

BULLETIN: ASME VICTORIA

australian
a
society
s
for music
m
education
e
incorporated

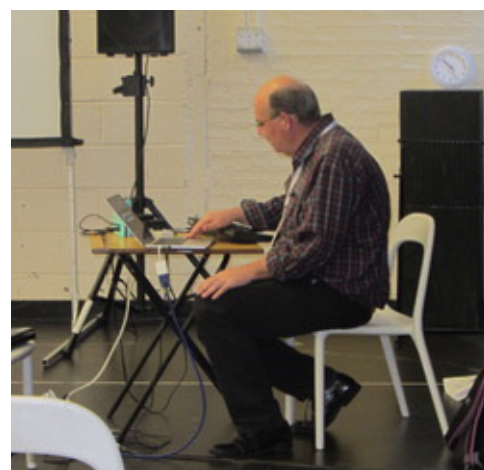
Volume 28, No. 2 – June 2019

Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



**Providing
opportunities
for the
exchange
of ideas and
research
– a major goal
of ASME**



Chairperson's message

Greg Oates

Those of us who are involved in instrumental teaching will most likely have greatly enjoyed watching and listening to our students performing in public, whether it is a grand annual concert or a small-audience setting. For students, the act of public performance has a special aura – a chance to express themselves and to experience the adrenalin rush that comes with being the focus of attention, whether the audience is a 'full-house' or a few 'sharp-eared' listeners.

As teachers, while we can be pleased to see the pleasure that these experiences give our students, there is significantly more to this and it comes from something much deeper. We have all worked with students who have presented for their first lesson with a huge and varied range of gifts, skills and intellectual and emotional abilities. We have begun with students who did not feel confident enough even to speak, those so unsettled that they could hardly relax enough to listen to instruction, those for whom life was so chaotic they had no hope of organising themselves, or those who seemed not to possess



even the most basic social or interpersonal skills. We have needed to 'find a way in' to deal with all of these ranges of abilities and individual circumstances.

We begin work, first setting very simple tasks. Following the customary first lesson struggle, the student hopefully begins to enjoy the sensation of being able to produce a special sound on their instrument. Soon follows an additional (if tentative) sense of confidence of "wow, I think I may be able to do this", "this is fun" and "it sounds good". The door to the development of a deep-seated love for the 'sound' of music may have been opened.

The ultimate experience for many instrumental students is the opportunity to perform in an ensemble. The value to our wider community of this experience of music-making is immense. We have wonderful teachers, the resources and the environment whereby it is relatively easy to plan and organise this at an administrative level. Now exists the opportunity for our curriculum decision-makers to recognise all the unique benefits that such music-making brings to our communities. We need to affirm these values by ensuring that instrumental music and vocal ensemble music-making become a vital part of every school curriculum. An essential aspect of this is the employment of well-trained, highly-skilled specialist instrumental and vocal teachers. As music educators we must always let our voices be heard in supporting this goal.

Editorial

Ros McMillan

This issue of the Bulletin highlights the extent of ASME's involvement in music education in Victoria this past semester. Reports from three workshop/meetings can be read in addition to an announcement concerning the 2019 Music Count Us In program. After many years of aMuse (Association of Music Educators) running this with great success, this year the program will be run by ASME. The release of the song and resources for its learning will be released early in July.

Esteemed African music educator Professor Kwabena



Nketia died earlier this year. ASME Council member, Jen Skate has written a tribute to Professor Nketia, whose lifelong work has had a profound impact on music education around the world. Also in this issue is an important article by Helen Champion, well-known in Victoria for her work with VCAA (Victorian Curriculum & Assessment Authority) but now the Arts Curriculum Specialist at ACARA (the Australian Curriculum and Reporting Authority.)

As the first semester draws to a close, ASME (Vic) wishes all its members a happy and refreshing holiday break.

Cover: Workshops are an important part of ASME Victoria's charter in providing Professional Development opportunities for teachers. Photographs: Lucy Lennox and Ros McMillan.

Music: Count Us In 2019

FREE Teacher Professional Learning

Term 3 – Metropolitan and regional Victoria

This year's workshops are proudly presented by ASME (Victoria) in association with Music Australia



Hear and sing the song that stops the nation! Be a part of Australia's biggest schools' initiative. Help celebrate and advocate for music education in Australian schools as more than half a million voices are joined in song – the same song, on the same day, at the same time on 7 November 2019.

In these workshops, participants can learn about the federally funded program that enables whole school communities to access a valuable music learning activity with ease. Participants will learn this year's song, examine free teaching resources and will have the opportunity to share ideas for organising the whole school to learn, choreograph and perform the song.

About Music: Count Us In

Music: Count Us In (MCUI) is Australia's biggest school initiative. With more than 7450,000 participants from more than 3,400 schools nationwide, it is Australia's most significant celebration of music and music education.

MCUI is Australia's largest school music advocacy and participation program, growing in its reach and impact since 2007. Last year, more than half a million young people learned

how to rehearse and perform the same song, at the same time, right across Australia.

MCUI is run by the Music Australia and funding is provided by the Australian Government through the Department of Education and Training. www.musicaustralia.org.au/countusin

About Music Australia

Music Australia is a not-for-profit national umbrella body, representing all aspects of Australian musical life. Activities span education, community and the professional industry, and include industry plans, resources, sector engagement and programs such as Music: Count Us In and projects such as the Contemporary Music Roundtable.

Workshops

Workshops will be held in metropolitan Melbourne, Geelong, Ballarat, Bendigo, Leongatha and possibly other towns.

Check the ASME (Vic) website and Facebook page for more details. To register for a workshop go to Eventbrite after 11 July.

Early Years Teachers' Workshop

A most successful workshop for teachers of students in their early years was held on Saturday 4 May. It was presented by three Chapter Council members, all of whom are highly experienced in this area and who brought their combined experience as music teachers, tertiary arts educators, researchers and professional musicians to an enthusiastic group of music teachers.

The workshop, held at MLC Kew, highlighted the importance of actively engaging our young students in group music-making.

Fiona led the group through ways to use movement with singing to allow for creativity and self-expression. She used a range of props including scarves, teddy bears, puppets and paper streamers. It was a wonderful way to 'warm up' our bodies and minds as we stepped in to the space, coming together as a group.

Lucy began her segment by 'singing' us into her session. She then conducted the group, using voices to represent graphic notation on cards – a highly creative way to work with pitch,

volume, duration and tempo. She demonstrated how to build a student group composition using the picture story book *Crocodile Beat* by Gail Jorgensen and Patricia Mullens (Omnibus Books) as the seed. Participants then engaged in small group discussion to come up with their own musical interpretation of one section of the book, culminating in a full group performance.

Jen presented the final session with a typical lesson for a 3-5-year-old class. She modelled a sequential plan that began with speech rhymes, songs, movement and early music literacy, ending with a musical story from the *So Me* series by Stuart Manins (Themes & Variations [2001]). Throughout this activity Jen discussed the pedagogy behind each activity and how it related to the developmental stages of young musicians. The morning concluded with cups of tea and biscuits and much friendly collegial discussions.

Thank you to our participants who offered their own ideas in what was an open and sharing learning space for us all.

Jen Skate

ASME Instrumental Teachers' Forum

Preamble

Music teachers will be aware of the VIT's Circular to Principals re instrumental music teachers and instructors (Issue 8 – November 2018). This advisory outlines the different duties between an instrumental music teacher and an instrumental music instructor and provides guidance as to when a registered teacher must be employed.

The advisory acknowledges that music education can be delivered in different ways within schools, but stipulates clearly that "Delivery of an educational program or the assessment of student participation in an education program" requires employment of a qualified teacher. Conversely, "delivering instruction to students on an instrument, predominantly one-to-one; and only directing students in a class or group, including bands and ensembles, under the direct supervision of a registered teacher" is the role of a music instructor.

Forum

While the advisory aimed to clarify these duties, ASME received numerous requests for support and assistance from teachers whose positions had been affected. In response, an Instrumental Teachers' Forum was held on Thursday 4 April 2019 in order to allow discussion around the main issue. A room full of teachers attended in person, as well as a large number in attendance via live-streaming. Panellists presented recent information, followed by questions and discussion from the floor. The following is a summary of points:

Carl Williams (Vice-chair of the School Music Action Group and Instrumental Music Coordinator across the North Eastern Victoria Region of the Department of Education) spoke of the importance of all educators in schools holding a teaching qualification as well as being "held to the highest possible standards of professionalism and accountability". In response to the current situation, where those employed as ESS are sometimes employed to write curriculum, manage staff and programs, and oversee report writing, Carl observed: "How have we collectively come to this point where music education is so undervalued by schools that we are not even considered to be teaching anymore? Would a 'non-teacher' be allowed to deliver an educational program to a class of any size, let alone up to 50 or more students anywhere in a school other than in the music department? Are skilled mathematicians or linguists able to walk into a school environment and teach classes of students without an educational qualification or appropriate supervision?"

While gaining a teaching qualification does not guarantee excellence, Carl noted: "I haven't heard anybody who has

completed an educational degree say that it hasn't made them a better teacher".

Marino D'Ortenzio, Vice President (Secondary) of the Australian Education Union (AEU), is responsible for the portfolio of Instrumental Music Teachers and is keen to hear from and support instrumental music teachers who believe they are not being fairly employed. He has said: "We are prepared to act on IMTs behalf. I'd like to hear from you whether you are currently employed in the public system or not; or currently registered as a teacher but in an ES role, or not registered and in an ES role".

Gavin Cornish (President, Association of Directors of Music, Independent Schools) spoke about the importance of all music teachers and instructors to school music departments as a whole, and the opportunities for instrumental lessons, ensemble rehearsals and student performance. He spoke on behalf of ADMIS members in recognising the valuable role that experienced instrumental tutors played. Gavin reported that ADMIS has discussed the Circular at great length and sought advice with regard to a legal interpretation of "direct supervision" which is now stipulated as:

- in line of sight
- in the building
- on the same floor
- within easy access.

Discussion

Many individual stories were shared in relation to employment conditions and duties allocated within schools, and conversations continued after the formal end of the forum. A few final summary points from the floor brought the evening to a close:

- It is important for those employing instrumental music staff to, where possible, endeavour to employ qualified teachers.
- Those in positions of responsibility – Directors of Music, Music Coordinators and Principals – should encourage music instructors to undertake music teaching degrees.
- We need to acknowledge that we have many fine and experienced musicians working in our school music departments who should continue be valued. Without the inclusion of these people, music programs may fail so care must be taken with our conversations, both within schools and in the public forum.

If you or anyone you know would like further information about the range of teacher education courses available (full-time, part-time, online) please contact ASME (Vic) via email: asmevic@asme.edu.au

Sue Arney

LINKS: See page 8

Obituary

J.H. Kwabena Nketia 1921 – 2019

One of the greatest scholars of African Music, Professor J.H. Kwabena Nketia, died in March this year.

Professor Nketia, born in Ghana, was widely considered to be the world's foremost scholar on the music of Africa. He was a most important bridging figure between the traditional music of Africa and Western scholars, writing books and articles, both his own language, Twi, and English. He also composed for African and non-African choirs and ensembles.

Professor Nketia's greatest attribute was that he wrote from the perspective of an 'insider' rather than as a non-African ethnomusicologist trying to find a way into the unique sensibilities of the varied and diverse art forms of Africa. His career as an academic led him to UCLA (University of California Los Angeles), University of Pittsburgh and the University of Ghana, holding professorships at all three institutions.

Amongst many important contributions to music education Professor Nketia developed new ways to transcribe the polyrhythms (particularly of drumming ensembles of Ghana) that had not previously been captured accurately by other ethnomusicologists. Writing in 6/8 and 12/8 allowed scope to capture complex polyrhythms, one of the key characteristics of traditional drumming from this region.

The Music of Africa, published by Professor Nketia in 1974, has long been a favourite of mine. In my research on the harmonic distribution of Sub-Saharan Africa, I found no other resource

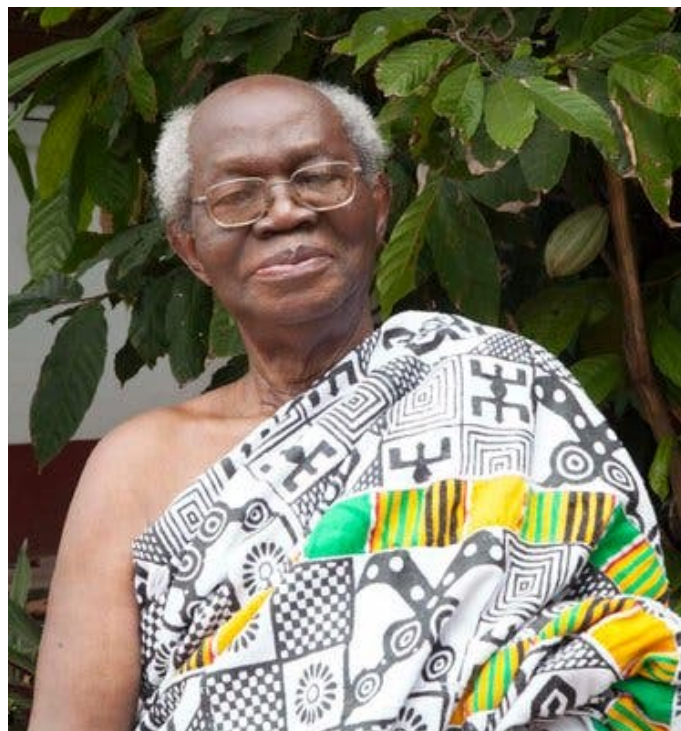


Image - retrieved from the web African Visual Arts

material that was written with such clarity. The biggest 'take home' message from this comprehensive book is that the musical traditions of the African continent are incredibly diverse.

J.H. Kwabena Nketia's impact around the world has been immense and his passing leaves a huge void.

Reference

<https://www.nytimes.com/2019/03/19/obituaries/jh-kwabena-nketia-dead.html>

Jen Skate

New Teachers' Workshop

On Saturday 16 March ASME Victoria held its annual New Teachers Workshop and Morning Tea at Milgate Primary School in Doncaster East.

Teachers from a variety of settings and locations were welcomed by three Chapter Council members, Fiona, Christine and Lucy. All experienced teachers, they presented tips, tricks and activities for the workshop attendees to take straight into the music classroom setting.

Christine began by encouraging everyone to move using some newspaper dancing! Lucy then presented songs useful for structure in the classroom (greeting, sitting in a circle, lining up) and explored some classroom 'must haves' including Expert Student lanyards, 'attention grabbers' and early-finisher sheet music cards. Christine then introduced songs and games

including a stick-passing singing game titled 'Obwisana' from Africa. Fiona ended the morning's activities by assisting the participants to explore creative composition ideas for use in the classroom. These included choreographing simple dances as a whole class, playing 'name melodies' (using 'own-name' letters from the musical alphabet) and composing one-string riffs on ukuleles.

It was a wonderful morning of learning and networking. The new teachers loved being in an actual music classroom to see how such a room could be set up and particularly enjoyed engaging with practising music teachers. The Chapter Council looks forward to meeting and supporting new teachers at next year's Workshop.

Lucy Lennox

Thoughts on music education

In this issue of the Victorian Chapter Bulletin, some views on music education are given by Helen Champion, a leading music educator and former staff member of the Victorian Curriculum and Assessment Authority (VCAA).

A reflection.... 12 months on

After working at VCAA for many years, in May 2018 I began a new role as Curriculum Specialist, The Arts, at the Australian Curriculum and Assessment Authority (ACARA). The work is similar but different in some very important ways to my work at VCAA. Firstly, these days I have just one curriculum document as my key reference: the *Australian Curriculum: The Arts Foundation – Year 10*. That is quite a change from daily engagement with an F-10 curriculum and four VCE studies, including Music with its three Unit 3-4 pathways. And, with states and territories taking responsibility for F-10 implementation and senior secondary curriculum and assessment, I have almost no involvement in 'operational' matters. My role is about monitoring and supporting implementation of the curriculum through projects such as the following four areas.

Learning Area advice to support use of the National Literacy and Numeracy Progressions across Years 7-10

Development of these progressions was identified as an area for national action connected to support for STEM education opportunities. Details are outlined in the *National STEM School Education Strategy* (Education Council, 2015). Discrete advice is provided for Dance, Drama, Media Arts, Music and Visual Arts. Developing this advice allowed me to connect and reconnect with Arts educators across Australia and to draw on experiences from VCAA projects. In the Music advice, examples apply across instrumental, classroom and ensemble settings. To find out more, read the *Focus on literacy* article in *Primary Matters* which offers ideas for using these resources. For me, the critical question associated with this project was 'why just 7-10, what about F-6?' Specialist primary teachers are literacy and numeracy experts, however, there are a limited number of literacy and numeracy resources with a specific Arts or Arts discipline focus. This contrasts research and advocacy findings that Arts learning can support literacy and numeracy development and the need for students to develop 'discipline-specific' or 'invisible' literacies (and applications of numeracy) in ways that enable them to work effectively in

their field (Barton, Lemeiux and Chabanne, 2018). ACARA now offers workshops designed to support F-10 teachers to adopt and adapt this advice.

Monitoring

ACARA monitors implementation of the *Australian Curriculum* across Australia. This happens through engagement with stakeholders – individual teachers, cultural organisations and professional associations as well as the leaders of state and territory school systems, government, academics and advocacy groups. Each of these stakeholders provides answers to questions on curriculum implementation.

For The Arts, the recurring issues focus on: questions of provision, the nature of learning programs, pedagogies and methodologies, involvement of specialist and generalist teachers and teaching artists, initial teacher training and ongoing professional learning, partnerships with artists and cultural organisations, use of digital technologies, relationships between timetabled and co-curricular programs and the STEM/STEAM debate.

Monitoring also includes feedback available through the media. Generally, this relates to The Arts rather than to specific disciplines and many articles focus on the social and emotional benefits of Arts learning. An annual monitoring report is published on the ACARA website.

Curriculum connections

Curriculum Connections allow educators to draw connections across the dimensions of the *Australian Curriculum* on various conceptual themes. Later this year ACARA will publish a new connection, focusing on Multimedia. This can refer to materials or devices that use or are composed of more than one form of communication or expression including text, images, graphics, audio/sound, video or animation. This resource will draw on curriculum for The Arts, English and Technologies. It takes the position that learners and educators are using multimedia to communicate, access and create content, connect and collaborate and proposes that using multimedia in school education is about using available media for learning and teaching. The resource will include three units – Time, Story Place and Getting to Zero – each with material for music education across Years 5-8.

Program of research – international comparative studies

One of the strategic directions in ACARA's Charter is to

assemble the evidence base required to review, develop and refine curriculum. Since 2017 the Curriculum team has been comparing the *Australian Curriculum F-10* to equivalent documents in British Columbia (Canada), Finland, Singapore and New Zealand. Reports on this research are published here. The key findings include evidence about incorporation of 21st century capabilities/competencies into curricula, an 'increasing emphasis on essential/core concepts at the expense of detailed statements of mandatory content' and the importance of equal access for all students, including First Peoples and those with additional needs.

In conclusion, my list of questions arising from this work [currently] includes:

- What is 'essential content' for a 21st century Arts curriculum? Is it the same for each of The Arts disciplines? What do listening, performing and composing look like in a 21st century music curriculum? How does discipline-specific content connect with 21st century capabilities, skills and dispositions? (And, incidentally, will there ever be a definitive list of 21C skills, etc)
- How are teachers planning learning programs to implement the curriculum? When and how do they read the curriculum and support materials? What is their process for ensuring a balance of activities across the sub-strands and what does that balance look like? What variations occur to cater for school contexts? How do they develop programs that provide equal access for all students? How are they connecting with their communities and arts professionals?
- What does assessment look like in The Arts? What formative assessment strategies work and how can progress in Arts learning be measured and represented?
- What has changed in arts practice since *AC: The Arts* was written and published (a process that ran from 2009-15)? Are there new disciplines? Are there new practices in existing disciplines?
- How are practitioners working in each of The Arts and across arts disciplines, individually and collaboratively? How are they using technology?
- What are the implications of these practices for school-based arts education?

I welcome responses, comments, ideas, more questions and conversations. My email is helen.champion@acara.edu.au

Reference

Barton, G, Lemieux, A & Charbanne, J-C. (2018). 'Invisible' literacies are literacies for the future. What are they? Why is teaching them vital? *EduResearch Matters*, Australian Association for Research in Education. <https://www.aare.edu.au/blog/?p=3097>

ASME Composition Workshop

27 July 2019 – 10am-12.30pm

Music Studio, Deakin University, Burwood

Composing music to a story is an ideal way to introduce students to creative music-making, a key aspect of the Australian music curriculum. This workshop, to be given by three experienced classroom teachers, will lead participants in recreating scenes from Alison Lester's book *Ernie Dances to the Didgeridoo* using classroom instruments and other sound effects.

The book is a delightful account of a year seen through the lives of Indigenous children. It takes the form of letters written by Ernie, a student from Melbourne who is spending a year in Arnhem Land, to his friends back in Melbourne. Each letter is an account of one of the six seasons of Northern Australia depicted through his activities and those of his fellow-students as they collect goose eggs, do backflips off a coconut tree and learn to weave pandanus, among a host of happenings.

The opportunities to create music for the events that surround each season are almost unlimited. This workshop will involve participants in activities that they can use to encourage their own students to compose music that captures the different types of weather and the activities that each season brings. It will also provide an insight into the customs and values of Indigenous culture.

Workshop leaders

The workshop leaders are Michael Travers, Jen Skate and Ros McMillan.

Michael Travers is the music teacher at St Matthew's Primary School in Fawkner North. He has had many years teaching primary students, a major feature of his classes being student composition and how this embraces the school's diverse population that includes many Iraqi refugees.

Jen Skate is a Junior School classroom music teacher at Methodist Ladies' College, Kew. She teaches Early Years and Foundation, directs year level and auditioned choirs and runs Junior School performing events including the annual Musical, House Music Festivals and Celebration Mornings.

Ros McMillan has been involved in music education for many decades, from teaching the first Yamaha classes in Australia, to classroom music teaching to training teachers at the University of Melbourne, where she was Head of Music Education. She has written seven school music texts with sales of more than 13,000.

The cost of the workshop is \$20 for teachers and \$5 for students. The link to the Eventbrite website for registrations is: <https://www.eventbrite.com.au/e/asme-victoria-composition-workshop-tickets-64106212407>

VCE Music Performance exam preparation

The Australian Society for Music Education (ASME) is pleased to announce that it will be running two VCE Music Performance exam preparation sessions in Term 3.

Each two-hour session will be limited to 20 participants to ensure personal attention and to facilitate discussion. The sessions will take place on Sunday 18 August 10am-noon and 1-3 pm and will cover all three sections of the paper with a focus on practical revision strategies throughout.

The presenter is Adam Yee, a VCE music teacher with extensive experience across all aspects of the course, and part-time Lecturer at the University of Melbourne's Conservatorium of Music. The venue is the Rebecca Magid Centre, King David School, 520 Orrong Rd, Armadale. Adam can be contacted directly at adam.yee@kds.vic.edu.au

The cost is \$20 per student; teachers can register to attend for free. Bookings are open through Eventbrite after 28 June 2019.

ASME Instrumental Teachers' Forum Links:

From page 4

VIT Circular 8/2018 <https://www.vision6.com.au/v/46574/5767653/email.html?k=6SJ1uZrXwXYrAmUg38sZ8mcvJsNZq4al3jk9sxE4570>

Marino D'Ortenzio, Vice President (Secondary) Australian Education Union; marino.d'ortenzio@aeu.vic.asn.au

Association of Directors of Music in Independent Schools (ADMIS); <http://admis.vic.edu.au/>

Schools Music Action Group (SMAG) <http://smag-schoolmusicactiongroup.blogspot.com/>

ASME (Vic) Chapter Council

2018-2019

CHAIR

Greg Oates

DEPUTY CHAIR

Fiona King

SECRETARY & BULLETIN EDITOR

Ros McMillan

TREASURER

Robin Czuchnowski

PUBLICATIONS EDITOR

David Forrest

COUNCIL MEMBERS

Sue Arney (co-opted)

Christine Cocklin

Leon de Bruin

Dimitri Iannou

Lucy Lennox

Pip Robinson

Jen Skate

Michael Travers

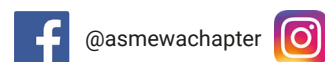


FOOTPRINTS

creating pathways to the future

Australian Society for Music Education
XXII National Conference

2-4 October 2019
Perth Western Australia



More information: <https://asmeconference.org.au>