

Message from the ASME National President

The past few months have been challenging for music educators and artists around Australia, as key Arts organisations received notice that their ongoing funding would cease. Many different groups are now uncertain about their future.

As the peak not-for-profit professional association for music education, ASME is a strong supporter of the Arts and continues to work alongside key National Arts organisations, developing initiatives and action for advocacy across these areas. Fortunately, due to our status, we are not affected directly.

I recently attended the National Advocates for Arts Education meeting in Canberra where the various Presidents from the different Arts organisations discussed their concerns and the collective need to increase the awareness of our unease with the various government representatives in the months ahead.

Now the election has concluded, ASME will look to enhance the discussion in this area, working alongside other key stakeholders. Similarly, ASME will continue to work with other specific subject areas and subject associations to request that the Australian Curriculum continues to be implemented as quickly and efficiently as possible, across all states and territories. ASME is pleased that the Arts Curriculum has received endorsement for implementation, but looks forward to seeing all states and territories using this curriculum as the basis for their F-10 teaching programs so there is unity in the delivery around Australia. At present there are varied levels of implementation occurring around the country.

National Council meeting

The National Council Meeting was held in Melbourne on the same day as the AGM, 4 June 2016. This meeting was held in the fantastic new Arts facility at the Melbourne Graduate School of Education, the University of Melbourne. Past ASME President, Associate Professor Neryl Jeanneret, organised this venue for us.

My thanks to all the executive members of the Chapters around Australia for attending the meeting and making it such a valuable day for all involved. It was tremendous to hear about the various events and initiatives being undertaken around Australia, and also to discuss key issues for ASME as we move to the future. In particular, I thank the members of the National Executive, Mrs Wendy Ross, Mrs Judith Haldane, Dr Antony Hubmayer, Dr Jenny Rosevear and Professor David Forrest for all of their continued work and collaboration as they support the vision of ASME. Similarly, I would like to acknowledge the contribution of our National Membership Secretary, Mrs Sue Sims for her ongoing work in this area. I also to take this opportunity to thank Dr Amanda Watson for her considerable time and effort in working with ISME on international initiatives as well as overseeing and reviewing aspects of governance for ASME during the past year. Her contribution is greatly appreciated by the Society.

Members honoured

Over the past year, ASME has honoured the contribution of two significant people in our association. At the Adelaide Conference Professor David Forrest awarded the Honorary Life Membership for many years of devoted work with the Society. Earlier this year, ASME also awarded a Fellowship Award (FASME) to Mrs Helen Swan from the ACT for her involvement with ASME at both a Chapter and National Executive level over many years.

It has been a busy year in a number of ways and I have been involved with many discussions with Richard Gill about ASME's involvement on the National Music Teacher Mentoring Program and beyond. Richard advocates strongly for ASME to be the central voice advocating for music education and has mentioned this in several public speeches throughout the year. During the year, ASME has also supported other ventures such as the release of *Wide Open Sky*, the film about the journey of Michelle Leonard and the Moorambilla Voices. At the commencement

ASME XXI National Conference, Melbourne, Vic.

Thursday 13 July – Saturday 15 July 2017



of 2016 I was invited to write an article on behalf of ASME in the nationally distributed 'Education Matters' magazine, where I tried to articulate the value and importance of music education and musical experiences for all, connecting this with the body of research and emerging issues associated with the reductions in hours for music education in Primary Education training programs, while also highlighting the ongoing difficulty in finding time for music in an ever crowded curriculum. This article was titled 'The current status of Music Education in Australia and the value of learning music'.

Since the start of 2016, I have been looking to commence discussions to work alongside other key music associations around the country, with the aim of developing a united voice for advocacy and increased political presence. This took place recently and I thank those involved from the other associations for their willingness to explore this initiative with ASME. This will continue to develop further in the months ahead.

Teaching Resource Kit

On 23 May 2016 the Teaching Resource Kit, created by a National Past President, Julie Montague, was released. This accompanies the wonderful song cycle *Maiden Voyage*, written by Australian composer Lorraine Milne. ASME and the Melbourne Graduate School of Education were able to partner in the development of this wonderful teaching resource, and the Australian Music Centre provided the support for distributing the resource. I would strongly recommend all teachers to consider purchasing this for use in their own secondary classrooms.

Council and Conference 2017

At the National Council meeting it was confirmed that the XXI National Conference celebrating the 50th anniversary of ASME, will be held at the Melbourne Graduate School of Education, the University of Melbourne from 13 to 15 July 2017.

We are excited that this has been finalised and look forward to sharing more details with you in the coming months as this comes to hand. Please continue to watch the National website for updates. I encourage members to continue sharing information with Chapters and also nationally via the web and through social media, using Facebook and Twitter. It has been fantastic to see so many members engaging with music education through these forums since we have re-designed the website.

ISME gatherings in UK

Finally, I recently joined many Australian delegates at the ISME Commission for Music in Schools and Teacher Education (MISTEC) and the ISME World Conference, held in Dublin and Glasgow respectively. It was a privilege to learn so much from passionate educators around the globe. Many other Australians attended other ISME preconference seminars that were held prior to the World Conference.

There were many ISME 2016 highlights, including the stunning plenary addresses by Dame Evelyn Glennie and Joan Armatrading, combined with many inspiring and thought provoking papers, workshops and performances from delegates from around the world. The 33rd ISME World Conference will be held in Baku, Azerbaijan, 15–20 July 2018. I encourage you to watch the conference website (www.isme2018.org) for information.

I wish you all the very best as the end of 2016 draws near, particularly those preparing students for final examinations. On reflection the ISME World Conference reminded me of the wonderful profession we all share with teachers and students the world over. As you continue to foster music with the students of Australia, I honour the work you all do and the way that it makes a difference to the lives of so many.

Bradley Merrick

A New BAMER Website – *Bibliography of Australian Music Education Research, 1936 to 2012/13*

Begun in 1989 as a collaborative project between the Australian Society of Music Education (ASME) and Robin Stevens (then Research Editor of *The Australian Journal of Music Education*), BAMER is a database of music education research studies undertaken at Australian universities or by Australian music education researchers at overseas institutions that covers the period 1936 to 2012/13. There are more than 570 entries of 'completed' and 'in progress' research studies that include not only master's level and doctoral theses and dissertations held in university libraries, but also smaller research studies such as research papers and other research reports undertaken for MEd, MMusEd and MMus degrees that are generally held only in departmental libraries or by the individual researchers concerned.

The National Library of Australia's Trove at <http://trove.nla.gov.au/> now lists all Higher Degree by Research studies undertaken by postgraduate students at Australian universities and where

possible has a digitised version of these research studies available mostly as downloadable PDF files. It was therefore decided to discontinue the updating the BAMER database. Accordingly, the BAMER listings of research studies on the new website and associated websites will cover the period of seventy-six years from 1936 to 2012/13.

BAMER listings of research studies will continue to be available through both its dedicated website at <http://music-ed.net/bamer/> and will also be available for access through the Music in Australia Knowledge Base - <http://musicinaustralia.org.au/> - which is a project of The Music Trust. Hopefully the *Bibliography of Australian Music Education Research, 1936 to 2012/13* will continue to be useful to academics, professional researchers and postgraduate research students.

Enquiries can be directed to Robin Stevens at r.stevens@unimelb.edu.au

The new BAMER website is at <http://music-ed.net/bamer/>

Fellowship of the Australian Society for Music Education

The National Executive received a nomination for Helen Swan to be awarded the Fellowship of the Australian Society for Music Education (FASME), which is one of the highest honours the Society can bestow on a member of ASME. This nomination was endorsed unanimously.

The citation reads: The FASME is awarded to Helen Swan in recognition of outstanding and distinguished contributions to the advancement of music education.

Helen Swan has been awarded a Fellowship of the Australian Society for Music Education to acknowledge the considerable commitment and effort given to Music Education in Australia, both through her work as a member of the ASME National Executive for many years, as well as through your lifelong involvement and dedication to music education in Australia.

As National Treasurer (from 1988 to 1997) Helen played a major role in implementing changes to the national database which put the Society on a more professional footing with respect to members' details and accounting procedures.

This is one of many significant contributions she made in her work with ASME. As a not-for-profit association, the generosity of her time, knowledge and innovation was pivotal to the administration of ASME and we would like to acknowledge her dedication and thank her for this work.

The Australian Children's Music Foundation

14th Annual National Songwriting Competition

Nationwide songwriting competition gives all children a voice

We invite school age students from across Australia to put pen to paper and enter an original song for a chance to win a share of thousands of dollars of musical equipment and tuition and more!

Simply by using your phone, computer, tablet or other device you can record yourself singing your very own original song. Enter your own song, or convince your teacher to get your whole class or grade involved! For full terms and conditions and to enter, visit www.acmf.com.au. Entries are now open and close at midnight, 20 October 2016.

Entry to the competition is FREE – however, feel free to donate to the ACMF while you are on the website! Your support will make a huge difference in bringing the magic of music to disadvantaged children across Australia.

Enquiries to: contact@acmf.com.au (02) 9929 0008

Order of Australia Medal for Andrew Ford

Andrew Ford was a recipient of the Medal (OAM) of the Order of Australia in the General Division in The Queen's Birthday 2016 Honours List for service to music composition, and as an author and radio broadcaster

Service includes:

- Presenter, *The Music Show*, ABC Radio National, since 1995.
- Written and presented five series *Illegal Harmonies*, 1997, *Dots on the Landscape*, 2001,
- *Music and Fashion*, 2005, *The Sound of Pictures*, 2007-2010.
- Composer of a wide range of music including for stage, orchestra, choral, voice, instrumental, chamber and young performers.
- Composer in Residence, Australian Chamber Orchestra, 1992-1994.
- Music Board Fellowship, Australia Council for the Arts, 2004-2006.
- Peggy Glanville-Hicks Fellow, 1998-2000.
- Composed first Symphony for, Australian National Academy of Music, 2008 and Resident Composer, 2009.
- *Headlong*, commissioned for 75th Anniversary Season, Sydney Symphony Orchestra, 2007. *Rembrandt's Wife*, - the opera, commissioned and premiered for the Victorian Opera, 2009.
- Lecturer, Faculty of Creative Arts, University of Wollongong, 1983-1995. Member, Advisory Council, The Music Trust, since 2013.

Author of a range of publications including:

- *Earth Dances: music in search of the primitive*, 2015.
- *Try Whistling This - writings about music*, 2012.
- *The Sound of Pictures*, 2010.
- *Talking to Kinky and Karlheinz - 170 musicians get vocal on The Music Show*, 2008. *In Defence of Classical Music*, 2005.
- *Speaking in Tongues* 2005, (with Martin Buzacott).
- *Undue Noise*, 2002.
- *Illegal Harmonies*, 2011, 2002, and 1997.
- *Composer to composer* 1997 and 1993.

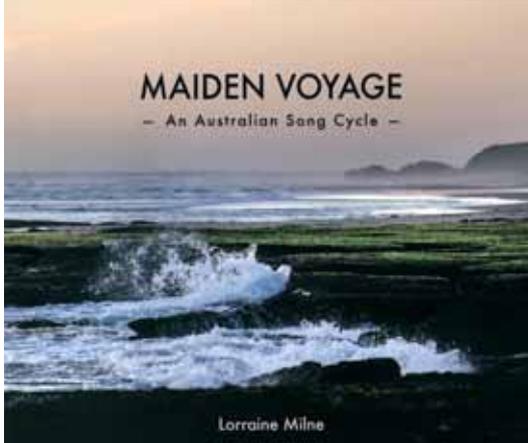
Workshop Presenter, *Amazing Musical Journeys*, Robertson Community Technology Centre, since 2010.

Awards and recognition include:

- Art Music Awards Work of the Year; Vocal/Choral for *Last Words*, Australian Music Centre, 2014 and Paul Lowin Song Cycle Prize and Best Composition by an Australian Composer for *Learning to Howl*, 2004.
- Albert H Maggs Award for *Rauha*, University of Melbourne, 2012.
- Green Room Award for Best New Australian Opera, *Rembrandt's Wife*, 2010. Recipient, Vocal Work of the Year, for *Tales of the Supernatural*, Australian Performing Rights Association, 2005.
- Jean Bogan Prize, for *The Waltz Book*, Newcastle Conservatorium of Music, 2002.

MAIDEN VOYAGE

Australian women – their stories and history told through song.



Maiden Voyage is a cycle of 13 songs written by Lorraine Milne.

The lyric content of *Maiden Voyage* traces the experiences and achievements of ordinary and extraordinary Australian women in historical and contemporary settings.

The music reflects Lorraine's background as a classically trained musician overlaid with her deep love of jazz and experience as a theatre composer.

The **stories** woven through **Maiden Voyage** embrace the forming of Australia as an island continent, convicts and prostitutes, free settlers, currency born, the fight for female suffrage, English migration between the two world wars, survival in the outback, the cultural drain, the Vietnam war, GDP and what is valued. It concludes with a celebration of the legacy given to us from these extraordinary women, many of whom were not recognised in their lifetimes for their achievements.

“What a rich and diverse history of Australian women has been captured in this music. And it’s a song cycle, unified by its music and text. It’s accessible and real.” (Associate Professor Neryl Jeanneret, Melbourne University Graduate School of Education)

NEW in 2016: Music Resource Kit for secondary students by Julie Montague

The intention of the Study Guide is to explore the creative process of musical composition by:

- tracing the narrative of this song cycle;
- exploring the musical setting of the stories;
- observing the stylistic characteristics in this contemporary song cycle;
- recognizing compositional devices employed in the song cycle.

The kit consists of the set of curriculum notes, a full score of **Maiden Voyage** and an accompanying CD.

It is available from: **Australian Music Centre:** www.australianmusiccentre.com.au

The **Maiden Voyage** website at lorrainemilne.com includes free downloads of lyric sheets, audio excerpts of the 13 songs and background stories to all the songs.

CDs are also available in store and online from:

Readings: www.readings.com.au and **Thomas' Music:** www.thomasmusic.net.au

For further information: lorraine@lorrainemilne.com

In October 2014 Lorraine was inducted into the aMuse Music Education Hall of Fame.

In August 2015 she won an Art Music award for sustained excellence in Music Education and was subsequently invited to become a Patron for the Australian Society for Music Education (ASME).

Dalcroze Eurhythmics: dates for the diary

Dalcroze Eurhythmics is a unique approach to music education that uses movement to provide a complete musicianship training. Its emphasis on expression and creativity is balanced by its ability to develop a deep understanding of musical language and skills.

Dalcroze Eurhythmics is an excellent approach for early childhood and the music classroom, and is equally relevant for the training and development of professional musicians. It has much to offer music therapists and practitioners in related art forms.

To find out more about Dalcroze Eurhythmics, go to <http://www.dalcroze.org.au/>

Perth Open Day

Saturday, October 8, 2016; 9:30am 4:00pm

Quintilian School, 46 Quintilian Rd, Mount Claremont, WA

Presented by special guest teacher Dr Sandra Nash (Sydney, Dalcroze Australia Director of Studies), with Dr Joan Pope OAM (Dalcroze Australia President) and Kristin Bowtell, the Perth Open Day offers an introduction to Dalcroze Eurhythmics through classes in Rhythmics, Ear and Voice, Improvisation and Dalcroze Pedagogy. The day is suitable for those new to Dalcroze as well as those wishing to refresh their knowledge.

If you are looking to discover what Dalcroze Eurhythmics is all about, or extend your knowledge and experience, come and join us! This is a fantastic opportunity to learn from Australia's two leading Dalcroze teachers, Dr Joan Pope and Dr Sandra Nash. Lunch and morning tea are included.

FEES - paid from 1 September

- Standard: \$160
- Dalcroze Australia member: \$140
- Full-time student: \$115

TO REGISTER visit <http://www.dalcroze.org.au>

Sydney Summer Course 2017

9 - 17 January 2017.

St Scholastica's College, Avenue Rd, Glebe, Sydney.

REGISTRATION OPTIONS

3-day workshop 9 – 11 Jan (for those new to Dalcroze and experienced participants)

5-day workshop 9 – 13 Jan (for those new to Dalcroze and experienced participants)

7-day workshop* 9 – 17 Jan (for those undertaking Foundation or Intermediate exams**)

* Sunday 15 Jan is a day off.

** Participants undertaking Foundation, Intermediate or Certificate level assessment will be examined on the following dates:

14 Jan: Exams for Certificate Improvisation; Foundation and Intermediate group work.

17 Jan: Foundation and Intermediate exams.

TEACHERS

We welcome special guest teacher Eva Wedin, Senior Lecturer in Dalcroze Eurhythmics, Royal College of Music, Stockholm and author of *Playing with music with the whole body: eurhythmics and motor development*.

Eva will teach alongside our own Australian team: Dr Joan Pope, Dr Sandra Nash, Kristin Bowtell, Dr Christine Mearing and Virginia Norris.

ACCOMMODATION

Student-style accommodation is available at the College Boarding House. Accommodation fees to be announced.

COURSE FEES

3 DAY COURSE 9 - 11 JANUARY

Early Bird - paid by 14 Nov	Standard - paid from 15 Nov
Early Bird Non-Member: \$420	Standard Non-Member: \$460
Early Bird Member: \$360	Standard Member: \$400
Early Bird Concession*: \$225	Standard Concession*: \$270

5 DAY COURSE 9 - 13 JANUARY

Early Bird - paid by 14 Nov	Standard - paid from 15 Nov
Early Bird Non-Member \$680	Standard Non-Member: \$750
Early Bird Member: \$600	Standard Member: \$670
Early Bird Concession*: \$408	Standard Concession*: \$450

7 DAY COURSE 9 - 17 JANUARY

Early Bird - paid by 14 Nov	Standard - paid from 15 Nov
Early Bird Non-Member: \$900	Standard Non-Member: \$1000
Early Bird Member: \$800	Standard Member: \$900
Early Bird Concession*: \$540	Standard Concession*: \$600

TO REGISTER visit <http://www.dalcroze.org.au>

Reflections from ISME 2016 in Glasgow

Bradley Merrick:

I was fortunate to attend the ISME Commission for Music in Schools and Teacher Education (MISTEC) as a presenter in the week prior to the ISME World Conference in Glasgow.

Delegates from 11 countries gathered at St Patrick's Campus Drumcondra, Dublin, to present their latest research and engage in dialogue and hands-on experiences relating to music teaching and learning. In the middle of the week, participants celebrated Cultural Day, focusing on the music of Ireland. We shared in various experiences connected to the heritage of music in the country and the day included papers on *Perspectives on Policy and Practice in Ireland* combined with vignettes of practice in schools that focused on the long-standing 'Waltons Music for School Competition'. This identified schools in need of support in their music endeavours for many years, combined with the fascinating story of the National Children's Choir presented by the current Directors from the ensemble.

The sessions also focused on assessment and the factors influencing engagement and students' decisions to choose music in a secondary school. These were very insightful; issues similar to those faced by Australian music teachers resonated throughout.

Performances on the Traditional Irish Harp provided a haunting backdrop to the morning sessions and student choirs in the St Patrick's Chapel entertained delegates during the lunch break with a spine-tingling version of 'With or without you' written by Irish superstars, U2.

At MISTEC, attendees are expected to share in all the sessions, so each day's program began at 9am and usually finished around 5pm, allowing participants to network over meals and share in various activities with the delegates after the day was done. The seminar included the opportunity to enjoy a meal and local show together on the Thursday evening (some local 'River Dancing'). The performance mesmerised us with the quick moving feet synchronised to the music, seeming so effortless yet spellbinding. The MISTEC 2016 theme was Technology and its role, application and impact on music education teaching and learning. I enjoyed presenting my session *The re-application of music teaching in the 21st century classroom. Using technology to reimagine learning and creativity*, which saw participants using a range of apps and software to compose, perform and analyse music.

Other presentations highlighted the wonderful work being done in underprivileged communities through technology and contemporary learning programs. An inspiring presentation by Jamie Ehrenfeld, *Fresh Education. It's Bigger than Hip Hop*, featured an urban arts programs in New York. Her team was an inspiration, showing how music can act as a conduit to connect with students, improving literacy and learning (freshed.urbanarts.org/)

Another wonderful session on the *Significance of our Stories. Life history and narrative research methods as pedagogical tools in music teacher preparation* saw us sharing our journeys as students and professionals in pairs, and realising just how similar many of our stories were, regardless of where we came from around the world.

The MISTEC week was a wonderful success and worth the time and commitment to be at every session every day. I feel I learned so much from the others who came to Dublin to share their knowledge and passion for their craft. I look forward to the preconference seminar in two years time. I would encourage you to considering coming along for the MISTEC journey in 2018.

Judith Haldane:

The ISME World Conference in Glasgow certainly lived up to expectations. It would be difficult to describe everything about the conference so here are just a few highlights.

The first keynote speaker, Dame Evelyn Glennie, in her plenary entitled *Shaping the Way Teachers Teach the Young*, was entrancing. In a very personal account of her early years in learning to play an instrument, Dame Evelyn explained how a thoughtful teacher and his awareness of the excitement his students discovered when encouraged to explore an instrument's possibilities, prepared her for a highly successful career. She is still excited at trying different approaches to making sound and her enthusiasm is infectious. Listening, specifically to "teach the world to listen", is another of Dame Evelyn's missions. She referred to the importance of John Cage's work, 4'33" and included it during her presentation. The audience was totally engaged and the plenary ended with a standing ovation.

We were spoilt for choice with all the interesting concerts on offer, sadly many simultaneously. From the opening concert that highlighted music education in Scotland, especially the group from Drake Music Scotland who are leaders in music, disability and technology, to the closing ceremony, the concerts highlighted innovation and high musical standards.

With up to 23 sessions running concurrently, there was a plethora of presentations to choose from, many with intriguing titles such as *Musical Engagement as Reconciliation and Resilience*, *Muslim Perspectives: From Celebration to Creative Encounters* and *Music Problem Solving in Choir Classrooms*. The large number of posters – more than 400 - were full of interesting, innovative and thoughtful ideas.

One session I attended presented the results of an investigation entitled *The potential of music to develop the verbal fluency of students with English as an Additional Language* by Brittany McCormack, Christopher Klopfer, Lisbeth Kitson and Marleen Westerveld. As singing mixes both music and linguistic

information, this was the medium chosen for the study. The students participated in weekly singing sessions for several weeks and their fluency was then compared with the recordings made at the beginning of the study. The findings were very positive and as I teach at a school where 76% of the students' first language is not English, it could prove to be a persuasive tool to help lobby for more choir time.

The Conference Organising Committee certainly excelled in their organisation of this interesting and enjoyable conference. Bravo!

Jenny Rosevear:

Having retired from my job as a lecturer in Music Education at the University of Adelaide after more than 30 years, I had wondered how relevant the ISME World Conference would be now that my situation has changed. I found that I was inspired by so many of the sessions and, if nothing else, felt affirmation about the career in which I have spent most of my life. I have a continuing, albeit minor voluntary role, as a Research Fellow at the University, and I certainly came away with ideas from the conference as to how I might be able to continue to be active in music education. I also attended a Research Forum under the heading of *Composing further lives as researchers in music education* which made reference to a book entitled *Composing a further life* by Mary Catherine Bateson, which is very relevant to a recent retiree. It was interesting to hear legends in music education (Peter Webster, Gordon Cox, Gary McPherson, Liora Bresler – none of whom appear to be retired) reflecting on their careers and future plans as retirement gets closer.

While there were many highlights for me throughout the conference program, two presentations in particular really shone out for me.

First, I attended the research session on *The power of music in the lives of children and young people* presented by Susan Hallam. Following on from Hallam's landmark 2010 IJME article, there is now a 2015 book, *The power of music: a research synthesis*, available for free download. Although Hallam referred to 'The power of music' publication, her presentation reported on some very recent research by Marion Long about the Rhythm for Reading project, which is intended to address underachievement in reading in children at the end of primary school (Key Stage 2). The project looks at whether intervention can help and whether it can help disadvantaged children. The project aims to accelerate reading with regard to reading rate, accuracy and comprehension. The program involved a mere 10 minutes once per week, with activities such as stamping, clapping and chanting while following simple rhythm patterns. Initial results indicate an enormous impact on comprehension, as well as accuracy. Susan Hallam indicated that they don't know why it works, but there seem to be significant benefits even with such a small time allocation. Further information is available at: <http://rhythmforreading.com>

Second, there was a presentation entitled *Inspire Music: Debating Effective Practice*. Graham Welch is involved in the Inspire Music project, and although he was not able to attend the session on

the day, his colleague Katherine Zeserson gave a comprehensive account of the project that is supported by the Paul Hamlyn Foundation. As stated on the Inspire Music website – <http://inspire-music.org> – there is a July 2014 report, 'Inspiring Music For All: The next steps in innovation, improvement and integration' which identified many examples of powerfully effective and inspiring music education practice across England. However, it found that many teachers and practitioners can't easily find out about new ideas and approaches that might help them in their own context. The Inspire Music project is making short films about what good music education looks like and the website aims to develop a dynamic web portal of case studies which will be available later in 2016. Even though it is in the English context, such rich material will be of great interest in many other contexts, including Australia.

Many conference sessions involved discussion about the use of technology in music learning. Whilst technology is an area that impacts all aspects of our daily lives, the potential impact in music learning is mind boggling – whether it be to enable meaningful participation in music making for people with severe disabilities, to provide challenging and innovative ways to create music, or to facilitate music learning opportunities that are more inclusive and accessible to a greater number of students than previously possible. There were also a large number of sessions in which the El Sistema approach was being discussed, with many issues relating to well-being, identity and social justice being debated, and questions about what are the intentions of the model as compared to the model in practice.

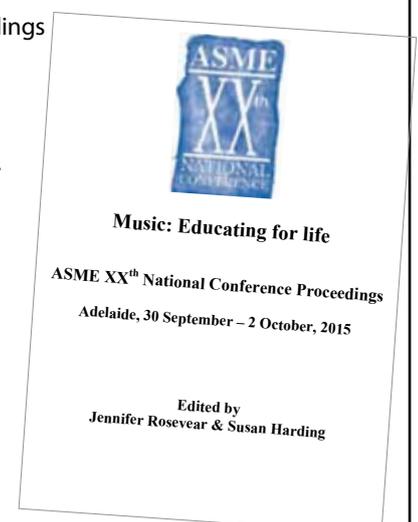
The ISME 2016 conference was a most worthwhile event in all respects. Glasgow's motto is *People Make Glasgow* and that was reflected throughout the experience of visiting this vibrant city, which was easy to get around and with numerous cafes, restaurants and shops within easy reach.

ASME National Conference Proceedings 2015

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The conference proceedings have been produced as a CD (\$20 including postage) or in print (\$40 including postage).

Contact: publications@asme.edu.au



Australian Music Centre

Art Music Awards 2016

The yearly Art Music Awards are presented by the Australasian Performing Right Association (APRA) and the Australian Music Centre to recognise achievement in the composition, performance, education and presentation of Australian music. There are 11 national Awards and a varying number of State Awards.

Distinguished Services to Australian Music:

The Distinguished Services to Australian Music was awarded to Helen Gifford, OAM. The Award for Excellence in Music Education went to Artology for the Fanfare Competition. All awards are detailed at <<http://www.australianmusiccentre.com.au/awards/>>

Artology for the Fanfare Competition

The annual Fanfare Competition offers an opportunity for young people aged 12-21 to compose a 30 second fanfare composition for orchestra.

The fanfares are pre-recorded by the Australian Youth Orchestra and broadcast in the foyers at the Sydney Opera House to assist the cue-bells for guests to take their seats.

Following a national call for submissions eight selected composers workshop and develop their ideas further in two full day sessions with composer Nicholas Vines. They then participate in a recording day to finalise and record their fanfares with the Australian Youth Orchestra and a renowned conductor. Hearing their compositions come to life for the first time with a live orchestra is a once in a lifetime opportunity.

The competition looks for works that have 'something to say' and is written to a specific purpose. Students don't need to have a strong musical background – their work just needs to draw attention for the intended use of cueing audiences to take their seats at the Sydney Opera House.

Artology treats the young composers as professionals at every level. They also register with APRA-AMCOS and receive royalties for the broadcasts.

Artology in partnership with Cool Australia has created a selection of teaching resources to complement classroom learning in support of the competition. Each lesson is mapped to the Australian Curriculum, provides a clear and practical teaching approach, including comprehensive teacher advice.

Bibliography of Australian Music Education Research (BAMER)

Please submit the details of your research to BAMER.

If you have any queries and/or would like to enter information on your research, email the BAMER compiler/editor, Assoc. Prof. Robin Stevens at <rstevens@unimelb.edu.au>.

Visit the BAMER website <<http://music-ed.net/bamer/>>

INFORMIT

ASME has a non-exclusive contract with Informit. All ASME publications are available through the Informit database. Currently, articles from the *Australian Journal of Music Education*, the *Victorian Journal of Music Education*, and the national conference proceedings have been uploaded.

The publications can be accessed via <www.informit.com.au> or through your library databases.



Australian Society for Music Education (Inc) Trust Fund

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I wish to make an unconditional donation of \$_____ to the *Australian Society for Music Education (Inc) Trust Fund*.

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Please find enclosed my cheque () money order () made out to the **Australian Society for Music Education (Inc)**.

Send your donation to: Australian Society for Music Education (Inc), PO Box 7184, West Lakes, SA 5021

OR Please charge my donation to my credit card: Mastercard () Visa ()

Card Number: _____ Expiry Date: _____

Signature: _____ Date: _____

Please regard my donation as anonymous (optional) ()

The Australian Society for Music Education Incorporated is endorsed as a Deductible Gift Recipient (DGR) from 1 July 2000. It is covered by Item 1 of the table in section 30-15 of the Income Tax Assessment Act 1997.



National Council 2016: Left to right, back row: Kevin Knapp (ACT), Michael Travers (Vic.), Luke Gray (SA at the piano), Janette Kelly (Qld), Anne Power (NSW), David Forrest (Vic.). Middle row: Robyn Veitch (WA), Jenny Rosevear (SA), Chris Narrowway (SA), Wendy Ross (Tas.), Andrea Marks (Tas), Rachael Dwyer (Qld). Front row: Judith Haldane (WA), Cynthia Howard (Tas.), Antony Hubmayer (SA), Brad Merrick (NSW), Chad Beins (WA), Sharon Lierse (NT).

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National Council 2016-2017

In addition to the National Executive the following Chapter representatives form the ASME National Council: Kevin Knapp (ACTMEN), Anne Power & Jennifer Robinson (NSW), Sharon Lierse (NT), Janette Kelly & Shane Tooley (Qld), Luke Gray & Christine Narrowway (SA), Cynthia Howard & Andrea Marks (Tas), Michael Travers (Vic), Chadwick Beins & Robyn Veitch (WA).

ASME National Executive 2015-2017

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