

BULLETIN: ASME VICTORIA

australian
society
for music
education
incorporated

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Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



Supporting the right of everyone to access a quality music education

– a major goal of ASME

Editorial

Ros McMillan

This issue of the ASME (Victoria) Bulletin contains details of our program for this year.

The highlight will be our Mini-Conference to be held Thursday 4 and Friday 5 October at the Australian Catholic University, East Melbourne.

Regular Bulletin articles include Adam Yee's 'Thoughts on Music Education', a stimulating discussion on the importance of teachers identifying the purpose of music education in regard to their own teaching. Adam's description of the first



staff meeting for the new school year is indicative of the lively music department where he is Director of Music.

The Research report has been written by Sue Arney, well-known to many as the former co-ordinator of Professional Development for aMuse. Sue's investigation of the current state of professional learning will be an invaluable guide to the future of an important aspect of all teachers' careers.

On a sad note we acknowledge the passing of Jean Heriot, an Honorary Life Member of the Victorian Chapter of ASME. Our member Mark O'Leary has written a moving tribute to a much-loved music teacher and we thank him for permission to reprint part of the speech he gave at Jean's memorial service (page 7).

Matters for inclusion or ideas for the Bulletin are always welcome. Please feel free to contact me at www.asme.vic.edu.au

Chairperson's message

Greg Oates



In this first issue of the Bulletin for 2018, we welcome new members to the Victorian Chapter of ASME. A busy program is planned for the year, more details of which can be found on page 4.

In regard to this, the Chapter Council has been discussing the areas in which we can assist teachers in their day-to-day activities. One area of concern is the mounting evidence that sectors of students are feeling increasingly disenfranchised from schooling. This is happening at an early age with boys in particular, even as early as Years 3 and 4. Increasingly young adults also seem to be reporting a sense of detachment from society and a lack of meaningful purpose in their lives.

Music has a real and vital role to play in helping to address this situation. If we are to address these concerning trends it is important that refinement and redevelopment of our music curriculum takes place so that meaningful participation in music-making can become a reality for all students.

We are well aware that there are a many excellent music programs in Victorian primary and secondary schools with music teachers producing excellent work. However, it is clear too, that music is conspicuously absent from the curriculum in many schools, for a host of reasons. Decisions appear to be taken where, sometimes, even large and better-funded schools have basic, under-developed and almost tokenistic music programs. Indeed, many disadvantaged schools have no access to music at all, yet it can be argued that these may well be the very schools where students stand to gain the

most from a comprehensive music program. This concerns us to the extent that we are currently discussing ways in which ASME (Victoria) might take a lead in establishing a project to address this issue.

Another initiative that we are planning is a series of Morning Teas for newly graduated teachers. The first year of teaching is incredibly confronting for any new teacher and with the pace of a busy school and even busier teachers, new graduates can feel somewhat helpless at times. The first morning-tea will be held on Saturday 21 April (more details on page 4). Several Chapter Council members will be in attendance to provide strategies for coping, music activities that 'work' and other pieces of advice, if needed.

Other activities for this year include a Mini-Conference to be held 4-5 October at the Australian Catholic University, East Melbourne. A stellar cast of music educators has accepted invitations to each present one of the four key workshops of the two-day gathering, more details of which can be found on page 4.

ASME Victorian Chapter Council

2017-2018

CHAIR: Greg Oates

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The Australian Music Centre

The AMC is the national service organisation dedicated to the promotion and support of art music in Australia.

At the heart of its mission is a commitment to the representation, advocacy, promotion and support of Australian composers and their music. Its work covers contemporary classical, contemporary jazz and improvised music, experimental music and sound art. It provides career support, manages professional development programs and presents annual and biennial awards.

The AMC houses the most comprehensive catalogue of Australian music, a living collection of scores, recordings, research papers, teaching kits, classroom materials and

aggregated media. The collection includes more than 30,000 items by 660+ Australian artists. In 2002 the organisation made the decision to digitise this asset and, today, more than 13,000 digital items by Australian creators are accessible to anyone in the world with a smart device.

The AMC provides also music publishing, distribution and retail services for major customer groups.

It has facilitated the creation, performance and awareness of Australian art music nationally and internationally for more than 40 years. ASME members are invited to support the work of the AMC by joining as a financial member and also by donating to the organisation.

Website: www.australianmusiccentre.com.au

Thoughts on Music Education 2: Adam Yee

Thoughts on Music Education presents the views of a leading music educator. The series began in the October/November 2017 issue of the *Bulletin*.

Adam Yee is a composer, Head of Music at King David School, Armadale, Victoria and Immediate Past President of the Association of Directors of Music in Independent Schools (ADMIS). He lectures in the Master of Music (Performance Teaching) at the University of Melbourne and his fifth opera, *Carmilla*, will be staged at La Mama, 2-13 May 2018.

The Danger of Meetings

Meetings are dangerous. Meetings require people to sit in a room, typically for one to two hours. Given our digitally-impaired attention spans, serious, sustained dialogue is itself a provocation. Meetings also suggest the possibility of change, yet they often create more problems than they solve. Despite being officially holiday time, everyone in the King David Music Department attended our January meeting. The personal 'danger' for me at a music staff meeting is the need to commit to decisions that I do not entirely agree with. I think it is fair to say that our team consists of good people who trust one another and who communicate openly. Sources of disagreement generally come from well-founded beliefs. I am mindful of Neil Postman's observation that while schools may teach about democracy, they are often intensely undemocratic places.¹

Reading and the Art of the Teacher

Many people don't like to read (or perhaps they don't like being told what to read). There is a slight undercurrent of (thoroughly musical) anti-intellectualism around our department table (e.g. "Why are you making us do this reading? How is any of this relevant to my teaching?") This legitimate concern could be expressed like this: "We cannot read our way to becoming better music teachers." I'm sympathetic to this objection because teachers are performing artists. In Lawrence Stenhouse's words, '... [the] teacher is an artist whose medium is interpersonal transactions of knowledge. [Teachers] learn through the critical practice of their art' (1983:157-8). Stenhouse's concept

¹ Neil Postman: '[W]hat has the most relevance to students is that which the information environment least provides them...What is relevant, therefore, is what the culture is insisting is irrelevant' (1979:131).

is a powerful one for music teachers as it allows us to see the profound continuity that exists between artistic and educational modes of performance. To become better practitioners, music teachers need to think about their teaching, discuss their teaching with a range of colleagues and be receptive to criticism and coaching.

Nevertheless, I see two compelling reasons for setting readings for the music staff. Firstly, it is the antidote par excellence to the Sisyphean wheel-reinvention that passes for so much of the 'professional learning' in schools. More importantly, the critical reading of exemplary authorities is a deliberate exercise in openness to the ideas of others. These factors, I contend, make a case for music education as a professional, disciplined activity. I say this in the face of decades of postmodern, cultural relativist denials of any core set of values and practices that define the field.

The music teachers I work with remain refreshingly untouched by the stultifying bureaucratisation that has become the creeping normality of school-based education (see Walker 2012). Consider the embarrassingly reductionist, arbitrary lists of 'standards' that purport to define our profession. Such approaches are symptomatic of a broader cultural problem that writers such as Jacques Ellul, Lewis Mumford and, again, Neil Postman have identified as the reification of the technical mindset: a process that goes hand in hand with 'the surrender of culture to technology'. Music teachers still embody the truth that Raewyn Connel (2009) invokes when she argues that great teaching can only be achieved within and through the practice of psychologically healthy teaching communities and collegial human relationships.

Some Questions...

The set reading for our meeting was a chapter that has had an enormous impact on my teaching and broader thinking about music: Patrik Juslin's (2005) 'From mimesis to catharsis – expression, perception, and induction of emotion in music'. I structured our meeting around six questions on Juslin:

1. Is emotion the main thing music communicates? What else is being communicated?
2. What links in Juslin's 'chain of communication' are we responsible for? How might we demonstrate our responsibility?

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3. "Popular musicians are loved, and even worshipped, not only for their ability to write songs and perform them publicly, but also for their ability to 'speak to their audiences'" (p. 89). Is this a teachable skill?
4. Juslin demonstrates how performers encode musical expression through decisions regarding tempo, dynamics, articulation and timbre. Suggest teaching techniques that address these variables.
5. Is anyone using movement to teach expressive musicianship?
6. Juslin's Transmission Model invites us to focus on
 - a) the meanings communicated by music
 - b) the 'highly personal' ways performers and players relate to music
 - c) the 'strong social dimension' in musical responses.

What can we do (or stop doing) at King David School to support this?

...and some resolutions

I scheduled an hour for these questions. Ultimately it took two hours to cover most, but not all of them. Here are some of the prosaic yet wholly achievable resolutions that emerged directly from our discussion:

- Listening to high-quality recordings is an excellent use of Instrumental Music time.
- Students and parents will receive a running order (but not a formal program) at our soirees.
- Instrumental teachers will spend lesson time walking students through the spaces in which they will perform and working explicitly on performance etiquette.
- Staff are welcome to perform short items at student concerts.
- If we value ensembles, both instrumental and classroom music assessment will reflect this.

References

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ESSENTIAL DATES FOR YOUR DIARY!

ASME (VICTORIA) MINI CONFERENCE

THURSDAY 4 – FRIDAY 5 OCTOBER 2018

Australian Catholic University, Victoria Parade,
East Melbourne

Two days of outstanding presentations, workshops and discussion groups with major presenters:

Sue Johnson (Co-founder Coco's Lunch)

Karen Kyriakou (Composer and classroom teacher)

Michael Travers (Award-winning primary classroom teacher)

Katie Wardrobe (Music technology expert)

Further details over the coming weeks at
www.asme.edu.au/vic



COMPOSITION WORKSHOPS

Saturday 28 April

10am – 12 noon

Deakin University, Geelong Campus

Waurin Ponds 3221

Saturday 19 May

10am – 12 noon

Deakin University, Burwood Campus, Burwood 3125

Cost: \$10 (\$5 student)

Morning tea provided

Places are limited so booking is essential at Eventbrite after
5 April 2017

Closing date for bookings:

Geelong workshop – 21 April 2017

Burwood workshop – 12 May 2017



NEW TEACHERS' MORNING TEA

Saturday 21 April 2017

10am – 12 noon

Our Lady Help of Christians, Miller Street, Brunswick East 3057

All first year and Early Career music teachers are warmly invited to share Morning Tea with experienced classroom and instrumental music teachers.

Wanting teaching ideas or tips for the classroom, strategies for dealing with students or practical ideas to help solve specific problems? Then help is at hand!

Register for the Morning Tea on [Facebook.com/asmevictoria](https://www.facebook.com/asmevictoria).

My Research

The research report in this issue of the Bulletin is written by Sue Arney, who is undertaking a Doctor of Education degree at the University of Melbourne

Teacher perceptions of effective professional learning in music education

Introduction

Professional learning (PL) is an essential component for all teachers throughout their careers. In recent years responsibility for the design, funding and delivery of teacher professional learning has moved from government education departments to not-for-profit as well as commercial enterprises. The result is that a broad range of providers can now offer workshops, seminars and courses from which schools and teachers can choose.

This study will seek answers to the following questions:

- What do music educators perceive to be the most important factors of effective professional learning?
- What are the factors/priorities for school-based music educators when selecting professional learning?
- To what extent can an understanding of these elements contribute to a framework for effective professional learning in music education?
- Is there consensus between music educators working in different school-based settings about their priorities for professional learning?

Using a qualitative approach that combines the use of online questionnaires and a series of interviews, this study seeks to examine the perspectives of music educators in three fields: secondary classroom, primary specialists and teachers in instrumental and/or ensemble positions.

Significance of the Study

Identification of characteristics that music teachers perceive to be effective in professional learning has the potential to contribute to the construction of a framework that can be utilised by:

- professional teaching associations
- professional learning providers
- government education departments
- school music departments.

Two particular problems are driving this research. The first is that music educators in primary, secondary and instrumental settings are experiencing significant hurdles in accessing appropriate and effective professional learning that contributes to their continual growth and improved teaching praxis.

A second problem to be investigated is whether, as recent literature suggests, whole-school based professional learning is more effective than the offerings of external, one-off programs, the latter previously the main way that teachers accessed professional learning programs.

The discussion of literature in this area will include four sections:

- The definition and purpose of professional learning
- Characteristics of effective professional learning
- Issues in professional learning in music education
- Opportunities for further research

This will be a qualitative study, framed by a phenomenological approach. It will involve an initial online scoping survey that will provide general data on music educators' experiences, preferences and perceptions of professional learning. From this, 30 'experts' will be selected to participate in the next phase of the study that will consist of the formation of three panels of ten to test similarities and differences in each sector:

Panel 1: Secondary classroom music teachers

Panel 2: Primary music classroom specialists

Panel 3: School-based Instrumental and ensemble music teachers

Face-to-face interviews will identify the themes highlighted in the scoping survey and will discuss the issues outlined. The semi-structured interviews will provide an opportunity for teachers to reflect on their experiences and thoughts on effective professional learning.

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Two phases of feedback, those of re-prioritising and reflection by the interviewed teachers, will form part of the collected data and analysed through the use of the Delphi research method. This iterative process is a useful means of collecting and filtering the judgments of experts in an anonymous setting. It involves a series of phases – the collection of data, analysis and feedback – to create consensus of knowledge about a problem or phenomenon (Skulmoski, Hartman & Krahn, 2007).¹

The end product will be two-fold: an analysis and discussion of teachers' perceptions of effective professional learning in music education, and the [optional] development of a framework for effective PL based on teachers' views. The framework is optional as it may be that consensus cannot be reached either within each panel or across the three panels.

Initial findings

At this early stage, there is little consensus about the most effective style of professional learning, with some teachers nominating lecturer-style with handouts and others preferring practical, hands-on workshops. Many teachers find activities that can be immediately used in the classroom the most satisfying; others value 'big picture' concepts that encourage reflection.

Early (surprising) themes emerging include:

- Teachers in outer metro areas find travel to PL more of a barrier than those in regional or rural areas.
- Only around 25% of teachers have their PL fully paid by their schools.
- When selecting PL, teachers consider the direct impact on and contribution to their own teaching/pedagogy of greater importance than its impact on students.
- Very few music teachers belong to a professional music teaching/instrumental association in their first two years of teaching in schools.
- A large number of teachers are finding and accessing their own PL online.
- A high percentage of music teachers prefer PL to be held in school holidays and weekends. A very low number prefer after-school PL.

Reference

1. Skulmoski, Hartman & Krahn. (2007). The Delphi Method for Graduate Research, *Journal of Information Technology Education*, Vol. 6.

International Society for Music Education

The International Society for Music Education (ISME), founded in 1953, is the premiere world organisation for music education. With members in more than 80 countries it is affiliated with UNESCO and the International Music Council. Similarly to ASME, the Society believes that every individual has a right to music education.

ASME is an ISME National Affiliate (INA) and many ASME members are also members of the world body. One of the great strengths of ISME is its Biennial World Conference, held in a different country every two years, the most recent being Glasgow, Scotland in July 2016. The next will be the 33rd World Conference to be held in Baku, Azerbaijan, in July this year. Many Australians will attend, present workshops or papers, attend concerts by performers from many countries (usually students from primary to tertiary) and enjoy meeting friends from around the world. In 2020 the 34th World Conference will be held in Helsinki, Finland.

It has been said that every Australian music educator should attend at least one ISME World Conference in their life time! So, if it's not Baku in 2018, plan to be in Helsinki in 2020. Each one will be an unforgettable experience.

Performing groups from around the world are an important aspect of World Conferences. Applications to perform are invited in the year prior to each Conference.

ISME website: <https://www.isme.org/>



Pictured above are performers at the 30th ISME World Conference in Thessaloniki, Greece.

Tribute: Jean Heriot OAM

Jean Heriot, a much-loved music educator and ASME (Victoria) Honorary Life Member, died in December. This tribute to Jean is an abridged version of words spoken at Jean's funeral by ASME member Mark O'Leary.

With seemingly endless energy, fierce determination and great passion for her work, students and colleagues, Jean Heriot approached life with boundless enthusiasm. She was committed to improving her own musical and teaching skills so that she could help her students become better musicians. She believed that everything was possible, and encouraged those around her to fulfil their potential.

Central to Jean's teaching philosophy was a genuine love of and care for her students as individuals but her greatest achievements stemmed from her discovery of Kodaly teaching in the mid 1970s. She loved the way students were engaged, having fun and achieving great results, beginning a journey to learn more about the Kodaly philosophy.

In 1997, with the support of Ken Lyle, her principal at Strathcona Girls' Grammar, she successfully applied for a Churchill Fellowship to study Kodaly teaching in Hungary. This was a brave thing to do in many ways. As a clergyman's wife and the mother of five children, taking off to Europe for a few months was not something done lightly but required much planning and support. Furthermore, Hungary was still a communist country and communication with the Liszt Academy was far from easy.

But Jean took these challenges in her stride and left Australia determined to learn as much as she could. As always with Jean there were plenty of laughs along the way. On one occasion, having learned a new Hungarian greeting to be used in the kindergarten, she decided to try her new language skills by loudly greeting the driver of the public bus the next morning. When the whole bus collapsed into laughter it was pointed out that she had asked the bus driver to go to bed with her!

On her return from Hungary, Jean was determined to make the most of the opportunity given to her with the result that Strathcona became a hub of Kodaly teaching, with regular international and Australian visitors and professional learning workshops. At the same time she linked up with other pioneers of the Kodaly movement throughout Australia, becoming integral to the Kodaly Association [KMEIA] at both national and state levels over many years. In 1979 Jean was

invited to bring her Strathcona choir to Sydney to sing at the first International Kodaly Symposium in Australia – a great honour as well as recognition of her work at that time.

Jean's passion for and championing of Kodaly teaching and quality music education continued in her next role as Director of Music at St Margaret's School, Berwick. She gathered a great team around her and established a model Kodaly classroom program as well as excellent choirs and instrumental ensembles. Many came to St Margaret's to observe the Kodaly program in action, and many overseas experts came to the school to work with classes and ensembles, including the famous Hungarian Kodaly educator Kati Forrai.

In 1986 Jean formed the Berwick Children's Choir to provide opportunities for quality choral performance in the wider Berwick community. The choir was, of course, a great success, undertaking major tours, producing recordings and providing a quality music education for many. The choir continues today as the Melbourne Youth Chorale.

Jean's work has been recognised through the award of Honorary Life Membership of both the Kodaly Association and ASME Victoria. She was named City of Casey Citizen of the Year 1998 and awarded the OAM in 2006. If Jean had not been with us there would be no Berwick Children's Choir, Berwick Youth Choir, Melbourne Youth Chorale, Da Capo Singers or D-Caf. There would be no Young Voices of Melbourne and no Coco's Lunch (co-founder Sue Johnson began singing with Jean in a little church choir in Oakleigh).

But fortunately we did have Jean among us, and those of us who were privileged to work or study with her will always count our blessings, and be glad that we could be part of the exciting and nurturing world that she created around her.

AUSTA National Conference

The Australian Strings Association National Conference will be held at Trinity College, East Perth from Saturday 7 to Tuesday 10 July 2018.

The Keynote presenters are the Melbourne-born Brian Finlayson, now Head of Strings at the Carinthian State Conservatorium, Klagenfurt, Austria and Mark Laycock, Professor of Music at the Wichita State University, Kansas, USA.

Visit the AUSTA website for more details: www.austa.asn.au



MOVING ON

The life and music of
BRIAN BROWN

Music resource kit
by **LORRAINE MILNE**

This kit is designed to introduce students in Years 9 to 12 to the music of **Brian Brown**, a composer and improvising musician often described as the father of modern Australian jazz. The first Australian to record the music of Miles Davis, Brown's changing and evolving style over the 50 years of his career can be heard in the 12 ensembles he led, the last of these a trio from 2000 to 2010. Brown's capacity to reinvent his music, his exploration of unusual instruments and his playfulness with sound are conveyed in five chapters that vividly demonstrate the development of a unique compositional journey.

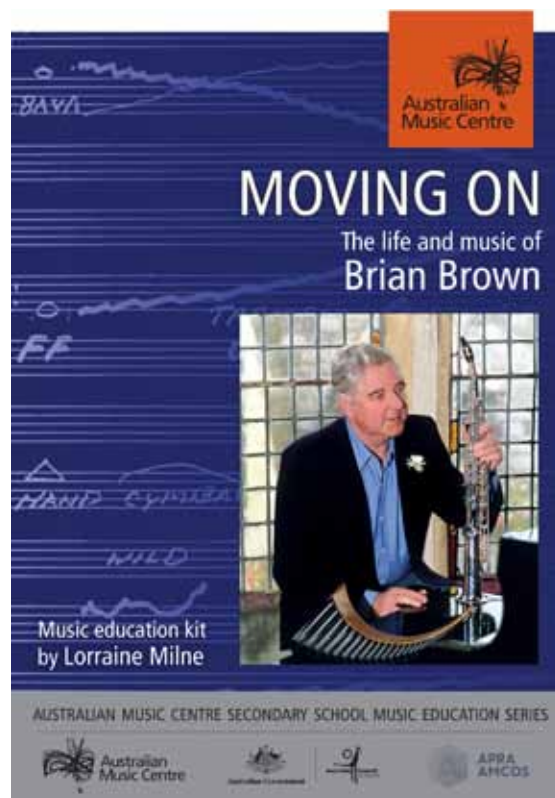
An accompanying CD contains nine pieces of music (recorded between 1958 and 2008) along with a number of audio extracts aimed at showing students how a skilled improviser employs compositional devices that can be used as the basis for their own improvisations, creative responses and compositions. Students are asked to discuss particular aspects of a piece, perform from notated examples, and create their own pieces based on ideas and techniques from Brown's compositions. While many of the performance activities are suitable for advanced students, listening activities and research ideas can be used with generalist music students, and teachers can freely adapt any ideas to suit the maturity and ability of their students.

The kit consists of a 48-page study guide and a CD.

Price: \$60.00 (\$54.00 for AMC members) plus postage and handling.

About the Author

Lorraine Milne has written and produced many resources from original songs and scores to children's music activity books, resource kits and study guides. She has worked as a composer, arranger and musical director for a wide range of ABC radio programs and publications. Since 1993 she has been writing curriculum materials and presenting professional development courses for Musica Viva In Schools, Melbourne Symphony Orchestra, Sydney Opera House, Opera Australia, Australian Society for Music Education, aMuse, and the National Gallery of Victoria. In August 2015 she won an APRA/AMC Art Music award for sustained excellence in Music Education.



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Includes: 48-page study guide, plus CD.

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