

BULLETIN: ASME VICTORIA

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Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



Don Burrow's awards include:

Member of the Order of the British Empire (MBE), 1973

Officer of the Order of Australia (AO), 1987

Life member of the NSW Conservatorium of Music, 1988

Inductee, ARIA Music Awards Hall of Fame, 1991

Named one of the Australian Living Treasures, 1989, 1999

Sir Bernard Heinze Award for service to Australia, 2000

Honorary Doctorate in Music, University of Sydney, 2000

Honorary Doctorate in Music, Edith Cowan University, Perth, 2001

Ted Albert Award for Outstanding Services to Australian Music,
APRA Awards, 2004

Honorary Doctorate in Education, Central Queensland
University, 2004

Inductee, Australian Jazz Bell Awards Hall of Fame, 2007

Don Burrows

1928 - 2020

The music community, including many music educators, has been saddened by the death on 12 March of Don Burrows, one of Australia's best-known jazz musicians.

Don was inspired by music at the age of seven when he heard two buskers on the beach at Bondi, followed by a visit to his school in 1937 by flautist, Victor McMahan, who was also Director of Music in New South Wales schools and who performed for the students.

Don then took flute lessons with McMahan and, by the age of 12, was so proficient that he was made captain of the Metropolitan Schools Flute Band.

Don's work in education was one of his greatest legacies. In 1973, with Rex Hobcroft, he helped to establish the first jazz course in Australia at the Sydney Conservatorium of Music and became its Director in 1981.

Although he also played clarinet and all the saxophones, it was through his performances on flute that the instrument became a popular addition to a jazz ensemble.

His support for young performers was such that he visited many schools, including those in regional and remote areas. Today, members of the Victorian Flute Guild remember Don with gratitude for his great support of their organisation in its early days.

Don was a charming man, loved by many, particularly those who came under his influence through his teaching and his mentoring of them as young performers.

Vale Don!

**Fostering the development and extension of professional knowledge
and skills in music education – a major goal of ASME**

Chairperson's message

Fiona King

Welcome to our first Bulletin for 2020. The new year arrived in a haze of bushfire smoke in which our thoughts were with those in affected regions of Victoria and other areas of Australia. Currently, we are in unprecedented times due to the worldwide pandemic. Music is as important as ever to revive our spirits as we deal with such challenges.



Despite current difficulties, the ASME (Victoria) Chapter Council is continuing with renewed zest to act on key issues and projects. Resource allocation – to borrow a global economic phrase – is one such area.

University downsizing of music education for pre-service teachers is old news but it is not just program teaching time that is reduced but also a de-allocation of resources and music-specific spaces. The phrase 'less is more' is not particularly synonymous with music education! Indeed, the capacity to teach such programs in a high-quality manner is

greatly impacted by the economically driven minimisation of instruments and storage in the name of multi-purpose teaching spaces at tertiary institutions.

Resource allocation in primary and secondary schools is dependent on funding at school and regional levels which particularly impacts schools where socio-economic factors prevail. Instrumental music offerings are dependent on funding which, if unavailable, has an impact on the numbers of VCE performance students. This in turn has an impact on the professional music industry, university intake in specialist music education degrees and in the basic provision of instrumental music opportunities for young people.

Music teaching as a profession involves advocacy. This is as integral to music teaching as rhythm games and vocal warm-ups. ASME Victoria has planned a wide range of professional learning workshops again this year, but alongside these please know that we are tackling big issues such as resourcing. We seek your continued support in maintaining your membership so that we can continue to work on behalf of music education. As musicians we know that the texture of many voices creates a louder sound.

On behalf of the Chapter Council, we wish you well. Please take care of yourself during these extraordinary times.

Editorial

Ros McMillan

The new year has brought many challenges, not least for those working in education. Many teaching institutions have had an interrupted start to their year and there is understandable concern at what the near future might be.



This issue of the Bulletin contains some inspiring stories to cheer our spirits, including two from Council members, not long out of their teacher training courses, who write of their first experiences in staging concerts in their schools.

Pip Robinson's regular 'Letter from Armenia' has been replaced by an email she sent explaining that she had no free time to write an article. This was due to the unprecedented problems caused by COVID-19 at her international school. A section of that email contains a poignant reminder of the power of

music-making in a time of high tension.

Although a tribute reflects a sad passing, the acknowledgement of the life of Don Burrows (Cover) is testament to a person for whom the power of music was a dominant force. Don's influence through his mentoring of young performers will be felt for years and it is heartening to realise that music education can change lives forever.

The ASME (Vic) Council is considering how best it can proceed through the first half of this year. On-line forums are being discussed as a means of communicating with members if planned events need to be cancelled. On page 5 our events for 2020 are listed although it is most likely that some of these may not go ahead. However, it is important to keep working towards a time when current problems may have ceased. As one of our Council has noted in an email just arrived: "Things will get better, but not just yet".

We wish all ASME members good health and hope to stay as connected with you as much as we possibly can.

Cover photo: Mariza Burrows

Early Days in a Music Department

Two Victorian Chapter Council members, Erin Heycox and Thomas Williams, both graduated as teachers within the past 18 months and lead the music departments in their respective schools. The articles below describe their early experiences in staging performances with their students.

One of the joys of being a member of the beginning teacher team at Richmond High School is being a part of the development of a school culture. We spend a lot of time thinking about how our school motto - 'Make A Difference' - and values come into play every day. Through our music department we are working towards how those values play out for our young upcoming musicians.

Last year, with students at only Years 7 and 8, we began both curricular and co-curricular music. Our founding Principal believed all subjects should be compulsory to the end of year 9, so all students at Richmond High will complete a semester of music in years 7, 8 and 9. In addition, students have the opportunity to take instrumental and vocal lessons and, with our ensemble program now growing, performance opportunities will allow our young school culture to be immersed in music.

As head of music at Richmond High, it has been a real pleasure and privilege to see our students in their first performance opportunities within our community. Last year, we had three soiree evenings with combinations of solo and ensemble performances as well as a school musical. This year we are planning even more events with growing numbers in the program and greater demand from our local community to hear what our school is producing musically. With our school motto we are giving our students the opportunity to make a difference to themselves as musicians and to the wider school community and culture, embracing a supportive environment of performance in line also with our high expectations. Please check out our growing program!

Thomas Williams
Head of Music
Richmond High. School



For our first concert at Preston High School we tried to clear as much space as possible in the music classroom for chairs and stands while stringing up fairy lights to attempt an ambience. Outside we could hear the hammering and drilling of the builders constructing what eventually will be our Performing Arts Building. But for now, the classroom is our stage and as long as there is an appreciative audience, our students will be able to experience being performers for the first time.

However, I have not made it easy on myself! Instead of one concert we have decided to run an event called PrestFest which involves five concerts (one for each ensemble), an art exhibition, food trucks and student-run stalls. This is a great deal to ask for a cohort comprising only Year 7 students but they are rising to the challenge. Our Performing Arts captains are both the MCs and the stage crew - one student has written a song for the event titled *Going down to PrestFest* and another has designed a poster for promotion (see below).

Our backstage tuning area is in a hallway, cordoned off by a whiteboard. Nervous students tune their string instruments and practise the riff for *Stand By Me*. We begin, each item is performed and I happily cross off each stage plan as it finishes. Finally it's the last item and the students bow, eyes shining and their families proudly applauding. I breathe out my tension and from now on, surely, it will all only get easier!

Erin Heycox
Head of Music
Preston
High School



My Research

The research report in this issue is written by Emily Wilson, who recently completed a PhD at the University of Melbourne.

“It’s music and we came to play instruments” - teaching for engagement in classroom music

As music teachers we are familiar with the longstanding concerns regarding student satisfaction with school music. Participation in curricular music is low once the subject becomes an elective around 14 years of age. At the same time, student enjoyment and involvement in music outside school is near universal, primarily through listening to music, although increasingly performing and composing too. Music education research has shown that when teachers include the everyday musical cultures of students in the classroom, engagement increases. Equally beneficial is adopting learning and teaching approaches that originate in out-of-school contexts such as how popular musicians and community musicians learn to play. However, less is known about the specific teacher practices that foster engagement from a classroom perspective.

My research question was this: what characterises teaching for engagement in classroom music?

In order to investigate the topic I invited two music teachers whose practice appeared to be successfully engaging their students to participate in my research. (In one case, a VCE class was established for the first time.) I undertook an in-depth investigation in a primary and a secondary school in the outer south-eastern suburbs of Melbourne with four classes of students aged ten to 16 years. I observed 48 music lessons, took photographs and video- and audio-recordings of music lessons, conducted interviews with the teachers and held group conversations with the students.

From my analysis, a diagram of teaching for musical engagement emerged (as depicted). Around the outside of the circle are five characteristics of engaging music teaching. **Fostering a positive student response** was connected to the majority of lesson time **being involved in active music making**, which is what generally occurred across the classes. **Navigating autonomy and participation** was evident in the degree of autonomy given to the students, a situation that differed between the teachers and also varied with the age of the students. In all classes the students had a free choice of available instruments and with whom to work in small groups. Sometimes the teachers chose the repertoire while at other



times the students chose from a selection of pieces. Working in small groups gave the students greater autonomy over the direction of learning but it did not guarantee participation. Sometimes, working as a whole class allowed the teacher to maximise better the involvement in music making.

The two teachers were both highly skilled and experienced and drew on a flexible **repertoire of teacher roles** from teacher-as-instructor and conductor to teacher-as-facilitator and guide. Both teachers were popular music musicians and skilfully incorporated their musical background into their teaching.

Assessment was the area of teaching where **school policy** had the greatest impact, the policies being generic rather than music specific and thus were challenging to implement. In the model, the five characteristics are drawn together under three themes – 1) acknowledging cultures and real-world practice, 2) emphasising a student-centred creative approach and 3) navigating prevailing beliefs and systems as well as practice – all representing principles of engaging classroom music teaching that were drawn from an historical investigation of music education literature.

My research found that the connections between student engagement and classroom music teaching are complex, fluid, context specific and challenging to identify and explain. However, at least one student did not find this a challenge, describing the activity as: “It’s music and we came to play instruments”.

– emily.wilson@unimelb.edu.au

ASME (Vic) 2020 Program

This is the planned program for the first half of this year, as of 11 March. However, it is highly likely that some activities will be cancelled or postponed. Please keep watching the ASME (Vic) website or our Facebook page for details. MusicMail will be used to announce events if they are running.

13 March: New Teachers' Morning Tea (already completed)

2 May: Early Years Workshop, 9.30-11 am, followed by Performing Arts workshop, 11.30-1 pm. Venue: Methodist Ladies' College, Barkers Road, Kew

June/July: VCE Performance Preparation Workshops – to be confirmed

25 July: Composition workshop, 10am-12.30pm, Deakin University, Burwood

ISME World Conference

2 - 7 August 2020

The 2020 Biennial World Conference is scheduled to be held in Helsinki, Finland, from 2 to 7 August. The Organising Committee has issued the following statement:

With the Conference a little over four months away, we will:

- Continue to plan and develop the conference and pre-conference seminars with the intention of them taking place as planned in early August.
- Continue to monitor closely, consult widely and act on the advice of the World Health Organisation as well as Health Authorities in Finland and other countries in determining the best course of action.
- Extend the early bird period for registration until 9 May.

The extension of the early bird registration gives all of us time for the situation to become clearer. By 9 May we will be able to make an informed decision about continuing or postponing the event. If it is postponed, you will be able to carry your registration forward or receive a refund.

Australian Youth Orchestra

Experience the Australian Youth Orchestra in concert this April as it combines its powerful energy and talent under the leadership of Benjamin Northey. The AYO Autumn Season will be held in Bendigo and Melbourne with some incredible repertoire in store, including Dvořák's captivating Cello Concerto. Joining the orchestra to perform the work is renowned Australian cellist, Pei-Sian Ng, himself a former member of AYO.

Tickets are now available for the following dates:

Thursday 16 April: 7.30pm, Ulumbarra Theatre, Bendigo

Friday 17 April: 7.30pm, Melbourne Recital Centre

Booking / Event links

Bendigo: www.bendigoregion.com.au/arts-culture-theatres/event/australian-youth-orchestra

Melbourne: www.melbournerecital.com.au/events/2020/australian-youth-orchestra/

Facebook: www.facebook.com/events/2270609386570772/

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Letter from Armenia

ASME (Vic) Council Member, Pip Robinson, is currently teaching in an IB World College in Armenia. A week before her regular article was due she sent an email saying that life had become so hectic that she would be unable to write a piece. She did, however, describe an unexpected and emotional event at her school, an excerpt of which is reproduced here with her permission.

Things are in a state of controlled chaos at the school. We went into lockdown last Friday as Armenia reported its first case of human transmission of the Corona virus within the country. This means no outside contact and no-one coming into the school effectively. On Saturday we were all called up to school for special meetings and it was announced that all the first year students would be sent home and needed to be out of Armenia by Wednesday at 6pm. We are moving to online learning, but of course we are not set up for that so it is another issue.

It was also decided at a special Committee meeting at 7pm on Saturday that we would put on a Graduation Ceremony the following day, Sunday, at 3pm! I then had to fly into action and put together a program, equipment needs, musical performances, hosts, speeches, certificate ceremony, etc, etc. with the other members of the Graduation Committee. Being the only music teacher, I kind of took control and co-ordinated the whole thing. We managed to get it together and had the

most lovely Graduation yesterday. It nearly killed us all but the students and other staff members involved were wonderful. It was live streamed and 12,000 people watched, apparently.

One student played the piano while everyone found their seats. Later, the choir sang *What a Wonderful World* and one of the first year music students sang *Caro Mio Ben* which was superb. Then two of my naughty second year music students performed a fabulous two guitar and two voice performance.

The Graduation Ceremony was amazing, given that all the students were shattered by the news of having to leave. Many were having difficulty organising flights home because so many borders have been closed. Poland has shut down its airports, and gradually it seems many other countries are too: Denmark, Norway, Italy and Spain, of course, Ukraine, Georgia, Azerbyjan and Turkey. The pressure is extremely high, with huge emotional tension in the student body and with staff, many tears and a great deal of fear. The fear is not so much of the virus but of home situations, for example, students flying back to Italy.

The Chapter Council's thoughts are with Pip at this unexpectedly difficult time.

**Music ... in time of care and sorrow,
will keep a fountain of joy
alive in you.**

– Dietrich Bonhoeffer



Morning on Lake Sevan, Armenia.



Barnett Twesigomwe



Abraham Kiyingi

Professional Development Workshop for Teachers

Quick, practical, easy, energetic and fun activities facilitated by leaders of the world renowned African Children's Choir plus 14 performers from UBUNTU Africa. Suitable for secondary and primary specialist music teachers and primary and early childhood teachers

With over 50 years combined experience mentoring and training thousands of children, Abraham and Barnett know how to engage kids and keep them focused.

Melbourne Graduate School of Education, Australian Society of Music Education (Victoria) and Sue Johnson's Combined Forces invite you to attend this special PD workshop

5.30pm - 7pm Tuesday 28th April 2020
MGSE 'Studio 5' Level 5, Kwong Lee Bldg
234 Queensberry St, Carlton

COST	
Teachers	\$25
Concession	\$20
Students	\$10

100% of ticket sales go towards the education of vulnerable children through the African Children's Choir program



BOOKINGS
<https://www.trybooking.com/BIKDG>
CONTACT emily.wilson@unimelb.edu.au

At the time of going to print, this concert may be postponed or cancelled. However, please visit the website of the African Children's Choir to read of its inspiring work for disadvantaged children at: www.kwaya.org

Indigenous Teaching Resources

There are many Aboriginal and Torres Strait Islander resources well worth examining.

Neryl Jeanneret

Professor Marcia Langton holds the Foundation Chair in Indigenous Studies at the University of Melbourne. To accompany the release of the youth edition of her book *Welcome to Country*, Hardie Grant, the publisher, has developed a set of teaching notes in the form of a free, downloadable PDF on the publisher's site: www.hardiegrant.com/au/publishing/bookfinder/book/marcia-langton_-welcome-to-country-schools-edition-by-marcia-langton/9781741176667

These notes were written by music teacher Melinda Sawyers and there is a range of cross-curricula activities that relate to the Australian Curriculum outcomes across disciplines. Four chapters have music activities and refer specifically to music outcomes [3: *Languages*, 7: *Performance*, 9: *Native Title*, 10: *The Stolen Generations*]. There are active links in the PDF to sources that range from the Australian Museum to YouTube clips.

- *The Aboriginal and Torres Strait Islander Curricula Project* [supported by the Department of the Prime Minister and Cabinet]
- www.indigenous.gov.au/teaching-guides/curricula-project

This project aims "to strengthen Australian school students' knowledge of Aboriginal and Torres Strait Islanders' histories and cultures across Australia... and... to empower all teachers to integrate these perspectives into their classrooms". This page has some limitations but my understanding is that is not yet complete. A more comprehensive version exists at the University of Melbourne's *Aboriginal and Torres Strait Islander Curricula* site (indigenousknowledge.research.unimelb.edu.au/).

There are 42 units for teachers and students aligned with the Australian Curriculum learning areas, content descriptions and general achievement standards. They are organised into three themes under a heading - Indigenous Knowledge. This section is drawn from three themes - astronomy, fire and water - with resources written by experts and indigenous knowledge holders, teachers and curriculum writers. There are a number of activities related to the Arts and a simple search engine to find these. There are also a number of links to other resources to support the activities.

There is also a *Talking Teaching* podcast where Maxine McKew interviews Marcia Langton about the resource (education.unimelb.edu.au/talking-teaching).

Mandy Stefanakis

My curriculum style follows the *8 Ways of Learning* Aboriginal pedagogy. This is because it offers a process-based, hands-

on and holistic approach to learning, where the focus is explored from a multitude of intersecting ways of developing knowledge - a focus perfectly suited to music. I have included this approach to learning in a curriculum unit called *Waterways: An Indigenous Perspective* which will be located on the aMuse website in the near future (<https://www.amuse.vic.edu.au/>). Although written for level 5–6 of the Victorian Curriculum, it can be easily adapted to suit the needs of students working towards level 7–8 standards.

A great resource is SBS's *Songlines on Screen*, films that combine arts mediums around a theme, usually to do with the natural world. They provide fabulous insights into Indigenous perspectives. The original series can be bought from the Australian Teachers of Media. They are 10-minute insights into Aboriginal culture, music or songlines, pivotal to transferring clans' rich heritages from one generation to the next.

Musica Viva in Schools is a special resource, which often includes an Aboriginal or Torres Strait Islander touring performance group. Their accompanying resources are aligned with the Australian Curriculum and are rich and diverse. This year, Torres Strait Islander ensemble *Wyniss* is touring Victoria as well as other states.

The *Victorian Aboriginal Education Association* has a wealth of resources on issues that particularly impact Aboriginal students and communities. The Department of Education and Training's advice in regard to *Teaching Aboriginal and Torres Strait Islander Culture* is invaluable. *The Koorie Heritage Trust*, located at Federation Square, offers excellent educational opportunities for students. Finally, sources such as Triple J and 3RRR are strong advocates for Indigenous and multi-cultural musics with many songs and artist profiles with which year 5–8 students will be familiar. (Always screen the lyrics before using!)

Resources

8 Ways of Learning – www.8ways.online/

Waterways: An Indigenous Perspective – www.amuse.vic.edu.au/

SBS On Demand – www.sbs.com.au/ondemand/ (Search *Songlines on Screen*)

Musica Viva in Schools – Wyniss – musicaviva.com.au/education/tours/wyniss/

Victorian Aboriginal Education Association Inc (VAEAI) (Resources) – www.vaeai.org.au/documents/

Victorian Department of Education and Training: Teaching Aboriginal and Torres Strait Islander Culture – www.education.vic.gov.au/school/teachers/teachingresources/multicultural/Pages/koorieculture.aspx

Koorie Heritage Trust – koorieheritagetrust.com.au/visit-us/education/#guided-walking-tours

Triple J – www.abc.net.au/triplej/

3RRR – www.rrr.org.au/



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