

NEWS

Issue 26
February 2011

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From the Chair



A brand new year rolls around and with it fresh anticipation and renewed excitement! Welcome to 2011! I trust you have found time to rest and replenish your energy reserves in preparation for another year of busyness and activity!

Over summer I had the wonderful privilege of attending the ABODA Vic Summer Conducting School in Melbourne and working under the guidance of Professor Craig Kirckhoff (University of Minnesota). Present at the school were college students, university graduates, and conductors with up to 40 years experience! It was a dynamic learning environment and once again I was reminded of the absolute necessity for educators to also be lifelong learners.

The theme of lifelong learning and music futures is one we are also keen to explore as a

professional body in this state. It is so easy to put our heads down and just get on with our daily tasks. But the future of music depends on more than simply keeping afloat or defending our patch. As educators and musicians we need to get serious about advocating what we all believe in – excellence in musical education!

To that end I encourage you all to attend the upcoming TASME State Conference, not because of the excellent PL on offer in the first place, but because of the opportunity it provides to build links between all areas of music education and engage in collegial discussion.

If we are genuine about what we do, we need the courage to challenge our assumptions while we strive for congruence between our beliefs and our practice. We need to engage in rigorous debate and deep reflection; and we must learn to be humble while striving for excellence. Above all, student learning must remain central.

This edition of TASME News also reflects our desire to look to the future and teach for understanding. Long-time music educator Associate-Professor Monte Mumford underlines the importance of teaching for lifelong learning in his article on page 4, while Nikki Mann reviews the musical futures pilot project (p.6) which is built on the same premise.

This issue provides suggestions for lifelong learning through opportunities to engage with the Tasmania Symphony Orchestra, join community music making ensembles, attend TASME regional meetings or build broader connections through the ASME XVIII National Conference in July.

As music educators there is much to be gained from working together with members of other organisations and tapping into the wealth of resources on offer. Have a look at the *Play for Life* website or follow some of the *Useful contacts* links (p.12) such as the Music Education Web Portal.

I wish you a great start to the 2011 school year, and look forward to meeting you at our State Conference in March!

Heidi Elgersma

TASME Member Profile

Eliza Spykers



Long after the toys of childhood are gone, the miracle of music remains – Anon

I began teaching music at Bicheno Primary School in 2006. When I arrived at the school, the students had had no formal music education for a number of years and they were disengaged. My instruments consisted of a few baskets of percussion instruments, an odd drum or two and some broken xylophones. With a small music budget, I knew that I needed to find other ways of engaging the students. During the course of the year we worked hard to learn the basic rhythm patterns and we also formed the school choir. I was amazed that every member of the school from Grades 3 to 6 were involved, meaning the choir had approximately 50 students (and over half of our school population). At the end of 2006, the students recorded their own Christmas CD with the help of a local musician. The funds raised from this helped to purchase a marimba. We raised a staggering \$1500.

In 2007, the school was donated money by a local business to purchase the materials to build our own marimbas. These were built by the school Groundsman and students. During the year, the school also won the ABC Flame Awards for Tasmania.

2008 saw the birth of the East Coast Choir. This was formed to allow children another method of transition to our local high school and also give students from the East Coast the opportunity to represent their school and form connections with other students. The choir was a huge success with over 150 students involved in the choir in the first year. Students from the local high school provided backing for the choir and also the performance was broadcast live on ABC Northern Radio. The choir continued into 2009, and this also was an extremely busy year for the school. During the year, the school was a finalist in the ABC Flame Awards and our Grades 3 to 6s also embarked on a music camp to Hobart, where we performed at schools and recorded a CD live from our performances. In 2009, the school also welcomed our music aide, Anne Toner. Anne worked with small groups on percussion and vocals.

2010 saw the music program take on a “recycled” theme, inspired by the Musica Viva tour group “Tetrafive”. We had buckets donated by local restaurants, floats donated by local oyster businesses and household items donated by families. We explored their sounds and together created music that we recorded.

I feel so honoured to have been given this opportunity. I love my job and I love the students I work with.



Classroom ideas

Learning for Life

This issue we are focusing on Learning for Life.

The classroom idea lesson plan that follows was submitted by Eliza Spykers. It explores learning for life with a primary school class and links music to the everyday environment.



The classroom ideas article for this issue was written by Associate-Professor Monte H. Mumford and addresses the philosophical underpinnings of a ‘Learning for Life’ approach to teaching.

Reflections on the importance of Learning how to learn Monte H. Mumford



"When a man finds out what he wants to know, well, that's the beginning of education." Duke Ellington

Recently I have returned to Australia after five years of teaching in the American university sector. During my five-year tenure at Northwestern College I had many opportunities to observe the general learning patterns promoted in instrumental/choral music education in my surrounding geographical location.

I noted the incredible energies often expended toward 'product based' learning, be it for a concert, a tour programme or a music competition. The learning strategies generally employed a mind-numbing repetition of the smallest technical detail of the chosen concert repertoire with little student input toward the interpretive context. There was apparently very little effort put into the student's development or acquisition of either a rhythmic, melodic, harmonic or expressive vocabulary, let alone touching on the historical or social context of the repertoire. Neither was there much effort placed upon the importance of student ownership of their education process nor were they given opportunities to take responsibility or be held accountable.

In part, the issue was compounded by the choice of repertoire, which was generally out of the reach of the student's technical command of their instruments. There seemed to be a signal absence of providing ensembles with a process to acquire the technique enabling them to meet the technical demands required to reach to the desired musical expression, so this too, was rote taught.

Through these observational experiences I have become even more convinced of the need to redirect our energies toward a refocusing of our energies on assisting our students to 'learn how to learn', placing the responsibility of learning on their shoulders.

Ensemble rehearsals should provide an environment in which our students discover what it is that they wish to know, thus expanding their present learning abilities and addressing their desires to achieve successful rewarding, fulfilling outcomes and worthy goals.

What is the present condition of our student's personal learning process? What technical skills, musical understanding and expressive abilities do they possess? Are they wholly dependant on us for their progress? Or are we providing them with an intrinsic, personal ability to learn how to learn? How can we effectively develop and share strategies to assist our students in acquiring personal drive and learning skills, enabling them to acquire both the technical and musical ability to fully experience musical success in performance? How can we demonstrate the transferability of the musical learning process to other subjects?

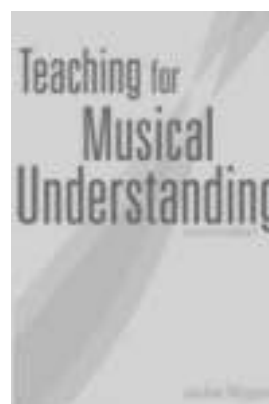
Often our ensemble rehearsals can become 'performance **product**' oriented. Through many performance pressures conductors may become dependant on rote repetition in preparing for the 'looming' performance. It is easy forget that rehearsals are really about providing our students with an effective personalised generic learning **process**.

Rehearsals should not be concerned with product production but in developing a universal approach to learning, which in turn can be applied indefinitely to many targets. However, we must be willing to take a chance and shrug off the safety net of practicing pieces for focusing on the 'learning journey', for the journey is usually more rewarding than the actual destination.

Teaching for Musical Understanding

By Jackie Wiggins

Copies of Jackie Wiggins' Book "Teaching for Musical Understanding" are still available for just \$65. Contact Wendy Ross (wendy.ross@education.tas.gov.au) to obtain your copy of this excellent text before they are sold out!



ACARA response

State-wide forum

Australian Curriculum - Arts Shaping Paper, Music Perspective

On Friday 12th November 2010 the Tasmanian Department of Education extended an invitation to Tasmanian Music Teachers to attend a state-wide forum to respond to the Australian Curriculum - Arts Shaping Paper, Music Perspective. The forum's aim was to capture a Tasmanian perspective of music education and then provide feedback to ACARA in regards to the Arts Shaping Paper document. The forum was hosted by Launceston College and sponsored by ASME (Australian Society for Music Education) Tasmanian Chapter.

Special guest speaker for the forum was Sue Tolbert, Manager Curriculum, DoE. After welcomes, introduction and some music from students from the ESK Primary Band Program Sue led a very informative overview of the rationale and aims of the Australian Curriculum proposal. This was followed by small group focus sessions based around the following:

- (a) Organisation of strands in music;
- (b) Teaching and learning in music across the stages of schooling;
- (c) Contribution of music to cross curriculum dimensions and general capabilities and contribution of music.

After some vigorous discussion each group finally formulated their response to the overall direction of music in the Arts Shaping Paper. Responses varied from strong support for the document to little or no support. Responses were subsequently collated and forwarded to ACARA.

It was clear from the process that Tasmanian educators had a wide range of views to some of the core elements of the Shaping Paper and that national consensus would take time.

Sue informed participants that they would have other opportunities in the future to input into the ACARA Arts Draft Paper.

All in all, the forum was a great success and demonstrated the importance of forums such as this to bring state music educators together to discuss music education issues that impact directly on their classroom pedagogy and practice.

The forum was followed by the ASME Annual General Meeting.

Peter Quigley
AST Performing Arts: Music Launceston College

TASME AGM 2010

New committee

Following the AGM in November 2010 your new TASME committee for 2011 was elected.

Chapter Chair – Heidi Elgersma
Nominated by Bill Baker / Nikki Mann

Vice Chair North – Stephen King
Nominated by Heidi Elgersma/ Suzie Terry

Vice Chair South – Carolyn Cross
Nominated by Heidi Elgersma /Stephen King

Secretary - Nikki Mann
Nominated by Bill Baker / Wendy Ross

Treasurer – Wendy Ross
Nominated by Bill Baker / Suzie Terry

Research Officer – Bill Baker
Nominated by Stephen King / Carolyn Cross

Newsletter Editor - Laura Anderson
Nominated by Carolyn Cross / Wendy Ross,

Primary Representative- Eliza Spykens

Secondary Representative- Angela Howie

Senior Secondary Representative -
Peter Quigley
Nominated by Nikki Mann / Suzie Terry

General committee- Christine Gora

General committee- Suzie Terry
Nominated by Wendy Ross / Heidi Elgersma

General committee- Jennie MacDonald
Nominated by Nikki Mann / Wendy Ross

In Focus: Musical Futures & Play for Life

Musical Futures: an approach to teaching and learning A review by Nikki Mann



Musical Futures developed from a pilot project in Leeds, Nottingham and Hertfordshire, Great Britain (2006). It is a series of models and approaches to music teaching and learning that is personalised, connecting 11 – 18 year olds in school with music making out of school. It evolved as a result of research indicating that there was a significant trend towards disengagement in sustained music making in education.

The non formal teaching and informal learning premise is based upon motivation to learn first with formal music tuition rarely the starting point. Although designed for the English curriculum, it is easily adaptable to an international context – the resources and web site created by practising music educators.

The format assumes one x 60 minute lesson per week with students participating in the co-construction of the curriculum; however the program is unlikely to work if applied as a “unit” of work.

Educators are encouraged to familiarise themselves with the background and philosophy of Musical Futures before embarking and adapting the approaches in the classroom.

The benefits of the pedagogical approach are purported to be:

- Students taking ownership of their own learning
- Making tangible connections with musical lives outside of school
- Achieving a balance between what students already know and what they want to do; and
- Giving the opportunity for sustained progress in key areas whilst developing new skills and reinforcing existing skills.

Patron of the project, Sting, suggests that:

“...music teachers are willing to try unconventional approaches and put themselves in situations where they don't always feel comfortable, if it means that their students make more music more often”



It is now estimated that more than 1000 secondary schools are running Musical Futures.

To find out more about this new approach; and download a copy of the **Musical Futures: an approach to teaching and learning** document head to:

www.musicalfutures.org.

Music Play for Life



If you are not already familiar with the Music, Play for Life program; make sure you take a moment to see what they are all about and what they have to offer! The following information is taken from their website which provides links to many useful ideas and resources:

<http://www.musicplayforlife.org/>

“We believe more Australians should be making music: in schools, communities, everywhere. Being musically-active is good for individuals and for our society.

As Australia's only grassroots music advocacy program, we provide information, inspiration and advice to help you start or continue your musical journey. If you're already musically-active, we can provide lots of support to help you convert others to the cause! Whoever you are, wherever you are, you can join the campaign - it's free! - and do your bit to get more Australians making music.

Music.Play for Life is run by Australia's peak music body, the Music Council of Australia (MCA) in partnership with the Australian Music Association, the Australian Society for Music Education and the Australian Music Therapy Association.”

In Focus: UTCMP

Celebrating 25 years!

Vanessa Clarke



On Nov 27th 2010, our programme held a very special concert involving players across all ages and stages, from our Beginning Band right through five other progressive levels to the elite Wind Orchestra, as a proud celebration of 25 years of community music-making.

Our aim was to publicly demonstrate our commitment to an unbending philosophy of offering pedagogically sound music education to all individuals with a desire to learn, regardless of age and level of prior musical knowledge. It was such a happy occasion; there were smiles throughout the length and breadth of the Albert Hall for the entire duration. Some commented later that Beginning Band was given the most rousing applause, which was heart-warming to see.



This is what our programme is all about: all ages sharing common goals. Very precious.

Here are some of our guiding values—tried and true for 25 successful years:

- Rewarding educational, rehearsal and performance experience through ensemble participation.
- Exciting experiences shared with a wide range of community members who have a passion for music.
- The opportunity for regular performance in a supportive environment.
- Companionship of fellow musicians of all ages and walks of life.
- Expert guidance and dedicated staff—our unrelenting quest for the highest standards in music education has attracted many high quality tutors, soloists and musical directors to work with us. Recent opportunities have included working with Prof Craig Kirchoff from Uni of Minnesota (who genuinely would love to come back), master classes with Southern Cross Soloists and in-house workshops for members of junior bands. We assisted two of our band directors to attend the ABODA Conducting School in Melbourne in Jan, and their valuable learning will be passed on to other directors and players in our programme.

Here are some comments from the players themselves—perhaps the ultimate confirmation of why we need to strive for ongoing community music experience!



“We learn to listen to others and play as an ensemble, not just by ourselves. We develop friendships within the bands and are able to mix with people from different backgrounds who share the same interest in music. We learn from each other as well as from our tutors, and develop a team loyalty and responsibility to our conductors (who never let us down) and fellow musicians so that being at band on a cold winters night when the Uni heaters are blowing freezing air is more appealing than being at home in front of a warm fire.”

“For me it has been a very enriching experience personally. It adds depth to my day and energises me even when I have had an exhausting day at work. It is an essential component to trying to live a balanced life. My partner and I both appreciate the level of interest and support that the band management have for everyone, notwithstanding what level they play at.”



“After ten years in the programme, learning various instruments, I find the enjoyment increases. This is due to several factors: the experience I have gained through playing under a number of different musical directors has given me a very broad base of knowledge, which together with their unflinching enthusiasm, has had a noticeable flow-on effect on the students I tutor in music. This programme also gives me the opportunity of sharing a learning experience together with my daughters and granddaughter.”

University Community Music Program



UNIVERSITY OF TASMANIA

Have you ever wanted to learn to play a musical instrument?

Already play an instrument, but don't know who to play with?

With over 20 years of music teaching experience in brass, woodwind and percussion, the University Community Music Program caters for all musicians from beginners through to professional performers.

Parents – come with your kids; kids – bring your parents or grandparents. Instrument hire available.

We teach:

Flute	Oboe	Clarinet
Bassoon	Saxophone	Trumpet
French Horn	Trombone	Euphonium
Tuba	Percussion	

Beginners' Instrumental Program commences 5.30pm Monday 22 February.

Contact Jessica Borton on 0428 546 248 or email jessica@utcmp.org.au for further information.

ASME XVIII National Conference

Making Sound Waves

2011

Diversity, Equity, Unity July 2-5, 2011
Gold Coast Convention and Exhibition Centre
Broadbeach, Gold Coast, Queensland.

CONFERENCE THEME

“Making Sound Waves: Diversity, Unity, Equity” is a theme with many layers.

It not only reflects the land and seascape of the local environment, but a contemporary approach to musical experience and learning.

In an era of technological revolution, the conference theme challenges our profession to ask how music education is to respond thoughtfully and responsibly, and ensure that all the diverse voices are heard.

Never before have there been so many opportunities for young musicians- how can we ensure equal access to quality for all?

The organising committee is planning to offer participants the following conference strands:

MAKING SOUND WAVES

1. in Early Childhood
2. in Primary Classrooms
3. in Secondary Classrooms
4. at Tertiary Level
5. in Research
6. in Music Studios
7. in Instrumental Ensembles
8. in Choirs
9. with Technology
10. with Community Music
11. in other Arts Forms
12. and Diversity, Unity, Equity in Curricula

By coming together, as a united group, we will explore the landscape of music education in Australia in 2011.

ASME QLD looks forward to making sound waves with you.

<http://www.asmeconference.org.au>



ASME National Council Meeting Report 2010

A summary of discussions and papers presented at Southport, Queensland on July 3rd and 4th, 2010-11-10.

National Awards for Excellence in School Music Education

2010 awards ceremony took place on Saturday 3rd July at St Hilda's School.

Tasmanian recipient was Peter Quigley.

These awards were originally funded for 3 years under the AGQTP program by the Federal Government of Australia and is currently being reviewed on a year by year basis. Jenny Rosevear is very pleased to announce that there will be awards for the year 2011.

The website is

<http://musicawards.asme.edu.au>

Each state judges their applicants through a secure site but the process can be quite rushed. If each state can choose their judges early in 2011, it may allow more time for consideration of the applicants.

ACARA

Jay McPherson has been involved in discussions and there have been revisions of the *Draft Shape of the Australian Curriculum: The Arts* paper – due in September 2010. The following is an excerpt from Jay's report:

This paper is designed to provide advice to writing teams on the nature of learning and the nature of curriculum in each of the artforms. It follows the Initial Advice Paper which was presented to arts educators, jurisdictions and industry representatives at the Arts Forum held in Sydney on May 3rd, 2010.

The Draft Shape Paper is not intended to be a curriculum document. It does not contain content or achievement standards that will typify a final curriculum document, nor does it constitute a "course".

When considering this document it is important to consider whether the information provided describes the nature and continuum of learning in each of the artforms. This is the first thing that needs to be established before writing teams develop this into a sequential and developmental curriculum with associated achievement standards. The document also describes how the Arts can contribute to the learning of cross-curriculum content and general capabilities.

National Conference 2011

July 2 – 5 Gold Coast Convention and Exhibition Centre
Broadbeach

Theme: Making Sound Waves: Diversity, Unity, Equity

Venue/Accommodation: Plentiful accommodation in the immediate area including walking distance, 200 metres from the beach, large space for 250 - 400 delegates, 3 small rooms up to 50, 3 large rooms up to 200, finish after lunch Tuesday 5 July.

Young Composer Project:

Composer in Residence – Stephen Cronin

A mixed voice choir and symphony orchestra is available for workshops and performance.

Keynote Speakers:

Pamela Burnard

George Spartels

Robert Duke

Website: <http://www.asmeconference.org.au>

OTHER REPORTS (Available on request)

President's report

Secretary's report

Treasurer's report

Publications report

Flame awards

Music Education Advisory Group

ISME

MCA

National Advocates for Arts Education (NAEE)

CHASS (Council of the Humanities, Arts and Social Sciences)

AITSL (formerly Teaching Australia)

Other information:

ACT Music Educators Network is a fledgling organisation involving individuals, organisations, businesses, industry partners and ASME members. Possible venue for 2013 conference – Canberra.

www.actmen.org.au

Suggestion of using an ASME publication as prizes for final year music education students.

"ABC Sing" book launch – possible PD with Jenny Whiteman, contact Jay McPherson.

Website - Music Education Resource Portal

Andrew Swainston ASME Victoria has put an enormous amount of effort into researching, organising and collaborating to get this fabulous website available. Make sure you check it out.

http://www.edfac.unimelb.edu.au/knowledgegetransfer/music_education_web_portal/

Wendy Ross

Imagining Musical Futures

TASME State Conference 2011



The Tasmanian chapter of ASME invites you to the 2011 State Conference

Saturday March 19 -10.00am – 4.30pm
Scotch Oakburn College -Penquite Road, Newstead

Imagining Musical Futures through ICT - Keith Huxtable
Imagining Musical Futures through Music Advocacy & the National Curriculum – Dr Bill Baker
Imagining Musical Futures with your local music retailer- Mark Barrett

Keynote Presenter: Keith Huxtable

Keith Huxtable is the Managing Director of Music EDnet and has been in the music industry for over 35 years. He has held senior positions with Yamaha and Roland, is a past Vice President of the Australian Music Association and a strong advocate of music and media technology in education.

An engineer and musician, Keith spent many years in professional audio working with recording studios, major live venues, radio and television before moving to Adelaide in 1991 to establish what is now known as Music EDnet.

Today Music EDnet is nationally recognized as a leading source of music technology in education and Keith travels throughout Australia, working closely with teachers, ICT staff and departmental decision makers

\$60 TASME members
\$95 non-members *

**includes ASME membership for 12 months*
Registration: Wendy Ross wendy.ross@education.tas.gov.au

Time	Sessions		
10.00am – 10.30am	Registration and Morning Tea		
10.30am – 11.15am	Opening Address Keith Huxtable		
11.15am – 12.00pm	Opening Address Dr Bill Baker		
12.00pm – 1.00pm	ICT – Hands on for ECE & Primary School Keith Huxtable	What can your music retailer can do for you? Mark Barrett	Advocacy & National Curriculum Dr Bill Baker
1.00pm – 1.45pm	Lunch		
1.45pm – 2.00pm	TSO Education Programs Kate Gray		
2.00pm – 3.00pm	ICT – Hands on for High School Keith Huxtable	What can your music retailer can do for you? Mark Barrett	Advocacy & National Curriculum Dr Bill Baker
3.00pm – 3.15pm	Leg stretch and coffee refill		
3.15pm – 4.15pm	ICT – Hands on for Colleges Keith Huxtable	What can your music retailer can do for you? Mark Barrett	Advocacy & National Curriculum Dr Bill Baker
4.15pm – 4.30pm	Afternoon Tea		
4.30pm – 6:00pm	ASME Committee Meeting		

Morning Tea, Afternoon Tea and Lunch Provided!

What's happening around the state?

Imagining Musical Futures

TASME State Conference 2011



Imagining Musical Futures TASME State Conference
Scotch Oakburn College, Launceston

Saturday March 19

See information elsewhere in this publication!

Tasmanian Symphony Orchestra



Mini TSO

FRIDAY 8 APRIL 10.00-10.50am & 12.00-12.50pm
Dodges Ferry Primary School (Host school)

FRIDAY 15 APRIL 10.30-11.20am

Burnie Town Hall

Meet the instruments of the orchestra one by one when this 15-piece ensemble comes to a school near you. Hear arrangements of orchestral favourites and popular music. Resource material provided

Howard Shelley Selects

FRIDAY 6 MAY 9.30-11.15am

Federation Concert Hall, Hobart

Howard Shelley conductor & piano

Yoram Levy trumpet

ELGAR Froissart

SHOSTAKOVICH Piano Concerto No 1

SATURDAY 7 MAY 7.30-9.30pm

Princess Theatre

Howard Shelley conductor & piano

Yoram Levy trumpet

ELGAR Froissart

SHOSTAKOVICH Piano Concerto No 1

MEALE Lumen

ELGAR Enigma Variations

Discover Chopin

SATURDAY 12 MARCH 7.00-8.00pm

Federation Concert Hall Federation Concert Hall

Ticket price \$10

Sebastian Lang-Lessing conductor

Ewa Kupiec piano

CHOPIN Piano Concerto No 2

Maestro concerts offer a unique mix of talk and music. Hear Sebastian Lang-Lessing discuss the background to Chopin's Piano Concerto No 2, its context, shape and style. Sebastian's talk is followed by a complete performance of the work.

Hobart Master Series

Free pre-concert 6.30-7.00pm

Concerts 7.30-9.30pm

Federation Concert Hall, Hobart

Ticket price \$22

Heart to Heart

SATURDAY 26 MARCH

Sebastian Lang-Lessing conductor

Henning Kraggerud violin

BRAHMS Violin Concerto

TCHAIKOVSKY Symphony No 4

Bella Italia

SATURDAY 21 MAY

Olari Elts conductor

Rosario La Spina tenor

James Clayton baritone

TSO Chorus

VERDI Nabucco – Overture

MILLS Canti di fuoco e ferro (Songs of Fire and Iron)

RESPIGHI Ancient Airs and Dances – Suite No 2

PUCCINI Messa di Gloria

Launceston

Master Series

Starry, Starry Night

SATURDAY 5 MARCH 7.30-9.30pm

Albert Hall

Ticket price \$22

Optional black tie event

Sebastian Lang-Lessing conductor

Ewa Kupiec piano

LISZT Les Préludes

RAVEL Piano Concerto in G

RIMSKY-KORSAKOV Scheherazade

Burnie

Master Concert

Rossini and More

THURSDAY 14 APRIL 7.30-9.30pm

Burnie Town Hall

Ticket price \$22

Perry So conductor

Wendy Page horn

Sue-Ellen Paulsen cello

ROSSINI Semiramide – Overture

STRAUSS Horn Concerto No 1

BRITTEN Soirées musicales

RESPIGHI Adagio con variazioni

SCHUBERT Symphony No 6

If you would like to include information on upcoming events, performances or professional development opportunities in this section, please email details to:

Laura Anderson: ljmsand@bigpond.net.au

Final Notes

TASME News

TASME news is your newsletter. If you have upcoming concerts, professional learning opportunities, or would like to share happenings in your work context, please forward information to

Laura Anderson:
ljmsand@bigpond.net.au

TASME Council Meetings 2010

This year we hope to once again hold regional meetings for members around the state. Details will be finalised at the TASME state conference, March 19, so come along and have your say on what works for you!

Useful contacts

Laura Anderson
TASME Newsletter Editor
ljmsand@bigpond.net.au

Heidi Elgersma
Chapter Chair
hgroenew@utas.edu.au

Carolyn Cross
Vice Chair South
nikki.mann@education.tas.gov.au

Stephen King
Vice Chair North
Stephen.King@soc.tas.edu.au

TASME web address
www.asme.tas.edu.au

ACARA
Australian Curriculum, Assessment and Reporting Authority
www.acara.edu.au

AMEB
State Office
6226 7317

TMTA
Tasmanian Music Teachers' Association Inc.
www.tmta.com.au

TQA web address
www.tqa.tas.gov.au/1689

UTCMP
Vanessa Clarke (administrator)
vclark@utcmp.org.au

Music Education Web Portal
http://www.edfac.unimelb.edu.au/knowledgetransfer/music_education_web_portal/

Music, Play for Life web address:
<http://www.musicplayforlife.org/>

Musical Futures web address
www.musicalfutures.org.

Acknowledgements

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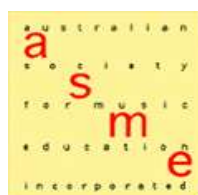
Barratts Music, George Street, Launceston



UTAS Faculty of Education



Australian Society for Music Education Incorporated (ASME)



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