

Message from the ASME National President

The Australian Society for Music Education recently celebrated its 50th anniversary. I have been fortunate to have experienced 20 of these years and to have met, learned from and worked alongside many of the outstanding personalities who have contributed to our proud history.

During these 50 years, our core mission has been 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.

The 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.

During a recent ASME Chapter Chairpersons phone meeting, it was very pleasing to hear of the work and future-plans for each Chapter as well as share ideas and strategies that strengthen our network through dialogue and discussion.

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. This work continues through collaboration with groups such as the NAAE (National Advocates for Arts Education) and Music Australia, and AAAE (Australian Alliance of Associations in education). We are also strengthening our links with other music education professional associations through initiating a 'United Advocacy Voice for

Music Education'. We look forward to sharing more news regarding this in the coming months.

Planning for our ASME XXII National Conference in Perth during early October has reached an exciting stage with details of paper and workshop session times now available from the website <http://asmeconference.org.au>. Congratulations and thanks to our Western Australian Conference committee led by National Vice-President Robyn Veitch for their great work preparing this event. It promises to be a wonderful opportunity for networking, learning and reinvigorating our passion for music making and education through music. I look forward to seeing you there.

It is timely to remind ASME members that the 34th International Society for Music Education World Conference is in Helsinki, Finland from 2 to 7 August 2020 and that paper and workshop submissions close on 1 October 2019. This is a wonderful opportunity to experience the breadth of music education from around the world as Australian music educators look forward to Brisbane hosting the event in 2022.

As we move into our next 50 years, it is important that ASME continues to initiate, respond and support those involved in music education across Australia. I look forward to you our members helping to create this support and furthering the benefits of music making and music education across our society.

– Antony Hubmayer

Notice of Annual General Meeting

Australian Society for Music Education Incorporated

(incorporated under the Associations Incorporation Act, 1991 (ACT))

Notice is given that the Annual General Meeting of the Australian Society for Music Education Incorporated, will be held on Wednesday 2nd October 2019 at 5:00 p.m. at the Theatre, University Club, University of Western Australia.

1. Welcome
2. Attendance and Apologies
3. Minutes of Previous AGM: 23rd June 2018
4. Annual Reports:
5. Declaration of Membership
6. Appointment of Auditor
7. Announcement of Office Bearers 2019-2021

SA Department for Education - Music Education Strategy

Music education in government schools in South Australia is set to benefit from the new 10-year **Music Education Strategy 2019 to 2029** which was launched on 1 December 2018 by the South Australian Minister for Education, John Gardner.

This document sets out South Australia's long-term vision that all children and young people throughout their education have access to high-quality music education that is valued and inspires learning.

The launch of the document follows the previous Labour Government's announcement in November 2017 that the State Government would be investing \$5.12m over the next four years to improve the delivery of music education in public schools. Even though there was a change of government after the March 2018 state election, there has been a commitment to developing the Music Education Strategy which saw extensive consultation and research into best practice. At the launch of the Music Education Strategy, it was announced that the budget has been increased to \$7m.

Information about the Strategy and access to the document is available on the Music Education Strategy website:

<https://www.education.sa.gov.au/teaching/projects-and-programs/music/music-education-strategy-2019-2029>

The following extracts are from the Music Education Strategy website:

Focus on early years and primary education

Although the strategy sets a 10 year aspiration for music education, the current priorities for the strategy include a strong focus on early years and primary education as this is where music learning has been found to have the most impact on student development. Focusing on early and primary years also supports one of the key goals of the strategy which is to build the value of music education. Ensuring children and young people have access to a quality music education that starts early will emphasise its value with students and families which will, in turn, increase demand for quality music education in schools.

The strategy has the following main areas of action:

- Establish a 'Music engagement network' that will help schools create and sustain high-quality classroom music programs in the early years and in primary schools.
- Establish a fund to encourage investment in innovative practices, partnerships and programs that support schools to create and sustain quality music programs.
- Develop a framework to guide teachers, leaders, staff and

partners as they make decisions about music education.

- Upskill non-specialist teachers to improve the delivery of general classroom music education by providing professional development for teachers.
- Explore opportunities to elevate music in tertiary and pre-service training for early years and primary teachers.
- Provide information to help students identify career and higher music education opportunities.
- Provide curriculum and pedagogy resources for early years and primary schools including a package for all primary schools, and tailored resources to support Aboriginal learners, learners in rural, remote and regional areas and learners with disability.

Since the launch of the Strategy, there have been some significant milestones including:

- the establishment of the **Music Education Advisory Panel**
- appointment of the **Manager of the Music Education Strategy**
- the launch of the **Music Innovation Fund**
- the appointment of **four Music Education Network Field Officers** to commence in Term 3.

The **Music Education Advisory Panel's** role is to be a reference group to oversee the operationalisation of the strategic plan. ASME was invited to put forward a representative from Council to be part of the panel. The Chair of the Panel is Chief Executive, Mr Rick Persse, and comprises a number of senior level Departmental officers, along with external members: Professor Graeme Koehne AO, Director, Elder Conservatorium of Music; Mr Vince Ciccarello, Managing Director, Adelaide Symphony Orchestra; Dr Anita Collins, Neuromusical educator; and Dr Jenny Rosevear AM, Visiting Research Fellow, Elder Conservatorium of Music, Australian Society for Music Education (SA Chapter) representative.

The appointment of the **Manager of the Music Education Strategy** occurred at the beginning of June 2019, following widespread advertising for the position. Congratulations to **Nick Birch**, formerly Assistant Principal and Head of Music at Playford International College, who was successful in being appointed to the position of Manager. Nick will be leading the implementation of the Music Education Strategy.

Music Innovation Fund – on Friday 21 June 2019, John Gardener, Minister for Education, officially launched the Music Innovation Fund and opened Round 1 for submissions. The



Music Innovation Fund aims to create more opportunities for children and young people to participate in music education. More than \$500,000 will be available this year for government schools, preschools, as well as music and creative industries and non-government organisations to invest in innovative practices and programs that will increase access to quality music education across South Australia.

Round 2 will open later this year and Round 3 in early 2020. Further information including the submission form, criteria for eligibility and guidance on how to apply is available on the Department for Education’s website at:

<https://www.education.sa.gov.au/teaching/projects-and-programs/music/music-education-strategy-2019-2029>

The Department has also advertised for four FTE department teachers to work on secondment as **Music Education Network Field Officers** to promote the vision and goals of the Music Education Strategy and its implementation in sites over the next 2½ years by:

- working as a mentor/coach across a number of sites to strengthen and support quality classroom music
- modelling and promoting high quality music education practices with teachers

ABOVE: Music Education Advisory Panel: Gordon Combes (Early Childhood Leader), Debra Axleby (A/Director Aboriginal Education), Sue Mittiga (Principal, Hendon PS), Luke Fraser (Assistant Director, Governmental Relations & Policy), Graeme Koehne AO, (Director, Elder Conservatorium), Jenny Sommer (Director, Systems Improvement), Jenny Rosevear AM, (ASME representative), Anne Millard (Executive Director, Partnerships, Schools & Preschools), Vince Ciccarello (Managing Director, Adelaide Symphony Orchestra), Nick Birch (Manager, Music Education Strategy) and Deonne Smith (Director, Strategic Design).

- providing expert advice in the development of tailored and targeted curriculum resources, and other initiatives identified within the Music Education Strategy
- supporting teachers in the use of quality music education resources within their teaching program
- assisting the team to collect and evaluate data to track and monitor impact.

It is anticipated that these positions will be in place early in Term 3.

– Jennifer Rosevear



The National Advocates for Arts Education (NAAE) celebrates its 30th birthday, and UNESCO's International Arts Education Week

NAAE marks a significant milestone in its 30-year history with the launch of a new **NAAE website** featuring the 2019 edition of **More than words can say – a view of literacy through the arts**, now available as a free download.

This collection of papers defines what is meant by 'literacy' in each of the art forms: dance, drama, media arts, music, visual arts and design, and cites evidence identifying what it means to be literate in today's world. The collection will stimulate discussion and raise awareness of the potential for the arts to enhance learning across the curriculum.

"Engaging in quality arts processes and experiences not only enhances students' emotional and social wellbeing and artfulness – it fosters lifelong literacies". Professor Robyn Ewing AM (Foreword, More Than Words Can Say)

Edited by Julie Dyson AM, each art form chapter has been updated by the original authors and NAAE members, supporting arts advocates through new evidence contained on the website and in *More than words can say*.

For further information contact NAAE Chair, Julie Dyson (0412 211 513)

A new music education e-resource

Australian Music Day 2018: Program 2 resources / written by Tristan Coelho and Joanna Drimatis.

Analysis and activities in this new MLC music education resource are based on the following works: *Being and Time II: 'Tabula Rasa'*, by Rosalind Page; *Scenes from Romeo and Juliet* (for saxophone quartet, movements IV & V), by Matthew Hindson; and *The Spirit and the Maiden* (for piano trio, movements I & III), by Elena Kats-Chernin.

The resource is available from the AMC as an ePDF for immediate download.

Purchase this resource from the AMC Shop at \$29.50 – AMC members get a 10% discount

ASME UPDATE Volume 27, Number 1, 2019

Australian Society for Music Education Incorporated

National Executive

ABN: 53 106 346 200

© Australian Society for Music Education Incorporated 2019

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 2018-2019

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 AM

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

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

ASME Email: asme@asme.edu.au

ASME National postal address:

PO Box 7184, West Lakes, SA 5021

BETWEEN THE COVERS



Becoming Creative: Insights from Musicians in a Diverse World

By Juniper Hill

Oxford University Press

This book looks at creativity within the different settings of musicians from different locations around the world – Finland, South Africa (Cape Town) and then Los Angeles (US). The three styles that the author bases their evidence on is folk, classical and jazz music within each of those locations.

Reading this book as both a music educator and as a past student of a Conservatory, the book makes a good case for how creativity happens within our musical communities whether formal or otherwise.

Hill has broken the book up into chapters with titles such as 'Developing Creativity Enabling Skills', 'Developing Psychological Enablers and Inhibitors of Creativity', 'Accessing the Opportunity, Permission and Authority to Become Creative' and 'Overcoming Inhibitors of Creativity'.

How do you experience creativity?

From an ethnomusicological view, it was fascinating to see how many similarities between each of the three countries studied but also the cultural differences. Hill, mentions six ways that musicians regularly experience while creating such as generativity – 'building and/or creating', agency – making one's decisions, interaction – input from other musicians, 'non-conformity', recycling ideas and 'flow'.

Do we need to teach Creativity Enabling skills in our musical communities?

This was a fascinating chapter looking at those who had technique taught in a formal setting as opposed to those who just picked up an instrument (or voice). Having three such contrasting locations enabled Hill to show how these skills could enable creativity or in some cases put restrictions on those musicians depending on their journey. Hill also looked at aural skills from each of the three countries which flowed perfectly into vocabulary and memory facility especially looking at jazz and folk music.

Talent versus Dedication and Passion?

This chapter was about the psychological enablers and inhibitors that can present hurdles for creativity. In some musical communities, it was more valued to have dedication and passion rather than talent (not always view held in Western musical tradition) and definitely evident in Hill's book. A section that really stood out for me (especially as a secondary classroom teacher) was that of assessment and feedback and the impact of self-judgement on our students. How to we give feedback and

what feedback looks like in different cultures especially Hill's interviews with students in South Africa.

Sharing Stories

Hill sums it up with five inhibitors of creativity: Material, Physical, Moral, Social and Psychological. Throughout the book, there are stories and interviews highlighting all of these challenges, hurdles but also the joys when these inhibitors are overcome including the last chapter taken from individuals with different experiences and styles from each of those three countries.

Summary

This book certainly challenged my idea of creativity, the biases around what makes someone creative and how we can encourage those around us to integrate playfulness into serious playing in our daily music making.

– Megan Iemma

iPractice: Technology in the 21st Century Music Practice Room

By Jennifer Mishra & Barbara Fast (2019)

New York, USA: Oxford University Press

Having accomplished the bulk of my practice sessions during my early university years in the mid 1990s with my trusty Seiko DM-22 and Sony Cassette Walkman, it was with great interest that I dived into this book. I wondered how it would approach the use of technology in the music practice room, how it would vary from its use in the music classroom, and whether it would offer more than what most teachers are currently familiar with.

Upon perusing the Contents, I noted that the book was very well structured and sequenced, with the titles and sub-titles of each chapter appealing to my curiosity. It was the opening story in the Preface that had me persuaded that the authors had not only developed these strategies for their own students, but for their own personal practice as well. The sense of relief and excitement which overcame me when the author finally introduced the 'measure 66' example (referenced in the preface story) on p. 92, and how she utilised technology to learn this difficult passage.

The main context of the book is for the 1:1 instrumental lesson, although there are a number of ideas that can be adapted for group learning situations. Ideally, the student and teacher each have access to a device of sorts. This book will be of most benefit to instrumental teachers and high school/early tertiary music students. Nonetheless, the content has been presented in such a manner that it can be easily adapted to any teaching environment with some creativity.

The authors laid a firm foundation in chapter one by exploring a number of key practice strategies based on cognitive and sports psychology that have stood the test of time. Technology will never be able to replace the tangible hard work, sweat, tears and discipline that comes from a committed practice routine. However, the book does make use of technology to breed curiosity, by integrating it into existing quality practice strategies, while leaving room for technology to evolve.

As with any reliable academic research paper, this book is strongly supported by research-based examples and evidence. Each chapter includes extensive endnotes, citing a variety of sources, and easily accessed at the end of each chapter. I found these particularly useful when I wanted a little more information about what I was reading.

Another feature worth acknowledging is the companion website. Oxford University Press provides an accompanying website where the reader can access additional material. For example, complete interviews with musicians and teachers, reviews of relevant applications, demonstrations by use of screen recordings and flipped videos, aural examples of musical excerpts used in the book, and full colour versions of graphics printed in the book. The companion website provided me with greater insight and understanding as I read the book and studied the examples.

Queries that arose as I read the book included:

What if a student doesn't have access to a device at home? For example, the primary school student.

Would Seesaw or Class Dojo be better social learning tools for primary aged students?

Are the examples provided partial to piano and strings?

Are there additional considerations for woodwind and brass?

Each chapter includes boxes that provide supplementary insights from performers, teachers or links to the companion website. However, at times the formatting of box numbers and that of the companion website are not always the same and can cause momentary confusion for tired eyes.

Importantly, the authors have successfully created innovative practice strategies by use of common devices and apps that are readily accessible either for free or minimal cost. They have provided solid evidence that technology enables collaboration between student and teacher and have removed the social isolation of practice by use of social media. Finally, they have provided extrinsic motivation by gamifying practice.

In conclusion, as I consider this book in context of the music classroom, I believe that it can provide a valuable resource in enhancing the relationship between the instrumental and classroom teachers. As students are increasingly required to write reflections, discussion and analyses, many of the strategies provided in this book will supply the thinking and language required, supporting current classroom pedagogy. Bringing the music practice room to the 21st Century will support and enhance 21st Century teaching and learning occurring in classroom, thus enabling students to better articulate the practice strategies they are employing as they prepare their pieces for performance.

– Deanna Whelan

Ready, Set Improvise: The Nuts and Bolts of Music Improvisation

By Suzanne L. Burton and Alden H. Snell II

Oxford University Press.

The purpose of this book is to examine the idea of creative music making through the development of improvisational skills and processes. Grounded in the spirit of collaborative, creative music making and learning, 'Ready, Set, Improvise' offers a foundational resource of easy and accessible activities for demystifying the skills and concepts needed to teach improvisation.

Encouraging teachers to consider improvisation as a regular part of the curriculum, the authors offer an easy to follow sequential guide in improvisation instruction applicable to most classroom music settings. Using the teacher as facilitator, this book provides pedagogical techniques to guide teachers and students. It is written in step-by-step practical chapters covering listening, dialogue-imitation, discrimination, and dialogue-improvisation, through which students methodically build rhythmic and melodic competencies and skills that allow for creativity with newly established abilities and confidence.

Utilising singing and movement, the book offers activities that are thoroughly presented, the level is defined, the duration of activities are provided, preparation and procedure are described, examples are provided, clarifying comments are added and responds to Victorian Curriculum standards. For the teachers who lack improvisation training, the authors utilise selective inclusion of musical figures and accessible tunes, outlining various techniques for teaching students to improvise rhythmically, melodically and harmonically, developing a practical comprehension of musical concepts acquired through listening, audiation, imitation and creation.

Singing and movement are used as a readiness to transferring skills to application on an instrument, with extension suggestions and a 25-week scope and sequence curriculum planner provided. Solfege and rhythm syllables are introduced for those inclined, but not essentially needed. Assessment is also considered, covering formative and summative overviews, as well as ideas for student reflective self-assessment. This is an enjoyable, practical and creative resource. For Australian contexts it can be used as a stand-alone aspect of classroom curriculum or used in classroom music to supplement development of instrumental musician abilities and development of creativity through establishing improvisation skills. It is useful for newly qualified teachers, highly experienced teachers, and those in-between.

– Leon DeBruin



Registrations now open at asmeconference.org.au



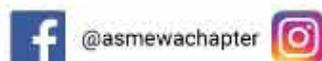
australian
a
society
for music
m
education
e
incorporated

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





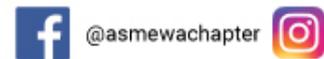
australian
 a
 society
 s
 for music
 m
 education
 e
 incorporated

FOOTPRINTS

creating pathways to the future

Australian Society for Music Education
 XXII National Conference

2-4 October 2019
 Perth Western Australia



Aside from the 4 amazing keynote speakers, 9 different performance experiences, many opportunities for networking and connecting with Australia’s best music educators, the ASME XXII National conference in Perth provides a huge range of concurrent sessions.

The concurrent sessions come in four formats – **Refereed Papers, Non-refereed Papers, Hands on practical workshops** and **Presentations** highlighting real success and experiences.

The concurrent sessions provide a huge amount of choice for participants. Whether you are a Secondary or Primary school teacher, peripatetic or studio teacher, wanting to learn about the latest research or interested in implementing and embedding indigenous music into curriculum, this is the conference for you. Our conference program has over 100 sessions that will enable you to select a concurrent stream of interest over the three days. Sessions presenters come all around Australia. They have high expertise across all fields and levels of music education and research.

Don't miss the opportunity to open you mind and increase your expertise.

For further information or to register, head to
asmeconference.org.au





FOOTPRINTS

creating pathways to the future

Australia Society for Music Education XXII
National Conference Perth October 2019

australian
a
society
for music
education
m
e
incorporated

Performances at the conferences...

THURSDAY OCTOBER 3
1630 TWILIGHT CONCERT

Guildford Grammar School with WASO



FRIDAY OCTOBER 4
1320 LUNCHTIME

Eastwinds (Musica Viva)



...plus 7 other free performances at the conference

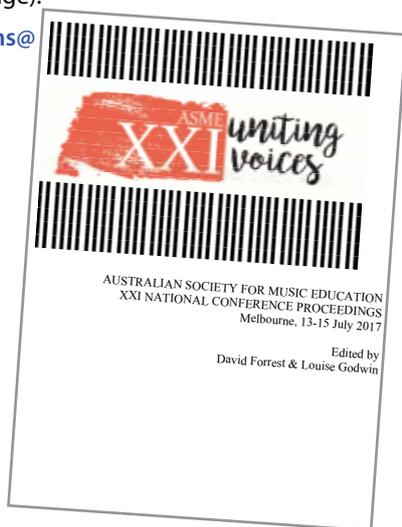


ASME National Conference Proceedings 2017

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



For your calendar

ISME Regional Conference

South Asia: Nepal. November 2019

ISME World Conference

34th World Conference: Helsinki, Finland. 2-7 August 2020
Hosted by the Sibelius Academy

ISME Affiliated Conferences

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

ISME Istanbul 2019 Legacy Conference. 4-7 September 2019



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.