

Message from the ASME National President

My season's greetings to you all and I trust that you can look back on your 2018 year fondly. It was timely to finish the year with the invigorating and affirming ABC documentary *Don't Stop The Music*. The series was testament to the power of music to change lives and I am so pleased that many music educators from across Australia seized the opportunity to advocate for music's place within our school curriculum.

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 support 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 upon current research findings and the collective voice of our membership.

The end of year is a busy time for music educators, with senior students completing their 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.

It is with sadness that we recently farewelled our eminent music educator Richard Gill AO. His significant contribution and passion towards promoting music continue to be celebrated and we look forward to building upon his legacy in the coming years.

In recent months, the Chapters around the country have held their AGMs, forming new Chapter Councils and electing executive to lead their advocacy and professional learning. I take this opportunity to thank and honour those who have guided

the various ASME Chapters around the country in the past year. I also wish the incoming National Executive all the best as you work together in the coming year.

Throughout 2018, 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 Federal Education representatives in Canberra with the NAAE (National Advocates for Arts Education) and Music Australia while also supporting the music teacher 'Mentoring Program'.

In July 2018, a strong Australian contingent travelled to Baku, Azerbaijan, for the 33rd ISME World Conference. It was another inspiring experience with educators sharing international perspectives on pedagogy, advocacy and workshop tips and tricks as well as celebrating the rich cultural traditions of Azerbaijan. We were also delighted that Brisbane was announced as the host city for the 35th ISME World Conference, 17-22 July 2022. ASME looks forward to being a major contributor for this event as we aim to create a vibrant, highly relevant and long-lasting impact upon Australian music education.

During the latter half of this year, we were pleased to receive almost 400 responses to our ASME members' survey. We look forward to sharing the analysis and findings with Chapter Councils and members during 2019.

The ASME XXII National Conference will be held at the University of Western Australia in Perth from Wednesday to Friday 2-4 October 2019. The planning is progressing well with the conference website now live. It is exciting to see the confirmation of our Keynote speakers and the call for academic papers, workshops and performance groups. For further details please visit the website <http://asmeconference.org>.

I would like to take this opportunity to thank all ASME members for their commitment to music education throughout 2018 and wish everyone a great Christmas and New Year. I look forward to being in touch with you all again in 2019.

– Antony Hubmayer



A tour de force, a power beyond reason and an intellect beyond compare

Richard James Gill AO was something and somebody to everyone in Australian music and music education. We all knew him, or felt that we did, even if we hadn't met him face to face. He had such an aura and presence, combined with a voice and reason that identified him to the nation.

I was blessed to meet with him many times when Chair of ASME from 2015 to 2017 and his desire to drive music education for all was something to behold. Any phone call to Richard was not going to be a quick one, rather a deeply engaging conversation that always centred around the importance of music for everyone.

He epitomised passion, knowledge, empathy and commitment in all that he did while also continually challenging his audience to embrace music in its majesty and aesthetic value. Whether talking on radio, advocating the worth of music for everyone on television or in a Ted talk, espousing the need to get all children singing, performing and composing music from a young age in every part of the country, he was like a shining light that never went out.

Richard's constant message was that music was the most important thing in our world, and every time he had a conversation, talked to group of teachers, conducted and orchestra or choir, his incredible knowledge and depth of understanding transcended all who were in his presence. He

could hold any audience in the palm of his hand, such was the power of his message.

Richard had an incredible ability to revitalise the whole room, and always bring them back to the hymn sheet, such were his incredible abilities to orchestrate, conduct and perform, whether he was working with young children, undergraduates, professional musicians or teachers.

His 2015 Peggy-Glanville Hicks address embraced his life's mission and belief:

"that every child in Australia should have access to a thoroughly qualified and properly trained music teacher;

that we teach music because it is good and unique and no other justification is required;

that we teach music so that children can make their own music – that is new music;

that we teach music based on singing, and that all conceptual information related to the teaching of music comes from singing;

that we teach music so that children can learn to develop an appreciation and understanding of the music of others."

We may have physically lost the mighty Richard Gill, the man, the force, the deeply passionate musician and educator, but his incredible legacy and his overwhelming love of music and his desire for everyone to experience the wonderful journey that music can take us on will stay with us all now, and into the future.

– Brad Merrick, ASME Immediate Past President

ASME UPDATE Volume 26, Number 2, 2018

Australian Society for Music Education Incorporated

National Executive

ABN: 53 106 346 200

© Australian Society for Music Education Incorporated 2018

ISSN 1320-1484

ASME Update Editor

Dr Amanda Watson, e-mail: asmeupdate@asme.edu.au

ASME PATRONS

Dr Andrew Ford OAM

Ms Lorraine Milne

ASME National postal address: PO Box 7184, West Lakes SA 5021

ASME Website: <http://www.asme.edu.au>

ASME E-mail: asme@asme.edu.au

Membership address:

ASME Inc., PO Box 7184, West Lakes SA 5021

Email: membership@asme.edu.au

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), Ros McMillan & Michael Travers (Vic), Jane Nicholas (WA).

ASME National Executive 2017-2019

National President: Mr Antony Hubmayer

Tel: (08) 8298 6515 (w)

Email: ahubmayer@scotch.sa.edu.au

Immediate Past President: Dr Bradley Merrick

Tel: (02) 9847 8274 (w)

Email: bmmerrick@optusnet.com.au

Vice-President: Ms Robyn Veitch

Tel: 0417 340 196 (m)

Email: robynvitch@gmail.com

Secretary: Mrs Wendy Ross

Tel: 0408 345 915 (m)

Email: wendy.ross@education.tas.gov.au

Treasurer: Dr Jennifer Rosevear

Tel: 0413 569 976 (m)

Email: jennifer.rosevear@adelaide.edu.au

Publications Editor: Prof. David Forrest

PO Box 5, Parkville VIC 3052

Tel: (03) 9925 3578 (w)

Email: publications@asme.edu.au

ASME website: <http://www.asme.edu.au>

ASME email: asme@asme.edu.au

Membership email: membership@asme.edu.au

ASME National postal address:

PO Box 7184, West Lakes, SA 5021

Cheetham connects chorally with deadly Dhungala song book

A Review of the Dhungala Choral Connections Song Book produced by Short Black Opera Company

The recently released *Dhungala Choral Connection Song Book* is a game changer for music teachers and choirs. It provides 11 beautiful unison and two-part songs with choral and piano arrangements that can be included in a choir's repertoire.

In the past five years, there has been an increased number of choral compositions which include Aboriginal content. Many of these have been put together by established choral composers who have used traditional knowledge or language with the permission of knowledge holders.

The point of difference with this new book is that the cultural authority and the choral authority. The cultural credibility comes from the Artistic Director and Founder of the Short Black Opera and the Dhungala Choir. Dr Deborah Cheetham is a proud Yorta Yorta woman from Victoria and a niece of famous Aboriginal singer Jimmy Little. She is also an affected member of the stolen generations. This speaks to her heritage and cultural credibility.

Dr Cheetham has extensive musical experience. It includes her classical vocal training having studied in New York with teachers from the Metropolitan Opera and Julliard School of Music. She has had a long and successful career as a soprano, performing in concert halls across Australia, the US and Europe, and large internationally televised events. Dr Cheetham has created, composed and performed in Australia's first Aboriginal opera "Pecan Summer". She has also formed and developed the Short Black Opera, a not-for-profit company devoted to developing Indigenous singers. Big musical credibility.

So, what about the *Dhungala Choral Connections Song Book*? Deborah Cheetham and her team behind the Short Black Opera, Toni Lalich and Jessica Hitchcock, have put together a remarkable, well considered body of work.

The song book presents 11 new songs in traditional choral arrangements for children – unison or two-part – with piano accompaniment scores. The songs themselves have beautiful melodies, contain a great mix of English and traditional languages. There are welcome songs, acknowledgement of country songs, celebration of country songs, view of the Dreamtime, songs about reconciliation, opportunities for men's business and the fun option of improvised bird calls. There is always one student in every choir who will amaze everyone with

their vocal interpretations of different animal sounds including bird calls. Children's choirs don't always have to be serious.

The song book comes with a 'Choral Connections Country Map' that clearly references the place of origin or inspiration of each work. Understanding the context of the cultural, historical and environmental background for each piece is important for singers so they can give appropriate vocal, facial and physical interpretations of the music. The book includes 'Choral Connection Story Pages' that outlines background to each piece, which also assists students contextualise the songs, making learning and performing the pieces easier and more meaningful. The region of each of the pieces has been honoured with a Visual Art commission, included in the book. These fabulous works certainly add another way teachers can 'countryfy' or localise the songs for the students and choral members.

The accompanying CD includes an introduction by Dr Cheetham for each song and the pronunciation of the traditional languages used in the song book. This is very useful and very clearly done. Its precise and repetitious nature obviously comes from an experienced choral teacher who understands her students. After each introduction there is a live performance of the song by Cheetham's Dhungala Children's Choir. The performances are inspiring.

The *Dhungala Choral Connections Song Book* is perfect for all music teachers in Australia. Every school should have at least one. A choir or school's Aboriginal students will benefit by being able to see themselves and cultures reflected in the repertoire and will build their self-esteem. The song book will also allow all students to engage in reconciliation, respect and recognition of the world's oldest continuous living cultures. The resources easily allows for the embedding of Aboriginal perspectives into teaching and learning processes as required by our national curriculum. It is presented in a traditional choral arrangement format that music teachers will find accessible. At \$60 it is a bargain of a resource with its cultural and musical integrity.

Music teachers understand the importance of music and the arts in developing identity and promoting cultural understanding. This resource will develop students' understandings about what it is to be Australian and their understandings about what being Aboriginal means. A line that resonates with us all is a line in 'Our Song', "This song is not just a song, its our way home". Deborah Cheetham knows this about music. We do too. Let's use this resource to find our musical way home.

- Jane Nicholas



FOOTPRINTS

creating pathways to the future

Australian Society for Music Education
XXII National Conference

2-4 October 2019
Perth Western Australia

www.asmeconference.org.au





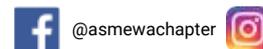
australian
a
society
s
for music
m
education
e
incorporated

FOOTPRINTS

creating pathways to the future

Australian Society for Music Education
XXII National Conference

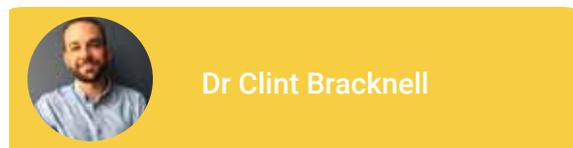
2-4 October 2019
Perth Western Australia



The Theme for the **ASME XXII National Conference** is **Footprints (creating pathways to the future)**, which seeks to celebrate current best practice across all levels and contexts of music education in Australia. We also wish to consolidate and further develop the relationships between the many organisations, institutions and professional associations that support music learning across the country. The ASME Conference will provide opportunities to discuss with Indigenous groups as well as with Australia's Music Education Organisations, Institutions and Associations current research findings that underpin the imperative to deliver high quality best practice strategies to further the provision of music education for all. The Conference will take place over 3 days, 2-4 October 2019 in Perth, Western Australia at the beautiful facilities of University of Western Australia. The program will include a range of specially invited keynote speakers, along with discussion panels, papers and workshops from leading educators, and concerts from various ensemble groups. There will be a trade display featuring the latest in music education resources.



Dr Anita Collins



Dr Clint Bracknell



Professor Margaret Barrett



Dr Joan Pope

Further information or to register your interest to attend, present, exhibit, please email ralph@eventswa.com.au



ASME XXII National Conference 2019

Young Composers' Project

Wednesday 2 – Friday 4 October 2019
University of Western Australia, Perth WA

Are you a composer?

Would you like to have your composition performed at a national event?

Will you be aged 16-20 by September 2019?

ASME is calling for submissions of compositions from eligible students to be considered for the ASME National Conference Young Composers' Project.

Each Chapter of the Australian Society for Music Education (ASME) may select a Young Composer who will be invited to attend the ASME XXII National Conference in October 2019 to be held in Perth, WA. Each Chapter will fund the airfare, accommodation and student conference registration for one selected Young Composer.

A special program is provided at the Conference and the Young Composers will be involved in workshops with professional composer James Ledger. The selected students' works will also be performed at the Conference concert by the University of Western Australia Conservatorium of Music professional chamber ensemble *Intercurrent*.

The ASME Young Composers' Project offers the participants:

- Networking with other young composers at a national level.
- The opportunity to work with, and be mentored by, an established and notable composer (James Ledger).
- A unique opportunity that does not exist elsewhere, working with a selected ensemble and the Composer-in-Residence.

Composition requirements

- Must be for any combination of the following instruments: piano, clarinet, percussion, violin.
- Should be approximately 5–6 minutes in length.
- Can be any genre.

Submission requirements

- Be aged between 16 and 20 years at the time of the National Conference
- Have composed the submitted work while at secondary school
- The submission must include:
 - A printed paper copy of the score and all parts (Sibelius software preferred)

- A recording of the composition (available with the use of Sibelius and if available, a live recording– mp3)
- A written statement of no more than 500 words reflecting on the intention, process and outcome of the work and a short biography of composer
- Contact details of composer: name, address, email, phone contact number, date of birth, name of guardian (if under 18)
- Submissions sent to the ASME Chapter of the state/territory where you live.

Disclaimer

The selected Young Composer will be invited to attend the ASME National Conference in Perth WA, where they will be involved in workshops with a professional composer. It should be noted that the hosting Chapter does not guarantee the performance of all works.

Submissions close in each Chapter: Monday 1 April 2019

See www.asme.edu.au for contact details of each Chapter

For further information please contact: Amanda Herriman, Email: Amanda.Herriman@education.wa.edu.au

ISME Regional conferences

Europe: Malmö, Sweden (EAS). 15-18 May 2019

Pan Africa: Seychelles. 1-5 July 2019

Asia Pacific: Macau, China. 15-18 July 2019

Latin America: Chaco-Corrientes, Argentina. 2-4 July 2019

South Asia: Nepal. November 2019 (TBC)

ISME World Conference

34th World Conference: Helsinki, Finland. 2-7 August 2020

Hosted by the Sibelius Academy

ISME affiliated conferences

WAAE 8th International Conference, Luxor, Egypt. 27-30 March 2019

WAAE 9th International Conference, Frankfurt, Germany. 28 October to 1 November 2019

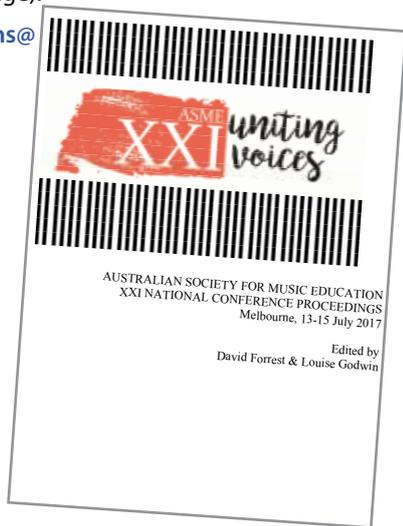
ISME Istanbul 2019 Legacy Conference. 4-7 September 2019

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



Music in Action: An archive of issues of the magazine 2003-2011

I am pleased to advise that all of the issues for the *Music in Action* magazine published by the Australian Music Association from 2003 to 2011 (32 issues) are now available as PDFs at <http://music-ed.net/music-in-action>.

Although a cumulative index of articles is not available, there is a table of contents on page 4 or 5 of each issue and all contents pages have been consolidated into a single PDF for easy location of relevant articles.

Music in Action was published by the Australian Music Association as an educational resource that aimed to enrich, empower, inform and support Australian educators in their work as music teachers. Its regular features covered five major topics in each issue: Advocacy (how to promote music in schools), Technology (using technology in new classroom environments), Profile (the opportunity to learn from curriculum initiatives of colleagues), Nitty Gritty (practical suggestions for curriculum implementation) and Project (showcasing activities beyond the classroom, often involving community music making). Most, if not all, of the articles published in *Music in Action* are still relevant to present-day educational settings. The direct link to this archive of downloadable PDFs is <http://music-ed.net/music-in-action>.

– Robin Stevens



Australian Society for Music Education (Inc) Trust Fund

Tax Deductible Donation

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

Name:

Address: Postcode:.....

Tel: E-mail:

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 ()

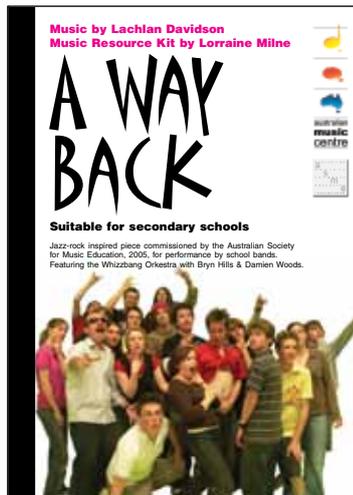
Card Number: _____ Expiry Date: _____

Signature: _____ Date: _____

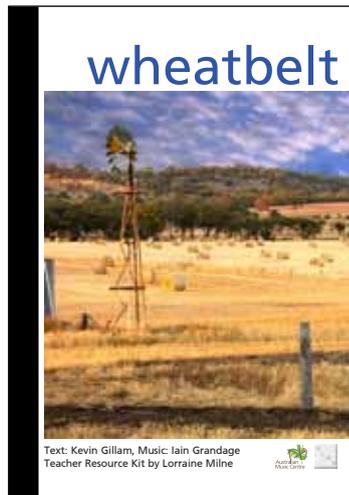
Please regard my donation as anonymous (optional) ()

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.

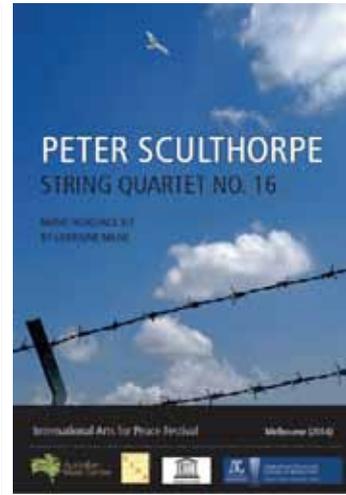
AMC Music Resource Kits and Study Guides



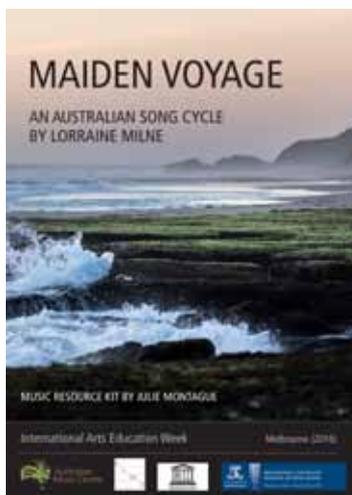
A Way Back is a jazz-rock piece composed by Lachlan Davidson. This kit comprises the study guide, a study score and parts and an audio CD with full tracks and practice tracks. **\$75.00**



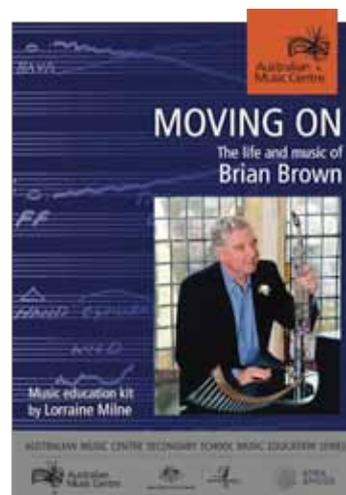
wheatbelt is a full SATB choral piece composed by Iain Grandage with text by Kevin Gillam. This kit contains the study guide, a full vocal score and an audio CD with the full work plus selected extracts for study purposes. **\$50.00**



String Quartet No. 16 was composed by Peter Sculthorpe. This kit contains the study guide, a full score and an audio CD of the full recording by the Goldner Quartet. **\$90.00**



Maiden Voyage is a song cycle composed by Lorraine Milne, scored for 3-part female choir with piano accompaniment. This kit contains the study guide, a full score of all thirteen songs and an audio CD of the whole cycle. **\$90.00**



Moving On traces five decades in the life and music of jazz musician and educator, Brian Brown. This kit contains the study guide and an audio CD of full tracks and selected extracts for study purposes. **\$60.00**

All kits are available from:

Australian Music Centre

australianmusiccentre.com.au

Commissioned by:

Australian Society for Music Education
(ASME)

Ass. Professor Neryl Jeanneret

Melbourne Graduate School of
Education

UNESCO Arts Education Observatory

Dr Ros McMillan