

BULLETIN: ASME VICTORIA

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Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



**Recognising and encouraging innovative pedagogies in music education
– a major goal of ASME**

Chairperson's message

Greg Oates

As 2018 draws to a close it is a good time to reflect on the Society's year.

Our October State Conference was an inspirational time for us all. Feedback from delegates was overwhelmingly positive with many expressing their appreciation of both the standard and relevance of all workshops presented. Particular mention was made of the need for practical and creative material and ideas that are readily accessible to teachers, ideas that Conference presenters provided in abundance. That all presenters were clearly passionate about music teaching, as well as being experts secure in their field of specialty, assisted delegates in building confidence to try new ideas for themselves.

Techniques to fully engage students and ensure their total involvement in music-making are acknowledged as key elements for the success of music in schools and fundamental to the art that is Music Teaching. Many examples of these were provided and experienced directly by delegates.



It was a pleasure to witness the strong feeling of collegiality and collaboration within all presentations and between delegates. This created a positive and warm atmosphere that underpinned the entire conference: one of inclusiveness, mutual respect and great enthusiasm.

We will be working to make certain that such values will continue to remain central to the 'raison d'être' and ongoing success of ASME Victoria. To this end we have already planned a number of events in readiness for next year, including 'Morning Teas' with a particular focus. These will include a gathering for newly graduated teachers – another of 2018's successful ventures – an Early Childhood workshop and a session on resources for secondary school music programs.

Next year ASME will hold its biennial National Conference 2-4 October in Perth, Western Australia. An exciting program is being planned and preliminary details are now available. These events are a wonderful opportunity for ASME members around Australia to meet old friends and make new ones as well as enjoying performances from a variety of student ensembles and hearing eminent Keynote Speakers on a range of topics. More details of the Conference appear further in this Bulletin.

The ASME Victoria Council would like to thank all Victorian members most sincerely for their ongoing support. We wish you a safe and happy Festive Season and look forward to seeing you at one of our events in 2019.

Editorial

Ros McMillan

This final issue of the Bulletin for 2018 features two main topics - recognition of the exemplary contribution of Graham Bartle to music education and our State Conference held in October.

Graham Bartle has been a presence in music education over many decades and through a variety of activities.

These include as an author, lecturer, examiner and advocate plus others of a more personal nature, including wise counsel and wonderful raconteur. Graham is great company at any event, from 'Coffee' with colleagues to late night gatherings at international music education conferences, where his keen eye and wonderful sense of humour are well to the fore.

It was with great enthusiasm that the ASME (Vic) Chapter Council voted to present Graham with Honorary Life Membership of the Society. His contribution to music education both in Australia and throughout the world are



outlined in the next pages, a major reason for the award. In addition, the Chapter Council wished to congratulate Graham on his 90th birthday, thus the award also celebrates this significant milestone.

The Victorian State Conference is the second major feature of this Bulletin. A description of the main presentations is provided as well as impressions from three delegates plus photographs (including the front cover). This was our major event of 2018 and we were thrilled at the calibre of the presenters and the enthusiasm of the delegates, many of whom were student teachers attending their first music education conference.

Readers may remember the magazine *Music in Action*, which was published in 32 issues from 2003 to 2011 by the Australian Music Association. Its first editor, Anne Blore, was followed by long-time ASME member, Robin Stevens, who has advised that the complete set of magazines are now available as PDFs at <http://music-ed.net/music-in-action> Every edition of *Music in Action* contained a host of useful ideas, articles and reviews of resources that covered every facet of music education and its demise was a great loss for music education in Australia. More details can be found further in the Bulletin.

Graham Bartle

Honorary Life Membership of ASME Victoria

Graham Bartle, one of Australia's most renowned music educators, turned 90 on 6 November this year. His contribution to music education, both in Australia and internationally, has been outstanding, recognised with the presentation of Honorary Life Membership of ISME (2004) and also of the Victorian Music Teachers' Association, one of Australia's largest organisations for music educators (2003). Last month, to celebrate his long association with the Australian Society for Music Education as well as his 90th birthday, Graham was presented with Honorary Life Membership of ASME's Victorian Chapter.

Graham was appointed as the first lecturer in music at the Secondary Teachers' College in Melbourne in 1962, a new institution at the time that became one of the leading teacher training colleges in Australia. In 1966 he was appointed Lecturer in the University of Melbourne's Faculty of Music, subsequently becoming Senior Lecturer then Deputy Dean before retiring from the University in 1993. Retirement, however, meant a greater involvement in the VMTA where he was President from 1999 to 2002, and the Australian Music Examinations Board, becoming one of the longest serving examiners in the history of the AMEB.

A major contribution of Graham's has been the development of the *International Directory of Music and Music Education Institutions (IDMME)*. This extraordinary piece of research – a real labour of love – contains details of post-secondary music and music education courses at over 3000 institutions in 250 countries around the world. Most of the information was gained from personal visits by Graham to individual institutions where he established friendships with music educators in some of the most remote corners of the globe. Mention a country to Graham and he will immediately recall a visit there, occasionally detailing unusual travelling problems or unorthodox meeting arrangements. These adventures are always told with his unique story-telling ability, an attribute that is known and loved by his many friends in music education around the world.

While Graham has supported ASME in many ways over the years, he has had a particularly close association with our 'parent' organisation, the International Society for Music Education (ISME). This began in 1974 when he presented a paper on comparative music education at the ISME World Conference in Perth, a presentation that led to the first edition of the *IDMME* in 1992. Graham was a member and then Special Advisor to the ISME Commission for the Education of the Professional Musician from its inception in 1974 until



the mid-2000s and he was a member of the ISME Board of Directors (1996-2000). Most recently he established the ISME Forum for Instrumental and Vocal Teaching that meets at every Biennial World Conference and is one of the very few assemblies that caters for studio teachers from all parts of the world. A Graham Bartle quote that has become a rallying cry is that all studio teachers should aim to attend one ISME Conference in their lifetime.

One of Graham's greatest contributions to ISME was the establishment in 1998 of the sponsorship program, formed to assist music educators to participate in the Biennial World Conferences who would otherwise be unable to attend. From that time until the end of 2012, when the ISME administration took over the program, sponsored delegates came from 29 countries including Syria, Afghanistan, Nepal, Pakistan, Ethiopia and Palestine. These music educators, often the only representative of their country at the Conference, were assisted to attend by ISME members spurred on by Graham's enthusiasm for the program. In many cases, the sponsored delegates had become known to Graham on visits to their countries while he researched the International Directory, visits that he invariably paid for personally.

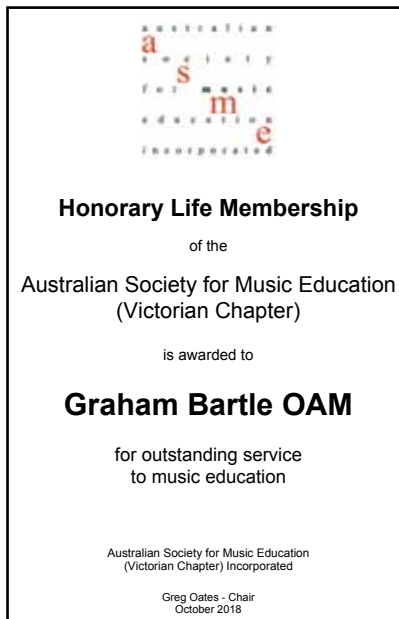
Through all his endeavours, Graham's wonderful sense of humour has always been displayed. He has an acute ear and eye for the comical and whimsical and everyone who knows him has a favourite Graham Bartle story. Throughout his long career he has been supported by his wife, Ruth, who is known to many members of both ASME and ISME.

Honorary Life Membership of ASME is awarded for outstanding service to music education in general or for

particular service to the Society. Without a doubt, Graham Bartle fulfils both these roles. We thank him for his promotion of music and music education over many decades and also for his continued advocacy for our subject.

– Editor

(Portions of this article first appeared in the October Newsletter of the International Society for Music Education.)



ASME (Vic) Chapter Council

2018-2019

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Music in Action issues now available online

Robin Stevens, former editor of the magazine *Music in Action*, has advised that all 32 issues are now available as PDFs at <http://music-ed.net/music-in-action>.

Although a cumulative index of articles is not available, there is a table of contents on page 4 or 5 of each issue and all contents pages have been consolidated into a single PDF for easy location of relevant articles.

Music in Action aimed to enrich, empower, inform and support Australian educators in their work as music teachers.

Its regular features covered five major topics in each issue:

- Advocacy (how to promote music in schools).
- Technology (using technology in new classroom environments).
- Profile (the opportunity to learn from curriculum initiatives of colleagues).
- Nitty Gritty (practical suggestions for curriculum implementation).
- Project (showcasing activities beyond the classroom, often involving community music making).

Most, if not all, of the articles published in *Music in Action* are still relevant to present-day educational settings.

Readers are also advised that a PDF is available that lists all websites available via the music-ed.net <<http://music-ed.net/>> domain.

ASME National Conference 2019

Footprints – creating pathways to the future

The WA Chapter of ASME will host the 22nd National Conference next year in Perth from 2 October to 4 October inclusive. Celebrating more than 50 years of service to music education, the Conference will consist of a 3 day program featuring invited keynote speakers, papers and workshops from leading educators, discussion panels and concerts from a variety of ensemble groups. There will be a trade display featuring the latest in music education resources, a number of social events and much more.

Preliminary details are now available at <https://asmeconference.org.au/>

Creative Music-Making: the Why, How and Way

Victorian State Conference, 4–5 October 2018

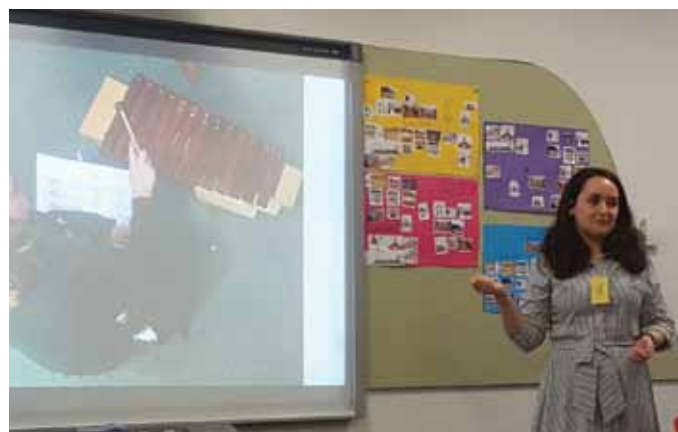
Our State Conference, the first for many years, was held at the Australian Catholic University, East Melbourne, in the last two days of the September school holidays and was a resounding success. Some 60 people attended as delegates and presenters while another 50+ students took part in the penultimate activity of the conference, a workshop that involved children, parents, teachers and delegates in an inspiring creative performance.

Dur-é Dara, a musician and a director of the Victorian Women's Trust, gave an electrifying opening address. She highlighted significant moments in her own journey through life in which live music, women's rights and finding one's original voice were central. She urged us all to remember that we are a tribe and to commit to sharing our message of advocacy for music education with the world.

The first of four keynote presenters was Sue Johnson, co-founder of the a capella group *Coco's Lunch*. A superb improviser, Sue took delegates into a world of spontaneous vocal sounds, providing a profoundly moving experience that brought complete strangers together in some wonderful music-making. Karen Kyriakou, a composer and expert teacher in the field of disability, provided the second keynote presentation. This was an inspiring and eye-opening talk that offered delegates suggestions to help children learn musical instruments that suited their particular strengths and abilities.

In addition to the two keynote presentations, Day One contained several practical workshops, all of which were well received by enthusiastic delegates. These included choral conducting with ideas particularly for boys; turning STEM into STEAM that demonstrated how the arts can be linked to other curriculum areas; and ideas for using dance in the classroom.

Day Two began with Katie Wardrobe, the third keynote presenter, discussing the latest technology and its application to student learning. Everyone was riveted at the inventiveness of musicians throughout the world who are driving creativity through technological devices and providing opportunities for students to express themselves in a variety of ways. The fourth keynote presentation was led by Michael Travers, former Chair of ASME Victoria and an inspiring primary school music teacher. We were honoured by the presence of primary students from both Michael's and a neighbouring school along with his school principal, several teachers and a number of parents. The entire audience plus students were led through an improvisation based on Mark Wilson's book *Migaloo: the White Whale*. A multitude of conventional and unconventional



instruments were used to create the sound of alarming sharks, noisy tourists and enchanting whale song – an inspiring performance that captivated everyone.

Other activities throughout Day Two included short presentations by Victorian Chapter Council members. These were based on each member's particular interest and offered a wide variety of topics, including experiences as an early-career teacher, strategies for instrumental teaching, and the joys and pitfalls of becoming a school head of music.

Delegates' appetites did not go unsated. Superb lunches were provided by mothers from St Matthew's Primary School, Fawkner North, who used the occasion as a fund-raising venture, and more baklava than anyone could eat was on hand at morning and afternoon teas. The Conference ended with a forum on creative music-making, led by four music educators, Adam Yee, Michael Travers, Leon de Bruin and Ros McMillan, who challenged and inspired. This was accompanied by drinks, providing a convivial conclusion to an occasion that saw old friendships renewed, new friendships made and a renewed enthusiasm for the special experience of involving students in music.

The Chapter Council thanks all presenters and delegates for their splendid contribution. In particular, we thank Beth Rankin, head of music education at ACU for exceptional hospitality, Fine Music for its generous support and our administrators, Alex Hedt and Tim Nikolsky. We are also delighted that music educators from interstate and regional Victoria registered as delegates as did many music education students attending their first conference. Reviews from three delegates, including one from a student, are included on the next two pages.

Impressions of the conference

Views of the Conference are presented by three delegates: Elliott Westbury, a student teacher, Jen Skate, a primary music teacher and Roland Yeung, a retired Director of Music.

Jen Skate

Unexpected delights: this is how I would sum up the ASME State Conference.

While I was on the tram heading to the Australian Catholic University for early registration, my main concern was where to get my second coffee. I was feeling quite virtuous, going to a conference on my final couple of days of holidays after a huge term. I had some idea about the shape of the conference, had read the names of presenters and mapped out the sessions I was going to attend. I was looking forward to the opportunity to reconnect with old colleagues and meet some new ones ... all the usual conference accoutrement.

However, there were unexpected delights. By 10am on the first day, some very clever programming had us all listening, spellbound, to Dur-é Dara. She invited us to think differently, shift our perspective and be bold and courageous. Dur-é is the sort of person you meet who makes you feel slightly conflicted. She has done so much in her life that you could easily feel lazy and unambitious by comparison. Her achievements in culture and equity advocacy are quite remarkable and as she spoke of her journey as a performing musician, she was painting an exquisite picture of a rich and passionate life that was full of surprises and unexpected twists and turns. Her life is a wonderful metaphor for the human spirit and creativity.

Dur-é gave us permission to head into the conference with a new disposition; one that embraces new ideas, takes on



challenges and is not afraid to think differently - in fact, embraces risky thinking. I launched into two wonderful days with a shifted perspective and a creative mindset.

A conference is one big narrative – a complex interweaving of ideas, experience and personality. The personality of the ASME State Conference was one of creativity, warmth and connectedness.

Elliott Westbury

On a crisp and bright spring morning, I caught the tram to the ASME State Conference. I was excited to attend my first music education conference but did not know what to expect, being a student in the Master of Teaching degree at the Melbourne Graduate School of Education in the University of Melbourne (MGSE).

Opening the conference was the indefatigably passionate Dur-é Dara. We were immediately immersed in the narratives of her early music experiences as she highlighted the value and power of improvisation in music and in music education. The message I will take with me from this, and that carried through the Conference, was that creativity in music supports inclusion and, conversely, that an inclusive, welcoming and nurturing environment promotes creative music-making.

This message infused sessions on a range of topics, where expert guests shared ideas including creating music with technology (Katie Wardrobe); inclusive music education (Karen Kyriakou); and ways to connect STEM with music (Pip Robinson & Vic Millar). A special mention to the outrageously amazing Sue Arney who, as well as presenting here, is one of the main music education lecturers at MGSE and invited many of the Conference presenters to our classes during the year.

The warmth, energy and wisdom of Ros McMillan infused the whole Conference. As well as her insight and expertise in music education, she was incredibly welcoming to us as students and invited all participants to welcome and include us across the entire event.

The highlight of this event was the people. Whether it was talking with each other, meeting new people both in their early careers or more experienced, or hearing from the expert presenters, everyone we heard from or spoke to seemed to share a contagious enthusiasm, energy and passion for music education. I was delighted that some of the most impactful and inspiring people and ideas I've encountered through my studies were shared at this Conference. It shows me that there are people who care about the ideas that have motivated me so far, and that there is a community of people who value creative music making in education.



Roland Yeung

This State Conference was pleasingly different to others that I have attended. As suggested in the Conference theme, the sessions were a balance of philosophy, curriculum development, skill development and mentoring. All presenters shared their skills, wisdom and insight to a good-sized number of attendees. The personalities and endeavours of the presenters were quite different and they were clearly successful in their area of music education. I found them inspiring and very wise.

To open the Conference, we met Dur-é Dara. She was an inspiration - direct, logical, passionate and humorous. As her address unfolded I became amazed with each of her achievements and even more with the diversity of her careers.

Every conference should help professionals maintain their accreditation and meet curriculum priorities. Karen Kyriakou was a wonderful presenter who illustrated how we can all teach the mixed ability class through students playing instruments at their ability level. Pip Robinson gave modules of an interdisciplinary class, illustrating how to bring science into the music classroom and music into the science laboratory. She also lead a session discussing how to be a Head of Music, a useful presentation as too little is offered to support music educators who assume this role in their school.

I particularly enjoyed Leon de Bruin's session that illustrated his journey in research in jazz improvisation as I have been considering undertaking my own research. Although I have had a diverse range of conducting training here and overseas and am enjoying conducting a quality community wind symphony, I still gained from attending Kathleen McGuire's Conducting Bands session. She offered helpful and sensible pointers, describing her diverse experience in conducting on the concert stage, in the theatre and in schools.

My highlight was the last session, a Forum, where four presenters offered their commentary on music education.

They were personalities and wonderful thinkers, entertaining and thought provoking, and able to give me another angle on what I see around me in the music education world.

As important as the formal sessions, there was enough time for attendees to get to know new colleagues and meet old friends and past students. I also enjoyed having conversations about delegates' work, something that is difficult to have in one's own workplace.

Attending the ASME State Conference has enabled me to reconnect with thinking and researching, and what music educators do. The reflection, evaluation, strategy and skill building at conferences makes one's action into the future even more successful. To continue to be successful, one needs to know why, how and what informs us the best way. It enables music making to be more creative, renews your enthusiasm and lifts your spirits.



GREETINGS FROM MIDDLE C

There is wonderful music education happening all over Australia. Some really excellent professional development events are helping us do the job even better. If the two ASME conferences I attended this year are any guide, then there is plenty of help at hand.

Our publishing company is also available to assist you. Middle C music publishers have been supplying schools with Australian compositions and arrangements since 1981. We are a small family business located in Geelong. Over the years, our talented team of composers and arrangers has gradually grown. There are currently twenty-four of us writing for Middle C.

All of our publications are aimed at school aged musicians. The easiest works include open-string pieces (D string and A string only), grade 0.5 concert band compositions, flexible mix-and-match classroom ensemble tunes (melody / harmony / bass line), and unison as well as two-part choral works.

Our most difficult pieces appear in several sub-sections of the current VCE Prescribed List of Group Works. The bulk of the Middle C repertoire is spread nicely between those two extremes.

The output from our team of writers is able to cater for most types of school ensembles. Further information is available on the Middle C website: www.middlec.com.au

We also are able to visit you in person. Please contact our Geelong office if you would like to organise a meeting. One of our sales reps will be happy to sit down with you to hear about your program. Then, he or she will point out various Middle C publications that might well fit in with your current needs. There is no cost for these assessments. These meetings are part of our service to school educators and there is no obligation on your part to make a purchase.

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Middle C Associates Pty. Ltd.
P. O. Box 1789, Geelong, Vic. 3220
Phone: 03 5223 3800 Email: chris@middlec.com.au