

Message from the ASME National President

The last few months have been busy for music educators around Australia, with senior students completing their Year 12 courses and presenting for examinations, while teachers, ensemble directors and students have prepared and delivered a multitude of performances to celebrate the end of another year of learning. The life of a music teacher and the student musician is an ongoing quest that certainly engages everyone on a continuous journey.

I am writing this report from Darwin where I have had the privilege of spending a few days with the Northern Territory Chapter, discussing future plans with their Chapter Council while also presenting some professional learning sessions to teachers and updating them on current developments in curriculum, assessment and advocacy. Being in this northern region of Australia has reminded me of the need to work collaboratively and to acknowledge the diversity and beauty of our country, both culturally and artistically. In travelling out to the Essington International School this afternoon, I was reminded of the work *Port Essington* by Peter Sculthorpe. I also reflected on the ASME National Conference held in Darwin in 2003 and the outdoor performance by the Darwin Symphony Orchestra of the Burke & Wills Suite. Music has the capacity to leave an indelible mark on all that participate and it is this unique quality that makes our subject so special to so many.

In recent months the Chapters around the country have held their AGMs, electing new Chapter Councils to lead their advocacy and professional learning. I take this opportunity to thank and honour those who have guided the various ASME Chapters in the past year. I also wish the incoming Chapter Councils all the best as they work together in the coming year.

In previous months, members of the ASME National Executive have continued to work alongside other peak education associations

at a national level, attending various meetings and forums combined with holding conversations with ACARA about the need for ongoing resourcing and implementation of the Australian Curriculum in the Arts across the whole of Australia. Members of the NAAE (National Advocates for Arts Education) recently met with the Australian Government Department of Education and Training representatives in Canberra to express concern about a number of issues. One of these specifically addressed the lack of training for primary teachers. A recent report (<http://research.acer.edu.au/cgi/viewcontent.cgi?article=1005&context=policyinsights>) highlights just how many teachers are teaching out of subject domains in the secondary school as well.

ASME will continue to contribute to these discussions and advocate for access to quality music education for all students around the nation being taught by trained specialist teachers. In recent months, the initial report on the National Music Teacher Mentoring project under the guidance of Richard Gill AO has highlighted positive outcomes from the initial program. More states and territories will be involved in the year ahead.

The XXI National Conference 'Uniting Voices' will be held in Melbourne from 13-15 July 2017 and the organisation of this event is being lead by Professor David Forrest and Dr Jenny Rosevear working with the Victorian Chapter. Please watch the webpage (www.asme.edu.au) and our Facebook page for more information in the coming weeks so you can submit workshops and papers. Make sure you book your accommodation and travel soon.

I would like to take this opportunity to thank all ASME members for their commitment to music education throughout 2016 and wish everyone a great Christmas and New Year. I look forward to being in touch with you all again in 2017.

– Bradley Merrick



ASME XXI National Conference, Melbourne, Victoria

Thursday 13 July – Saturday 15 July 2017

ASME XXI National Conference in Melbourne

Dates: Thursday 13 July – Saturday 15 July 2017

Venue: The University of Melbourne, Graduate School of Education (Kwong Lee Dow Building), 234 Queensberry Street, Carlton.

Conference Theme: Uniting Voices



The Conference, which coincides with the 50th Anniversary of the establishment of ASME, will take place over three days, and the program will include a range of specially invited keynote speakers, along with papers and workshops from leading educators, discussion panels, and concerts from various ensemble groups. There will be a trade display featuring the latest in music education resources.

Conference Co-Convenors: Jenny Rosevear and David Forrest
Call for Presentations – papers, workshops and performing groups: Closing date 1 March 2017. Submissions and further information via the conference website at: www.asmeconference.org.au

Keynote Speakers

Martin Fautley – School of Education, Birmingham City University
Deborah Cheetham – Yorta Yorta woman, soprano, composer and educator

David Forrest – Professor of Music Education, School of Art, RMIT University to present the Jacinth Oliver Memorial address.

Biographies of Keynote Speakers

Professor Martin Fautley is Director of Research in the School of Education and Social Work at Birmingham City University. He has a wealth of experience in music education, both in terms of pedagogy, and of music education research. After enjoying many years as a classroom music teacher, he undertook full-time Doctoral research working across the education and music faculties at Cambridge University, investigating teaching, learning, and assessment of classroom music making, with a focus on composing as a classroom activity.

He is widely known for his work on researching assessment in the classroom, but also researches understandings of musical learning and progression (especially in the novice stages), composing, and creativity. He regularly undertakes research and evaluation projects in the field of music education.

Professor Fautley is the author of eight books, including *Assessment in Music Education*, published by Oxford University Press. He has written and published more than 50 journal articles, book chapters, and academic research papers on a range of aspects of teaching and learning, and regularly presents the fruits

of his research at international conferences. He is co-editor of the *British Journal of Music Education*.

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator, made her international debut in 1997 and has performed in the theatres and concert halls throughout Australia, in the UK, the USA and New Zealand. In 1995, she was awarded a three-month scholarship to study in New York with vocal coaches and répétiteurs from the Metropolitan Opera and Julliard School of Music. This was a critical turning point in her career. Upon returning to Australia, Ms Cheetham created her first major work, the critically acclaimed *White Baptist Abba Fan* and toured extensively with this show for the next five years.

In April 2007, Ms Cheetham was awarded a two-year Fellowship from the Aboriginal and Torres Strait Islander Board of the Australia Council for the Arts. This fellowship allowed her to create Australia's first Indigenous opera, *Pecan Summer*. The following year, she began the process of bringing together in Melbourne, Indigenous singers from around the nation for intensive classical vocal training in preparation for the world premiere of her opera *Pecan Summer* in October 2010. The success of *Pecan Summer* led to the creation of Short Black Opera Company, a national not-for-profit opera company devoted to the discovery and development of Indigenous opera singers. As Artistic Director of Short Black Opera Company Ms Cheetham has helped many Indigenous singers find their voice through the powerful medium of opera. Successive seasons of *Pecan Summer* have included performances at the Melbourne Arts Centre (Melbourne 2011), WA State Theatre Centre (Perth 2012) and Her Majesty's Theatre (Adelaide 2014).

Key Information

Closing Date for presentation applications: 1 March 2017

Presenters will be notified by: 3 April 2017

All presenters must be registered delegates of ASME 2017 and are required to cover their own expenses – including registration fees, travel, accommodation and any meals not included in the registration.

In the 2014 Queen's Birthday Honours List, Ms Cheetham was appointed an Officer of the Order of Australia (AO), for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance". In March 2015 Ms Cheetham was inducted onto the Victorian Honour Roll of Women.

David Forrest is Professor of Music Education in the School of Art at RMIT University. He is also ASME's Publications Editor and member of the National Executive. In 2015 he was awarded an Honorary Life Member of ASME.

A large amount of his work has been focused on the development and implementation of policy in music and arts education, at the state, national and international levels. He has published four collections on doctoral research in arts education, and is currently working on a series in art and international education. He has pursued ongoing research on the Russian composer and educator Dmitri Kabalevsky. This work integrates his ongoing research interests in educational philosophy, musicology, music for children and piano music. The Kabalevsky work has informed his study into the philosophy and practical place of music and the arts in the school curriculum as well as the importance of music for children (as performers and as members of an audience).

Types of Presentation

Papers – time allocation is 25 minutes, with 5 minutes for questions/discussion. Both refereed and non-refereed papers will be considered for inclusion in the program.

Refereed Papers

These papers require the submission of the completed paper along with abstract, keywords and references using the template provided. These submissions will be subject to double blind peer review. If accepted, refereed papers will be included in the conference proceedings.

Non-refereed Papers

These papers require the submission of an abstract (maximum of 250 words).

Workshops

Time allocation of 30 or 60 minutes. Workshops should be interactive sessions, which provide adequate opportunity for the participants to engage actively with the presenter and to enable questions and discussion.

Performing Groups

Time allocated, 10-12 minutes per group. Proposals for performing groups should submit an abstract (maximum of 250 words), and a DVD (up to 5 minutes) or video link of the group. Ensemble directors are also encouraged to consider a submission for a separate workshop presentation with their performing group to further demonstrate their ideas and approaches.

– Jenny Rosevear and David Forrest

33rd International Society for Music Education (ISME) World Conference

Baku, Azerbaijan

15-20 July 2018

www.isme2018.org

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/>>

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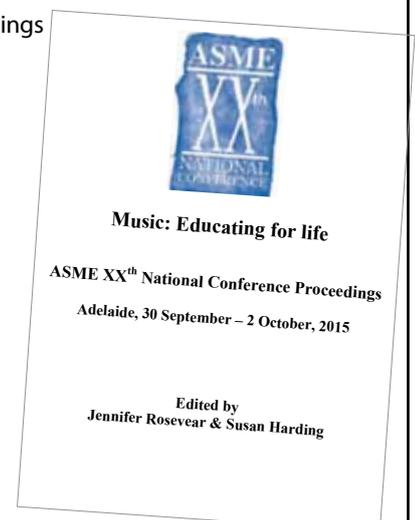
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ASME National Conference Proceedings 2015

ISBN 978-0-9803792-3-5

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

Contact: publications@asme.edu.au



Music Count Us In – a 10-year Celebration

On Thursday 3 November at noon, Music Count Us In celebrated its 10th year of promoting and advocating for improved access to music education for all students across Australia with a celebratory performance from the Sydney Opera House. The event was streamed live across the Internet and it is believed that more than 600,000 students from more than 2,100 schools participated in singing and playing the 2016 song 'Let It Play'.

Long-time Music Count Us In ambassador, John Foreman, hosted the performance event, supported by this year's mentor Jay Laga'aia. The performance included a powerful series of live and pre-recorded testimonial and advocacy statements highlighting the benefits of music education to student learning and social change, as well as identifying the inequities of access experienced by many state schools and remote communities.

The structure of the 2016 program continued the highly successful model of secondary school songwriters working with industry mentors to create a 'catchy' advocacy song that is professionally recorded using high-calibre student performers. Detailed teaching and advocacy resources are then developed to support the learning and performance of the song. The event is promoted through letters to schools, social media, media releases and networking with music teaching associations such as ASME.

This government-funded project has been one of the responses from the 2005 National Review of School Music Education and Music Australia is to be congratulated for its long-term managing of this project. Despite the media attention and evidence of participation success for Music Count Us In – and the lasting and sustained change it advocates for – continual, sequential, developmental education, particularly in government primary schools, continues to be an ongoing challenge across Australia.

Some music educators have expressed concerns that the success of this annual 'one-off' school performance event can be regarded



John Foreman and Jay Laga'aia preparing for the live performance of 'Let It Play'.

by some school administrations as evidence of a good music program and 'enough' music education for the year. This would be an unfortunate misdirection of the project aims. Simon Birmingham, the Federal Minister for Education and Training, referred to this year's event as a celebration of the wonderful music education happening in schools. Unfortunately, as ASME and Music Australia point out, this wonderful music education is not happening in all schools and research indicates that across Australia only one in five government primary schools offers music as a sequential developmental education. Too many students are missing out!

The Music Count Us In project is to be applauded for many things: an educational resource, a valuable learning and community building experience, as well as an advocacy vehicle for music education in schools. One thing we should never allow it to be is a replacement for a sequential and developmental learning program taught by a music specialist.

– Antony Hubmayer

BELOW: Part of the Sydney Opera House live audience.





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ASME UPDATE Volume 24, Number 2, 2016

Australian Society for Music Education Incorporated

National Executive
 ABN: 53 106 346 200
 © Australian Society for Music Education Incorporated 2016
 ISSN 1320-1484

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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 Narroway (SA), Cynthia Howard & Andrea Marks (Tas), Michael Travers (Vic), Chadwick Beins & Robyn Veitch (WA).

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