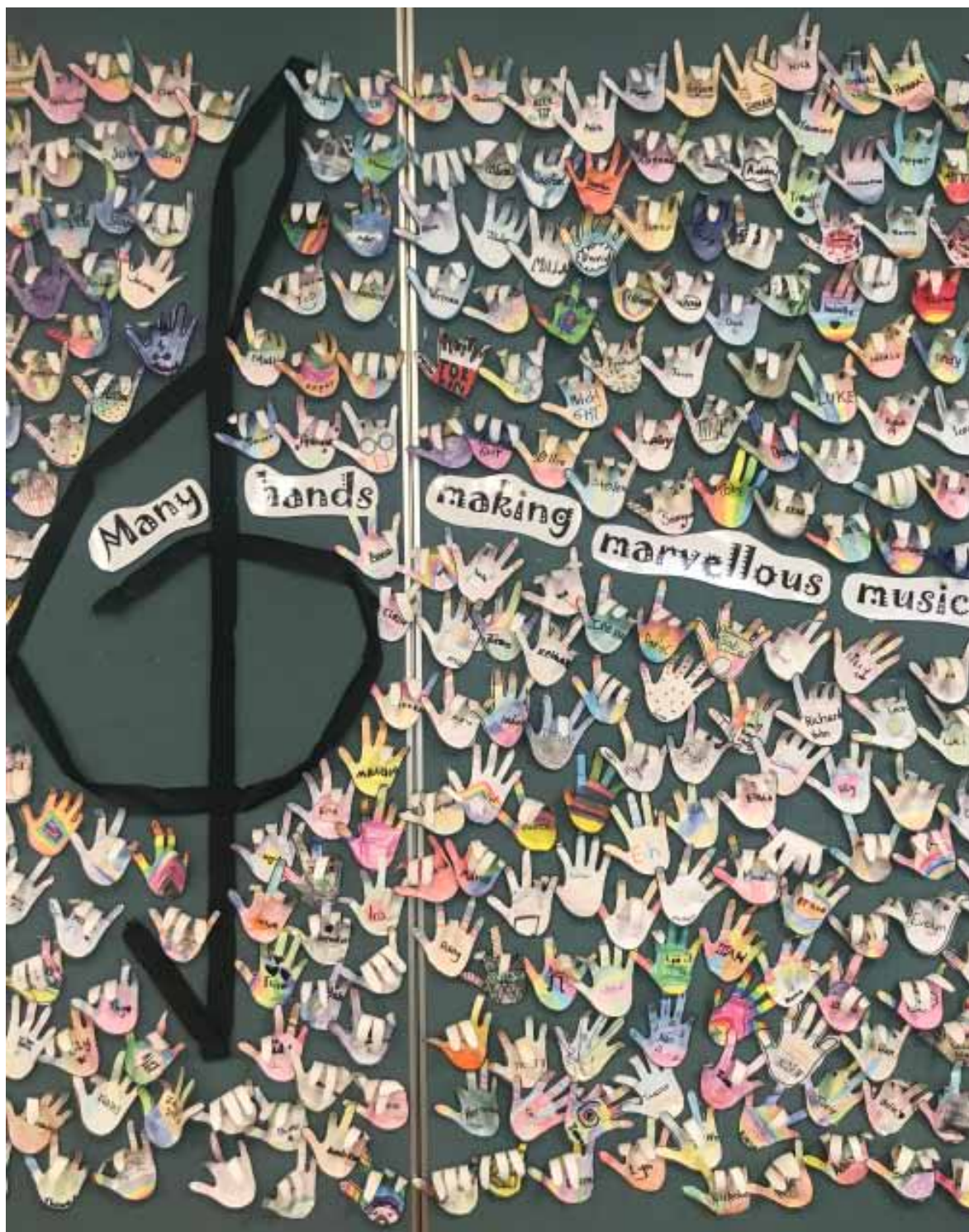


BULLETIN: ASME VICTORIA

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Australian Society for Music Education,
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**Seeking to improve the status of music education in
all learning contexts – a major goal of ASME**

Chairperson's message

Fiona King

What an amazing year 2019 has been! The ASME Victoria Council would like to thank its members for their continued support at our events. Spring-boarding from the exciting 2018 State Conference, we have hosted a plethora of events this year. Activities began with the New Teachers' Morning Tea at Milgate PS, Doncaster East, back by popular demand from 2018 and which was again a raging success. This was followed by the Early Years Music Teaching workshop at MLC, an all-round singing and dancing delight. In June, the Composition Workshop hosted by Deakin University, was filled with creative music making and sound exploration. VCE Music Performance Preparation workshops were an exciting new feature of our program as well as *Music Count Us In*, run by ASME for the first time in Victoria in a number of urban and regional Victorian schools.

We were delighted with the strong response to an Instrumental Music Teachers' forum, an awareness-raising



event hosted by ASME Victoria to provide a much-needed discussion on the changes to wages for instrumental teachers (a continuing focus for our Chapter Council). Our AGM in September heralded the addition of five new Council members to a proud total of 17 music educators of great experience and education flair. Through our jam-packed quarterly *Bulletin* and our very own *Victorian Journal of Music Education*, we have continued to share music education practice and research with our members. In this regard, I want to thank the ASME Victoria Council members for their absolute dedication.

We are now catching our breath and developing strategies for 2020 before the year draws to a close. The new year will see the return of all the aforementioned workshops and, in addition, a World Music workshop will be on our schedule (more on this soon). We are also avidly investigating the possibilities for an Indigenous music project. ASME Victoria is always indebted to you, our members, for your continued support and shared love of music education. We invite you to attend multiple workshops and forums with us in the new year. Remember to check our website and our Facebook page regularly for updated information.

Finally, however it is celebrated, I wish all members a safe, musical and happy holiday from all of us at ASME Victoria. We will see you in 2020...with bells on!

Editorial

Ros McMillan

The Biennial ASME National Conference, which was held in Perth in October this year, is always a highlight for the Society. It brings together ASME members from around Australia, many old friends meeting for the first time since the previous Conference. Impressions of the Conference can be found in two reports in this Bulletin as well as an article on the Music Educating for Life award, presented every two years to music educators who have made exceptional contributions to the provision of quality music education. Each Australian State is encouraged to choose a music educator to be presented with their award at the National Conference, the Victorian representative this year being Roland Yeung. Roland's contribution to music education in Victoria has been outstanding and the ASME



Victorian Council was delighted to acknowledge this with the presentation of his award at the National Conference.

Our Immediate Past President, Greg Oates, has written his thoughts on music education in an article that acknowledges the recent death of Clive James, author and media personality. James, who has been described as a "larger-than-life talent who could easily cross the boundaries between high and low-brow culture" (ABC's Thomas Oriti), is lauded in the article as understanding intimately "the importance of living a life enriched by the arts". As Greg writes, we are all enriched by our involvement in the arts and specifically music for which we can count ourselves immensely fortunate.

Also in this *Bulletin* is Pip Robinson's second 'Letter from Armenia'. While her first letter described the country and a little of the school, this article gives much detail on the school's musical activities as well as the musical culture of Armenia, a country that relatively few of us could claim to know well.

Cover: A feature wall in the music classroom at Milgate PS, Doncaster East, Vic. (Photo: Lucy Lennox)

Thoughts on music education

At the ASME Annual General Meeting in October and in accordance with the Society's constitution, Greg Oates stepped down after two years as Victorian Chapter Chair. His years at the helm were marked by a revitalisation of the Chapter's activities including a State Conference, annual workshops and 12 new Council members.

While preparing this piece, I heard the sad news of the death of Clive James on 28 November. Many will know him as an intellectual beacon in our diverse Australian culture, one who knew and understood intimately the importance of living a life enriched by the arts. James was a consummate author, poet, academic, serious social and political commentator and lover of literature, music and dance. His translation from Italian into English of Dante's *The Divine Comedy* received critical acclaim. Many believed this to be the most masterful translation into English of this work to date, capturing the very essence and subtlety of meaning, forward movement, quality of sound and rhythm and deep understanding of the *raison d'être* for the musical and literary elements contained in Dante's poem on the human condition.

One of Clive James' key legacies for me is that he knew and could express the joy of dancing within his art. He also knew how important it is that we must all be able to do this in some art form for the sake of the very health of our hearts and minds. His life of immersion in art and life itself serves as an almost perfect parallel for music education: the raw excitement and joy at being involved in making and sharing the artform with others, experiencing and learning the fundamentals and the subtleties of expressing meaning through sound. Without question, an in-depth experience in music-making leads to a sense of identity when we realise we have become skilled to the point of playing with confidence. An added reward is that we do not often perform alone but usually as part of a music-making community. Group musical performance affords us the opportunity to develop our skills with the support of others and to know what it is to be a key member of an important community. Instant rewards soon follow because quality music-making is just so much fun to do. Appreciative audiences reinforce our achievements as well, increasing further our sense of personal identity, self-worth and self-confidence. The benefits and positive spin-offs for our personal growth are many, as are those for our schools and the wider community. Responsible and committed musicians become responsible and committed members of society.

I feel privileged to have been elected as Chair of ASME Victoria

from 2017 to 2019. During this time it became clear that much good work has been done in music education in the past but today it continues as an essential component of a balanced education. In this, ASME Victoria Council members are leading the charge in developing support networks for music educators and curriculum development at all year levels based upon solid curriculum research. However, there is still a great deal of work to be done.

- In Victoria, music is still not available to all students, both primary and secondary. There are not enough specialist classroom teachers to make this possible nor enough qualified instrumental and vocal teachers to run ensembles and choirs in every school.
- This lack of specialist music teachers means that many students will complete school with no experience of making music in a class, let alone playing in an ensemble or singing in a choir. We need to ask ourselves how can we ever claim to be providing a balanced curriculum if this situation is permitted to continue? Many decades ago progressive countries recognised the importance of a comprehensive music education for their societies and created structures to include quality music programs as key components of their curricula.
- As long ago as the late 1970s a government-backed *Commission for the Future* was established, chaired by the Hon. Barry Jones. Research conducted by this Commission in conjunction with key business leaders of the day identified the need for those entering the workforce to have a broad and comprehensive education if they were to be able to make the best contribution possible. Such an education specifically required meaningful involvement in a broad range of subjects including the performing and visual arts. Whilst this situation exists in many schools in Victoria, this is often not the case in regional schools and some in lower socio-economic areas. The situation has certainly worsened dramatically in regard to instrumental music teachers, many of whom are in the process of leaving the profession because of serious erosion of their employment conditions.

Where to from here? Experience informs me that it is up to us, through our subject associations and societies, to argue for real funding to employ a bevy of new music teachers and bring music education to its rightful place as a key element of curriculum. To quote Clive James: "Democracy is even more important for what it prevents than what it provides". What democracy prevents is vital to societal order but let's not wait

for 'the provisions' to arrive, rather we music teachers need to *make* them appear. Please keep supporting ASME for its advocacy at all levels of music education for the benefit of students and our teaching colleagues. If you are a current member, perhaps take the time to give a copy of this *Bulletin* to a non-member colleague or school principal and discuss what it is that we stand for.

Vale Clive and thank you for all you continue to give us! Thank you also to all those wonderful music staff who are working so diligently to continue as Clive has done so brilliantly, to dance within the fine art of music and in so doing inspire and bring joy into the lives of students and colleagues.....from one deeply appreciative parent and colleague.

Greg Oates

National Chamber Music Championship

Musica Viva is proud to present a national chamber music competition in 2020, open to all secondary school students throughout Australia. It will also run a chamber music-focussed conference for teachers on the weekend of the finals.

Eligibility: the competition is open to ensembles numbering from three to eight performers, using any instrumentation and/or voice.

Prizes: First prize is \$5000, second prize is \$4000 and third prize is \$2500. Other prizes will be announced in time.

Key dates: entries are open from 29 January to 21 May 2020. The finals and teachers' conference will be held in Melbourne 4-6 September 2020.

Entries and subsidies: entries will be uploaded via video and subsidies may be awarded to eligible applicants to travel to Melbourne. More information is available by signing up to the Musica Viva mailing list – musicaviva.com.au/mcmc

ISME 2020 World Conference

The 2020 World Conference will be held 2-7 August 2020 in Helsinki, Finland, an exciting city with a great food, safe streets and a busy Arts scene, including a wonderful array of street entertainers throughout Summer.

In addition to the traditional presentations, workshops and posters, there will be symposia and presidential sessions. These are designed to encourage greater networking and connection across the membership.

Honorary Life Member of both ASME and ISME Graham Bartle has attended most Biennial World Conferences since Perth, 1974. He says all music educators should endeavour to attend at least one ISME Conference in their lifetime. They are wonderful occasions where people make friends for life and experience the culture of the host nation as well as those of countries from round the world.

For full information about the 34th ISME World Conference go to www.isme2020.fi

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ASME XXII National Conference, Perth WA – IMPRESSIONS

Leon de Bruin

More than 250 delegates from around Australia attended ASME's Biennial National Conference, 2–4 October this year. An inspiring program of workshops, presentations, discussions and seminars spanned topics on classroom practice, technologies as well as cognitive, behavioural and community aspects of primary, secondary and tertiary music-making.

Held at the University of Western Australia, Nedlands, the Conference featured Keynote speakers Professor Margaret Barrett, Dr Joan Pope, Dr Anita Collins and Gina Williams with Guy Ghouse, each offering many thought-provoking ideas and perspectives on music education, practice and advocacy.

Margaret Barrett discussed the role of children as creators of culture through music, dance, storytelling and play. Joan Pope detailed the history of Dalcroze methodology and highlighted ways in which this integrates numeracy skills and spatial awareness. With the conference theme of 'Footprints – creating pathways to the future', Anita Collins encouraged us to ponder just what the footprints are in our future. She urged music educators to use research findings in neuroscience, socio-cultural perspectives and connections between language development and music learning to highlight the benefits of music education as a powerful advocacy tool in Australia.

A startling aspect of the Conference was the number of performances, many by Indigenous musicians from Western Australia. Gina Williams and Guy Ghouse shared their life stories and taught us their language through song, performing to a captivated audience during their Keynote address. The audience found Gina and Guy's presentation, describing and singing Noongar language, utterly compelling.

A valuable aspect of ASME music outreach is the Young Composers Project. This highlighted selected composers from each State with the opportunity to workshop compositions with performers from the UWA Conservatorium of Music.

Every National Conference honours music educators who have made particular contributions. The ASME Music Educating for Life awards, run by each State, acknowledged the exceptional contribution to the provision of quality music education by individual teachers in their State. These awards were presented to six teachers from around Australia, including the Victorian representative Roland Yeung. (See page 7)

Shellie Morris became the first award winner of the ASME National Teaching Award for Excellence in Indigenous

Music Education and Dr Jennifer Rosevear AM was awarded Honorary Life Membership of ASME for her many years of service and dedication to Music Education.

At the final session, there was a guest appearance by a special 'Tassie devil', promoting the 2021 ASME National Conference in Hobart.

The ASME National Conference is special. It unites many voices in music education and revitalises our knowledge, practice and advocacy. Make sure you are in Tasmania for ASME XIII, Sept-Oct 2021.

For more on the ASME Perth Conference, see the ASME national website <https://asmeconference.org.au>

Jemima Bunn

As the day dawned on the Australian Society for Music Education XXII National Conference, music educators and researchers from around Australia gathered at the University of Western Australia in Perth. The Conference presentations were varied and challenging, providing opportunity to gain insight into how others from across the country are thinking about music education. Together we shared research, analysis, reflection and challenges faced by music education in our contemporary world, we talked of personal journeys, discussed the situations in which we teach and music education's place within it, learned from and admired the work and passion of colleagues and peers and enjoyed each other's company.

Poignant in my experience was the Keynote presentation by Gina Williams and Guy Ghouse whose sharing of language, culture, life and the gift of an Indigenous welcome song resonated with all of us. Coming together with a beautiful rendition of *Moon River* held us in a moment and place, bringing to the fore the meaning of 'being' in music.

In amongst the seriousness of research methodologies there was great humour, reconnection and friendships. The WA Chapter created a positive environment for sharing and working collegially with each other, and with a healthy gathering of volunteers we celebrated best practice across all levels and contexts of music education in Australia.

An added bonus for this Melbourne-ite was an opportunity to escape the fickle Melbourne weather and to enjoy a warm, friendly climate. Congratulations to WA ASME for their giving to the music education community.

Letter from Armenia

ASME Chapter Council member Pip Robinson is currently teaching IB Music at an international school in Dilijan, Armenia.

It is nearing the end of November and only a couple of weeks until the school's Winter Break. Since my first letter much has happened in music and the arts at the United World College.

On 18 October a celebration day was held to commemorate the school's 5th Anniversary, culminating in a grand concert. The day gave all students the opportunity to celebrate their diverse cultures. There were exhibitions of art works and a CAS¹ Fair was held, showing visitors the activities that are available for students. People from across the world, as well as the local community, attended. Many are involved in global humanitarian work, including Australian special guest Gareth Evans. Many were in Armenia for the Anniversary celebration week for Aurora Humanitarian Initiative and IDEa (Initiatives for Development of Armenia) Foundation events, held in Dilijan and Yerevan (the capital of Armenia). The school itself is a product of the IDEa vision. More information is available on the school website (<https://uwcdilijan.org/>).

The 5th Anniversary Concert ended the day on a high note. The program included cultural musical performances, dances from different regions around the world, band performances, speeches and presentations. It was an important fundraising event as the school is funded totally by philanthropic donations and most students are on full or part scholarships. It was a slick production and I was lucky to work with Vahan Badalyan, a well-known and talented theatre director from Yerevan, to stage the concert.

Musical items included a performance on the Turkish Baglama Saz, Canadian fiddle music, a piece played on the Huluse from China, a beautiful Latin American song, an Armenian piece played on the Duduk and a band performance of *Change the World*. The dances were exotic and diverse as well. The

last item in the concert was Kaqavik (The Little Partridge), a famous Armenian children's song composed by Komitas, who is considered the father of Armenian music. Meline, a guest music student from the Dilijan Music School, our choir and the whole school sang. Most people in the audience knew the song and there were smiles all around when it started. It was the first time the whole school had sung at any event and it was well received. At the end of the concert the whole school moved into a circle around the audience and performed a traditional Armenian round dance. Every year the second-year students teach the first-year students this dance.

The school is, in some ways, a focal point of change and progress in Armenia and many performers want to give concerts at the school. These are free and we invite the local community. Since my last letter there have been two major performances. The first was by a group of talented young opera singers from the Young Opera Singers of Armenia program attached to the Armenian State Opera. They are performing throughout Europe and are winning prizes in major competitions. The second concert was from the Armenian String Quartet in which our violin teacher Astghik Vardanyan is first violinist. (This world class quartet toured Australia in October for the 150th anniversary of the birth of Komitas.) The program included works by Komitas, other Armenian composers including Mirzoyan as well as Grieg and Beethoven. It was a total delight and the audience was captivated.

Apart from more professional concerts, we hold Cultural Evenings where students and staff share songs, dances and cultural practices from their own countries and regions. So far we have had a Caucasus Cultural Evening, an Asia-Pacific Cultural Evening (which I participated in with our one Australian student) and a Middle East and North Africa Cultural Evening. Students from particular cultures teach others their songs and dances. This is a lovely sharing of intercultural understanding, which is an underpinning ideal of the school.

Armenia continues to be a fascinating place in which to live with a rich musical heritage.

¹ Creativity, Action and Service



Near the disputed border with Azerbyjan.

ASME Music Educating for Life Award

Every two years, in conjunction with the ASME National Conference, each State is encouraged to provide one of its members with the ASME Music Educating for Life Award. This award focusses on a person's exceptional contribution to the provision of quality music education by the following criteria:

- effectiveness and innovation in enabling development of new musical understandings that build on and enrich pupils' knowledge, skills and attitudes in music
- teaching approaches that cater for diverse needs and backgrounds
- working collaboratively with other teachers and providers of music learning to improve outcomes for pupils.

This year, the Victorian Chapter Council selected **Roland Yeung** as its representative. The following piece, by Sue Arney, provides the basis for Roland's award.

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

Much of Roland's professional work has involved expertly leading large music departments in two prominent Melbourne schools. He was firstly Music Coordinator of Blackburn High School 1976-1989 and again in 1992, before becoming Director of Music at Carey Baptist Grammar School, Kew in 1993 until his retirement in 2012.

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

From 1994 until 2008 Roland was Chief Examiner for VCE Music Performance. During this time he organised the annual 'VCE Seasons of Excellence – Top CATS and Top Class Music' performances. He was also an assessor of the HSC/VCE Music Practical Solo examination for 27 years (1981- 2008).

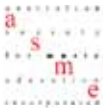
With a passion for and commitment to fostering life-long learning in young people and in teachers, Roland's work



Roland Yeung

with community groups has been stellar. He was a member of the founding committee of the Grainger Wind Symphony in 1986 and has served as the Music Director and Principal Conductor since 1988. He held the position of Conductor of the Melbourne Youth Symphonic Band (with the Melbourne Youth Music Council) in 1979 and again 1982-1985. He also founded the Eastern Youth Laureate Wind Symphony in 1986 and was Music Director until 2002. Roland has also conducted many community orchestra and musical theatre productions. In retirement Roland continues to be called on to adjudicate school and youth music festivals and also to act as guest conductor at schools and music camps. He has been a Visitor Services Volunteer at the University of Melbourne's Percy Grainger Museum since 2018.

It is with great delight that the Victorian Chapter of ASME celebrates the contribution of Roland Yeung to music education in Victorian with the 2019 ASME Music Educating for Life Award.



Poetry is when words sing

These words, by a 6 year old boy, appear immediately after the title of R Murray Schafer's inspiring text *When Words Sing*, published in 1970 but still a wonderful resource today. Greg Oates, in his piece *Thoughts on Music Education* in this *Bulletin*, described the writing of the late Clive James as "capturing the very essence... sound and rhythm" for the musical elements to be found in James' translation of Dante's *The Divine Comedy*. An excerpt from another James poem appears at right. Coincidentally, a recent year 7 English project in a class at MLC, Kew, produced outstanding poems, two of which are printed here. Although the James excerpt is not related to music, the three poems together clearly illustrate the concept that poetry is indeed "when words sing".

High Notes by Keira Murugasu

I know the way the cello sings,
When the bow swiftly sweeps across,
Gripping the taut strings as it moves.

How it squeaks,
When you press too hard on the higher notes.
How the sweet, mellifluous sound echoes around the room.
Filling it,
Like a water bucket,
When you get the pressure just right.

I know the strong, tangy, smell of rosin,
As it clouds up above the strings.

I know how to express my feelings through music.
All my emotions flowing through the room,
Like fish on a stream.
Like notes on a stave.

I know how hard I find scales,
The smallest mistake,
Is a black leaf on a pristine lake.
Destroying the perfection.
But I know that music isn't perfect.
And scales must be done anyway.

I know how sharp the thin, steel strings used to feel,
before my calluses developed.
How much easier it is now.

I know the frustration when I can't get something right.
When it is too sharp or too smooth.
Not fast enough, not clear enough.
I am always my own critic.

But I also know the satisfaction,
When I can play a piece without mistakes.
When the lake remains perfect.
When my emotions flow.
When the room is filled.

From the beginning to the end.
I know it.

Have you got a biro I can borrow?
I'd like to write your name.
From the belt of Orion to the share of the Plough,
On the palm of my hand, on the walls of the hall,
The snout of the Bear to the belly of the Lion
So when the sun goes down tomorrow
There'll never be a minute
Not a moment of the night that hasn't got you in it

– Clive James

Music by Stella Kirkham

The first note is the light house,
A beacon of hope against the dark sky.
The second quaver spreads the light across the stormy water,
Calling the ships home.

A triad, then a major fifth,
A long pause.
The thunder booms then stops,
Being displaced by a different sort of thunder.

The thunder that calls rain in a drought.
The thunder that heals the broken.
That thunder that fills the cavity in my heart.
My fingers dance in the rain,
Rejoicing in the droplets.

A chromatic.
And the birds take flight,
Swooping and diving and playing

A bird stays in my hands,
Beating its wings,
Faster and faster.

More.
It wants more.
I want more.

The ocean crashes and breaks,
Spilling across the keys onto the floor,
Making puddles of water,
Joining into a sea of melody.

Those notes dangle on the floor.
Until I pick them up,
And arrange them on the page.

More thunder.
More rain.
More lightning.

I drown the voice at the back of my head,
Leaving it behind in my race to the end of the earth.
That voice that tells me I am not loved.
The voice that destroys my dreams.

I create a new voice.
One that constructs my dreams,
One that supports me.
Helps me.
Her name is Music.



Woody's Piano Circle

Woody's Piano Circle is a two-year fully structured, educational and fun introductory group piano course for 5-7 year olds using original songs, piano pieces and complimentary activities. It is a result of 44 years of teaching music both classroom and privately by its creator, Bev Woodford.

This unique course has proven outcomes. It consists of 20 themed units in four books, each unit containing an original fun song, related rhythmic and percussion activities, original piano pieces and fun theory puzzles to reinforce work learned in lessons. There are also extensive teacher notes and lesson plans, a large Woody hand puppet, laminated paper keyboards and laminated Woody's Note Fun sheets.

This course is designed for piano groups but works equally well as a classroom music programme.

ABOUT THE AUTHOR

Bev Woodford has been teaching for 44 years, including as Head Teacher at the Yamaha Music School in Mount Waverley. Woody's Piano Circle is a development of a pre-instrument course for groups of 4-8 year olds Bev created, using piano as the learning tool that encompassed rhythmic, melodic and harmonic activities. Woody's contains original songs, piano pieces and music puzzles. (See Facebook page: Woody's Piano Circle.)

Woody's books in this series are:

Woody's Piano Circle Book 1, Woody's Piano Circle Book 2, Woody's Piano Circle Book 3, Woody's Piano Circle Book 4, Woody's Christmas Songs Book 1, Woody's Christmas Songs Book 2, Woody's Fun Theory Puzzles Book 1, Woody's Fun Theory Puzzles Book 2.

For more information contact Bev Woodford on 0412665342 or email: bevwoodford@icloud.com