

Message from the ASME National President

Congratulations ASME, we are 50 years young! We have much to celebrate and so much more to contribute.

The Australian Society for Music Education exists 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. Our Chapters are the foundation of this mission statement and it is through their work providing regional support networks, professional learning opportunities, practical teaching advice, teaching resources and advocacy that we provide tangible support to our members. On a national level, ASME provides a central voice for music advocacy and reference to government and national organisations based on current research findings and the collective voice of our membership.

In recent months, the Chapters around the country have held their AGMs, forming new Councils and electing office bearers 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 National Executive all the best as you work together in the coming year.

The end of every school year is a very busy time for music educators around Australia, with senior students completing their study of Year 12 courses and sitting examinations, while teachers, ensemble directors and students prepare and deliver a multitude of performances to celebrate the end of another year of learning. Our journey as music educators is certainly a full and busy one and it is timely to reflect upon the highlights that make our roles such a creatively vibrant and satisfying experience for ourselves and our communities. I thank our many educators who share their stories and advocacy tips through our Facebook and Twitter social media pages and encourage even more to become involved in sharing our message and their own 'special' musical moments.

ASME's 50th anniversary was celebrated at our highly successful XXI National Conference 'Uniting Voices' held in Melbourne during July at the RMIT University City Campus. Much praise and gratitude goes to our conference convenors, David Forrest, Jennifer Rosevear and Keith Huxtable for their meticulous planning. Many friendships were renewed, pedagogies shared, research discussed, new networks established, and contributions celebrated. We hope you are looking forward to consolidating these experiences at our 2019 ASME National Conference to be held in Perth.

Throughout 2017, members of the ASME National Executive have continued to work alongside other peak education associations at a national level, attending various meetings and forums advocating and recommending ways to improve the education of students through participating and learning music. Of note is ASME's participation in delegations to Commonwealth education representatives in Canberra with the NAAE (National Advocates for Arts Education) and Music Australia, while also supporting the rollout of the National Music Teacher Mentoring Program. Much praise must also go to David Forrest for his energies editing and publishing the research of Australian music educators through the Australian Journal of Music Education.

In July 2018, the focus will be on the ISME World Conference in Baku, Azerbaijan, and now that the schedules are published for the Pre-conference seminars followed by the main conference, I encourage members of ASME to consider attending. All information is available via the website, www.isme2018.org.

I would like to take this opportunity to thank all ASME members for their commitment to music education throughout 2017 and wish everyone a great Christmas and New Year. I look forward to being in touch with you all again in 2018.

Antony Hubmayer



Biennial National Conference success

It was a privilege to attend the biennial ASME National Conference, held this year at RMIT University in Melbourne. The conference offered a plethora of opportunities to further professional knowledge, share ideas, learn about current research, and to network with educators from around the country and the world. The program included a number of keynote lectures, a range of paper presentations and hands-on workshops, several panel discussions, and a performance by Faye Dumont's Women's Choir.

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator, was the opening keynote speaker and began the conference with a lecture entitled, 'A Song is not just a Song'. She cast a vision for every educator to understand the true value of the longest continuing culture in the world – a culture where a song is a map to your identity. She challenged us to think about how many Australians live with a great deficit of knowledge about our history, and how as educators we have a responsibility do something about this shortfall amongst the next generation. Deborah highlighted the fact that many music educators avoid teaching Aboriginal and Torres Strait Islander music because of their own lack of familiarity, but challenged us to consider the idea that the educational process should always mean that we as educators stand to learn as much as those whom we teach.

The second keynote address was given by Professor Martin Fautley, the Director of Social Work at Birmingham City University. He gave a highly engaging presentation about curriculum, pedagogy, and assessment in music education, highlighting both challenges and possibilities. One of the memorable sayings he employed was, "We set out to measure what we value, but end up valuing what we measure." He challenged every educator to consider the links between assessment and curriculum, asking

many probing questions, such as, "Do we plan curriculum and then assess? Or do we work out what the assessment is and then plan curriculum?"

Other highlights for me included a helpful panel discussion chaired by Brad Merrick on facilitating shared practice, resulting in range of fruitful small group discussions about possible opportunities for meaningful collaboration and advocacy. Another panel discussion addressed the area of music and well-being, highlighting some of the current research findings in regards to performance anxiety and citing some of the current strategies and approaches that are being successfully employed to achieve both early intervention and prevention.

Dr Anita Collins presented an update on her research in music education and the brain, fuelling listeners with incredible advocacy data supporting why every child should be musically educated. Danielle Burns gave a presentation on ways her school is working to foster a growth mindset amongst their students. Practical workshops such as those on game composing and looping by Katie Wardrobe equipped teachers with helpful skills using current technology to teach core musical concepts and skills.

The conference concluded with David Forrest, Professor of Music Education at RMIT University, giving the Jacinth Oliver Memorial Address. He creatively used the 24 Preludes of Dimitri Kabalevsky to share thoughts, reflections, and considerations in regards to the current state of music education in Australia.

The National Conference was an amazing way to refresh my passion for music education, reflect on and refine my own teaching practice, and connect with other music educators. I would strongly encourage any teacher who has the opportunity to attend.

Janice Purdie

ASME National Teaching Award for Excellence in Indigenous Music Education

At the National Council meeting in July 2017, a proposal to honour and acknowledge music educators in First Nation and Indigenous Community settings was presented by the ASME National President Brad Merrick and accepted unanimously. This will be supported financially by ASME National and will be awarded for the first time at the XXII National Conference in Perth, 2019. The initiative was announced at the award presentations on the last day of the National Conference in Melbourne, 2017.

Purpose of the award

This award aims to recognise music educators who may otherwise, not be noticed, or have the opportunity to access current thinking, professional practice and resources to assist their professional growth.

The purpose of this award would be to support attendance and resources to selected recipients, the first winner/s being acknowledged in person at the XXII National Conference. It would include:

- Provision of travel, attendance and accommodation at the conference (with possible presentation of teaching workshop, in combination of providing the award publically with other chapter- based teaching awards).
- Nominal supply of teaching resources/or other equivalent PD opportunity for use by the recipient in their community. This may be split between two recipients if the National Executive wishes to acknowledge more than one teacher.

More detailed information will be posted on the national website and further information about the application process will be provided in 2018 in preparation for the 2019 National Conference in Perth.

Callaway Doctoral Award

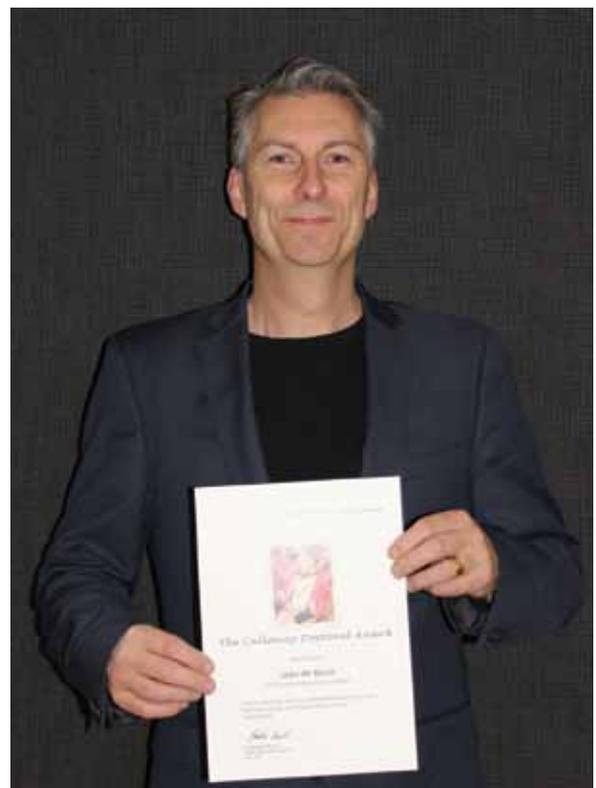
The Callaway Doctoral Award is for the best doctoral thesis from an Australian university in the area of music education. The award is in memory of Sir Frank Callaway, the founding President of ASME, and is presented at the biennial national conference of ASME. The award is based on the contribution made by a doctoral thesis to furthering theoretical, empirical, historical and/ or methodological knowledge in and about music education.

Callaway Doctoral Award 2017 – Leon de Bruin Monash University

Thesis title: Expert practitioner voices: A phenomenological inquiry into teaching, learning and collaboration in musical improvisation (2016).

Abstract

My research thesis concerns the teaching and learning of improvisation in music, and consists of nine scholarly articles and one book chapter. I investigate how expert practitioners inculcate and influence skill and knowledge acquisition in their students, exploring the various ways students learn, absorb and retain knowledge. In this research I employ cognitive and phenomenological



Leon deBruin

theories of the improvisation process to underpin my inquiry into the learning of improvisation as understood by practitioners. I examine the lived experiences that shape the acquiring of knowledge, beliefs, attitudes and conceptualisations about the learning and teaching of improvisation told by ten expert practitioner / educators, and five tertiary improvisation students. This phenomenological investigation explores lifelong learning involving experiences, musical communities and inter-personal musical relations that facilitate learning individually, between peers, between teachers and collaboratively. I explore improvising lives of experts and students through author autoethnography, collective case study and Interpretative Phenomenological Analysis that reveal an interplay between thoughts, actions, meaning-making and embodiment in the learning and teaching of improvisation practice.

I explore the enculturation of attitudes and dispositions to learning, the development of expertise and participant understandings of improvisational craft evolved from real-world experience. I analyse learning acquired formally and informally, and situate learning and knowledge construction within a habitus, field and capital of experiences, social-musical influence and values attributed to personal and shared creative collaborations within communities of musical practice. I examine one-to-one teaching and learning within the conservatoire, observing mentoring actions that can be understood as cognitive apprenticeship. Investigating teacher-student behavior, I identify micro-level interpersonal engagement that supports macro level learning outcomes from social interactions. As an Australian musician and researcher I explore the acquisition of improvisational ability and innovative practices evolving at a distance from hegemonic influence. I assert the existence of localised unique voices and communities. My findings challenge current educational understandings of improvisation pedagogy and educational leadership. The implications of this research are that a greater awareness of creative and innovative practices in music education and improvisation in particular is essential, and that thoughtful teaching practices that do not constrain creative development need to be accommodated in creative learning. Ultimately there is a need for a 21st century creative imaginary of thoughtful teaching practice that can provide an enculturation of expert thinking, processes and behaviours that can make expert thinking visible and attainable in developing improvisation students.

Lady Callaway Award

This award was established in 2007 as the result of a bequest from the estate of Lady Kathleen Callaway. The Lady Callaway Award is presented at the biennial national conference to an early-career music educator from the jurisdiction where the conference is being held and who has supported the cause of music education, particularly through the provision of piano accompaniment for educational purposes.

John Young

John graduated from the Victorian College of the Arts with a Bachelor of Music Performance (Honours), and completed the Master of Music Performance Teaching degree through the Melbourne Conservatorium of Music, The University of Melbourne. He has a Graduate Diploma in Education and has a particular interest in music education.

John is Head of Keyboard at Xavier College, Melbourne (a school of three campuses) and is Treasurer of the Victorian Music Teachers' Association. He previously taught piano at St Kevin's College and Lowther Hall Anglican Grammar School, both in Melbourne. He performs regularly, has performed 'live' on 3MBS (Melbourne's Fine Music digital radio station) and greatly enjoys teaching piano performance. He provides piano accompaniment across Melbourne and also has a keen interest in music therapy.



John Young

Music Educating for Life Award

ASME Music Educating for Life Awards are in recognition of exceptional contribution to the provision of quality music education, through innovation in teaching approaches in order to improve learning outcomes for students. Normally one award winner is selected from each Chapter of ASME.

ASME Music: Educating for Life Awards 2017:

New South Wales: Greg Thwaites, Fairvale High School

South Australia: Janice Purdie, Immanuel College

Victoria: Michael Travers, St Matthew's Primary School, Fawkner North

Western Australia: Jane Nicholas, Willandra Primary School

Greg Thwaites, Fairvale High School, NSW

Greg works tirelessly as a high school music teacher and faculty leader in one of the largest Department of Education schools in NSW. He is a passionate music educator and strives to improve the musical outcomes for all his students. Greg has led and developed music programs for students within his region. He has been on the committee to facilitate HSC Music study days in South West Sydney schools. He has been an HSC Music practical marker for 10 years and worked in Music Method at the University of New South Wales.

Greg has led sessions at ASME NSW professional development days, sharing his expertise with music teachers. He has also been involved with the 'Inspire, Innovate' Conference, preparing programs online. Nationally he has worked with Tina Broad on the MUSIC COUNT US IN project and supported this initiative through his school.

Janice Purdie, Immanuel College, SA

Janice Purdie is a gifted musician, a strong and inspiring educator and a highly respected member of the Immanuel community. In her work as a teacher she is creative in her approach to the classroom, encouraging inquiry based learning and providing a context in which students are challenged to think for themselves. She is discerning in her assessment of student's abilities and is solely responsible for the highly successful Musicianship program which continues to blossom under her design framework. Janice is committed to seeing individual students' musical understanding enriched as well as their practical skills developed.

Janice clearly articulates her vision for the musical education of students at Immanuel. This includes growing, refining, and developing both the curricular and co-curricular aspects of the program to achieve the highest quality of music education for as many students as possible. As an accompanist and mentor, Janice draws from her experience as a highly accomplished musician to best guide and encourage students, ensuring positive educational experiences. She also operates with genuine enthusiasm and a natural willingness to adopt the use of technology to further enhance and reinforce her teaching practices.

Michael Travers, St Matthew's Primary School, Victoria

Michael Travers is the music teacher at St Matthew's Primary School. Michael's classroom music program, which has student composition as its basis, supports to a high degree the school's diverse population, including many Iraqi refugees. Michael's triennial musical productions, involving every student and teacher, have become legendary. He has written and produced many productions for school students over the past two decades. These include 'An Act of Parliament', filmed in the Legislative Assembly Chamber of the Victorian Parliament in 2004 and distributed by the Department of Immigration to all Federal MPs and subsequently distributed by the Australian Government to over 5000 schools. Michael's song 'The Last ANZAC' was composed in 2005 and performed at the MCG Anzac Day match of that year, marking the 90th anniversary of the Gallipoli landing.

Other major works include:

- 'Eureka: the Musical', first written for his own school and featured in many community projects celebrating the 150th anniversary of the Eureka Stockade in 2004.

Fellowship of ASME

Fellowship of the Australian Society for Music Education (FASME) is awarded in recognition of outstanding and distinctive contributions to the advancement of music education. This highly prestigious award is one of the highest honours that the Society can bestow.

**Helen Swan
Bradley Merrick**

The citation for Helen Swan was published in ASME Update No. 1, 2016

- 'Albert Einstein: the Boy who moved the Stars' (2005), performed at Melbourne's Scienceworks.
- 'Over the Water' (2010), based on Vietnamese immigrants' stories. Excerpts from a DVD of the performance were screened at the Victorian Immigration Museum for six weeks in 2010.
- 'Called to Bring Hope: the Mary McKillop Story' (2010), selected for presentation at McKillop's Canonisation Celebrations in the Royal Exhibition Buildings, Carlton.
- 'Coates' Cube', written for the 2006 Commonwealth Games, an initiative of the Environmental Protection Authority.
- 'Antarctica: the Musical', written for the 2016 all-school production of St Matthew's Primary School

Jane Nicholas, Willandra Primary School, WA

Jane Nicholas is an innovative and multi-skilled educator at Willandra Primary School where she teaches students ranging from pre-primary to year 6 in the south-east suburban Perth school. She actively engages students and the wider community in her quality classroom programs and conducts both choirs and instrumental ensembles. She provides extra-curricular instrumental tuition and implements various performance opportunities.

Jane's objective is to create greater positive connections and understandings between Indigenous and non-Indigenous Australians through music education. Jane had an unconventional path to becoming a music teacher, having had a successful career as a History and Economics teacher and was a founding Coordinator for a State and Commonwealth Government funded Aboriginal Education project. During this first phase of her working life she had provided some private piano tuition and early childhood music. In 2006 after accepting a part time position in a Perth senior high school, Jane sought much further instrumental tuition and music education training to supplement her skills and she transferred to the Primary sector. Over the last five years Jane has worked hard to improve the profile and inclusion of Indigenous culture in education as a tool of cultural reconciliation. Through conversations and collaborations with Indigenous and non-Indigenous musicians, artists and communities, she has developed different ideas into a vast array of creative teaching programs, lessons, workshops and articles.

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

Baku, Azerbaijan, 15-20 July 2018

www.isme2018.org

ISME Pre-conference seminars 2018

Research Commission: Dubai, UAE: 8-13 July

Community Music Commission: Tbilisi, Georgia. 10-14 July (provisional)

Early Childhood Commission: Shefa'Amr, Israel. 8-13 July

Education of the Professional Musician Commission: Almaty, Kazakhstan. 11-13 July

Commission on Policy: Culture, Education and Media: Munich, Germany. Dates TBA

Music in Schools and Teacher Education Commission: Prague, Czech Republic. 8-12 July

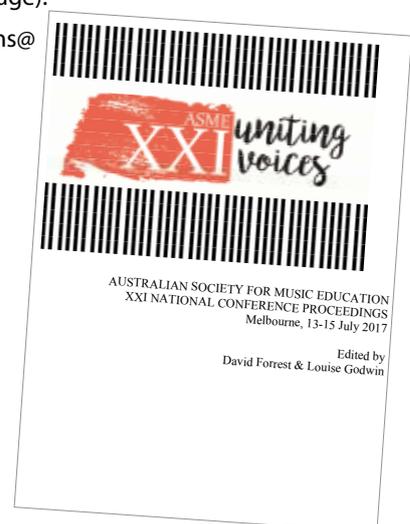
Music in Special Ed and Music Therapy Commission: Salzburg, Austria. 12-14 July

ASME National Conference Proceedings 2017

ISBN 978-0-9803792-5-9

The conference proceedings have been produced as a CD (\$15 including postage) or in print (\$25 including postage).

Contact: publications@asme.edu.au



Formation of the Western Australian Chapter

There were 14 years between Frank Callaway's arrival in Perth and the inaugural meeting of the Western Australian Chapter of ASME. It was before his appointment as inaugural Reader in Music at the University of Western Australia and his interest, drive and commitment was 100%.

Callaway was used to operating in committee structures, in school-based education government departments, in academic circles, on professorial boards, in various community educational and arts, initiatives and countless societies. He had, with verve and zeal, built up a respected following in WA. Inspecting the founding members list of 1967 shows a veritable 'A' list of significant and influential people in Perth prepared to support the new music education initiative. Frank had of course played a key role in the establishment meeting of ASME in 1966 in Canberra.

More than 100 names are on the WA list and represent private music teachers, independent and government school staff, the Kindergarten and the three Teacher Training Colleges as well as professional musicians, music retailers and AMEB examiners.

David Tunley, of the small music staff of the University of WA, convened the inaugural meeting, held in the Music Department, Tuart House, on 13 October 1967. The agenda included 'Consideration and Adoption of the Interim Constitution, either as already drafted, or in a modified form'. The Election of Office Bearers: Chairman; two Vice-Chairmen, Hon. Secretary; Hon. Treasurer, and the number of Council members as specified in the Constitution. All full members were eligible to hold office and nominations were to be given to the Convenor.

Following this business aspect of the meeting, four speakers had been arranged. A good variety is evident and a fine choice for WA. Frank Callaway, Foundation

Frank Callaway in front of Winthrop Hall organ



President of ASME, gave an Address 'ASME: Past, Present and Future', which was followed by Vincent Horner, Senior Lecturer in Education at the Claremont Teachers' College, speaking to the topic: 'An educationist looks at Australian School Music Education'. David Ullman, Music Master at the Christ Church Grammar School, then addressed the meeting with a simple, direct title 'Music in the schools'. Finally, Miss Stephanie James, piano teacher, ABC accompanist and AMEB examiner, gave a presentation on 'The Private Teachers' role in Australian Music Education'.

The listing of Foundation members is available in the first Journal, itself a triumph for all concerned. As one of the Foundation Members present that Spring evening in Perth, may I applaud the willing committee volunteers for the ensuing years, and hope that today's readers will enjoy the 1966 photo of Frank Callaway, (chosen by Judy Thönell and Joan Pope) standing so optimistically in front of the then brand-new McGillivray organ in Winthrop Hall at UWA.

Joan Pope OAM

**ANZARME cordially invites you to attend the
40th Annual Conference, 'Waves into the Future'**

Where: Crowne Plaza, Gold Coast, Queensland

When: 4-7 October 2018

Contact: Dr Kay Hartwig Griffith University; email: k.hartwig@griffith.edu.au

Presented by the Australia and New Zealand Association for Research in Music Education



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National Council 2017-2018

In addition to the National Executive the following Chapter representatives form the ASME National Council: Naida Blackley & Sandra Taylor (ACTMEN), Anne Power & Jennifer Robinson (NSW), Jazmin Tomsen (NT), Kathy Chan & Shane Tooley (Qld), Luke Gray & Susan Harding (SA), Cynthia Howard (Tas), Robin Czuchnowski & Michael Travers (Vic), Jane Nicholas (WA).

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