aware that their students may experience both music performance anxiety and perfectionism during training and performance, however many teachers feel ill-equipped to manage these issues in their students. From a research perspective the investigation of the developmental trajectory of MPA and its potential correlation to the development of perfectionism has not been conducted in the literature to date. The authors conducted a preliminary study into the developmental trajectory of these conditions in a sample of 536 Australian school children aged 9-19 years who completed an anonymous internet survey assessing music performance anxiety perfectionism. Initial results revealed a strong, highly significant positive correlation between MPA and perfectionism, with significant increases in both constructs according to female gender and increased age. Students who reported not learning an instrument reported significantly greater MPA and perfectionism. Of those students who did learn an instrument, more years learning and number of instruments learned were associated with significantly greater scores on both variables. This unique information provides valuable insights which will refine our understanding of the phenomenology of MPA. Implications of this data for music educators will be discussed.

Engagement and skill development in a new approach to learning music

James Richmond, Neil McLachlan, Mary Ainley and Dr Margaret Osbourne

Rates of music participation are low in developed nations. This may be attributed in part to the failure of school music to engage children sufficiently to motivate them to continue learning and participating in music. We tested the Harmonix program of classroom music education, which is designed to maximize engagement in music learning. The program employs a set of new, harmonically tuned percussion instruments, using cyclical, self-cuing patterns, and hierarchical rhythmic structures that match complexity with ability. Graphical scores reduce cognitive load, and assist students to compose music from the first class. Cooperative learning activities consolidate learning and further stimulate engagement through personal and group expression. Using a combination of timely self-report and objective measurement, we found that student learning and skill acquisition increased over the six-week program while high engagement was maintained. Engagement measures also increased within each session. Over the six weeks of the program no significant changes were observed in attitudes toward music.

Charanga: a digital music learning program for the whole school

Sharon Burgess

In 2008 the Department for Education and Child Development, SA trialed whole class instrumental tuition which provided evidence about musical learning for students. Since 2011 the Instrumental Music Service, DECD SA, has been working with Charanga Music UK to support whole class music and instrumental tuition in schools. Charanga Music is a digital music resource that can support class and instrumental tuition in schools where there is no music specialist teacher and is compatible with the Australian Curriculum – Arts. The presentation explores how this works F – 6 and beyond.
ACARA and the generalist push: What does it mean for music education from a teacher-training perspective?

Dr Geoffrey Lowe and Dr Geoffrey Lummis

ACARA’s push for generalist teachers to teach Music in primary schools has generated considerable discussion, ranging from Music’s place in an increasingly crowded curriculum, the impact of NAPLAN testing and the APPA push for ‘core’ subjects (English, maths, science and history). However, what is not necessarily considered in the discussion is the impact of ACARA’s decision on pre-service teacher training. Rather than pre-service music education provision increasing to accommodate ACARA’s expectations on generalist teachers, music education appears to be increasingly marginalised in most universities, resulting in a growing number of graduating teachers potentially less-equipped to teach music and meet ACARA’s expectations. In the Western Australian context, Lummis and Lowe (2013) hypothesise that an increasing number of generalist primary teaching applicants are arriving at university with little or no prior formal music experiences. Both issues threaten the viability of ACARA’s push for generalist music teaching, as research suggests that lack of experience and effective training impacts teaching efficacy. It is conceivable that many new teachers may avoid teaching Music at all, despite it being mandated in the new Australian curriculum. This paper considers the issues associated with pre-service teacher music education at Edith Cowan University, Perth, Western Australia in the light of ACARA. It examines past practices in Western Australia, the long-term implications of ACARA’s decision, current research at Edith Cowan University and signposts some potential solutions for the difficulties facing music teacher training.

Engagement In Compulsory Music

Kate Hargreaves

Compulsory music has taken on a new era demanding student engagement and teacher resources that are easily managed and executed. This workshop will include an overview of the Keyboard Evolution program and all its resources as well as hands on application of the 10 Keyboard Evolution Sessions.

• Keyboard/ICT technology orientation for the classroom
• Course structure and detailed look at book & internet resources
• Individual/Group ensemble performance repertoire
• Extension work and extra activities

Easy integration of ICT to the classroom

Cool Music For Large Ensembles: an Interdisciplinary Collaborative Project.

Dr Adam Starr

Cool Music For Large Ensembles is the outcome of a multi-layered, interdisciplinary collaboration conducted in two phases during 2012. Phase one involved NMIT student works being workshopped by secondary school ensembles from Victorian schools. Phase two brought staff and students from the Creative Degrees at the Fairfield Campus together to produce a book of arrangements for large ensembles (Big Band, Concert Band and String Orchestra), a resource to be made available to schools and institutions.

Arranging for Large Ensemble is a third-year subject in the Bachelor of Music degree at NMIT that requires students to arrange an original composition. Students have become accustomed to hearing their ideas fed back to them by virtual instruments in notation software, complete with approximations of changes in articulation, mutes and bowing. While this can be an empowering learning tool, virtual instruments are in many cases quite different from their acoustic brethren. Q: What is the difference between a fortissimo marking under a B3 played by a flute in Sibelius and a professional flautist? A: About 5 dynamic markings. Students of Composition and Arranging need to hear their works being played if they are to develop -learning through trial and error. Ideally, they would have the opportunity to attend rehearsals, make suggestions and revisions. What better way for them to learn about writing music for high school students than to have their compositions and arrangements workshopped and rehearsed by secondary school students? Secondary school musicians who participate in dialog with the composer of music played by their band or ensemble may find the inspiration to listen more intently, concentrate and practice more intensely, and perhaps even compose and arrange music. The additional benefits to students involved in such a collaborative exchange would include sight-reading practice and free access to contemporary Australian music. The premise that NMIT students and secondary school ensembles could benefit mutually from a collaborative exchange was tested in the first instance through advertisements, resulting in conversations with interested parties (Heads of Music and Ensemble Leaders), leading to the establishment of a framework, that facilitated the second instance of testing – the workshop and rehearsal process. The production of the book started with 8 student compositions that were performed, recorded, mixed and mastered by students and staff from both Music Performance and Sound Production. Art, design, photography, proofreading, copying, engraving and layout were subsequently completed by Writing and Illustration staff and students.
Andrew Robertson

JellyMusic is designed to work for both Primary classroom teachers inexperienced in teaching music, through to skilled Music Specialists. How can this be? Through easy to navigate and easy to use activities, teachers at all levels can engage their students with:

What you will be experiencing in today’s hands on session?

1. You’ll be MOVING to a range of age specific pieces written with curriculum specific outcomes in mind.
2. You will be SINGING along to some instructional videos and multi-part animated notation on screen
3. You will be PLAYING tuned and untuned percussion along full screen animated notation synched to audio
4. You will be BODY PERCUSSION-ing along to Orff based songs (again with animated notation)
5. You will be CREATING music through exploration of structure in songs via JellyMusic “Build A Song”
6. You will be IMPROVISING music in the JellyMusic “Call and Response” activity
7. You will be DOWNLOADING Lesson Plans that come with every one of the 42 songs
8. You will be DOWNLOADING mp3’s, instrumental parts, lyric sheets and a whole lot more in EVERY song

Intended Learner Outcomes for the end user (student) are matched to direct national curriculum outcomes and include:

- ability to perform music cohesively as a group
- learning to read music notation

R. Murray Schafer and the introduction of creative music teaching in Australia

Associate Professor Jane Southcott and Dr Harry Burke

Following the visit of inspirational Canadian composer and educator R. Murray Schafer in 1973 many Australian music educators began to introduce creative activities into their music classrooms. This change had begun earlier thanks to the impetus and support of international visitors such as Peter Maxwell Davies and many local Australian composer educators. The Australian Society for Music Education organised Schafer’s visit. He gave talks and workshops in South Australia and Victoria that were well attended and revolutionary in their ideas that children should actively experience music through improvisatory and experimental music making. Since his visit Schafer’s ideas and approaches have become embedded into classroom practices, materials and curricular documents. This historical study access documentary sources and first hand accounts by teachers and chronicles the impact of new ideas. Schafer argued that the first step in any educational reform is just to begin. He directly influenced a generation of Australian music educators and the effects of his presentations and publications still resonate in contemporary Australian music education. It is important to realise where our current practices have come from and how much we owe previous pioneer musicians, composers and educators.

The Power of Success

Sarah Powell

This presentation is based on the broader doctoral research study surrounding the ways in which perceptions of success influence male participation in choirs, particularly within an Australian context. Research findings suggest that the way boys and men understand success is significantly connected to their identity, the way they view themselves in terms of their past, present and future. Understandings surrounding success are also linked to notions of masculinity. This is particularly interesting in terms of an Australian male culture, which traditionally places strong emphasis on sport and strength.

The focus of this presentation is based on findings about Musical Success and Personal Success. Male participants, aged between 10 and 70 years, communicated a variety of criteria for success, ranging from elements of public descriptors, such as wealth and fame, through to the impact the choir has on its audience. Participants communicated that to consider a choir as successful it had to maintain and display a level of Musical Success. Success in this way meant that a choir had a good quality of sound, satisfying to the members of the choir as well as the listeners; it also needed to demonstrate strong technical ability; the conductor was considered to play a significant role in how well a choir functioned in a range of areas; and the importance of working together was also identified as a significant determinant of Musical Success. Personal Success refers to those aspects that impact the individuals belonging to the choir and included elements such as enjoyment, self-confidence, participation and the value of the experience, love of singing, and singing as a means of expression. Part of the significance of this research lies in the way these participant experiences and perceptions reflect the pervasive Australian male culture surrounding what is and is not considered acceptable or masculine. This has direct ramifications for Music educators, who have the opportunity and responsibility to challenge existing social conventions and stereotypes. Participation in choir has positive personal outcomes for those involved but it remains a somewhat elusive pursuit for boys largely because it continues to be considered a feminine activity. This research addresses the theme, ‘Conquering Borders’, as it seeks to challenge and break down existing social, gender barriers related to males singing in choir. It also addresses ‘The Mind: Looking Within’ as it explores the power of the personal (singing, identity, success) to inspire, motivate and direct choices.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Exploring New Australian Art Song for Low Voice: Redefining the musical landscape for singers and singing teachers in the 21st Century

Cathy Aggett
This workshop, aimed at singers, singing teachers, music educators and those with an interest in Australian music, will present eight newly commissioned works for low voices - alto, contralto and bass – composed to address a gap in the repertoire, identified following research revealing the least amount of repertoire is written for low voice types. Composers Diana Blom, Wayne Dixon, May Howlett, Houston Dunleavy, Gordon Kerry, Clare Maclean, Paul Paviour and Larry Sitsky have composed works for singers Jenny Duck-Chong (mezzo soprano/ alto), Lotte Latukefu (mezzo-contralto), Susan Reppion-Brooke (contralto) and Clive Birch (bass), who will be accompanied by David Wickham (Perth) and Louise Scott-Houghton (Sydney). The singers were asked to provide information to the composers regarding their vocal range, tessitura and any special vocal abilities they possessed they felt the composers should know about while composing for them. Composers and performers have been actively involved in a dialogue during the composition process and any ‘tweaking’ of the compositions necessary during the draft process. As the performers are Australia-wide, much of this dialogue has been on-line. The workshop will be presented by Cathy Aggett, the instigator of the project, who will chair the 20min sessions of each of the songs/works, featuring the singer, pianist and in most cases the composer and some poets of texts of each composition, all of whom will discuss aspects of the ways the song was composed and how the performers went about preparing their performance. A chance for questions from audience members about the process will be possible during these sessions. Some musical examples of the works will be shown and in some cases, full previews of the songs will take place before the premiere of the works in the evening concert at 7.30pm.

The songs are being published in a new publication, *Anthology of New Australian Art Song for Low Voices* (published by Wirripang), which will include pedagogical performer’s analyses and suggested teaching and learning strategies for each song. These new Australian art songs for low voice redefine the musical landscape for singers in that they provide new works of contrasting styles, vocal techniques, literary texts and sources and musical abilities, from which both singers and singing teachers can explore and re-explore the exciting new art music being composed today. By engaging in this artistic process, a window is opened into the world that is Australian art music of the 21st Century.

Multimodal pedagogies and their contribution to audio meaning-making in Music education

Michael Varecka
The digital revolution has put pressure on the way we organise the teaching of young meaning makers. It is bringing to the fore the capacity to be creative (Lankshear & Knobel 2006). Education is no longer about acquiring knowledge, rather it requires students to process information, create personal and collaborative meanings, and produce products and performances (Ananiadou & Claro 2009; Hill 1992). 21st century learners are self-regulated, critical and creative and use technology to communicate with visual images, sound and music rather than relying on words (Hill 1992; Mills 2011; Wesch 2009). ‘The arts, multimodality, and new literacies studies, each with its own distinct principles, together can redefine literacy and what constitutes being literate’ (Albers & Harste 2007, p. 18). ‘Multimedia draws on the students’ visual principles, elicits talk, and encourages an ‘embryonic understanding of music’ (Lankshear, Snyder & Green 2000, p. 15).

‘Redefining the musical landscape’ inspired learning and innovation in music education
XIX National ASME Conference, Canberra 2013
Redefining ‘Talent’ and Democratising Composition: Overcoming Challenges to Teaching Composition to Large Cohorts in the University Sector

Dr Timothy McKenny

The traditional models of learning and teaching that have surrounded the study of music in Australian tertiary contexts have functioned to prevent successive generations of music students from effectively engaging with music composition (Livingston & Ackman, 2003; McKenny, 2009). Within this aspect of the music discipline, inherited modes of pedagogy are often accepted without question, resulting in models of teaching that do not adapt to the changing needs of students or to the changing realities of the music profession, and work to sequester compositional training at a tertiary level to students who possess specific types of prior learning. Building on a previous study that compared the resources, repertoire focus and assessment regime used in the teaching of pre-compositional craft to large cohorts in a selection of Australian tertiary music programs, this paper explores the problems associated with democratising compositional learning in the Australian tertiary sector and reports on one institution’s reconfiguration of its music sequence to meet these challenges. By identifying three conceptual issues that hinder access to tertiary-level studies in composition – namely ways traditional modes of prior learning are contextualised as ‘talent’, the tyranny of canon, and problems associated with sequence hurdles – this paper seeks to inform educators as arising out of the Bradley Review of Higher Education are to reconceptualising ‘talent’ and valuing different modes of musical prior learning is more important than ever.

Teaching Music from the Podium

Dr Martin Hardy

Based on Martin Hardy’s newly released book, ‘Teaching Music from the Podium’, the purpose of the workshop is to provide instrumental directors, instrumental tutors and instrumentalists with numerous activities to learn, educate and further enhance their musical knowledge. Practical warm ups and exercises relating to six musical concepts Pitch; Duration; Dynamics and Expressive Techniques; Tone Colour; Texture and Structure are explored.

The exercises and warm ups presented, will consist of the very basic through to the most advanced, thus catering for all ensemble, player and director levels. The exercises will provide basic information for directors, teachers and performers to understand an idea and then expand it to further their musical knowledge. Directors, teachers and performers will be able to raise their musical standard to higher levels.

The workshop will focus on education of the musician in a practical sense and not necessarily on conducting pedagogy yet it does expect a basic understanding of conducting. Particular aspects of the musical concepts will gain focus by applying an appropriate and associated warm up or exercise. The exercises and warm ups applied will assist in preparing for the music that directors are teaching and conducting. Most directors would agree that by allowing performers to gain knowledge and education of how any given piece of repertoire is organised in terms of the six musical concepts of Pitch, Duration, Dynamics and Expressive Techniques, Tone Colour, Texture and Structure, is advantageous and will allow for an optimal performance and greater musical education.

Sedivka: Changing my mind

Inspired learning and the brain in violin pedagogy

Dr Marina Robinson

This paper, Sedivka: Changing my Mind, Inspired learning and the brain in violin pedagogy, documents a current research project in string teaching entitled “Current trends in string pedagogy.” The project sets out to investigate the pedagogical methodology of violinist Jan Boteslav Sedivka (1917-2009), one of Australia’s preeminent violin pedagogues. Through the investigation of three groups of string players (Ex- Sedivka students, other string players and Conservatorium students) with a semi-structured interview and a playing exercise, Sedivka’s unique methodologies will be explored and tested. The methodologies included the use of descriptive language and visual imagery with a focus on left hand technique. The authors earlier PhD, concluded that Sedivka had a demonstrated ability to affect and to fundamentally alter the cognitive and psychomotor behaviour of his students, specifically string players. This idea, coupled with a significant medical event, led the author to investigate neuroplasticity and to wonder whether Sedivka’s pedagogical methodologies were actually able to induce plastic changes in the brain. Whilst the study will not quantify neuroplasticity in violin teaching from a MR imaging perspective, it will quantify functional and motor control efficiencies achieved when applying some of Jan Sedivka’s specific pedagogical methodologies. In addition, the study will highlight the importance of a cross-disciplinary approach in areas such proprioception training in violin teaching. It is anticipated that the study will provide the background for future studies using 21st century technologies to investigate the role of neuroplasticity in music and specifically violin pedagogy.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Musically gifted youth and the selection process for advanced placement: the nature and purpose of the test instruments.

Ms Felicity Andreasen
This paper outlines the case for the inclusion of standardised measures in the selection process for advanced placement of musically precocious youth into specialist music secondary schools. As placement tests are of high-stakes importance in that they may decide the professional future of young musicians they ought to exhibit theoretical and model-based validation. Assessment of learning, generally summative in nature includes final exams, National tests, and entrance exams. Assessment for learning, generally formative in nature, includes anecdotal records, quizzes and essays and diagnostic tests. The inclusion of standardised music aptitude and achievement tests ought to be both formative and summative. Results on the former, can report levels of high and above average ability and results on the latter may report a prediction for high and above average learning and may help to confirm applicant membership of one of at least two potentially successful but differentiated groups.

Teaching the concepts of music to students from diverse backgrounds

Ms Trish Weekes
The concepts or elements of music form the foundation of the draft Australian Curriculum for Music. This practical workshop provides ideas for teaching students about duration, pitch, dynamics and expression, structure, texture and timbre. Participants will engage in teaching and learning activities using language, images and movement. There will also be an opportunity for professional discussion about engaging students from backgrounds of little music theory or instrumental tuition. This workshop will also explore levels of musical technicality and detail required at different levels of schooling in order to successfully develop deep knowledge of music. This workshop draws on the presenter’s doctoral research as well as her experience as a music teacher, literacy consultant and teacher educator.

The Promise of Avondale: Open Rehearsal ‘Musicianship in Motion’

Ms Aleta King
Participants are invited to experience The Promise of Avondale in an open rehearsal where the concept of ‘musicianship’ in the context of a small vocal acapella ensemble will be actively explored. The Promise of Avondale vocal ensemble was founded in 2005 at Avondale College of Higher Education. The ensemble is dedicated to musical excellence, with a repertoire ranging from the classics to contemporary gospel and jazz. Aleta King was appointed artistic director early 2012 and within 6 months The Promise was selected as a national finalist for the ABC Vocal Romp Competition and subsequently invited to sing as support act for internationally acclaimed German acapella vocal group Amarcord. The Promise performed by invitation at Easterfest 2013, Australia’s largest Christian music festival, and completed the recording of their third album Give Thanks, released in May 2013. The Promise represents the proud musical tradition established at Avondale 115 years ago. The name, The Promise, is inspired by a Bible passage found in 2 Peter 3:3-9. The passage speaks of the Lord not being slow in keeping His promise to return, but being patient to give people more time to repent and be saved.

A Study of Inspiring Australian Music Teachers

Mrs Jennifer Robinson
This paper outlines the progress of a research project on inspiring Australian music teachers. Beginning with a review of previous studies of teachers described as passionate, successful and effective, the researcher explores the interpersonal influences between teachers and students to try and discover the inspirational element. This qualitative, ethnographic study involves multiple case studies and utilises the principles of narrative inquiry to gather data. The participants are nationally awarded music teachers and their students. The study also comes at an important time in education with a recent initiative from the NSW Department of Education and Communities in 2012 being the ‘Great Teaching, Inspired Learning’ forum. This forum seeks to prepare for student learning in the 21st century by aiming to develop teachers who will inspire their students. As this research is in progress, this paper concludes with themes from the emerging data.

Collaborative Music Making at the University of Newcastle Conservatorium of Music

Professor Richard Vella, Linda Walsh, Nathan Scott and Tracey Redhead
Collaborative Music Making at the University of Newcastle Conservatorium of Music comprises a series of core courses. To reflect the many collaborations existing in the real world of music amongst players, composers, producers, managers or technicians these courses approach many group activities in music making as a collaborative process. The courses encourage performing musicians and those musicians more interested in creative, organisational or technical aspects of music making. The process towards learning collaborative skills requires an understanding of roles, which are not always fixed, an awareness of difference and diversity, dialogue, collective problem solving and a common purpose. This paper outlines the strategies implemented in the teaching of collaboration via ensemble performance, sound production and repertoire creation.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Redefining Tertiary Music Institutions

Professor Peter Tregear
In 2012, the ANU School of Music underwent significant curriculum and staffing reforms, much of it the subject of fierce, albeit localised, public debate. The challenges that the reforms (financial, cultural, pedagogical) sough to address are, however, neither unique to Canberra nor to tertiary music education. Music has always, it seems, faced a difficult struggle to maintain its call on the attention of politicians and higher education policy makers. At the same time, there is a predominant view that tertiary music education should essentially be about professional training for a career in music; a view that is probably shared by most music students at the start of their studies. If Universities across the nation are to reaffirm and re-commit (both financially and culturally) to music into the future (and ensure, among other things, that we continue to have well-trained primary and secondary school music teachers), there is an urgent need to think again, as ANU has done, not just about how, but also why, we teach music on campus.

Music as engaging, educational matrix: Exploring the case of marginalised students attending an ‘alternative’ music industry school

Dr David Cleaver and Dr Stuart Riddle
Harmony High (pseudonym) is an alternative school where music functions as an educational magnet to attract marginalized students who have disengaged from mainstream schooling. Through an investigation of the student perspective and also contextual observations developed during visits to the school, we discover that while acting as a magnet, music also becomes the educational matrix or ‘heart and soul’ that helps to create a school culture with a positive spirit of connectedness and community and these work to motivate and inspire active learning. In addition to showing how the participants ‘use’ music to reactivate engagement with learning, we offer a critical commentary where Harmony High becomes a model highlighting the need for alternative education contexts that adapt to the needs, voice, interests, and experiences of disaffected students. This becomes increasingly more important in order to offer alternatives to current neoliberal agendas that focus on the standardization of education in order to meet economic political and market ideals. These agendas place little concern for the interests of students, leading to an avoidance of responsibility for alarming dropout rates.

Where has all the music gone? Where is music in the primary teacher education program?

Dr Kay Hartwig
The introduction of the Australian Curriculum: The Arts is a move towards ensuring that all Australian children have access to Arts education. This is a positive step. However, does this mean that universities will allocate time and resources to ensure that primary preservice teachers are adequately trained to deliver quality arts programs in primary schools in the future? What training are the preservice primary teachers receiving so they will be prepared and confident to teach the five subjects of The Arts - Dance, Drama, Media, Music and Visual Arts in their future classrooms? This paper details the place of the Arts and specifically, Music, in the primary preservice four year Bachelor of Education program in a Queensland University. It then investigates further the place of Arts and Music training currently being delivered in primary education degrees in Australian and New Zealand Universities.
Music educators are busy people, dealing with a crowded curriculum, an assortment of teacher duties, and the pressure to create and present performances at different grade levels. Everyday obligations leave teachers little opportunity to reflect on their work and to critically assess the values which underlie their educational choices. Practical survival, suggests Broomhead, “is a more potent motivator than ensuring the philosophical soundness of daily classroom activities” (2004, p. 21). Over the past twenty-five years, school music programs across the globe have increasingly aimed at being more diversified and culturally inclusive. This has been an outcome of policymakers, theorists, and practitioners responding to changes in contemporary school populations and societies, the result of decolonisation, economic migration and other aspects of globalisation. These cultural and demographic changes have led to some music programs being modified and expanded to better reflect the cultural diversity of student bodies, but seem to have barely affected others. In order to examine this trend, this thesis investigates the occurrence, place and role of cultural diversity in a selection of primary music programs in Singapore and in Brisbane, Australia, highlighting the ways in which philosophy, policy, curriculum and teacher training influence teacher practice. The three main objectives of this study are: 1) to provide an overview of current practices in this field in both cities; 2) to examine the appeals for more diverse music programs by current music philosophers and the rhetoric of policy makers in response to these requests; and 3) to report on discrepancies between policy and actual practice occurring in primary music classrooms and teacher training, and the challenges and obstacles teachers face when attempting to include a variety of music cultures in their programs. Between June 2008 and February 2010, data was collected at twenty primary schools and six teacher training institutions in Singapore and Brisbane through 44 interviews, extensive observation of music classes and scrutiny of curricula and policy documents. In both cities, one can find examples of schools with a strong focus on Western musical concepts and skills, and also schools committed to providing students a music education based on a greater diversity of music cultures. These cities provide an interesting contrast with respect to the history of nation building, governance, cultural policy, educational policy and cultural make-up, while also presenting many similarities. The choice of these specific research locations was also informed by my own teacher training and teaching experience in both cities, which has led to a personal interest in researching the changes in music education programs over the past twenty-five years, and has facilitated access to people and sources. This document opens with an auto-ethnographic introduction in order to highlight how my education and work experience has led me to research this topic. This section introduces the research questions and a description of the methodology used, which is in turn informed by an extensive review of relevant literature. The importance of philosophical inquiry and critical reflection on teacher practice is reiterated throughout this thesis. Key themes are summarised and highlighted in the personal reflections that conclude each chapter. These reflections have allowed me to critically analyse the research topics and the role they play in my own teaching situation. It has been beneficial for me to weigh up the various positions presented by theorists writing on culturally diverse music education, and to make professional decisions on the major issues that affect my practice. I believe my teaching has already been positively impacted by this exercise, as I have been encouraged to revisit these issues frequently and make changes accordingly. Through the analysis of interview data several main themes emerge. The findings across these themes highlight that while many music teachers are indeed making attempts to address a variety of music cultures in their classrooms, several influential factors such as state and national educational policies, music curriculum documents, teacher training courses and most importantly constructs – professional and personal philosophies of music education – greatly impact the success and continuance of these attempts. In this way, this study aims to provide important insights to inform teachers, teacher educators and policy makers about the current state of cultural diversity in primary music classrooms in Brisbane and Singapore. It highlights examples of best practice and presents recommendations to developers of educational policies and school curricula. In addition, it is anticipated that results of this study may inform changes in teacher training in other parts of the world, with the aim of equipping educators to be more competent and confident in addressing cultural diversity in the music classroom.

‘Redefining the musical landscape’ inspired learning and innovation in music education
XIX National ASME Conference, Canberra 2013
‘Perform it! Don’t just Sing it!’

Andrea van den Bol
Within this 50 minute presentation, Andrea will discuss Stage 6 vocalist techniques and the major differences between a vocalist who simply sings as opposed to one who performs a song. The presentation will discuss the importance of understanding the lyrics and the story of the song chosen and work through ‘actioning’ as an activity to unveil the narrative of the song. A student will be used as an active example in the session, performing a contemporary vocal piece at the beginning of the session. The performer will be asked to look through the lyric and find a way to tell the story of the song in their own words, ultimately finding the objective of the story of the song. Conference participants will learn about the power of adjectives and endowing ‘actions’ to the beats of the piece (moments of change, not rhythmic beats). In pairs, participants will break the performed piece into moments of change and decide upon ‘actions’ for each of these moments that will then be given to the performer to integrate into the performance. From this interpretation, both the performer and the participants will look how endowing intention to the piece can alter the dynamics and the expressive techniques utilized to increase the performance of the song as well as how the body is held and moved naturally through the implementation of these actions.

Building an Effective School Choral Program

Peter Ellis
This presentation examines the role of the school as a developer, innovator and facilitator in choral practice. Key issues associated with building and sustaining a choral program include:

- Motivating students to join and stay in a choir
- Inclusivity versus Elitism
- Developing a life-long love of singing in students
- Fostering stylistic understanding through appropriate repertoire
- To choreograph or to stand still? – singing as a form of static dance.
- Conducting effectively – avoiding redundant gestures
- Dealing with boy’s changing voices
- Building relationships with composers and commissioning appropriate repertoire that is suitable for the choir’s capability
- Fostering and supporting singing in the broader school-community
- Developing performance opportunities – fostering exchanges and experiences with other schools

This session will involve interactive music making and body movement, discussion and audio and visual input.

More Than An Overture: A program teaching music by creating, writing, producing and performing ten-minute opera

Dr Steven J Capaldo and Dr Lotte Latukefu
The project More Than An Overture enabled university academics, an established and respected Australian music composer and an emerging artist to teach pre-service generalist primary education and creative arts (performance) students at the University of Wollongong how to create and produce children’s operas. The university students, academics and artists then worked with local primary school students and their teachers in creating children’s operas that culminated in a performance for the school and their community. This paper explores the creation of the project, the motivations behind its development and the results from the project.
Improvisation – Owned and Expressed

Mark Dipnall
This paper provides an overview of a research project that focused on the implementation of improvisation skills within a school setting. The project responded to the author’s observation of discomfort amongst students when required to improvise. The paper argues that this situation has arisen through instrumental teaching practices that overemphasise the successful and accurate reading of other people’s music. In the context of teaching improvisation, in association with the Melbourne Graduate School of Education, The University of Melbourne and the State Government of Victoria’s Department of Education and Early Childhood Development, the teacher-researcher-participant-observer initiated a case study, involving the design of a curriculum, the recording of interviews, a questionnaire and the implementation of a project schedule. The study found there were key ingredients for success in teaching improvisation. Included factors were the recognition of role models, supportive family circumstances, an emphasis on enjoyment rather than rote practice be implemented as an inclusive and ongoing aspect of mainstream instrumental music education.

The Viola da Gamba: an old instrument with new potential in music education

Patrice Connelly
The Viola da Gamba is an early bowed stringed instrument, which originated in Spain at the end of the 15th century, and gradually spread throughout Europe, only to lose out to the change of fashion for the violin family around the end of the 18th century. It was revived by Arnold Dolmetsch and other early music pioneers in the early 20th century. The viols come in three main sizes: treble, tenor and bass, and all have 6 strings, although some French bass viols have a 7th string. They have a vast repertoire, with fantastic potential as an instrument for school music departments. It is an easier stringed instrument to learn than the violin family in its beginner stage. As viols are mostly played in small groups, personalised tuition is possible. The repertoire is flexible and encompasses solo unaccompanied, solo with keyboard, duos, consorts of 3-7 parts, obbligato instrument in cantatas, consort with voices (solo and small choral ensemble), with guitar/lute and voice in lutesongs, continuo with other instruments and more. In the 17th century, tablature was used as a notational method and there were over 50 different tunings of the viol in that century. Learning to read viol tablature opens another doorway to a vast repertoire. Early music offers another way of thinking about music, as well as reading from less familiar clefs, such as soprano or baritone. Consort music was written without barlines, and offers interesting challenges for counting which are not available in standard repertoire. Consort music often incorporated popular songs of the time, such as Dowland’s ‘Lachrimae’ theme, with potential for exploring the composer’s life and works, his influences and other topics like musical symbolism. Using gut strings, viols are sensitive to environmental changes, and they need to be tuned well, which should not be seen as a barrier, but a means to improving ear training and pitch. Viols are a great adjunct to classroom teaching of music to 1800AD, and can support other subjects such as modern history, social studies and more. There is a growing body of contemporary music published for viola da gamba as well, encompassing a range of idioms.

Flexible training pathways for freelance music educators – the rise of MOOCs as training providers

Dr Luke Gilmour
Freelance musicians who conduct ensembles of school children are an essential and vibrant part of the music education landscape in NSW schools. Freelance school conductors can be found working in every type of school environment in NSW – public, private, primary and secondary. The kinds of ensembles that they direct are predominantly concert bands, jazz ensembles, orchestras and choirs. However, the lack of organisation in their training and career development is an ongoing source of frustration for the sector. This paper aims to explore the background of freelance school conductor training by presenting findings from the researcher’s DMA survey data (N=50) and case-study interviews (N=3). There is a recognised need for ongoing professional development of peripatetic music educators who fall outside the structured pathways and accreditation frameworks provided by the National Teacher Standards and the associated state-based accrediting bodies. For freelance music educators in NSW schools, who aren’t recognised or perhaps trained as classroom music educators, there is both a perceived lack of effectiveness and a lack of financial incentive to undertake ongoing professional development. In a study of freelance school conductors in NSW and in a review of literature it became apparent that freelance school conductors and, by extension, many peripatetic music tutors are required to function as music performers, educators and business owners. However, most music educators generally have tertiary training in one or two of these three areas. Of those freelance conductors surveyed, participants provided a range of qualitative responses to the motivation that engages or disengages them in ongoing professional development. Responses centred around three main areas – financial motivation, qualification enhancement and networking.

‘Redefining the musical landscape’ inspired learning and innovation in music education
XIX National ASME Conference, Canberra 2013
The Arts in the Australian Curriculum: new thinking in school music education

Dr Amanda Watson

Commencing in 2013, the Australian Curriculum is being implemented in phases in all schools in the Commonwealth of Australia. Education is the responsibility of the six States and two Territories and together with the Australian Government department of education there are nine authorities. Schools are classified under three systems: Government, Non-Government and Catholic. Through each of their curriculum development authorities, the jurisdictions are responsible for the implementation of the Australian Curriculum. Separate although related curriculum documents have been or are being developed for the learning areas in three phases. Phase one, which is now complete and scheduled for implementation from 2013, includes English, mathematics, science and history. Phase two, at the redrafting stage (following initial consultation) includes geography, languages, and The Arts (comprising Dance, Drama, Media Arts, Music, and Visual Arts). The third phase, currently at the consultation stage includes health and physical education, information and communication technology, design and technology, economics, business, civics and citizenship. The Australian Curriculum has a three-dimensional design across the years of schooling from Foundation (the first year of formal schooling) to Year 12: content descriptions and achievement standards in eight discipline-based learning areas, general capabilities as essential 21st century skills, and contemporary cross-curriculum priorities. The focus of this paper is an exploration of the three-dimensional design as defined in the Australian Curriculum from two aspects. The first considers the identified community connections between the cross-curriculum priorities addressed in the curriculum (Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia’s engagement with Asia, Sustainability), and one of the seven general capabilities (Intercultural understanding). The second is an analysis of how these connections are intertwined with The Arts content descriptions, primarily those outlined for music.

Repertoire Choice – Guaranteed success for all events – Part 1 ‘The crucial opener—but then what?’

Greyson Music – Geoff Grey

There exists for the conductor an opportunity to balance the primary factors of repertoire selection - audience entertainment, musician enjoyment and program development - in every show they produce. Knowing the audience type, understanding how to create impact, when to showcase a tender side and what constitutes success are all factors in any conductor’s growth. Identifying and understanding the different factors for event types is one of the key foundation points for repertoire selection. What works indoors very often is not right for outdoors and the perfect choice for an eisteddfod may not be publicly friendly at a concert or school assembly. The technical and musical ability of the ensemble is a major foundation consideration. What challenges the ensemble does not always improve the ensemble however, and conductors need to be sure they are not turning their musicians off playing music through overly ambitious or inappropriate selections. Programming slower works into events is a decision that takes forethought and much consideration. The appropriateness of the work/s to the audience and the occasion are, naturally, major factors but it is the development possibilities for the musicians also that should be given great weight in the decision making process. Conductors often shy away from a sacred work or a ballad, preferring to only play to their strengths publicly but they could be doing themselves, and the development of their ensembles, a great injustice. Incorporating Australian composers into events is not without its issues. We should ask ourselves ‘do Australian groups have a responsibility to buy local?’ yet depending on the level of the ensemble it can be very difficult to find appropriate local content. In this interactive workshop delegates will be exploring how best to construct a program of music appropriate to their ensembles and factoring all other influences. They will arrive at group agreed programs for the first half of several events, including a 15 to 20 minute indoor assembly concert, a 60 minute indoor concert, a 60 minute outdoor event and a 2 hour theatre show with interval.

Where to for the future of Music Education in the Primary School? An advocacy plan for the future.

Dr Richard Letts, Dr Brad Merrick, Professor Gary McPherson and Professor Sam Leong

ASME-MCA: In light of the current developments of the Australian Curriculum and the diminishing level of time allocated for specialist primary music educators, this session will raise the issues that currently exist within the Australian Primary Education system. Time will be spent identifying current concerns and issues while also providing key discussion points from an advisory panel developed by the MCA in order to raise a greater political awareness of the current shortfall that exists. Drawing on the experience of the panel, and their varying levels of experience across different educational systems, an advocacy plan will be discussed in a roundtable setting. Participants will be encouraged to observe the presentation and then participate in the discussion that follows.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Abstracts of workshops, power presentations and papers: Day 2: 30 September 2013

Making a difference: Reflections on Sistema Aotearoa (Power Presentation)

Robyn Trinick
Sistema Aotearoa is modelled on El Sistema, an internationally recognised orchestral programme that was instigated in Venezuela in 1975, and involves approximately three hundred children, aged between six and eight years, from seven low-decile schools in Otara, Auckland. The programme was initiated by Dr Joseph Harrop, Auckland Philharmonia Orchestra, and is now into its third year of delivery. Two independent evaluations of the Sistema Aotearoa were carried out in 2012. The first was a large-scale evaluation that focused on social-cultural outcomes of the programme, the second smaller-scale evaluation focused more on music learning outcomes and features of implementation that impact on the learning. The overall recommendation from both reports is ‘that all parties involved should endeavour to ensure the continuation and sustainability of Sistema Aotearoa.’ This presentation explores key findings from both reports, and gives an overall indication of the impact of the programme on children, whānau (families), schools, and community.

Music Therapy in Education: Trial of an Assessment Tool (Power Presentation)

Dr Diane Langan
This presentation provides participants with the opportunity to understand music therapy in the education setting. It will provide an opportunity to experience as an evaluator the common ground between music education and music therapy; in addition to viewing a pre-recorded music therapy session in action. Participants will be prepared by exploring and using music therapy and music education definitions and examining a Music Therapy Assessment tool which is being applied nationally and internationally. The aim of the presentation is to provide a learning opportunity in which educators can experience some of the methods used in music therapy, to become aware of its potential and to expand their assessment horizons by engaging in a trial assessment procedure which is allied to their own discipline. Define music therapy: Participants will be given the opportunity to view an excerpt of a pre-recorded music therapy session and to observe children engaged in a range of music making activities. The participants will be briefed regarding the music therapy methods and outcomes which flow in a similar way to education outcomes and to complete the assessment.

Demonstration of music therapy methods: Several examples of music therapy methods will also be included as an interactive segment. Music therapy in action: This presentation provides an opportunity for participants to encounter music therapy in action in a special education classroom. Trial an assessment: Participants will have the opportunity to complete a trial of the music therapy assessment as they view the music therapy excerpt.

Take home message: Participants will have experienced a music therapy session as an observer and assessor and through experiential activities of music therapy methods. Music educators will have a clear ‘take home’ view of the nature of music therapy, its shared ground with music education and its potential in education settings.

Foolproof ideas for the music classroom

Kim Waldock
A series of achievable and fun ideas for the non elective classroom integrating listening, performing and composition tasks based on orchestral repertoire. The principal underlying each activity will be learning through listening and doing. All activities will cater for a wide ability range and be easy to implement in the classroom. The session will map activities against the score and sequence of the Draft Australian Curriculum in the Arts (Music) to explain how these activities meet the learning outcomes identified for each stage of learning. Participants will receive course notes and a CD of the repertoire used in the session.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
The impact of government cultural policy on the provision of group music initiatives in marginalised NSW communities.

Graham Sattler
The NSW State Government, through its NSW 2021 State Plan, Local Government Act (1993) and 4th Cultural Accord (2011-2013), requires councils to develop and implement strategies to promote and enable the cultural growth, expression, and wellbeing of its communities. Within this context, frameworks for community-based music activity are variously developed - by way of supporting inclusive, participatory activity for community connectedness, social health and wellbeing. The State Plan includes increased participation in recreational, arts and cultural activities, and an increase in the number of opportunities for cultural participation, as targets; it also identifies that benefits can be derived from active involvement in communities with strong and supported social relationships. The 4th Cultural Accord, the latest in a series of agreements initiated in 1997 between Arts NSW (the state department for the Arts) and Local Government NSW (the peak body representing local government entities), articulates the parties’ commitment to joint support of arts and culture, and their commitment to working with other government and non-government agencies to this end. Individual Local Government bodies vary in their approach to cultural planning, however, the NSW Local Government Act does set out obligations for the provision of supportive services and structures at the local level. Whilst there are administrative and funding connections between the federal government, the state government and local government areas, connected cultural policy appears still to be in the developmental stage. A recent article in the Sydney Morning Herald, reporting on the NSW State Government’s plan to establish its first Arts and Cultural policy by late 2013 (following the recent release of the National Cultural Policy), observes that for the first time ever (in local government areas with policies in place) all three tiers of government will have an arts policy in place. In this paper I will outline the current arts and culture policy environment across the three levels of Australian Government, as a backdrop to the situation and provision of group music activity in a sample of marginalised NSW communities, with comparative reference to current arts and culture policy positions in North America and the United Kingdom.

The professional identity of specialist primary music teachers: Who are we and how do we connect?

Michele Benn
This paper explores contrasting experiences of connectedness that result from ongoing development of teacher professional identity, as experienced by specialist music teachers in NSW primary schools. The data for these cases were collected as part of a larger qualitative research study being undertaken in NSW that seeks to understand the experiences of specialist primary music teachers, through investigation of their participation in various forms of learning communities and the effects that changes to curricula and educational policies may have on their practice. The cases explored here focus on teachers from different backgrounds who connect with their communities of practice in contrasting ways. The paper draws from Beijaard, Meijer and Verloop’s identification of professional identity as an ongoing process involving both the person and context, in which teachers may have many sub-identities. The influence of context on teacher professional identity is examined and the implications of sub-identities as “musician” and “teacher” are explored. The influence of self-identity on enacted pedagogy is discussed. Results indicate that connectedness within a school is influenced by a teacher’s professional identity. Professional development that addresses the sub-identities of musician and teacher may be beneficial for developing participation in communities of practice both within and beyond the school community. Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers’ professional identity. Teaching and Teacher Education, 20, 107-128.

Evidence – based E-Progress Mapping of Student Learning in the Creative Arts

Professor Samuel Leong
This paper describes the process and findings of an e-progress mapping (EPM) project focussing on student learning in the music and the visual arts. As evidence of creative arts students’ learning outcomes comes in a variety of formats, including large multi-media files, electronic online platforms are provided to facilitate the collection of evidence of students’ learning as well as to allow students to track their own learning progress. This session will share feedback from students regarding the two phases of the EPM project, including the course design, students’ ICT capability and understanding of the project aims, administrative support, and perceived benefits of the EPM project. The session will also report on the challenges and findings of implementing such a student-centered project.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
“Move To The Beat Of A Different Drummer”
Trends in the delivery of instrumental tuition for a changing landscape.

**Associate Professor Gary France**
The proliferation of information on the world wide web requires today’s emerging musicians to routinely sift through a complex reticulation of ever present media hype and spin as they attempt to discover the “truth” with regard to musical sensibilities. In this session, ANU Associate Professor of Music Gary France will reveal new approaches to individual and group tuition in instrumental music through the use of web delivery tools such as Moodle 2 and recent trends in Music Laboratory’s.

Music for the soul: Innovative music making through contemporary Indigenous films.

**Dr Dawn Joseph and Associate Professor Jane Southcott**
Australia’s population is ageing creating challenges for maintaining well-being and combating social isolation. Older Australians frequently rely on voluntary community arts organisations to enhance life quality in health, happiness, independence, activity and community. This qualitative case study focuses on La Voce Della Luna (The Voice Of The Moon) a Melbourne-based women’s choir from first, second and other generations of Italian migrants, who passionately sing songs that explore and express their Italian history and culture. The choir has been in existence since late 1995 and their repertoire encompasses popular and folk-songs from the 16th century to the present day. This paper presents one case study from the larger ongoing joint research project, *Well-being and ageing: community, diversity and the arts in Victoria.* This project began in 2008 and has been undertaken by academic researchers from two metropolitan Australian universities in Melbourne, Victoria (Deakin University and Monash University). In this study data were gathered from documentary sources and by individual and focus group interviews in 2012-2013. Once collected data were analysed using interpretative phenomenological analysis. Significant themes emerged that address issues concerning social connection and combatting social isolation, the maintenance and transmission of cultural heritage, and shared music making.

‘Redefining the musical landscape’ inspired learning and innovation in music education

**Thomas Fienberg**
Aboriginal stories have featured prominently in the twenty-first century Australian film industry. From a musical perspective films such as *One Night the Moon* (2001) and *Bran Nue Dae* (2010) have exposed the broader community to Indigenous issues and musical innovations. With the critical and/or popular success of these films and the acclaimed stage and film versions of *The Sapphires* (2012), Australian musical films narrating Aboriginal stories comprise a valuable resource for music educators wishing to explore historical aspects of Aboriginal popular music. After discussing the potential of Indigenous musical films for classroom instruction, this paper discusses the recent experiences of the author’s Year 10 class in exploring music from *The Sapphires* in a scheme of work based around performance and recording activities. At various stages, Indigenous community members collaborated and assisted in the transmission of knowledge related to the film’s narrative focus. The project culminated in a performance for the local Indigenous community at the school’s annual NAIDOC assembly. Forming part of the researcher’s wider PhD research, student responses and attitudes towards Aboriginal music is analysed through the use of interviews and observations recorded over the duration of the ten-week project. By presenting the case study, this paper ultimately seeks to stimulate ideas and evolve current practice to lead towards a more comprehensive understanding of contemporary Australian Indigenous musical culture.

**Noteable**
music education resources

**Richard Craig**
Woodwind Repairs and Sales
www.richardcraig.com.au

**TRAVELBOUND**
Education
Tailor Made Tours for Schools
**AC: Aboriginal and Torres Strait Islander Musics**

**Melinda Sawyers and Wanta Patrick**
This workshop aims to present teachers with materials, resources and references that will facilitate the teaching of the Indigenous Australian component of The Australian Curriculum: The Arts. The Cross-curriculum priority of “Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)” is designed to “enable the exploration of art forms produced by Indigenous Australians and the way the relationships between peoples, culture and country/place can be conveyed through a combination of art forms . . . such as story, movement, song and visual traditions” (Draft Curriculum). Wanta Patrick, a Warlpiri elder, will present relevant and useable material drawn from his teachings about Warlpiri culture and beliefs and help participants to develop their understanding of what an “indigenous perspective” might mean and how it can be included in a unit of work for the classroom. Melinda Sawers will extend the workshop into a presentation of materials drawn from her work with Yolngu musicians from Arnhem Land, and with resources of the music and dance traditions of the Wongga people of the Kimberleys and Western Arnhem Land. Examples will then be shown of how this repertoire can be included in a music curriculum for the teaching of the concepts/elements of music, as class performance materials, and used appropriately as a basis for creative work. This workshop will be tailored for the music curriculum, but as the expression of Indigenous culture is, by its very nature, cross-arts, the presentation will also cover dance and visual arts and how these can be linked together within the curriculum in both specific units on Aboriginal and Torres Strait Islander musics and within broader topic areas. Participants will be presented with suggested outlines for units of work and sample worksheets and a comprehensive list of available online resources and recordings. There will also be an opportunity for participants to discuss their ideas and practical challenges for this area of the curriculum with Wanta Patrick.

**Teaching the concepts of music to students from diverse backgrounds**

**Trish Weekes**
The concepts or elements of music form the foundation of the draft Australian Curriculum for Music. This practical workshop provides ideas for teaching students about duration, pitch, dynamics and expression, structure, texture and timbre. Participants will engage in teaching and learning activities using language, images and movement. There will also be an opportunity for professional discussion about engaging students from backgrounds of little music theory or instrumental tuition. This workshop will also explore levels of musical technicality and detail required at different levels of schooling in order to successfully develop deep knowledge of music. This workshop draws on the presenter’s doctoral research as well as her experience as a music teacher, literacy consultant and teacher educator.

**Establish and Support you Double Reed Program**

**Richard & Celia Craig**
Imagine an orchestra without an oboe to give the A, or playing The Rite of Spring without a bassoon to play the opening. Oboes and bassoons represent an essential part of a full music program, but there is a worldwide shortage of good double reed players for school and local youth orchestras, music colleges and on into the profession. We need more young people to be playing double reeds.

In this session, two of the world’s top double reed experts, Celia and Richard Craig, demonstrate revolutionary new instruments designed to make it easier for young people to play oboe and bassoon. They will also introduce you to new resources to help you establish your double reed program and provide ongoing support. You can access local teachers, advice for general woodwind teachers teaching oboe and bassoon, basic adjustment and repair techniques, repertoire, reeds and more. Your suggestions for further support will be warmly welcomed. Richard and Celia have worked at the highest professional level in London, Sydney and Adelaide and aim to offer a complete support package for learning double reeds, the “Endangered Species”.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
A parallel approach to facilitating teacher guided and free student improvisation in the classroom

Dr Sylvana Augustyniak
The purpose of this conference paper is to present the argument that the classroom music teacher should concurrently help develop two different paralleled approaches in facilitating students’ improvisations. The first formal approach is a teacher guided one through improvisatory exercises that build up in complexity and length as the students’ acquisition of musical skills; expertise and experience evolve with time. The second approach is a free spontaneous and informal one that is learned like the prosody of language. These two parallel approaches are time-based processes that build up sequentially as students’ auditory memory; musical skills, expertise and experiences develop, as well as their ability to experiment with it.

Redefining the learning walk: An innovative approach to reflective practice for the conductor-music educator

Heidi King and Dr William J Baker
An adapted Participatory Learning Walk (PLW) model has the potential to generate powerful teacher reflection, inform educational practice and in turn enhance student learning. This paper presents the case for developing an adapted learning walk model to facilitate reflective practice and improve student learning in ensemble music education. A qualitative action research methodology was employed to explore what is known by researchers and educators about reflective practice, learning walks and music ensemble settings. The study examined the links between these areas in order to enhance professional learning for music educators and to highlight the centrality of student learning in reflective practice. Findings presented in this paper are part of a larger study with data drawn from the experiences of three participatory learning walkers, three student ensemble members and the conductor-music educator. The instrumental case study of ‘Vaughan,’ one of the participatory learning walkers is presented in the paper. It underlines the benefits of collaborative reflective practice and serves to illustrate the benefits of a participatory learning walk to stakeholders. This paper provides a point of departure to engage ensemble music educators in ongoing professional discussions about their reflective practices.

Musicianship and Aural Training for the Secondary School

Deborah Smith
Presented by the author of “Musicianship & Aural Training for the Secondary School”: a comprehensive series of student workbooks, teacher manuals and CDs for the teaching of musicianship, theory and aural training for the secondary school, this session aims show teachers how these books and CDs can make the teaching of a fully Kodály based program in the secondary school a pleasure instead of a chore! This workshop will present secondary school teachers with the materials that will allow them to teach a meaningful music program from the first lesson of high school through until the last lesson of a student’s high school music. Along with the “Musicianship & Aural Training for the Secondary School” series, Deborah will give valuable advice and further resource suggestions.
We adopt this stance because the research team strongly believes that this value underlies all others. Against this background, the paper sets out to examine the value that a case study in one site can provide for further research in musical service learning with Indigenous communities. For university graduates, it draws attention to the development of self-confidence that is grounded in deeper cultural competence, and for communities, voice in planning projects. This research had a series of questions for pre-service teachers to consider, along with journal writing and the creation of digital stories. The pre-service teachers’ reflexivity was shown in what Denzin (1997) calls “messy texts”. Denzin’s idea was that such texts are “sensitive to how reality is socially constructed, and reflective writing is a way of ‘framing’ reality” (pp. 224-225). It is noteworthy that 2012 saw a decisive move toward embedding Indigenous content in Australian higher education in ‘National Best Practice Framework for Indigenous Cultural Competency in Australian Universities’. Among the guiding principles of the Framework are that: ‘All graduates of Australian universities will have the knowledge and skills necessary to interact in a culturally competent way with Indigenous communities’; and ‘University research will be conducted in a culturally competent way in partnership with Indigenous participants’ (Universities Australia, 2012, np). This case study, as it reflects the Community Action Support project, is truly a collaborative effort, with ALNF and UWS working in close partnership with schools and community groups in Tennant Creek to make the initiative possible. University pre-service teachers learn to work with rather than for communities.

New Directions in Research and Practice: a practical project in music and skill sharing for undergraduate students, school students, and the community.

Associate Professor Susan West and Sarah Burnett-Pettigrove

The ANU School of Music has recently faced the challenge of reinventing itself as a more inclusive music education environment to allow for a financially sustainable future. This change has meant moving away from a ‘conservatorium’ model towards a ‘university school’ model. The aim is to continue to train high level musicians while opening up music education opportunities for a range of students whose major interest may lie elsewhere. At the same time, there is a push, particularly at the research intensive ANU, for students to benefit from what is known as ‘research-led’ education. This paper explores a project that is designed to match the emerging, new, inclusive curriculum by providing a research-led course for undergraduate students from a range of disciplines to engage with, and study the effect of, music making. The project is not only innovative for undergraduate students, but also for students and community members. It focuses on multi-skilled, multi-generational string playing, mediated and studied by ANU academics at the graduate and under-graduate level. This paper outlines the project, its musical and research methodology, as well as its evaluation framework. The presentation will also provide practical examples of the musical activity in live and/or filmed formats for observation and discussion.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Ponderings from the Podium-Conductor Identity and Development in NSW Schools.

Cassandra White
Band programs in NSW primary schools are one of the most prolific and interactive ways that children are introduced to learning a band or orchestral instrument in their primary years, however there is little research on the identity of the conductor and how this identity develops. Previous research into the role of the conductor has tended to focus on the leadership aspect of the conductor, rather than the identity of the primary school based conductor. This paper will outline some of my research findings as well as highlighting new ways we can consider the role of the conductor in music education. Seven conductors from various primary based wind band programs were interviewed from Northern Sydney between March and May 2013. These interviews discussed current issues in NSW band programs, with criticisms of lack of training and ongoing support a notable theme running through all interviews. As a conductor myself, I believe it to be highly valuable to understand the philosophies and identity of the conductor to further understand not only my own job identity, but also for other conductors working in this particular field. In the greater professional environment, this research has the potential to open up avenues for further research, as well as a basis for justifying the need for more education and support mechanisms specifically aimed at school-based conductors. This work has formed part of a Masters Dissertation.

Redefining the conductor as Conductor-Music Educator

Stephen King and Dr William J Baker
This study examined the lived experience (van Manen, 1990) of the researcher as a conductor, as a teacher, as a learner and as a musician, interrogating the nature of my work as a conductor-music educator.

Impacting communities: tools and techniques for empowering untrained singers to sing in a group

Naomi Cooper
Unlike countries such as the USA, the musical training and teaching of a large number of students in relation to reading music notation competently is not part of standard music education in Australia. A lack of music literacy in Australia has meant that many singers joining community choirs in Australia do not have strong score-reading skills. While some choir members have been singing in choirs for years, others are new to both choirs and singing. This means that the role of the community choir director goes far beyond simply teaching and conducting choral music. It also involves introducing inexperienced singers to using their voices, pitch, rhythm, expression and articulation. This paper will explore the ways in which a community choral director empowers choir members with little or no musical and singing experience to sing in a group. Directors employ a range of tools and techniques, which enable them to work effectively with a choir of largely untrained singers. This paper will present a case study of one community choir and their director to reveal the empowering techniques and tools she uses with the group to facilitate a successful choir. The techniques and tools presented have been observed in rehearsal and chorister accounts gathered through anonymous surveys.

It explored the researcher’s experiences in regional Tasmania from the dual perspective of a conductor and a music educator primarily involved with teaching music through a large instrumental ensemble, a context in which these two roles are inextricably inter-linked. In this study I examined the nature of the conductor-music educator’s work through my eyes and the eyes of members of an ensemble I conducted. At the commencement of the study it was necessary for me to define the term conductor-music educator, the definition is as follows: The music educator and a professional/semi-professional conductor teaching instrumental or choral music through ensemble performance. The primary focus of the conductor-music educator is the musical and technical development of the ensemble and its members. An autoethnographic approach was taken to facilitate an understanding my practice as a conductor-music educator. This approach provided opportunities for me to reflect upon the teaching and learning that occurred during ten weeks of rehearsals. Data were generated through my reflexive writings, journaling, rehearsal plans, rehearsal video footage, concert video footage, ensemble participant interviews and video-stimulated interviews. The rich data generated provided an insight into my work as a conductor-music educator. These data are considered in relation to the literature of the work of the music educator, the development and art and craft of a conductor, and the work of the conductor-music educator. Emergent themes suggest that the nature of the conductor-music educator’s work is multifaceted and multi-layered. The relationship between the selection of quality repertoire (music pedagogical texts) selection and rehearsal preparation, planning, implementation and reflection is inextricably linked; it is a cyclic process where one stage informs the next stage. Fundamentally a conductor-music educator never stops teaching and during rehearsals they must engage ensemble members’ fingers (technique) and musicianship (cognition). This engagement comes through the planning and implementation of meaningful experiences, which empower ensemble members to learn. This paper follows the journey of my ensemble and I took which enabled us to perform one music pedagogical text: Thomas R. Roots’ “Polly Oliver”.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Live and mediated music for young children: A case study of Lah-Lah

Wendy Brooks

Lah-Lah is an Australian children’s band that claims to “introduce children to music and musical instruments through fun and entertainment” (Lah-Lah Productions, 2011). Aimed at two-to-seven year olds, Lah-Lah productions include live shows, CDs, DVDs and a television series due for release in Canada and Australia in 2014. This paper assesses Lah-Lah’s potential to contribute to young children’s music education through consideration of the underlying philosophies informing content and presentation, and the features of their musical repertoire and its presentation. Data for this ethnographic case study were collected via semi-structured interview with Lah-Lah; observations of kindergarten children in a western Sydney primary school viewing segments of the Lah-Lah DVD; and focus group interviews with these children. Ethnographic content analysis was used to examine the DVD, the group’s YouTube channel, newspaper articles and the Lah-Lah Facebook page, aiding in data triangulation. Analysis of data evidenced Lah-Lah’s commitment to providing educational and entertaining music experiences for young children. The band’s reliance on the principles of significant music educators such as Kodaly, Orff and Suzuki to inform its own philosophy ensures relevance for young children’s musical development. The band’s composition and performance of musical repertoire that highlights contrasting musical elements and invites multimodal participation is developmentally appropriate for young children. Songs are performed using language, vocal technique and pitch range accessible for young children’s modeling. Presentation via live, CD and screen media productions acknowledges the diverse ways in which young children currently experience music. Although there are some minor issues in a small number of specific segments of the DVD, careful attention to aspects of Lah-Lah productions such as character development, costuming, para-social interaction and audio-visual congruency asserts the potential of Lah-Lah to contribute positively to young children’s music education.

Repertoire choice: Guaranteed success for all events – Part 2 ‘Keep them enthralled-and exit like a star’

Greyson Music – Geoff Grey

Repertoire selection is so much more than choosing a program of music. This session will briefly recap on the contents of the first workshop and then examine in more detail the concept of managing audience expectations. This is an area that is rarely examined yet so crucial to ongoing program success. The questions of when to employ ‘timeless winners’, the appropriateness of power finishing and whether to encore or not are all worthy of exploration for conductors and should be discussed in detail. Rhythmic interest is also a major player in repertoire selection. The very roots of music are based in rhythm and conductors will do well to remember that the audience will respond favourably, and subconsciously, to items of rhythmic interest. In less experienced groups this can be as simple as programming a waltz. When presenting a performance the repertoire is clearly the most significant factor for consideration. From adjudicating across the nation it is evident that knowing the fundamentals of visual impact – deportment, on-stand discipline and presenting with confidence (shoes, stands and smiles) is quite well considered by conductors when preparing their ensembles. However the natural extension of this – acknowledgement – is not usually addressed. Conductors, as the composers’ interpreter, and conduit between the music makers and the music receivers, must learn to keep an eye on their players (not in the score), engage the ‘lookers’ in their ensembles, and acknowledge the audience and its reactions. In the first session the foundation principles of how to construct a considered program for various styles of events was explored, discussed and formulated.

The interactive nature of the workshop encouraged delegates to share ideas amongst others and with absorption time between parts one and two of the workshop, delegates will have reflected on the types of events they are typically involved with, their previous repertoire choices and what resources are available to them. Here they will be introduced to various other performance presentation techniques that will complement events they are preparing for. Participants will continue to discuss programming in a directed format and will formulate the programs of music for the second half of the events from the first session.

Keeping up with music assessment practices in a technological world
(Power Presentation)

Judy Inkster

This power presentation sets out to explore a music educator’s classroom assessment practices and outlines some of the challenges in keeping up with changing trends in primary school assessment strategies. This presentation focuses on how the use of an online learning journal can enhance a child’s music learning, and can provide useful assessment data for the child, the whānau (family), and the teacher. The presenter will share her story as a case study, reflecting on the development of this assessment tool in her school, and the challenges she encountered while going through the process of change. The data gathered from learning journals, including video clips of children’s musical performances, personal reflections of their own learning, teacher’s feedback and other work samples, is used to inform subsequent planning and teaching. The children are beginning to develop critical thinking and reflective skills from year one onwards, and are able to articulate their personal learning goals, and to identify “where to next”, enabling them to make progress in their music learning.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
A new post-compulsory Music course known as the West Australian Certificate of Education (WACE) Music course was recently introduced into Year 11 and 12 in Western Australian (WA) schools after a convoluted process of creation, and its implementation into classrooms has been problematic. Given criticism levelled at its process of creation and implementation, does the WACE Music course embody effective, recognised principles to support the effective teaching and learning of music? The aim of this study is to investigate the principles which should form the basis of an effective, post-compulsory music curriculum, suitable for WA.

The study involved a literature review which seeks to produce a set of principles for teaching and learning frameworks based upon international best practice in music education, and applicable in the unique geographical, historical and multicultural WA context. In addition, the study employed a researcher-designed survey instrument to examine whether Western Australian music teachers perceived these principles to be evident in their practical experiences of the WACE music course. With the subsequent publishing of a draft Australian National Arts Curriculum, it is an appropriate time to review the principles which should underpin an effective Music curriculum for senior secondary students in the WA context.

Kristina Kelman
This paper explores the work of a group of high school music students who have been given complete autonomy to design, develop and implement a youth music festival held in the inner city area of Brisbane. They almost exclusively organize themselves through online social network sites. The project was established to give students a real business situation for learning, highlighting the role that music education needs to play in helping young people develop the skills to navigate their future careers. This cyber-ethnographic case study is conducted by the teacher as participant-observer, observing conversations in a Facebook meeting group over a two-year period. Framed with Putnam and Coleman’s concepts of bonding and bridging social capital, the analysis shows how online group environments have transferred the ownership of the learning process to the user/student, increasing their sense of presence and participation, allowing possibilities for people to distribute expertise and learn from one another in a reciprocal and more democratic way. The ongoing success of this annual music festival can be attributed to the strong bonding capital that the group has developed, and the environment of trust and reciprocity in which they have created, enabling them to test out their ideas and solve highly complex problems. The conclusion highlights the challenges around exclusivity and sustainability particularly in regards to the groups’ reluctance to welcome new, younger members and therefore potentially disrupting the perpetuation of this effective learning space.

The experience of self-directed and network learning, and recognition of a broader notion of music education constitutes a rich resource on which to build the approach into future contexts.

Andrew Sutherland
Do you have an IWB in your classroom that you are “expected” to make use of but you don’t want to waste valuable class time “playing” with technology? This workshop will show teachers how using technology – in particular the Interactive Whiteboard (and a notation program Sibelius will be used in this session) – in the classroom can enhance music literacy understanding and be an additional tool to add to your music teaching toolbox. Using the “Musicianship & Aural Training for the Secondary School” series as a basis, Deborah will lead you through practical, fun activities already created for you to take away and begin using immediately in your secondary music classroom.

Deborah Smith
Musicianship Madness! The Music Teacher’s toolbox for Primary to Secondary Years

Joel Copeland

"A well-trained ear, a well-trained intelligence, a well-trained heart, a well-trained hand” (Kodály, 1954). Come along and experience fun and engaging ways to train your students to become confident musicians. Discover ways to be musical without an instrument. Develop inner-hearing and a strong sense of musical memory. Set the foundations for strong music literacy. Experience a range of musical games for students of all ages. This session will involve the study of sight-singing, score reading, aural perception, musical dictation and analysis using the tools of the Kodály approach (tonic sol-fa, rhythm syllables and Curwen hand signs). The Kodály concept "strives to achieve a synthesis of all the skills necessary to develop complete musicianship" (Bacon, 1993, p. 75), and to cultivate a love and appreciation for music that is supported by understanding and direct musical experience (Choksy, 1999a, from Wicks, 2012). Be challenged to improve your own musicianship, whilst learning a variety of different teaching strategies to use in the classroom to help your students develop their own.


Dr Brad Merrick and Simon Smith

This presentation continues the investigation into the interests, skills and behaviours of a number of students who perform in school-based rock bands. The focus of the paper will be the learning processes and cultural influences that affect the ongoing development of performances by students, combined with their musical understanding about rock music. The research is a part of a comprehensive music program at a large Independent school in Sydney, NSW. In the paper, the use of informal approaches to learning Rock Music employed by secondary students will be presented and examined. Following on from three previous research presentations about the student use of informal learning and rock music at previous ASME conferences (2007, 2009 and 2011), this paper will report on the continued use of informal approaches while exploring and new styles of learning that exist amongst students in 2013. Drawing upon data collected from secondary students through surveys, interviews, combined with footage from selected past and present students from the school, this presentation will also highlight cultural influences that have impacted upon their learning and participation. In this presentation ‘the voices and perceptions’ from teachers who have been participants in this component of the music program will also be featured as the context of the student learning is unpacked. Discussion will also examine the influence of emerging technologies and mobile devices combined with the influence of teachers with students as they learn, rehearse, perform and distribute their own music. Using data collected over previous years as a reference point, issues associated with changing modes of learning and these technologies will be discussed. Where possible links will be made to both the classroom and co-curricular program within the school setting. Implications for future design of curriculum and classroom practice will be discussed in light of the feedback and data received from the student participants.


Dr Brad Merrick and Mr David Saffir

Inherent to any successful music programme is a high level of engagement and participation from students, as they perform in various ensembles and groups. In many schools, this opportunity is an additional level of commitment on top of existing academic study and classroom work. In this study, an online survey explored the level of motivation and interest that students felt about their own involvement in the various co-curricular ensembles in the school. In this sample N=210 students give their reasons for being involved in the ‘making music’, specifically attributing their connection to both the social and emotional domains of functioning. Through data collected from students using and online survey designed to examine student participation and enjoyment, this session will look to demystify the reasons why students do music and more importantly the perceived worth and value they derive from experiences related to music making in a collaborative setting. Issues related to the setting up of, and management of co-curricular ensembles in secondary schools will also form the basis of this presentation and discussion. Links with research on wellbeing and music will also be referenced.
Aural training: New thinking for an old problem

Dr Ros McMillan
To many students (and, regrettably, some teachers) aural training is equated with difficult tasks that need to be undertaken a couple of weeks before they are assessed in instrumental exams. Even in music subjects at the senior school and tertiary level, assessment of aural ability is often dreaded because it appears to require the acquisition of elusive skills. Yet, aural training can be one of the most exciting and stimulating aspects of musical learning if it is approached through the use of improvisation, one of the oldest forms of music, arguably the oldest form of music-making. Indeed, if we are bold enough to assume that Palaeolithic Man engaged in sound-making of some kind it is likely that this occurred through improvisatory activity. And from that time on, until notation systems began to exert control on the way in which music was performed, improvisation or playing by ear was usually the only means by which people included music in their lives. Thus it is likely that in the pre-notation period, the reliance by performers on their aural ability ensured that they had a far keener sense of hearing than is generally found today. The ability to hear and respond is at the heart of improvisation as it is in aural training. But rather than reducing the latter to exercises unrelated to anything truly musical, as so often occurs, improvising begins with the expressive use of sound. Through performing the basic elements of music – rhythm, pitch, duration, tone and timbre as well as the all-important expression – the ability to hear and respond to sound becomes second nature and the acquisition of aural skills is gradually and pleasurably acquired. This workshop will engage participants in a range of musical activities that demonstrate how easy it is to involve students in improvisation. From beginner instrumentalists to the most advanced performers, it will be shown that this approach to aural training can change its reputation from one of boredom to exhilaration. Importantly, while musical concepts are being experienced, aural ability is being developed and a grounded knowledge of music acquired. Even more significantly, Gary McPherson’s 1993 investigation of adult musicians showed that through improvisation and playing by ear as school students, a far greater proportion of these people have continued to play than those who did not experience this activity as students.

School-Community Links Workshop

Alex Masso
This workshop will present recent findings about musical links between schools and communities to frame a discussion about enhancing these links for the benefit of schools and the wider community. Recent Music Council activities have focused on the connections between community groups and schools, community use of school facilities, parental involvement in school music, and activities that link school music education with the wider community. This discussion comes at a time when the Gonski report’s only specific reference to music was an example of community involvement to support the school curriculum, the Better Schools plan seeks to strengthen links between schools and the wider community, and a number of years after the Sound Links study and National Review of School Music Education highlighted the importance of community links with school music education. Where are we now and how can we strengthen links between schools and their local community, through music? This workshop will introduce a forthcoming project to foster parent engagement in music education advocacy supported by a charitable foundation, the Music in Communities Network’s School-Community Links initiative, Community Use of School Facilities research, and other relevant activities to inform the discussion.

An Investigation into the Relationship between Piano Instruction and Executive Function Development of Preschool Children in China

Zirui Qui, Associate Professor Neryl Jeanneret and Robert Brown
A study was conducted in Beijing, China regarding two groups of preschool children who had received no piano instruction originally, and then one participated in a 40 week piano lessons as a treatment in a music kindergarten and the other attended a non-music kindergarten as the control group. Their executive functions were measured before and after the treatment by following the psychological test-BRIEF-preschool versions. 113 three year old preschool children in total participated in this study. Out of them, 57 were exposed to daily piano instruction for 40 weeks in a one year time frame, while the other 56 assigned into the control group did not received any piano instruction at all. The pre- and post-tests consisted of rating forms with 63 items in five non-overlapping scales that measured various aspects of executive function including inhibit, shift, emotional control, working memory, and plan/organize. T-test analyses were then applied within and between groups to find whether piano instruction treatment can make a significant difference in improving the executive functions of preschool children. It was found that while the executive functions of both groups have improved significantly in every aspect, the group receiving piano lessons leaded in terms of shift, plan/organize, ISCI and Global Executive Composite (GEC, or the summary score of all five clinical scales of the BRIEF-P test). The empirical findings showed that piano instruction is positively associated with executive function development and supported the assumption that piano instruction can help in executive function development of preschool children in the context of China.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Katherine Finlayson

The International Orff Summer Course was specifically designed to meet the growing demand amongst Central and Eastern European music educators for increased contact with, and knowledge of, the work being done in other European countries and within other music teaching “methods”. There is truly a “changing musical landscape” in Central and Eastern Europe and this course was consciously set in Budapest, Hungary, the heartland of the Kodaly method in order to illustrate and further this exchange. In this paper I will describe the historical background, cultural setting, workshop content and features of this international summer course. I will also detail my personal experiences of taking part in this inspiring week of music-making and cross-cultural exchange. I am a Primary Specialist Music Teacher working at Ngunnawal Primary School in the ACT. Ngunnawal Primary School has a very large proportion of students from diverse cultural and language backgrounds. The school also celebrates the culture of its high number of Aboriginal students. Following the course I was able to bring a fresh perspective to my teaching programs and share what I had learned with my colleagues and students. This experience resulted in a “changed landscape” for the music program and my practice at Ngunnawal Primary School. In 2011 I was fortunate to receive a National Award for Excellence in Music Education. This award was the result of the number of highly successful music programs within the school which give opportunities and musical experiences to all of its students. The award was administered by the Australian Society for Music Education and enabled me to travel to Hungary to participate in the International Orff Summer Course. It is my desire to share the knowledge and experiences gained through my attendance at this unique course. I am deeply grateful to ASME for selecting me for the award, which was presented in 2011 at the ASME National Conference held at the Gold Coast. In this paper I will also share details of my experience of travelling to Eastern Europe to attend this course in the hope that it will encourage others to undertake similar ventures and also to experience the affirming nature of such international courses.

Workshop: From painting to music and movement and back
Benjamin Thorn

Creativity and composition are key elements in any effective music education program. It is important to encourage these activities in ways that relate to different learning styles and that do not restrict the imagination through rigid forms. This workshop will explore a number of strategies and activities that link the visual arts, music and movement. The too main foci will be on how abstract painting (by Pollock, Mondrian and Balla among others) can be interpreted in movement and sound with an emphasis on creating variety and exploring all musical parameters; and secondly on how sounds can be represented graphically. The activities are suitable for primary and lower secondary classes.

War Divides – Music Connects

Laura Hassler
Via Videolink/Skype

We Are All In This Together, And Why Music Can Get Us To A Better Place - thoughts about war and music. Musicians without Borders brings the power of music to peace-making: forming ethically mixed rock bands in divided Balkan cities; training Palestinian youth to teach music to children in refugee camps; making music with HIV+ youth and children in Africa; writing songs, singing and dancing with war refugees, torture victims and survivors of genocide in Bosnia, Rwanda and the UK. However, Musicians without Borders is not an ‘aid organisation’ or a charity. We are connecting with musicians around the world, creating a community that works through music to oppose war and build peace.

We collaborate with musicians in conflict regions, combining our expertise with their experience and knowledge. We share a belief that all life on our planet is interconnected. That wars are not isolated occurrences in far-away (poor) places, but are part of a global system of which we are all part—and for which we all bear responsibility. That wars are only possible in a climate of fear of the other. And that music, because it connects to the other, creates empathy and removes fear, has a unique potential to heal the wounds of war and plant the seeds of peace. Since 1999, Musicians without Borders has worked to develop tools and methodologies in its projects in the Balkans, the Middle East and Africa, and in the UK with refugees and torture survivors. A pool of MwB trainers and a body of expertise and experience now make it possible to share what we have learned with musicians around the world looking to contribute to peace in their communities and beyond. At present MwB is developing partnerships to deliver new collaborative projects in Northern Ireland, Tanzania, Peru and Timor-Leste. Nowhere has Musicians without Borders received a warmer welcome than in Australia. One keynote speech at the 2011 ASME conference led to significant donations through Australian school benefit concerts; connection with the refugee music project ‘Scattered People’; guest lectures at Sydney University; interviews with ABC radio; and finally—collaboration with the Australian based Many Hands International, working through culture in Timor-Leste to heal the wounds of a long and brutal war. Musicians without Borders would like to collaborate with ASME and its members to explore music’s potential contribution to issues such as reconciliation, human rights and cultural diversity in Australia, as well as the many conflict and human rights issues in the Pacific-Oceana region. As a first step, we invite ASME and all its members to join with us in celebrating World Music Day on June 21, 2014: a day of music without borders. ‘Peace is not something you wish for: it’s something you make, something you do, something you are and something you give away.’ John Lennon

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Music education and the contemporary, multi-industry landscape

Dr Diane Hughes, Dr Sarah Keith, Dr Guy Morrow, Associate Professor Mark Evans and Dr Denis Crowdy

Trajectories for future music education and innovation require understanding of here-and-now musical conduits and a range of technologies. Our research is situated in the contemporary music industries and identifies new and emerging pathways within those industries. Historically, the music industry has been monopolised by major record labels. A notable consequence of this control has been that independent artists and musicians have typically not had access to the opportunities, distribution avenues and promotional exposure afforded by the major labels. New industrial practices, avenues for music distribution and the associated democratisation of technologies have decentralised major label domination. In doing so, new music industries have created a range of platforms and opportunities that challenge the conventional model of contemporary music practices. This has implications for music education and future innovation. Our research investigates career development in the contemporary, multi-industry landscape. It draws particularly on Australian artist and industry perspectives. The findings of the study clearly identify the current and creative engagement of youth as performers, musicians and audience members. In the new digital music economy, notions of creativity are rapidly changing. Not only do artists have to be artistically creative, they have to be managerially and technologically creative as well. The significance of such changes should not be underestimated, as they are vital to musical possibilities and future trajectories of artists.

A snapshot of how technology has transformed teaching and composition in music education.

Jennifer Healy Carter

Advances in technology over the last 30 years in music education have been ongoing and profound, impacting on pedagogical approaches and student responses in the classroom. In the 1970s, teachers were playing vinyl records on turntables, using projectors depicting films of orchestral instruments, and students were composing music using manuscript paper with pencil and eraser. By the next decade, CDs had emerged as the new technology along with the ‘Walkman’ and computers in the music classroom were becoming more commonly used for composition – remember Atari and Cubase? Since the start of the 1990s, developments have accelerated at a furious pace demanding that musicians be constantly engaged with the most current developments. This paper will examine a number of ways teachers have coped with technological advancements and explore how they have changed their approaches to teaching and assessing composition in the classroom.

Symposium: Music Music and Mobile Devices

Dr Brad Merrick and Dr James Humberstone

This session will explore the latest development of ‘apps’ for music education and music creation. The discussion will feature both examples of the technology itself, combined with a more open interaction about the affordance that such ‘apps’ offer to learning and how they influence teaching and curriculum design. Creative approaches to using these in class will be presented while their use for the creation of resources will also be discussed.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
ePortfolios in music and creative arts education: innovating to inspire learning

Associate Professor Peter Dunbar-Hall, Professor Dawn Bennett, Associate Professor Diana Blom, Mr Matt Hitchcock and Dr Jennifer Rowley

Through explanations of case studies of ePortfolio use in four Australian universities, this paper reports on work being undertaken to introduce and evaluate ePortfolios for their benefits to the learning and teaching of music and other creative arts. The examples presented raise a number of issues, demonstrating how ePortfolios are being used in different contexts for different purposes. They allow discussion of the uses of ePortfolios in individual subject areas and across whole degree programs; their relationships to information technology and development of IT-related skills; their significance as a site for realization of and exploration of students’ multiple identities; and their role in students’ control of their own learning.

Using social network sites to foster creativity and collaboration in the music classroom

Andrew Mifsud

Current literature highlights the need for educators to rethink traditional approaches to pedagogy in order to respond to two interrelated issues: the level of disengagement in boys’ learning experience and how this affects their creative capacity. Mifsud embarked on an action research project to explore these issues through implementing an education-based social networking platform, Edmodo. The boys were tasked with creating an original composition in music. At the end of each lesson, students were asked to share their ongoing work, including reflection and peer feedback via posts to their group page on Edmodo. The findings demonstrate how students felt encouraged to give and receive peer and teacher feedback within an online collaborative learning environment. This resulted in greater motivation and focus – salient aspects in developing creative thinking. It also uncovered areas for further consideration and research.

Using Technology to facilitate Music Learning in the Preschool: A Case Study

Dr Peter de Vries

Young children are increasingly using technology to engage in musical experiences in the home environment prior to attending school. However, there is little information about how preschool teachers are drawing on these in home experiences in their classrooms. The focus of this article is to present a case study of one preschool teacher who is actively using technology to facilitate music experiences in her preschool classroom. Data was gathered through interviews with the teacher and observations of her teaching music using a range of technologies. Implications for practice are drawn from the case study that point to technologies enhancing music education practices in the preschool classroom.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Getting Back Together: Tweenage Musical Responses to Taylor Swift’s Music in Australia and the UK

Athena Lill

Taylor Swift’s hit song “We are never ever getting back together” – “a witty relationship postmortem, delivered in inimitable girlie-girl patois” (Rosen, 2012) – reached the top ten in both Australia and the UK in 2012, as well as topping the iTunes chart within the hour of its release in North America. Undeniably popular the world over, the song has found particular fans amongst those children who are considered “Tweenagers”, in the 8-14 age bracket. This paper will report on the strikingly similar musical responses to this song demonstrated by two communities of tweenagers – one in a primary school in rural New South Wales, and one in Shropshire, UK. These responses can be broadly categorised into reactions to the song, and uses of the song. One of the more common reactions was to enact the song, with the tween taking on the role of either Swift herself, or the character that she is singing about. Additionally, some appropriated the song, transforming it through their own performance and presenting it as a demonstration of their own musical prowess. Others, especially those who professed to dislike the song, subverted it by making fun of the lyrics, of Swift herself, and of the tweenaged fans. In the second category, both communities used Swift’s song as a facilitator and consolidator of their localised peer-culture. Through singing, dancing and acting together, the tweens at both schools were brought together. This social cohesion was demonstrated multiple times, crossing age barriers, gender lines, and a town/country divide. Furthermore, by viewing the song and its various versions on social media sites such as YouTube, the tweens in both countries used technology to enhance their connection to an international tweenage culture, confirming their status as a valid social group in their own right. This paper will be illustrated by video data gathered by the researcher at both schools, which comprises of a mixture of video recorded observations, research conversations with the participants and semi-structured interviews.

Fad or Future? Exploring affordances of virtual worlds for music performance education

Dr Matthew Hill and Lisa Jacka

Virtual worlds have been utilised in a range of educational contexts and across sectors. Higher education institutions have been introducing virtual worlds as part of their courses nationally and internationally. Musical events in the virtual world Second Life constitute the majority of all activities in Second Life. A wide variety of live performance activities occur in Second Life encompassing a wide range of musical genres, ensemble types, clubs, venues and virtual concert spaces. This paper reports on the results to date of a pilot study at a regional university in Australia where staff and students have been exploring the use of virtual worlds for live performance. The notion of affordance is used to frame the research. Different approaches to learning design around activities associated with music performance are considered in relation to how they match the affordances of virtual worlds. Initial results from the research suggest that although there is a high degree of student and staff engagement with the technology there is a fair degree of scepticism as to the longer-term benefits of the technology. Further experimentation with live performance, particularly around the technological setup required for live audio streaming, and research into the activities of experienced Second Life performers is recommended.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Considerations leading to the implementation of Australia’s first online delivery for the Certificate IV in Music

Daniel Thornton
The following research provided the framework on which Alphacrus College built and launched Australia’s first online delivery of the VET (Vocational Education and Training) level award, Certificate IV in Music in January, 2012. Relevant, current and authoritative literature on VET-level music courses delivered online is virtually non-existent. Bodies of research do span the arenas of music education at all levels, music technology, ELearning and online delivery methods (although typically outside the field of music). The challenge for this project, then, was to pull together the delicate threads of available scholarly endeavour, identify the substantial gaps, connect ideas across disciplines, and articulate conclusions that were ultimately used to effectively implement online delivery of VET-level music courses.

ICT and Music Education: A Study Examining the Digital Literacy of Secondary School Music Teachers

Nathan Scott
The embedding of Information and Communication Technology (ICT) into the music curriculum places pressures on teachers from several angles. Firstly a comprehension of the operation of the technology, its affordance and practical applications, then secondly the ability to effectively integrate technology into both existing and new educational practices. Fundamental to this is an expectation that music educators will possess (or acquire) ICT literacy of sufficient level to utilise the technology in the context they are working in. The drive behind ICT may come via curricula changes, projects (including funding programs), teacher initiatives or from the students themselves. The Australian National Review of School Music Education (2005) emphasised the placement of technology in the music curriculum and indicated that music educators need to empower themselves with the necessarily skills to support their practices. While the integration of ICT into a curriculum may be well researched, less attention is often given to issues of implementation. An issue may lie in the need for educators to “empower” themselves, adapting their teaching practices to an ever-changing technological landscape. It may also challenge an educators musical ethos to embrace new forms of music making practices involving technology. This paper reports on a study that examined a small cohort of New South Wales (NSW) secondary school music teachers and assessed their attitudes towards technology in addition to their perceived level of ICT literacy in both personal and work contexts. The study was undertaken at the conclusion of an online music technology training course and provides a brief insight into the thinking of a group of music teachers who are practically pursuing ICT integration. The study found a pleasing level of overall digital literacy and a willingness to adopt new technologies, but it also indicated the existence of disconnect between the use of technology in personal contexts and that of the music classroom. The research supports the need for additional investigation into the ICT literacy of music educators with view to improving the quality of teaching and learning in school music classrooms.

Classroom Jamming as an iBand

Antony Hubmayer
Have musical fun unlocking the learning power of mobile software apps in the primary and secondary classroom. This workshop will be an active music making experience that will have you singing and playing all the way to your next session. The workshop will demonstrate an approach to creating and performing music that draws upon Orff and Musical Futures pedagogy using accessible technologies such as: Apple iPad, iPhone and Android devices. Workshop participants will have a ‘hands-on’ iBand experience. This will demonstrate how student’s musical understanding of rhythm, melody, texture and form is nurtured and developed while providing opportunities for them to demonstrate their musical understanding in a personal and social manner. Curriculum and technical requirements will also be discussed. There will also be time to explore and discuss creative and quirky music related software apps available for mobile Apple and Android products. Participants are encouraged to bring their own mobile app device (iPad, iPhone, iPod Touch, or Android OS device) and join in the music making. Become an iBand Hero today!

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
At the cutting edge: New thinking from new teachers in the music studio

Eleanor McPhee
Instrumental teachers are generally highly trained and skilled performers who are self-taught educators and research suggests that this situation usually results in them being teachers who are focused on transmitting musical skills following a master/apprentice conception of teaching and learning. An investigation into the auto-didactic teaching practices of six novice instrumental teachers aimed to examine this notion by means of a focus group discussion. The study aimed to firstly, determine the ways in which novice instrumental teachers learn to teach and secondly, to investigate issues of significance for this cohort. Finally, it aimed to explore the ways in which knowledge can be constructed through peer discussion and collaboration within a focus group setting given that this novice group of teachers were highly reticent to share their experiences and beliefs about teaching with others. Results suggested that, in contrast to the literature’s picture of rules-based conservatism being a novice teacher’s experience, this novice participant group take a constructivist and student-centred approach with a particular focus on creative teaching strategies such as composition and improvisation. Although novice teachers have a smaller ‘toolbox’ of prior learning of teaching to draw from, these participants relied only minimally on memories of past learning experiences and a passive transmission style of teaching was not in evidence. The group were not prepared to discuss issues of teaching in a public manner, however, they were active in collaborating on problems to construct new knowledge in this focus group setting with stories of past problematic teaching experiences acting as a catalyst for meaning making.

Music students’ perspectives on learning with technology

Wendy Brooks and Dr Jennifer Rowley
This paper reports on undergraduate music students’ written responses (n=51) to technology use within their university coursework requirements. The students reported a desire to control their own learning when it came to reflecting on how well the technology assisted the development of their understanding. The students’ reflections centered on their technology use and how, as digital natives, they are not as technologically ‘savvy’ and ‘confident’ as might be often assumed. What came through strongly in their comments was how reflective practice can benefit their learning and steer them away from what they consider to be the constraints of technology. The discussion put forward in this paper is relevant to the conference theme of Redefining the musical landscape: inspired learning and innovation in music education in that it reports students’ call for an understanding of their technology needs. As music educators, we need to focus on listening to our students’ learning needs so that we can continue with developing innovation, but not assuming that they are all technologically literate.

Computer-aided analysis of a composer’s approach to writing for musically-untrained children.

Dr James Humberstone
This paper introduces analytical approaches combined for a detailed investigation of Malcolm Williamson’s cassations, a series of “tiny operas” (Williamson, 1968a, p. 8) for musically-untrained children. The broader purpose of these analyses was to investigate the question of how Williamson, an established figure in contemporary music internationally, strove to maintain his compositional voice while making concessions for the ability of musically-untrained children. A number of approaches were taken to analyse seven of the ten cassations in as much detail as possible. Williamson’s notated tessitura was compared with research on the vocal range (Böhme & Stuchlik, 1995; Goetze, Cooper, & Brown, 1990; Heylen et al., 1998; Welch, 2006) of children who have not had specialised musical instruction (Flowers, 1998; Madsen & Madsen, 2002). Schellenberg’s simplification (1996, 1997) of Narmour’s Implication-Realization analysis of melodic complexity (1990, 1992) was used to calculate how easy or difficult the pitch content of each melody may be for cognitive processing by performers. In the case of these two analytic approaches, new and existing computer programs were used to analyse all children’s vocal lines in every opera, creating an enormous amount of source data. These analytic approaches were used in combination with traditional analysis of melodic shape, micro- and macro-structure, part writing, vocal support, and harmonic language to summarise Williamson’s compositional approach to writing for musically-untrained children. Combined, the analyses showed that Williamson modified his compositional approach to vocal writing in the cassations in terms of limiting range, melodic shape, proximity and structure when compared with his operas for trained children or professionals. He compromised less in terms of support for the vocal line and harmonic language (sections of some of the later cassations were found to be highly chromatic or multitional). The importance of harmonic exploration in Williamson’s body of work is seen as evidence that he sought to retain his compositional voice in the cassations while accommodating musically-untrained children. In summary, the computer-aided analysis provided much data, but this data was only useful when put in context by other methods of analysis. The benefit of the computer programs is that they make it much quicker to perform quantitative analysis of melodic writing for children in long works.

‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
Digital Curation of the Australian Jazz Real Book

Dr Tim Nikolsky
With the need for education communities to provide Australian content in music curricula, there exists a wide chasm between intent and availability of appropriate resources. The development of the Australian Jazz Real Book (AJRB) goes some way to bridge this divide, by providing the definitive collection of Australian jazz in both digital and print. By creating the AJRB physical book, a resource has been produced that has long been needed within the Australian jazz community and education circles. The landscape of the Australian jazz community has been impacted and transformed by the AJRB physical book and digital delivery. Social media has provided an engagement in which disparate micro-communities can forge a new connectedness of interaction and connection with peers. New relationships can be developed with colleagues and like-minded individuals. Awareness of what has come before gives members of the Australian jazz community the opportunity to transform the landscape of jazz by forging new directions with respect to the past; by providing the next generation of musicians the opportunity to “stand on the shoulders of giants.”

The AJRB acknowledges, respects and promotes Australian jazz so that it can be available for the next generation of musicians. It is delivered in a format that engages the musician with support material to scaffold their understanding. Through digital delivery, the AJRB enables personalised mobile learning, in and out of the classroom. The possibilities of providing additional digital resources to complement student engagement and understanding are utilised effectively. As digital curation tools are employed to manage the collection, an explanation of this is also discussed. This paper seeks to describe the cutting edge processes employed to digitally curate and disseminate the AJRB.

Galop for Gold: Explorations in Digital Access

Robyn Homes
In an age of mobile technology, connected classrooms, online discovery and virtual excursions, there is an incessant demand for new online resources for teaching, learning and interactivity. Traditionally, libraries have held an abundance of rich collections that people came to use on site. However, the National Library is increasingly connecting people to these resources digitally. Using selected examples, this paper traverses the variety of ways in which the National Library is endeavouring to make its vast collection of musical scores, music information and archival materials more accessible, through different platforms and approaches, whether for browsing, engaging, researching or playing. Find out how educators can explore innovative pathways to find and use resources, form new knowledge, and re-use collections in their own creative ways.

Examining Music ICT Pedagogy

Antony Hubmayer
This session will present recent Doctoral research that examined the pedagogy of teachers as they designed and taught an extended music remix classroom activity using Music ICT. Although music technologies in schools have been heavily researched, recent studies have encouraged more substantial research into observed teaching strategies. Ten secondary classroom music teachers, representing a range of teaching and Music ICT experience, were studied using a mixed method qualitative design that included document analysis, two lesson observations, three interviews, and three questionnaires. Data were analysed using a dual lens model, incorporating Lee Shulman’s Pedagogical Reasoning Model and Elizabeth Murphy’s Constructivist Checklist. Research findings demonstrated that teachers who could articulate a learning philosophy, as well as design their own instructional resources, tended to demonstrate pedagogy likely to lead to deeper student learning. Other findings indicated that teachers used constructivist influenced student-centred teaching strategies 75% of the time, and that unique Pedagogical Content Knowledge was most evident when teachers regularly connected musical concepts to software specific processes which could then be applied to produce an appropriate musical outcome.
Jan Thorpe and Eleanor McPhee

“But Buster Keaton is funny! I didn’t know he was funny!” – Miss 9

This workshop provides educators with a toolbox to bring the cinema of Sydney, prior to the advent of sound, alive for students in a historically authentic way. The workshop has been developed from our show, The Moving Picture Show, a contemporary Australian ‘silent’ film company that screens films produced in the period from 1912 to 1929, with a 9-piece orchestra and live foley sound effects as accompaniment. Our aim is to bring the silent era, and with it, Australian history from the early 20th century, alive for children through their active involvement in the process of making meaningful sound effects to accompany films. In this workshop you will experiment with sound effects of the type that were used in the silent era and you will organise these sounds into soundscapes to accompany segments of film and music from the National Library of Australia collection. In small participant groups, you will be given a DVD player and a variety of noisemakers, some of which you will be required to make. You will plan and practice a three-minute segment of film and the workshop will culminate in a performance. This workshop has been extremely successful in introducing children to the performance practices of an earlier era and, today, you are the children.

Bridging the Gap: Synergies in Formal and Informal Learning and Pedagogy in NSW Senior Secondary Music

Christine Carroll

This paper documents a single case study that emerged from an action research project, which attempted to utilise informal learning and associated pedagogy within a formal learning framework. The project, which was inspired by the desire to reconcile the needs of a large and highly diverse senior secondary class, involved the design and implementation of a unit of learning on Baroque music. The current case study which sits within this larger frame, focuses on the musical interactions of a small group of student rock musicians who created an original performance arrangement of J.S. Bach’s ‘Little’ Fugue in G minor (BWV 578), allowing stylistic appropriation. The research is of qualitative design and reveals particularly interesting links between the student’s musical background, associated learning practices and resultant style or sound. It also highlights and attempts to inform the tension which is inevitably created when traditional disciplinary knowledge and associated pedagogy come into contact with knowledge which is acquired socially or experientially, and points to possible avenues of cohesion and creative synergy which can result from informed teacher praxis.

Appropriation, transformation and consolidation: the role of music in framing emergent social imaginaries.

Athena Lill and Samantha Dieckmann

This paper presents a preliminary framework for studying the role of music in the development of social imaginaries. Drawing on Castoriadis’ (1998 [1987]) work in cultural anthropology, Social Imaginaries are explored as the collected descriptions of the different ways in which a group of people create and consolidate a collective social identity. In this paper, the role of music and dance will be explored as important cultural artefacts which are used to articulate and create social imaginaries. Data from two separate ethnographic studies were analysed and coded using grounded theory methods, leading to the identification of a tripartite process of appropriation, transformation and consolidation – a process which ultimately allows localised groups to use music to facilitate the consolidation of social connections, helping to create cohesive communities both local and imagined. It is suggested that the presence of this process in the emergence of two otherwise wholly dissimilar groups substantiates the validity of the proposed framework. The first group that will be discussed is the South Sudanese community in Western Sydney, New South Wales. Given the recent establishment of South Sudan as a sovereign state, the diasporic, developing nationalistic sentiment constitutes an appropriate context for studying how music is used within an emerging social imaginary. In particular, the recontextualisation of musical sub-tribal traditions, and their redefinition as representative of nationhood, will be investigated. The second case that will be considered is the social phenomenon of the ‘tweenager’ as it exists in rural New South Wales. Here, the relationship between the mass media, consumerist practices and ownership will be examined in relation to the choreography of group dances. Of particular interest are the ways in which tweenagers are actively trying to emancipate themselves from an adult conception of what it means to be a tween, and instead claim ownership of their social group and its associated norms. As with the South Sudanese community, music has been found to play an important part in developing and defining the social imaginary as it exists in the understanding of the tweens themselves.
**Consonant Agendas? Priorities of directors and student members of vocal ensembles in Sydney Anglican Schools.**

Micheala Miles

Different styles of music from popular culture are now being incorporated into church services and popular arrangements have been written from school choir. This introduction of popular church music to the more traditional school choir format does form a cultural clash in that the popular song is to be sung in a choir style arrangement without the addition of the usual features of popular singing such as scoops and vibrato. A further cultural development that may be having an effect on the school choir tradition is the introduction of the American show choir through television programs such as Glee. With the popularity of this program, teachers may be questioning the type of music and whether the arrangements are appropriate for the development of the students’ voices or the musical literacy skills the teacher desires the students’ develop. This paper reports a qualitative study with a phenomenological perspective examining the characteristics of choral programming preferred by schools, teachers and students. The study seeks to discover the idea of agenda – the agenda of the conductor, the agenda of the school and the agenda of the students. The study also seeks to discover how teachers and students perceive the influence of television and other media, particularly the television program Glee as a phenomenon, on choral singing. In different schools within the Sydney Anglican Diocese the agendas of both teachers and students who lead or participate in school group singing ensembles was discovered through a narrative study. Interviews were conducted in different school within the Sydney Anglican Diocese with five teachers and twenty student participants. The data collected suggests that teachers select music they either like or feel a responsibility for introducing to the students. Students have indicated an enjoyment with the television program Glee and a desire to try an arrangement from the program but students have also declared an awareness of the technical difficulty of the arrangements used in the program. Student responses have also included a desire to include repertoire from the classical canon; however, there was some evidence of skepticism from the teachers regarding the students’ understanding of the repertoire that constitutes the classical canon.

**Accentuate the Positive. Positive Psychology in the Music Studio.**

Dr Tim Patston

One of music education’s great strengths is the one to one model of tuition for instrumental and vocal pedagogy. However, very few instrumental teachers are trained pedagogues. Music conservatories still utilise the nineteenth century model of master and apprentice, with repetition, predominantly negative feedback, and formal examinations being the key to “success”. This model has long been replaced in school classroom education. Using the new science of positive psychology in the studio setting, students are discovering practical musical engagement in a new way. The tenet of positive psychology is to operate, as a student, from one’s strengths, rather than dwell on weaknesses. This paper discusses the trial of a new teaching model, Positive Instruction in Music Studios (PIMS) at The Peninsula School in Melbourne. The model proposes that students taught in this way are more motivated and engaged in their music making and predicts that students will be engaged in practical music making longer, and be less likely to develop music performance anxiety and perfectionism.

Dr Amanda Watson and Professor David Forrest

This study explores some of the allied careers, employment opportunities and business development skills that support and sustain the live band culture. It is framed with the support given to live music performers by Arts Victoria, Small Business Victoria and Music Victoria. However, contemporary musicians are dependant on many intermediaries – not specifically aligned with the music industry – that also provide a variety of career paths, employment and enable the development of successful businesses, whilst supporting musicians’ career development. Excellence in musical skills alone is not sufficient for a musician to achieve and sustain financial security from a career in the music industry. More recently it has been documented that performing musicians now recognise the need to be entrepreneurial, with a professional approach in their promotion and associated businesses. The paper concludes by highlighting the success of the government financial activity that supports the contemporary live performance bands’ culture in Victoria. In 2009-2010 the live music industry contributed more than $AUD500 million to the Victorian economy. The Victorian Government has supported a suite of programs such as Contemporary Music and Live Development, Face the Music conference, a small business festival and targeted mentoring for musicians playing in bands and their businesses have all played a significant role. These programs have contributed to the development of sustainable practices for performing musicians.

**‘Redefining the musical landscape’ inspired learning and innovation in music education**

XIX National ASME Conference, Canberra 2013
The String Project: Reinventing Recreational Violin Playing for the Modern Age

Dr Lauren Davis
This paper will discuss recreational violin playing; its place in history; and a project involving the Riverina Conservatorium of Music and its regional partners which has been designed to revive this tradition in the 21st century. Historically, the violin occupied a very important place in the social arena and was played recreationally at all levels of society. The level of expertise of the player was less important than the actual participation in music making. People began learning the violin at all ages and less experienced players learned, in part, by watching and playing with the more experienced. By the 20th century this tradition waned, and while many people learn to play the violin today, recreational playing as it existed in the 19th century has largely disappeared. Might it be possible to revive the historical idea of recreational violin playing? If so, what elements of the historical approach should be emphasized? What might be the potential benefits of recreating this model of learning and playing? A string project, informed by this historical perspective, is currently being designed to see if this tradition of recreational violin playing can be recreated and to discover the answers to the above questions.

Beginner Violin teaching – what are the choices?
Looking for alternatives to traditional models of violin instruction within a paradigm of teacher subjectivity and autocracy.
Andrew Baker
The tradition of Violin teaching follows a master-apprentice model where a focus on technical achievement is the primary driver in advancing overall musical development. The appearance of the earliest treatises in violin playing (ca. 1650) marks a point where centuries of refinement of playing styles converged into a set of basic principles. These principles include, for instance: the violin is held on the shoulder against the neck, rather than against the belly, ribs or on the knee. The way the violin is played has not evolved significantly since this time, in the sense that these basic principles are still the same. However, the detail regarding how a violinist should craft their playing around these basic principles has evolved considerably, resulting in the emergence of different ‘schools’ or ‘methods’ of teaching. Each method aims to achieve a similar result through different, but equally rigid pathways. In theory, the emergence of these differing models of instruction offer students and teachers a range of options on how to play and learn the violin; however in practice, students are required to follow their particular teacher’s pathway with little room for variation. This paper will review and compare writings into violin teaching and playing, and will discuss how differing pedagogical views could be used as alternatives, as chosen by both the teacher and the student.

Practical Assessment Ideas for the Middle Years
Deborah Smith
"Writing Reports for kids you don't know yet!"
This workshop will provide teachers with formal and informal assessment task suggestions as well as practical reporting advice.
## Papers & Workshops 1

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See Better, Teach Better, Sound Better

Accredited Professional Development for Music and Voice teachers

The course was enlightening. I feel I am observing myself and my students a lot more fully now. I am also understanding a lot more about how the body is structured and works.
Matthew Foster (violin teacher)

The foundation of every musician’s wonderful skill is the control of his or her overall movement coordination. An easy, free, comfortable body opens the door to high levels of skill, power, subtlety and enjoyment.

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Location: NSW, North Shore Sydney
Cost: $465 + GST, Early bird is $395 + GST if paid 2 weeks in advance

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Sydney Alexander Technique - NSW Institute of Teachers’ endorsed provider of Institute Registered professional development for the maintenance of accreditation at Proficient Teacher/Professional Competence.

Scope of Endorsement

- Australian Professional Standards for Teachers at the level of Proficient Teacher
- 4.4.2, 4.5.2, 6.3.2, 6.4.2 and 7.4.2 for the course See Better, Teach Better, Sound Better
- NSW Professional Teaching Standards at the level of Professional Competence
- 5.2.7, 6.2.1 and 6.2.6 for the course See Better, Teach Better, Sound Better

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More information: 0437 405 407
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Delegate information

- A map of the local area can be found in the conference satchel
- Delegates must wear name badges at all conference sessions and events for security purposes
- Delegates have access to the venue’s wifi network. Network – conference, Password – hotelrealm
- For all first aid matters, please seek attention of venue staff at main reception
- For all conference inquiries please seek attention of volunteers at registration desk
- Electronic copies of the conference proceedings can be purchased or ordered from the registration desk for $25.
- HOTEL REALM contact information: 18 National Circuit Barton ACT Australia 2600
  Phone +61 2 6163 1800 Fax +61 2 6163 1801
  Central Reservations +61 2 6163 1888 or reservations@hotelrealm.com.au
- Conference conveners may be contacted via phone during the conference:
  Mathew 0402 288 150 Brad 0412 320 812
Australian ePortfolio Forum, hosted in 2013 by the University of Canberra.

This national forum will have workshops on Wednesday October 2 9-12 and 1-4pm and the forum will take place on Thursday 3 October 2013, from 9.30am-4.30pm.

More information on the Forum can be accessed via http://eportfoliosaustralia.wordpress.com/forums/2013-eportfolio-forum-home-page/, and registration is just $120.

It’s a great opportunity to learn more about the benefits of ePortfolios, and to see how ePortfolios can be integrated into teaching.

You can view the program at http://eportfoliosaustralia.files.wordpress.com/2013/09/2013-eportfolio-forum-program-v1109131.pdf.

Any queries should be directed to eportfoliosaustralia@gmail.com.
Venue Map

National Ballrooms 1, 2, 3, 4

North and South Terraces (access from stairs)

Boardroom 3 & 4 (access from directly opposite main reception)
‘Redefining the musical landscape’ inspired learning and innovation in music education

XIX National ASME Conference, Canberra 2013
About the Australian Society for Music Education (ASME)

The Australian Society for Music Education (ASME) was established in 1967. Its establishment followed discussions between nationwide representatives after the successful UNESCO Conference on Music Education held in Sydney in July 1965. The purpose of ASME is to encourage and advance music education at all levels as an integral part of general education and community life, and as a profession within the broad field of music.

ASME aims:

- supports the right of every Australian to access a quality music education
- promotes continuous, sequential and developmental music education
- assists educators to develop and extend their professional knowledge and skills in music education
- seeks to improve the status of music education in Australian schools
- provides a forum for the exchange of ideas
- promotes the rich diversity of Australian music
- promotes the incorporation of emerging technologies in music education
- encourages innovative pedagogies in music education

ASME’s aims are implemented by such means as:

- publishing The Australian Journal of Music Education, ASME Update, Chapter Newsletters and Journals, reports of ASME conferences and other relevant publications
- organising conferences, lectures, seminars and workshops at both national and Chapter levels
- encouraging increased involvement in music and music education by ASME members and students
- establishing and promoting liaison between music educators at all levels - within each Chapter, across Chapters, and in other countries
- co-operating with all music organisations, with other official bodies representing other fields of education, and with those responsible for administration at all levels of education throughout the nation.

ASME is Australia’s only affiliate organisation of the International Society for Music Education (ISME), which exists under the auspices of UNESCO’s Music Council. ASME also represents music education on the National Advocates for Arts Education (NAAE).

As an Australia-wide organisation, ASME operates under a National Executive and representative National Council who work through Chapters in all of Australia’s States and Territories.