

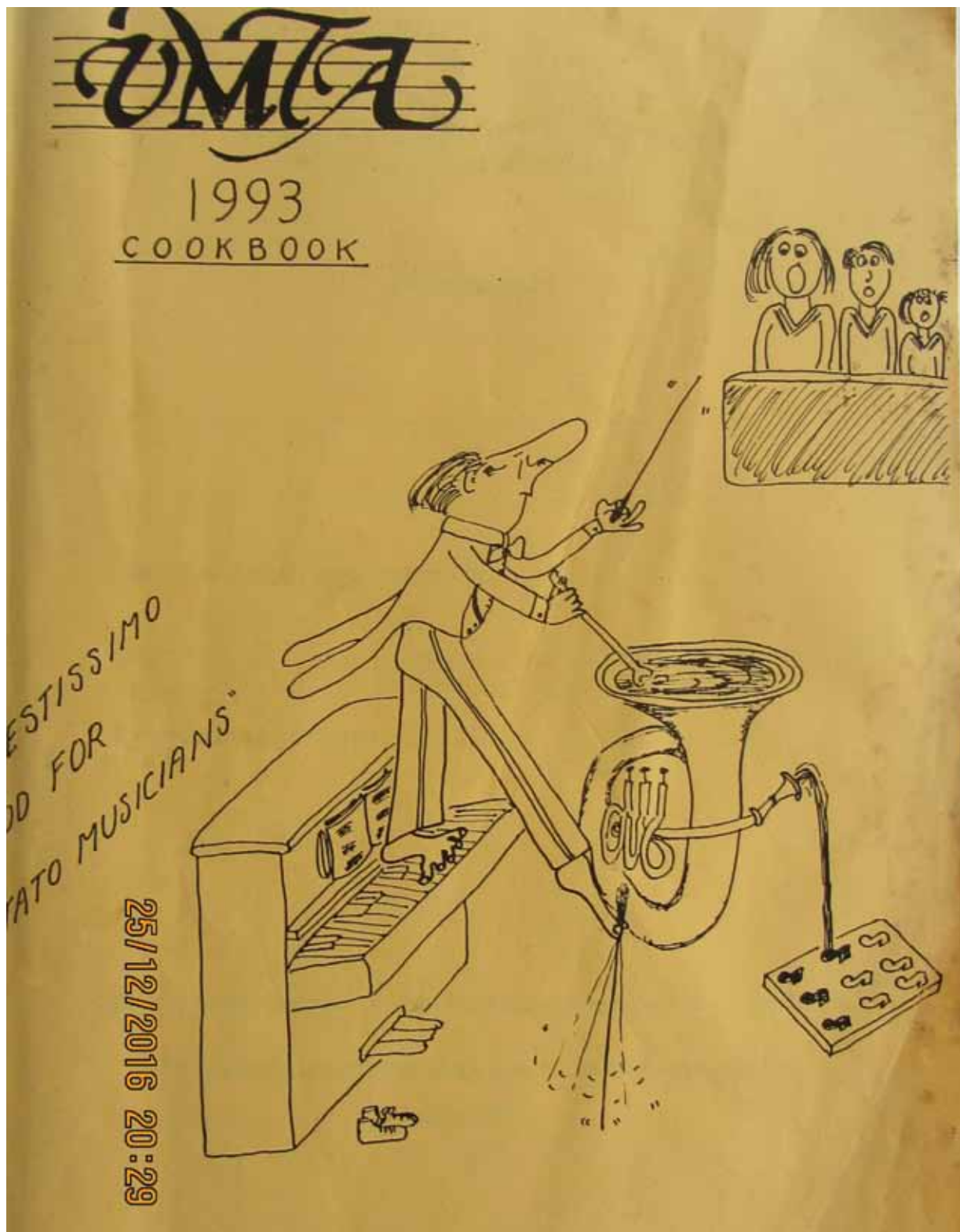
# BULLETIN: ASME VICTORIA

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Volume 27, No. 3 – September 2018

Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



**Prestissimo Food for Agitato Musicians. Cover of the VMTA Cookbook No. 1 with drawing by Rachel Harrison.**

## Chairperson's message

### Greg Oates

Music-making is a wonderful and unique experience. Involvement in music-making can feel almost priceless but it is also inarguable that such involvement can teach us important and lasting societal values. Music can and does offer a serious, real and important counterpoint to a world where our young people are becoming increasingly 'split-off' from society. Immersed in the private digital world of their own, they can choose not to engage with their society except in the most perfunctory manner. There is significant evidence that this is an increasingly dangerous and worrying situation.

There is no argument that participation in music-making gives one a sense of purpose, belonging and achievement. Empowering students to have some control over their learning – whether it be in the form of creating their own music or performing music that they love – it would seem that it should be a fairly simple task to 'sell' music to students



while demanding a comprehensive and inclusive Music Curriculum from those controlling the education system. The experience of many in ASME Victoria would seem to indicate that this is simply not the case. The reasons for this appear many and varied. But what appears certain is that decisions are made affecting music education and education broadly, including funding and curriculum matters, that are at times ill-founded or haphazard and at worst politically pragmatic. These decisions often show scant regard for the real ongoing needs of our children and our future society, much less any consideration of a carefully considered plan – assuming, that is, any such a plan might exist.

What if we begin a discussion on this subject asking questions such as: "What do we feel is most important to us as music educators? For our children? For our society? What do our music programs really offer our kids and us now, today? How do our students really experience music programs? How do our music teachers really experience these? Do we like what we see and experience ourselves? Do our music programs really reflect what it is that we want our kids to experience and through those experiences come to know and to learn and to value in their lives?"

What would we change if we could? Is it time now to look toward what may be possible? Dream the ideal? Why? Why not?"

## Editorial

### Ros McMillan

This issue of the Bulletin contains details of our State Conference to be held on October 4 – 5 including the full program. This exciting event will bring together music educators from around the State for two days of music-making, inspiring addresses, fellowship and food. To register go to [www.asme.edu.au/vic/register/](http://www.asme.edu.au/vic/register/).

'Thoughts on Music Education', the regular contribution from a leading music educator, is an interview with Graham Bartle, well-known to music educators throughout Australian and internationally. Graham's publications span 50 years with major works being his 1968 *Music in Australian Schools* and the 2017 edition of the *International Directory of Music and Music Education Institutions* ([www.idmmei.org](http://www.idmmei.org)). The latter contains the most comprehensive guide to post-secondary



music institutions throughout the world, the information gathered from personal visits by Graham to some 114 countries.

An insight into the history of the Victorian Music Teachers Association is revealed in the Research article, written by Elizabeth Mitchell on her PhD investigation into this iconic music organisation. With access to the VMTA's archives, Elizabeth had an unprecedented opportunity to explore the events and machinations of the Association. Indeed, a history of the VMTA would be welcomed by many.

This issue of the Bulletin also contains the names of the music education graduates who have received the ASME Graduate Teacher Award for 2017-18. We congratulate the three winners of the Award and wish them a long and happy career in music education.

The Annual General Meeting of the Victorian Chapter of ASME will be held on Wednesday 12 September at 7.30pm. The AGM will be held at Graduate House, 220 Leicester Street, Parkville and all members are most welcome to attend. Nominations for membership of the Council are particularly welcome.

## Thoughts on music education

**Each issue of the ASME (Victoria) Bulletin carries an article presenting the views of a leading music educator. Graham Bartle has been involved in music education for eight decades. His seminal book *Music in Australian Schools*, published by ACER in 1968, was the first definitive overview of music education in Australia. On the brink of turning 90 he talks to Ros McMillan.**

*RMcM: Graham, for someone who's been involved in music education for as long as you have, you probably have a better overview of the state of music education today than anyone in the country. Do you feel positive or otherwise about the future of music education in Australia?*

**GB:** There are many positive things about music education today but also some aspects that concern me. Nowadays there are more tertiary institutions in Australia than ever before, teaching a range of musical skills – solo and group performance, history, classical and jazz theory amongst other subjects. Many courses today offer World Music – the music of other countries – as well as improvisation, how to record music and, as importantly, how to write it down. Music teacher training courses cover effective methods of approaching the subject and most follow prescribed content. Hopefully, too, they teach basic principles of how to enthuse their students and lead them on to achieving successful outcomes in performance and creative activities.

However, there are areas of concern. Advocacy in high places is essential for music to flourish in schools. Where States have a specialist music person as head of the subject in their Education Departments, such as in Queensland, music is very strong. The fact that the Victorian Education Department does not have a specialist musician to oversee the provision of music in government schools is a worry. There is no doubt that if the government of the day thinks favourably about music education then it flourishes. ANAM was a government initiative, albeit the Federal Government, and there are still schools in Victoria regarded as specialist music schools.

*RMcM: Although a couple of schools that once carried the title of specialist music school seem to have lost that status in the eyes of their administration, especially with the focus on STEM [Science, Technology, Engineering and Mathematics]. Fortunately there are some enlightened principals, one such at Melbourne Girls' College, which has STEAM (STE Arts M) as its central philosophy – an encouraging sign!*

**GB:** Well, it certainly would be wonderful if we could convince MPs of the value of music in schools. But another area of concern for me is the seeming lack of singing in schools these days. I noted in my 1968 book that singing was one of the

major activities undertaken in primary schools but these days I suspect that this is not the case.

*RMcM: The ISME World Conference in Baku [Azerbaijan] this year was your 19th Conference. What is it about these that makes you attend so regularly?*

**GB:** The value! You hear presentations on a wide variety of subjects and listen to performance groups from every corner of the globe. You catch up with old friends from around the world and make new ones. You speak with other professionals and swap ideas so that you're gaining a wider view of music education than just the local picture. They're wonderful occasions that can be life-changing! However, I'm a little concerned that ISME might be pricing itself out of existence. Registration fees to attend Conferences are so high that soon members whose institutions are prepared to support them financially might be the only attendees. This is a particular worry for studio teachers, many of whom support themselves through their teaching and who may be in no position to pay the costs of travelling to and attending ISME World Conferences. Those of us involved in the ISME Forum, which focuses on Instrumental and Vocal Teaching, are particularly concerned because this is a meeting place for studio teachers from around the world.

*RMcM: What has been the biggest change you've seen in music education over the 50 years since you first investigated Australian music education?*

**GB:** The growth of facilities to record music and to play it back is one. Another major change has been the proliferation of instrumental tuition in schools. Although some independent schools had instrumental teaching programs from quite early on, it was the late Alexandra Cameron who introduced the teaching of orchestral instruments in government schools when she became the first Inspector of Music in the Victorian Education Department in the mid-1960s. A legacy of Cammie's is that today many government schools have music departments that are as fine as independent schools.

Another great change has been the introduction of a range of creative activities. These existed in some classrooms in 1968 but often consisted of limited responses on percussion instruments or painting to recorded music. Today there are many open-minded teachers enthusing students to experiment with new sounds and ways of organising these into coherent 'wholes'. Knowing how to write these sounds down for others to play is also important. However I'd still like to see more singing in schools to bring a fully balanced music curriculum to as many students as possible.

*RMcM: Graham, you've had one of the longest careers in music education of anyone in Australia. Thank you for all that you've done for music in so many ways and congratulations on turning 90. On behalf of all ASME members we wish you a wonderful celebration and many more years of musical activity.*



Emily Clarke



Melanie Gertler



Sean Taylor

## ASME Graduate Teacher Awards

ASME (Victoria) offers an annual prize for the highest achieving music education student at each of Victoria's universities that offer this training. The prize consists of membership of ASME for one year – the aim being to encourage high achieving graduates in music education to take on a leadership role in the profession. ASME is not involved in the selection of the awardees: rather it is the lecturers at each of the universities who make the decision, based on students' final year results.

This year's awardees are:

- Deakin University, Sean Taylor
- University of Melbourne, Emily Clarke
- Monash University, Melanie Gertler

### ASME Victorian Chapter Council

**2017-2018**

**CHAIR:** Greg Oates

**DEPUTY CHAIR:** Judy Dempster

**SECRETARY & BULLETIN EDITOR:** Ros McMillan

**TREASURER:** Robin Czuchnowski

**PUBLICATIONS EDITOR:** David Forrest

**COUNCIL MEMBERS**

Jared Campbell, Christine Cocklin, Leon de Bruin, Piri Jakab  
Fiona King, Lucy Lennox, Pip Robinson, Michael Travers

### AUSTRALIAN SOCIETY FOR MUSIC EDUCATION (VICTORIAN CHAPTER) INCORPORATED

#### NOTICE OF ANNUAL GENERAL MEETING

**7.30pm Wednesday 12 September 2018**

**Graduate House  
The University of Melbourne  
220 Leicester Street, Carlton**

#### AGENDA

1. Welcome
2. Attendance and Apologies
3. Confirmation of Minutes of previous AGM: 13 September 2017
4. Receive reports of Chapter Council
5. Receive and consider financial statement submitted by Chapter
6. Election of Officers of the Chapter and Ordinary Members of the Council
  - (a) Election of Chapter Council Members
  - (b) Election of Chapter Office Bearers
    - Chair
    - Vice Chair
    - Secretary
    - Treasurer
7. Close of Meeting

## My Research

**The research report in this issue is written by Elizabeth Mitchell, who recently completed a Doctor of Philosophy at the University of Melbourne.**

An investigation of the history of the Victorian Music Teachers' Association (VMTA) was long overdue when I began doctoral studies. I had been involved with the Association for decades and knew of the great success it enjoyed during the presidency of the late May Clifford (pictured), but was unaware of its place, historically, in Victoria's musical fabric. In 1927, personnel from the University of Melbourne and the newly formed Australian Music Examinations Board (AMEB) established an organisation that justifiably regarded itself as the pre-eminent Music Teachers' Association in Australia. In the 1930s its membership numbers exceeded the membership of all its interstate counterparts combined. Primarily an organisation for private studio teachers, the VMTA was of particular importance before the advent of social media as it provided a meeting place and a voice for teachers who would often find themselves isolated from the rest of the musical world. This article will outline some of the essential features of my thesis, titled 'An Interpretation of the Value Imparted by the Victorian Music Teachers' Association to Music Education in Australia'.

The VMTA Archive (depleted by the 1955 fire at Allans Music, 256 Collins Street, Melbourne where records had been held) was revealing, provocative and addictive – a good story with the tantalising element of 'missing' chapters. All surviving Council Meeting Minutes were consulted and every copy of the journal *Music and the Teacher* was examined. Photos, newspaper cuttings and other memorabilia expanded the view of the association I thought I knew. There were stories to be told and I was excited at the prospect of communicating them to a new audience.

It became clear that a chronological approach would not permit the type of investigation I envisaged, thus themes – professional development, social interaction, significant people – helped to organise the data. As a Council member aware of the quick wit and great humour of major VMTA identities – Mack Jost and Graham Bartle, for example – I was keen to present an illustration of the human element that characterises any community organisation. A discussion of the VMTA's cookbooks – fundraisers for the ill-fated Building Fund of the 1990s – provided an outlet, with Mack Jost, especially, submitting irresistible recipes that included quantities of alcohol (often destined for the chef, rather than the dish). While the two editions of the cookbook failed to transform the cooking habits of teachers throughout Victoria, the research provided a window into the working life of the studio teacher



**May Clifford.**

(see Bulletin Front Page). The study of cookbooks has attained increasing popularity within scholarly research, especially for the social historian.

The cookbook study represented a light-hearted departure from the major part of my investigation. In earlier chapters each presidency was assessed, with individual contributions identified. It became clear that presidents could be categorised as ground-breaking agents of change or 'steady-as-she-goes' stabilisers who continued (perhaps more effectively) the paths set out by their predecessors. Somewhat surprisingly, May Clifford, whose presidency resulted in enormous membership growth in the 1970s and 1980s, was placed in the latter category. In addition there were the trouble-shooters, brought in during times of crisis. James (Jimmy) Steele became President after the entire executive had been persuaded to stand down in the late 1940s and I tried to establish that he was the ideal man for the task. Letters and other archival material of the day were invaluable. Clifford emerges, today, as the grande dame of studio teaching and the VMTA but there is an extensive history prior to her term in office.

*Music and the Teacher*, VMTA's regularly published journal, was established in 1965 by Max Cooke with assistance from Noel Nixon. This rich source of information, not found elsewhere, captured the 'everyday' and, in its early manifestations, revealed an innocence belonging to another age. Photos, often 'happy snaps' taken on-the-spot by amateur photographers with no need to identify those whose images they had preserved, ensured that my time perusing hundreds

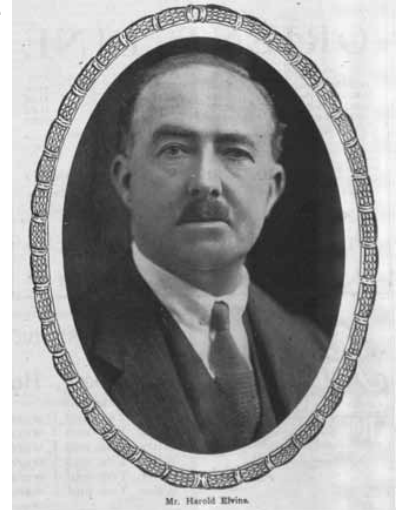


December 1999 edition of *Music and the Teacher*.

of journals was consistently engaging. The image from the cover of the December 1999 edition (pictured) shows the celebrated international violinist Elizabeth Wallfisch at the festivities of the 'Welcome Dinner' for new members. The cover includes some well-known music teachers including Graham Bartle and Eda Schurmann with Wallfisch (centre), Nehama Patkin and Darryl Coote (top left) and Alison Kirkpatrick (top right, left of picture). (Meryl Ross and the author of this article are pictured bottom left. Ed.)

My research also invited an investigation of VMTA 'myths' – first and foremost the belief that anything unexplained was the result of the 1955 fire at Allans Music. While the fire undoubtedly accounted for the loss of records (the VMTA Administrator was an Allans' employee and files were stored on the premises), a one-line entry in the Council Meeting Minutes of 1949 indicates that the new Administrator was directed to 'destroy all records' at a time when the Association was emerging from a period of financial calamity. Further research revealed that the Australian Music Council, widely (and quite rightly) associated with Richard Letts and the late 20th century, was alive and well much earlier, in the hands of Music Teachers' Association Presidents Australia-wide.

The first conference of the Music Council of Australia was held in 1932. Victoria was well represented by the inaugural VMTA President, Harold Elvins (pictured) and Claude M Wallis, Administrator from 1928 to 1949 in attendance. After spending a moment or two wondering why I had not heard of N. S. Wales in regard to the conference records, I realised that this



was the quaint representation of Australia's most populated State, represented by George de Cairos Rego. The resuscitation of near-forgotten names was a satisfying product of the research, and the importance of preserving information that could easily be forgotten was a stimulus for the study.

The process of doctoral study at an age when university enrolment is a thing of the past for most of us was highly rewarding, and I would recommend research of this kind to anyone who is interested in the community and a good story. The VMTA has addressed the needs of music teachers for 90 years and continues to serve a purpose in the community, as do its sister organisations such as the Australian Society for Music Education. Members of ASME may be interested to know that the two organisations discussed, seriously and at some length, the possibility of merging. It is true; I have seen the evidence!

## Useful websites

### ASME (Vic) Student Composer Project

<https://sites.google.com/view/scpasme/home>

### Australian National Choral Association

[national.anca@gmail.com](mailto:national.anca@gmail.com)

Information on 2018 workshops and Choral Fest 2019.

### International Directory of Music and Music Education Institutions

<http://idmmei.org>

### Loud Mouth on-line journal

<http://musictrust.com.au/loudmouth>

ASME (VICTORIA) STATE CONFERENCE

# Creative Music-Making: the How, Why and Way

*Australian Catholic University, Victoria Parade, East Melbourne*

**Thursday & Friday, 4 & 5 October 2018**

**Two days of outstanding presenters offering workshops on everything  
a classroom music teacher needs!**

**FULL PROGRAM NEXT TWO PAGES**

**Plus:**

- ❖ **a small trade display**
- ❖ **free second hand chamber and sheet music**
- ❖ **raffles of big band scores and classroom resources**
- ❖ **end-of-conference forum with drinks provided**

*Certificate of participation will be provided*

*Two lunches and morning & afternoon teas included in  
tax-deductible registration fee*

**Registrations now open**

ASME Members \$120

Non-ASME members \$150

Full-time students (proof required) \$50

**Register for the Conference through Eventbrite at:**

**[www.asme.edu.au/vic/register/](http://www.asme.edu.au/vic/register/)**

## ASME (VICTORIA) STATE CONFERENCE 4 – 5 OCTOBER 2018

### *Creative Music-Making: the How, Why and Way*

THURSDAY 4 OCTOBER			
8.15am		REGISTRATION	
9.15am		Welcome – <b>GREG OATES</b> (Chair) Guest speaker – <b>DUR-É DARA</b>	
10 – 10.30am	MORNING TEA		
10.30 – 11.45am		<b>SUE JOHNSON</b> Everything to do with Voices	
12 – 1pm	<b>PIP ROBINSON &amp; VIC MILLAR</b> Turning STEM into STEAM	<b>NICK COWALL</b> Choral conducting	<b>HELEN SANDERCOE</b> Drama Ideas
1 – 2pm	LUNCH		
2 – 3.15pm		<b>KAREN KYRIAKOU</b> Inclusive classroom practice – for ALL kids	
3.15 – 3.45pm	AFTERNOON TEA		
3.45 – 4.45pm	<b>KATHLEEN MCGUIRE</b> Conducting Bands	<b>FIONA KING</b> Dare to Dance!	<b>ROS McMILLAN</b> Quick Activities for the Classroom
5pm	END OF DAY		



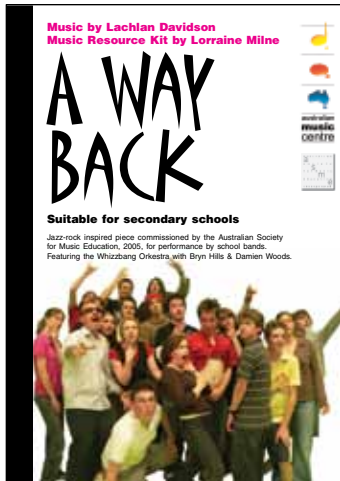
## ASME (VICTORIA) STATE CONFERENCE 4 – 5 OCTOBER 2018

### *Creative Music-Making: the How, Why and Way*

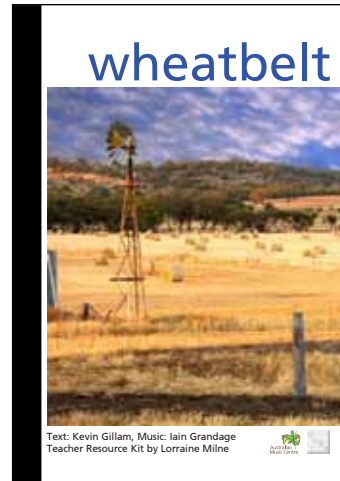
FRIDAY 5 OCTOBER			
8.30am		REGISTRATION	
9.15am		Notices, etc	
9.30 – 11am		<b>BRIANNA SLATTERY &amp; MICHAEL TRAVERS</b> Sounds tell Stories – African instruments in creative settings	
11 – 11.30am	MORNING TEA		
11.30 – 12pm	<b>LUCY LENNOX</b> The joy of first year teaching	<b>LEON DE BRUIN</b> Interested in research?	<b>ROBIN CZUCHLOWSKI</b> Technology tips for easier management
12 – 12.30pm	<b>JUDY DEMPSTER</b> Instrumental Ideas: five strategies	<b>JARED CAMPBELL</b> So you want to be Head of Music?	<b>SUE ARNEY</b> How a whole school became musical
12.30 – 1.45pm	LUNCH		
1.45 – 3.15pm		<b>KATIE WARDROBE</b> Playing and creating music through technology	
3.15 – 4pm		FORUM (drinks provided)	
4pm	END OF CONFERENCE		

## Resource Kits and Study Guides

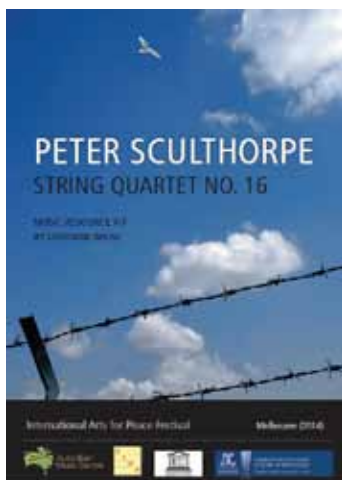
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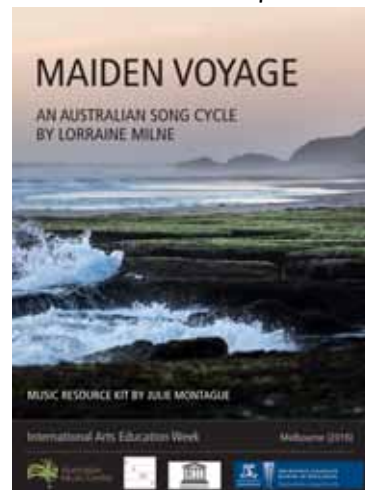
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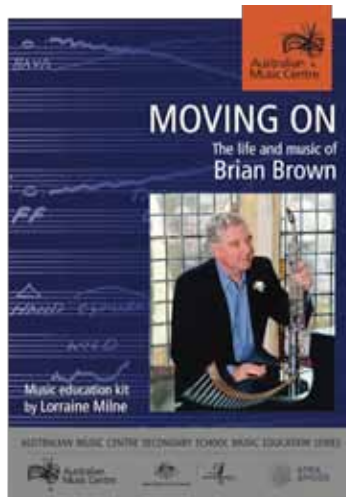
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