

Message from the ASME National President

Hello Everyone,

I feel very privileged to have the opportunity to lead this wonderful organisation over the next two years. I am looking forward to getting to know a lot of new faces and people over this time. Volunteering for ASME at this level is a very rewarding role and I aim to continue the great work of Dr Antony Hubmayer.

I would like to take this opportunity to thank Dr Bradley Merrick who has finished his tenure on the National Executive. Brad has worked tirelessly to make ASME a more relevant organisation through his development of the website and social media presence. He has also developed the advocacy side of our work. Brad has represented us on many nationally-based committees over the past six years and has provided a balanced and informed voice for our organisation. I know he won't be too far away when we need advice and support.

I also need to welcome Dr Leon de Bruin to the position of Vice President. Leon is a Teaching Associate for the Faculty of Education at Monash University. He is a performer and composer of improvised and 'period styled' music. Leon also researches diverse musical practices including improvisation, creative agency, and distributed creativities. We are really pleased to welcome Leon to the National Executive.

We recently held the ASME XXII National Conference in Perth for which I was the convener. Whilst this meant a huge amount of work in the background for a small and dedicated committee, we really hope those of you who attended enjoyed the event and took away lots of new ideas and information. If you didn't manage to complete the survey sent after the conference and have some feedback for us, please don't hesitate to write. There is an article about the conference in this issue of *ASME Update*.

Final issue of ASME Update

As this is the final issue of the *ASME Update* the editors will present an account of the publication and its contents from 1993 to 2019 in a forthcoming issue of the *Australian Journal of Music Education*. This has been an important part of ASME's communications with members and in the article, we will document a coverage of events, initiatives, and celebrations in the life of ASME and its members.

This is the last issue of the *ASME Update* and my first as President. As we moved to an electronic version in 2016 and we have now decided that it would be better to get news out to you in a different way. Using a variety types of social media, email bulletins and website advances means we can put information out to our members in a much timelier way. We believe you will be informed this way and the take-up for our twitter and Facebook feed news has been really fantastic.

Please feel free to contact us via the website with any queries or thoughts of how we can serve you better.

Robyn Veitch

International Music Council

6th World Forum on Music - IMC 70th Anniversary

A special celebration for the 70th anniversary of the International Music Council was held in the framework of the 6th World Forum on Music held in Paris, 28 September to 1 October 2019. In recognition of the IMC Five Music Rights, which represent the basic values of the organisation, the Forum theme was: 'Give Me Five: The Five Music Rights in Action'.

For more information on the IMC visit

<http://www.imc-cim.org/>

5 Music Rights

- THE RIGHT FOR ALL CHILDREN AND ADULTS** 1 To express themselves musically in all freedom
- FOR ALL CHILDREN AND ADULTS** 2 To learn musical languages and skills
- FOR ALL CHILDREN AND ADULTS** 3 To have access to musical involvement through participation, listening, creation, and information
- THE RIGHT FOR ALL MUSICAL ARTISTS** 4 To develop their artistry and communicate through all media, with proper facilities at their disposal
- FOR ALL MUSICAL ARTISTS** 5 To obtain just recognition and fair remuneration for their work

ASME XXII National Conference 2019



Wednesday 2 – Friday 4 October 2019

University of Western Australia, Perth WA

The ASME XXII National Conference Report 'Footprints – Creating pathways to the future' was an exciting and well-planned event that enabled music teachers across Australia to pursue professional learning, network with other like-minded music educators, and be informed about the many areas of interest and current trends in music education.

The conference took place at the University of Western Australia and utilised the excellent facilities available on campus as well as tapping into the expertise of staff from the university. With a final total of 239 participants from a wide range of music education occupations and settings, the conference provided around 100 concurrent paper and presentation sessions. Participants came from all around the country with naturally, a strong representation from the WA Chapter.

We have had some really positive feedback from participants about all aspects of the program and the excellent catering provided by the University Club. All suggestions for improvement have been passed on to Tasmania for their consideration. I'd like to thank those people who took the time to complete the post-conference survey even though the hit-rate was only a small sample. This kind of information allows the future conferences to be adjusted to take success and difficulties into account as they begin their planning.

The four Keynote presenters included Professor Margaret Barrett, Dr Joan Pope, Dr Anita Collins and local indigenous composer and musician Gina Williams. All four set the scene for a range of discussions that carried on throughout the three-day event. Thank you to all of them for deepening our understanding of music education and presenting us with many ideas to continue and improve our work. We had a last minute change to include Gina and her brilliant guitarist Guy Grouse. Dr Clint Bracknell withdrew the day before due to ill health. The organising committee leapt into action and sought out Gina and Guy along with several local and interstate panel members for the symposium. A very special thanks to Jane Nicholas and Chadwick Beins for their quick response in the crisis.

On the second day of the conference we held a symposium in and around the inclusion of Australian indigenous music. The main theme from all four experts in the area was that we always should consult with local elders and keep the communication between teachers and indigenous representatives open. Using traditional music can be difficult if it was originally created for cultural activities but there are many, many options of contemporary music that we can access that enables us to work with respect and consideration for cultural integrity. The ASME website contains a huge amount of information – both

Western Australia and South Australia have pages that contain quite detailed information – a great place to start if you haven't already looked for ideas.

The other major highlight was the Young Composer Project. A concert of their works took place on the third day of the conference. This was after two days where the Young Composers' workshopped their pieces with James Ledger (the Composer in Residence) and four of UWA's music staff. The Young Composers can be seen talking about their experience with Mandy Herriman on the Music Ed Net site. It also contains the performances and some keynotes. We want you to use the footage to motivate and inspire the next group of young musicians and composers to reach for the stars. These seven young people provided us with a wonderful concert and we commend their achievements. It took considerable effort for this successful component of the conference to happen. Thanks very much to Mandy Herriman for her work. It was great to have the Young Composer Project back in force on the ASME conference schedule.

I would really like to thank the Conference Committee: Mandy Herriman, Jane Nicholas, Jason Boron and Chadwick Beins, for their hard work and commitment to the organisation of the conference. Our Professional Conference Organiser, Ralph Gurr and his team from Events WA, provided us with a highly professional and supportive service. We also used a number of local students as volunteers over the event who were all energetic and professional in the organisational roles they were given. The ASME WA Chapter Council members also worked really hard during the event. Their beautiful manner, intuition and problem solving comes from assisting at many major ASME WA events over the years and is very well appreciated.

Thanks to everyone who came to Western Australia for the ASME XXII National Conference.

Robyn Veitch
Conference Convener

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

National Teaching Award for Excellence in Indigenous Music Education 2019

The ASME National Teaching Award for Excellence in Indigenous Music Education aims to recognise music educators in First Nation and Indigenous Community settings through their exceptional efforts in the provision of quality music education. The award seeks to enable further professional growth through attendance at the ASME National Conference where there will be opportunities to share their experiences and to access current thinking, professional practice and resources. The purpose of this award is to support attendance and resources to selected recipients, the first winner's being acknowledged in person at the XXII National Conference 2019. The award in total will amount to a maximum value of \$2500.00.

Shellie Morris

Shellie Morris empowers and educates Aboriginal people through music performances and workshops. Shellie has written literally thousands of songs during her career in conjunction and collaboration with communities around Australia. She has an unshakable passion for working in communities and has an excellent reputation across the nation as a facilitator and friend to many communities. She speaks a little bit of 17 Indigenous languages and has worked in more than 70 remote communities around Australia. She is an ambassador for the Fred Hollows Foundation and travels the country creating songs with young people in an effort to reduce the incidence of Trachoma in Indigenous communities.



Recently she has worked with the kids at Tennant Creek in the Northern Territory on the Stronger Sisters Project to get young women ready for the Vibe Alive Festival, supporting these women towards healthy lifestyle choices. Her illustrious career has balanced being one of Australia's most celebrated singer-songwriters with her unwavering commitment to healing through music within communities. Armed with personal experience of connection and disconnection, Shellie imparts the importance of having a voice, listening to one another and that every individual is important.

While she has been in the spotlight for many years with her involvement with Black Arm Band, Deadly awards, ARIA nominations, Music Australia award, NAIDOC Award, G.R. Burarrwanga Memorial Award and Australian of the Year award; by and large; she works on the ground reaffirming the identity of all those blessed to work with her.

Since discovering her Wardaman and Yanyuwa roots more than 20 years ago, she has tirelessly worked to improve the lives of

Indigenous Australians, especially in the Northern Territory. She is the 2014 NT Australian of the Year, has won multiple awards personally and for her collaborations including the landmark album Ngambala Wiji li-Wunungu and the internationally award-winning musical documentary Prison Songs. The documentary has won film and humanitarian awards around the world and was nominated for five AACTA awards (including best sound and score), ATOM Awards - Best Indigenous Resource and a Walkley Documentary Award. Through honesty, music and her trademark smile Shellie Morris gently effects change everywhere she goes.

I've worked in more than 70 remote Australian communities in my career, I've learnt to sing in more than 17 Aboriginal languages – many of which are considered "sleeping" or close to extinction. First Nations cultures have always used the arts as the main way of communicating over the ages, as an education tool for kids' learning, lore, law, inter-tribal communication and imparting social mores. I'm continuing this. (Shellie Morris)

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.

Adrian Soares

Adrian recently completed his piano studies at UWA with First Class Honours, under the tutelage of Graeme Gilling. While at UWA, he was awarded the prestigious Tunley Music Scholarship, and was a recipient of the VOSE Memorial Concerto Prize, Waveney Wansborough Memorial Prize and Flora Bunning Chamber Music Prize. Adrian has performed with WASO as a casual musician and as a soloist performing Ravel's Piano Concerto in G, and was recently accepted into West Australian Opera's Wesfarmers Arts Young Artist Program as a repetiteur.



He currently works as both piano teacher and accompanist for Iona Presentation College and Mercedes College, whilst also working as a freelance performer and accompanist in Perth, including WA Youth Orchestra, Fremantle Women's Choir, the Irwin Street Collective at UWA, and many students and ensembles in secondary and tertiary institutions for exams, recitals, festivals and concerts. When not playing piano, Adrian also sings with VOYCES, Giovanni Consort, and the National Youth Choir of Australia.

Music Educating for Life Award

ASME Music Educating for Life Awards recognise exceptional contributions 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 2019 - Recipients

Queensland: Cade Bonar, St Andrew's Anglican College

Tasmania: Carolyn Cross, Bellerive Primary School

South Australia: Sari Noble, Saint Peter's Girls' School

Victoria: Roland Yeung, Retired

Western Australia: Veronica Akse, Treendale Primary School

Cade Bonar, St Andrew's Anglican College, Queensland

Dr Cade Bonar is the Head of Music (Curriculum) at St Andrew's Anglican College, Peregian Springs, Queensland. He teaches Year 4, 5, 11 and 12 Music, and Year 12 Music Extension. Cade has been a music teacher since 2003 and Head of Music at St Andrew's Anglican College since 2006. He has the respect of staff students and parents for his tireless and innovative approach to enriching students' lives through the medium of music. Cade strives for excellence in his teaching, focusing on locating and implementing effective approaches that enable all students to enrich knowledge, skills and attitudes in music. Through his research Cade employs considerable flexibility in planning and goal setting to ensure all students valued, included and enriched.



Cade models a growth mindset as he strives to learn more and contribute more to the school and the wider community. He endeavours to lead through best practice and seeks and encourages constructive critique and reflection upon curriculum and practices with and between his colleagues. Cade's reflective and critical approach to his work is best evidenced through his doctoral studies – a year-long action research project within one of his Year 8 Music classes.

Cade is beloved by his students for his passion for music and for his empathetic approach to all his aspiring musicians. He believes every single child can become proficient at their craft. Cade provides leadership to and innovation in courses throughout his school that include general and specialised approaches, including the Year 4 and 5 Music Immersion Program (for all Year 4 and 5 students at the College), Advanced Music Pathway Program (for advanced standing Year 10 and 11 students leading to tertiary study in music), the Composer in the Classroom Series, and many other initiatives throughout his school.

Cade has been instrumental in delivering seminars and writing research articles as a Research Associate of the St Andrew's Institute of Learning. He has also contributed to the professional development of music educators in the region, by establishing the Sunshine Coast Music Teacher's Network. Cade has presented several workshops for ASME in Brisbane and via video link to regional centres (Cairns and Townsville), and for the Emerging Music Teachers' Network in Brisbane. He shares his experiences and ideas through social media and his own website.

As Queensland develops its new Queensland Certificate of Education, Cade has been at the forefront of curriculum planning and innovation, both at the school and in the region. He works as District Review Panel Chair – Music (Sunshine Coast) with the Queensland Curriculum and Assessment Authority (QCAA), overseeing external moderation of Year 11 and 12 work, supporting schools to deliver quality assessment practices, and verifying standards of achievement. In 2017, Cade was appointed as one of the Lead Writers for the Year 11 and 12 General Music Syllabus, 2019. In its first year of implementation this year, Cade is also supporting its application in the classroom though this recent appointment as the Chief Endorser for Music by the QCAA.

Carolyn Cross, Bellerive Primary School, Tasmania

Carolyn is a widely respected Tasmanian music educator who has, for over three decades, inspired, and enriched the knowledge, skills and attitudes of thousands of students from Kindergarten to Grade 12. During her 31 year career she has also worked collaboratively with her colleagues, through leadership roles in ASME and other professional organisations, to improve learning outcomes for students across the state.



Carolyn is currently Teacher in Charge of Music at Bellerive Primary School in Hobart, where she teaches Grade 1 – 6 classroom music, a Grade 4 recorder group, a Grade 3 – 6 Honour Choir and a Grade 4 – 6 marimba group. She is also a member of the Department of Education instrumental team for the Combined Primary Schools Band Program teaching woodwind instruments to students of Bellerive Primary School, Goulburn Street Primary School and woodwind and percussion to students of Howrah Primary School.

Her ability to provide effective and innovative music education for her students has been acknowledged in a number of ways. Formerly, Carolyn was Teacher in Charge of Music at Ulverstone High School (1996 – 2010) and, as recognition of its status as one of the finest programs in the state, she received a Department of Education Award for *Educational Excellence for Outstanding Contribution to the Arts and the Concert Band*. Carolyn was awarded a Hardie Fellowship in 2005, to study

Aesthetic Education at the Lincoln Centre Institute in New York. Apart from the classroom music programs that Carolyn has taught during her career she has formed a number of community bands. In 2007 when she was working on the North West Coast of Tasmania Carolyn created the Barrington Brass Band for Grade 5–10 students in the Latrobe area. This linked closely with her work in the community as Musical Director for Latrobe Federal Band. From 2005 – 2010 she conducted the Senior, Junior and Beginners band. After she moved to Hobart Carolyn created 'BANDIT!' in 2013, a junior brass band for grade 4–7 students that is connected with the Glenorchy City Concert Brass.

Carolyn has presented workshops, PD sessions and lectures for the Tasmanian Symphony Orchestra, TASME State Conferences, Musica Viva Australia, Music: Count Us In and the University of Tasmania (UTAS) Master of Teaching students enrolled in the Introduction to Arts Education Unit on Music Education. She has been called on to mentor beginning music teachers and provide PD to music teachers who need assistance. Carolyn held the position of Moderator for Music on the North West Coast of Tasmania from 2001 – 2004. From 2005 – 2009 she was a co-writer for the music syllabus of The Tasmanian Curriculum and assistant writer for the Scope and Sequence document and Stages Project for the Tasmanian Curriculum and Curriculum leader for North West and West Coast Music teachers.

Carolyn has been writing educational resources for the Tasmanian Symphony Orchestra since 2015 and her teaching ideas were developed from the repertoire programmed for each TSO education concert program. Her work is featured in Teaching Resource Booklets prepared for *Maximus Musicus Visits the Orchestra (2015)*; *Mini TSO (2016)*; *The Amazing Tale of Gibson (2016)*; *Sir Scallywag and the Golden Underpants (2017)* and *Magic of Merlin (2017)*. She also developed teaching ideas around the song *Tingalayo* for the online resource, *TSO Songbook*.

Roland Yeung, Retired, Victoria

Roland Yeung is held in the highest regard amongst Victorian Music educators for his sustained commitment to school-based leadership, state-wide curriculum design and development, and his generous volunteer work with community and professional music organisations.

Much of Roland's professional work has involved expertly leading large Music departments in two of Melbourne's prominent schools. Firstly, as Music Coordinator of Blackburn High School between from 1976 to 1989, and then again in 1992. Then, in 1993, Roland moved into the position of Director of Music at Carey Baptist Grammar School in Kew, where he stayed until his retirement in 2012.

Roland is perhaps most celebrated for his role in developing



and implementing Victoria's senior Music Curriculum as part of the Victorian Certificate of Education in the early 1990s. In 1989 Roland was seconded to the Victorian Board of Studies to develop, write and publish the Victorian Certificate of Education (VCE) Music and Music Craft Study Designs, VCE Music Assessment Handbooks, VCE Music Course Development Support Material, and the Prescribed list of Notated Solo Works for VCE Music Craft 1991.

From 1994 to 2008 Roland was Chief Examiner for VCE Music Performance. During this time, he organised the annual "VCE Seasons of Excellence – Tops CATS and Top Class Music" performances. He was also a Music Practical Solo assessor for 27 years between 1981 and 2008.

Roland continued to be involved as a VCE Music Curriculum Writer for the VCE Music Craft and VCE Performance Study Designs for the first four accreditation periods commencing in 1994, 2000, 2006 and 2011, as well as the VCE Music Performance Prescribed List of Solo Notated Works 1998.

With a passion for and commitment to fostering life-long learning in young people and in teachers, Roland's work with community groups has been stellar. He was a member of the founding committee of the Grainger Wind Symphony in 1986 and has served as the Music Director and Principal Conductor since 1988. He held the position of Conductor of the Melbourne Youth Symphonic Band (with the Melbourne Youth Music Council) in 1979, then again from 1982 – 1985. He also founded the Eastern Youth Laureate Wind Symphony in 1986 and was Music Director until 2002. Roland has also conducted many community orchestra and musical theatre productions.

In retirement Roland continues to be called on to adjudicate school and youth music festivals, and to guest conduct at various schools and music camps. He also presents VCE Music Solo masterclasses in schools, and seminars for conductors and teachers, and has been a Visitor Services Volunteer at the University of Melbourne's Grainger Museum from 2018.

Sari Noble, Saint Peter's Girls School, South Australia

As a music educator of 29 years, it has been Sari Noble's privilege to bring music into the lives of many. While educating young people with an artistic focus will always be her primary role, she is a passionate advocator of music as a means of fostering creativity, self-expression, confidence and self-esteem. Her greatest joy continues to come from watching those who once struggled simply to maintain eye contact, develop the confidence to perform, to express themselves, and to create friendships.

During her career, Sari has worked tirelessly to create growth in music programs and encourage girls to play the full range of



instruments. She has seen concert bands under her direction grow exponentially for as many students and genres as possible. In her most recent position at Saint Peter's Girls' School she has directed the Concert Band, Chapel Band, Rock Band, Gamelan Ensemble, Percussion Ensemble, String Orchestra, Extension Strings Group, Chamber Choir, Junior Choir, and five different jazz choirs spanning Junior to Senior School.

Sari's breadth of musical experience in classical, jazz and other genres has underpinned much of her work, and this together with the extensive music network she has created over the duration of her career, has allowed her to go above and beyond to provide students with extraordinary experiences and an amazing range of artists in residence experiences.

Sari's choirs had a broad range of eisteddfod success in South Australia and Nationally. They have received a wealth of performance opportunities including festivals, radio and television appearances. Under Sari's direction, they have recorded and produced several CDs. During her career, ensembles under her direction have won over \$13,000 in prize monies, which she has then been able to put back into the program to fund artist in residence programs, music tours and recording work.

Giving her students first-hand insight into the music industry has always been a personal focus. Sari has devoted part of her curriculum to music pathways; last year recording a jazz album and tackling distribution of this album through digital technologies herself. Their jazz album "Enchante Live" is available on Spotify, a first for an Australian school. It was also important for students to understand the marketing aspect of the music industry, and to this effect they made use of Facebook and released a video single of "I Hear Your Name", viewable on Youtube.

To authentically address the ACARA cross curriculum priorities, Sari has been involved in forming a school consortium across three schools from Australian Independent Schools of South Australia and Mekar Bhuna in Indonesia. Sari has worked with Gamelan and Indonesian dance specialists to provide compositional tasks and mixed media arts performances across her schools.

The concept of life-long learning has been important for Sari's professional and personal development. She enjoys collaborating and learning from others. She has worked in many different ways; fostering relationships with University staff in order to facilitate pathways for high achieving students, collaborating with other Music Education leaders to provide combined choir performances, mentoring less experienced staff, graduate music teachers and student teachers and advocating for Music Education within her school communities and assisting a UN global initiative for educating empowering young women in underprivileged countries.

Veronica Akse, Treendale Primary School, Western Australia

Veronica is an energetic, innovative and progressive music educator. She is passionate about her learning area and is dedicated to providing the best possible experiences for all students. Since commencing at Treendale Primary School in 2015, one year after the school opened, she has developed a quality music program underpinned by research and a responsive pedagogical approach.



Veronica possesses a wealth of knowledge about how students acquire musical understandings and skills in line with stages of childhood development. She has developed an innovative music program across the school, ensuring close alignment to the WA Curriculum and school priorities. By extending her knowledge about the causal relationships between music learning and language development, Veronica deliberately embeds literacy skills as a key aspect for improving students' aural skills, auditory awareness and auditory memory. Musically weaving creative storytelling into her lessons with puppets and props, Veronica inspires students' imaginations, increasing their active listening skills.

Veronica embraces the use of iPads in her learning programs, pushing boundaries to authentically develop original ways for using the device as a tool to support students' musical learning. Through the use of Apps including Seesaw, Flipgrid, PicCollage, Garageband and iMovie, students combine their music learning with literacy, technology and creative thinking.

Treendale Primary School operated as a Teacher Development School in which many open classes and opportunities to share practises were provided to visiting teacher groups and from within the school community. Veronica embraced opportunities to work with other teachers and the school community in curriculum development, planning techniques, integrating music with technology, assessment and reporting techniques and follow up support. Veronica regularly presents at ASMEWA professional learning events to share her approach to teaching music and her authentic, effective integration of digital technologies.

Veronica is a highly respected music educator who is a quiet and humble achiever. The strong commitment to her own, and others professional learning, active involvement in music associations, together with her outstanding efficacy as a music educator and mentor teacher make her an inspirational teacher and life changing educator.

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.

Gillian Maree Howell, Griffith University

Thesis title: A world away from war. Music interventions in war-affected settings (2018).

Abstract: This thesis examines what happens when the worlds and knowledges of war, international development, and music education intersect. It investigates the practices and experiences of *music interventions*, a term used in this thesis to describe structured programs for music learning and participation in places that have been unmade by war, taking shape within the structures and funding arrangements of large-scale international aid and assistance. It explores the work of three specific music interventions – the Pavarotti Music Centre in Bosnia-Herzegovina, Hadahur Music School in Timor-Leste, and the Afghanistan National Institute of Music in Afghanistan – with the goal of identifying how these kinds of projects are shaped, and their potential for sustainability in a volatile and mutable environment. These case study sites offer interesting contrasts of timeframe (longevity of the music intervention and retrospective distance from the wartime experiences); scale (of ambition, funding, and external drivers); and approaches to the teaching and learning of music, in particular their efforts to regenerate local music traditions.



The research was designed as an ethnographic, multi-sited, multi-case study project. Semi-structured interviews and document review were the principal data sources, offering diverse perspectives that bring both positive and critical voices of participants and local community members to the fore, alongside those of organisers and practitioners. Data were coded and analysed thematically, using grounded theory methods.

As a result of this process, the thesis argues that the

Fellowship of the Australian Society for Music Education (FASME)

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.

In 2019, a Fellowship was awarded to Dr Antony Hubmayer for his work as National President of ASME in the past two years.

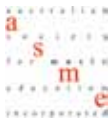
phenomenon of music interventions can be understood as evolving across six critical junctures – sites of negotiation between the various actors – that produce decisions and actions that critically shape each project. The critical junctures – Aims and Motivations, Buildings and Facilities, Pedagogy and Learning Materials, Organisational Culture, Internal Engagement, and External Engagement – also have implications for sustainability, as they represent points of active interface between contrasting constructs and ideals, and therefore can generate instability and conflict as well as harmony and growth. The critical junctures model offers practitioners and scholars a tool for understanding, planning, operationalising, evaluating, and handing over music interventions in war-affected contexts. It sheds light on internal practices, and helps to reveal the influence that the complex wider context can have on shaping and sustaining the music activities.

The model of critical junctures for shaping and sustaining music interventions is the central theoretical contribution of this research. In addition, the thesis makes methodological, empirical, and practical contributions to what is a nascent subject of inquiry, mapping three radically different music interventions in their achievements and their missteps, and presenting empirical data from multiple perspectives. In a world that is as much at war as ever, and an aid environment that is increasingly recognising the importance of cultural development and creative expression to human development, this study has deep and immediate relevance to an audience of music and development practitioners, policy makers, and scholars in the fields of (applied) ethnomusicology, music education, community music, music sociology, music therapy, cultural development, and international development.

Honorary Life Membership – Jennifer Rosevear AM

Dr Jennifer Rosevear's tireless work with ASME includes: National Treasurer (2011), Immediate Past National President (2009–2011), National President (2007–2009), former National Secretary, Chapter Chairperson, National Council member, Convenor of the ASME XIII National Conference (Adelaide, 2001), Secretary of ASME (SA) Chapter (2010–2013), Convenor of the ASME XX National Conference (Adelaide, 2015). In 2011 she was awarded ASME Fellowship.

In her career, Jenny has completed many high level curriculum and administrative roles in South Australia. She became a member of the SSABSA Music Subject Advisory Committee in 1984 and working as a lecturer and Head of Music at the Elder Conservatorium of Music. She is a member of the International Society for Music Education, the Orff Schulwerk Association, the Kodaly Music Education Association, and the Australian College of Education (1996–2012). Jenny retired from the University of Adelaide in December 2015 and maintains the honorary position of Visiting Research Fellow. On Australia Day, 2018, she was awarded Member of the Order of Australia for services to music education.



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National Council 2019-2020

In addition to the National Executive the following Chapter representatives form the ASME National Council: Byron Luck (ACTMEN), Deb Batley & Anne Power (NSW), Ty Quinn & Jazmin Tomsen (NT), Rachael Dwyer & Janette Kelly (Qld), Luke Gray & Chris Narroway (SA), Andrea Marks & Paul Radford (Tas), Fiona King & Jen Skate (Vic), Jason Boron & Mandy Herriman (WA).

ASME NATIONAL EXECUTIVE: 2019-2021

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