

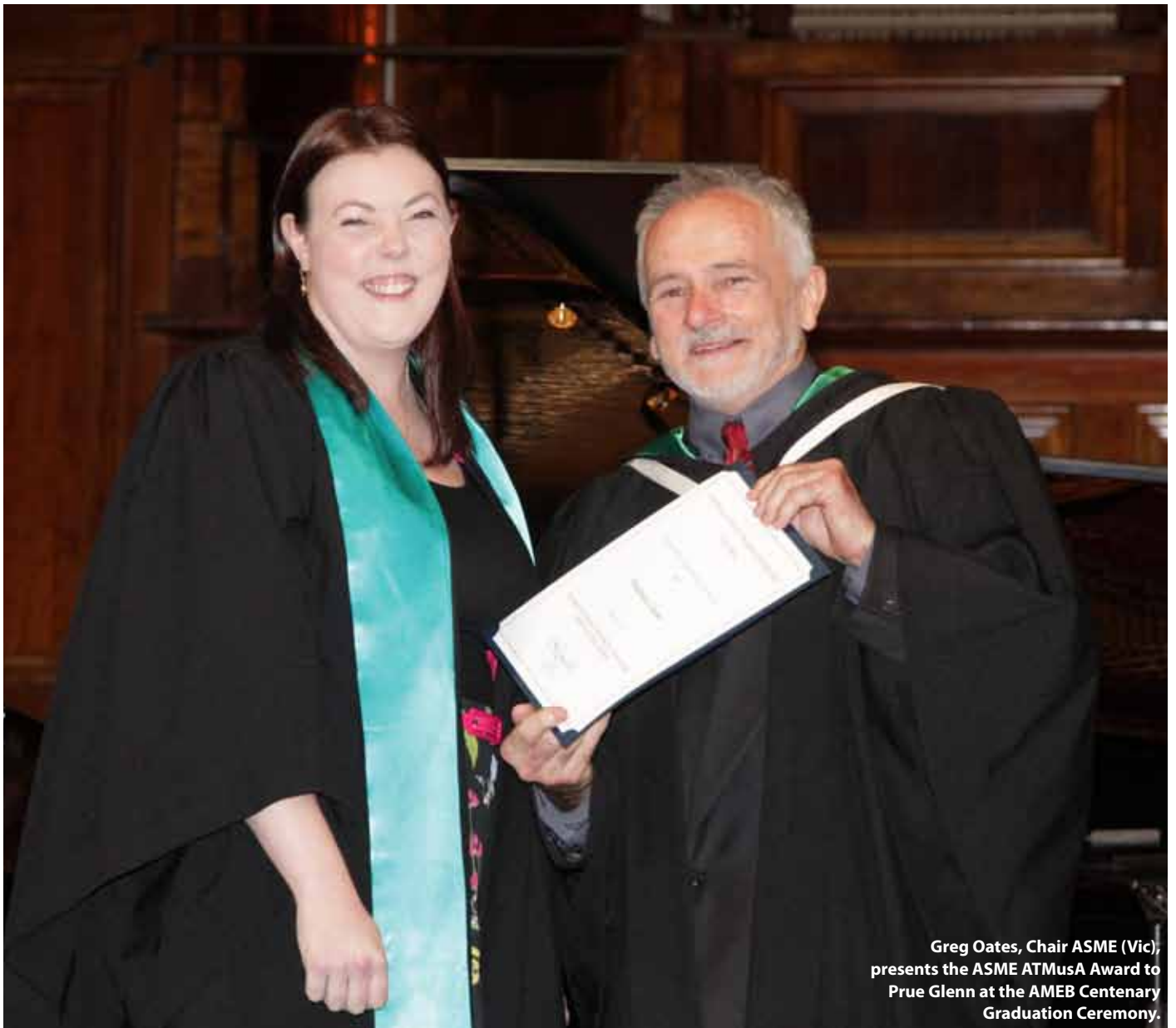
BULLETIN: ASME VICTORIA

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Volume 27, No. 2 – June 2018

Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



Greg Oates, Chair ASME (Vic), presents the ASME ATMusA Award to Prue Glenn at the AMEB Centenary Graduation Ceremony.

Fostering the development and extension of professional knowledge and skills in music education

– a major goal of ASME

Chairperson's message

Greg Oates

Music is a unique art form. It is taught in myriad ways in schools and that can have advantages for some and disadvantages for others. However, it is to be hoped that all music teachers find that participation in music-making is a unique experience.

There is a real, palpable and visceral feeling of engagement and immersion in sound and of ourselves being a key and vital component of the creation of this experience in sound-organising and sound-producing.

It is sad to think that many specialist music teachers never perform, indeed, have probably not performed since their student days, whenever that was! Even more music teachers, it could be argued, have never composed or improvised music. Thus, their ability to assist their students to fulfil the creative aspect of the Australian music curriculum, now a compulsory component, is inevitably compromised.

Being part of the creative process of composing and/



or performing a work, irrespective of performance level, demands us to be fully committed to, and immersed in, the music-making process. Through listening carefully, co-operating, taking turns and being sensitive to the sounds of others while contributing our own musical ideas, the spirit of creative music-making comes alive. The total experience is completely all-involving, re-affirming of our identity and place within our performing group.

Later, if this music-making has been undertaken in a private setting, it may lead to a public performance, where the experience for the participant progresses to one of public approbation, support and respect, even accolades – the effect of which can be unexpected, far-reaching and transformative.

Music teachers who participate in this type of experience are ideally placed to inspire their own students to discover this transformative effect, one of the great strengths of the creative arts. Mandy Stefanakis has written that many students of today, through making and composing music, already have “a strong sense of musical empowerment and identity” (ASME (Vic) Bulletin November 2017). It is up to us all to see that our students are given the opportunity to experience this empowerment and the sense of identity that it can bring.

Editorial

Ros McMillan

This issue of the Chapter Bulletin has details of our State Conference to be held on 4 and 5 October (see page 5).

The program has been finalised and registration is open. We are thrilled at the calibre of the presenters and are confident that the two days will provide one of the most stimulating and practical professional development events held in Melbourne for a long time.

Earlier this year our Chair, Greg Oates, attended the AMEB Graduation Ceremony at the Melbourne Town Hall, where he presented the ASME (Victoria) Award to the first AMuT graduate in 11 years, Prue Glenn. A report of this event is on page 6, where there is also a report of our first New Teachers' Morning Tea. ASME (Victoria) is committed to supporting new and early career music teachers and we plan to run these regularly to provide the support that many of these teachers fail to receive from their schools.

There is also a report of an ASME (Vic) composition workshop, another event in our Student Composition Project. The workshop was held in the wonderful Music Studio at Deakin University and the report is written by ASME member and Senior Lecturer in Music Education, Dawn Joseph.



'Thoughts on Music Education', a regular piece in the Bulletin, is written by our member Jane Southcott. Jane is undoubtedly one of Australia's most experienced post-graduate lecturers having supervised literally dozens of PhD candidates in a distinguished career at Monash University.

As we approach the end of Term 2, ASME members throughout Australia will be preparing to fly to Baku, Azerbaijan for the 33rd World Conference of our 'parent' body, the International Society for Music Education (ISME) to be held 15-20 July. This is the first time that an ISME Conference has taken place in this dynamic region of the world and planning has been taking place ever since the host city was named at the ISME 31st World Conference in Porte Alegre, Brazil in 2014. The Baku Conference theme is 'Life's Journey through Music' and a stellar cast of international music educators will present the keynote addresses.

Held in conjunction with the World Conference are seven ISME Commission Seminars and the Forum on Instrumental and Vocal Teaching. Each Commission has a particular focus, including Early Childhood, Community Music, the Education of the Music Professional (CEPROM), Early Childhood, Instrumental and Vocal Teaching, Music in Schools and Teacher Education (MISTEC), Policy, Research and Special Education and Music Therapy.

To ASME members who are participating in ISME, we wish you all a safe journey and to those staying home, a restful break.

Look, Listen and Learn: collaborating with professional organisations

On Saturday 19 May, the Victorian Chapter held a Composition Workshop at Deakin University, Burwood. The aim was to provide a two-hour workshop for non-music specialist pre-service teachers (PSTs) as well as those already teaching.

The event was organised by ASME through Eventbrite as well as through its Victorian Chapter professional learning site. Emails were also sent to the Burwood Campus Primary and Early Childhood PSTs inviting them to participate. The cost was minimal (\$5 students, \$10 teachers) for the workshop.

Seventeen participants braved the cold weather to work with Michael Travers and Ros McMillan, who presented an exciting creative music workshop in a designated music space at the Burwood Campus. This workshop forms part of ASME's ongoing Student Composition Project that began in March 2017 with the aim of creating rich classroom resources. I share some reflective thoughts, observations and anecdotal feedback from our participants.

The Workshop

The morning began with Michael reading the picture storybook 'Migaloo: The White Whale'. The story, written and illustrated by Mark Wilson, set the scene for us to begin our sound and movement adventure.

Although we were teacher-led at times, we explored the space using our creative abilities and imagination to decode the pictures and storyline using conventional instruments (boom whackers/drums/keyboard/voice) and non-conventional instruments (water bottles, whirly tubes). Participants were eager to make sounds while comments such as 'this is great' and 'such fun' confirmed the workshop was well received. It was also exciting to couple voices and movement to our composition. An added bonus for the participants was learning

from Ros about graphic notation and how to use it for composition. She also taught us to make a white paper whale. This fascinated the participants, with one saying that a collection of these could be suspended from a classroom ceiling. Participants chatted about literacy links and mathematical connections that a lesson such as this could provide.

Working with strangers, listening to each other and creating sounds and movement provided participants with a range of teaching strategies that they could adapt and/or adopt in their future classrooms. The workshop was interactive and not merely a 'show and tell' session. Rather, we all had to be reflective in what we were doing and to think of pedagogical strategies that could get children engaged in this true story of a rare 'white whale' born in our very own waters in Queensland. Some participants took notes while others listened but all left with plenty of ideas and added confidence.

It was evident from the smiles, energy and laughter that participants were excited to attend the session. Clearly the workshop was successful and a great way for students and teachers to meet new people, learn about ASME and see the value of integrating music into classroom programs. It is no surprise that PSTs lack confidence to teach or integrate music in their classrooms as many feel they simply do not have sufficient training in their studies. As there is much to do in less and less time within tertiary courses for generalist teachers, building collaborative partnerships with professional organisations such as ASME is a positive way to support ongoing professional learning for pre-service teachers.

Dawn Joseph
Deakin University



Thoughts on music education

Each issue of the ASME (Victoria) Bulletin carries an article presenting the views of a leading music educator. Jane Southcott is an Associate Professor in the Faculty of Education at Monash University, supervising post-graduate students. She has won many awards for this work and in 2017 was named the Monash Postgraduate Association Supervisor of the Year. In 2017 she also won the Dean's Award for Excellence in Postgraduate Supervision.

A retrospective look at the future: a provocation

I began teaching class music at summer schools in my final years of secondary education. In 1970 I was running along a train platform in the Adelaide Hills followed by a gaggle of children as we tried to capture the sound of a moving train to use as the basis of a class composition. In 1973 I sat in an upstairs room at my university one evening listening to R. Murray Schafer espouse his views, later to be encapsulated in the *Maxims for Educators* (Schafer, 1972). As a second year BMus student, I was inspired – someone gave me permission to do what I knew to be right. I took “teach on the verge of peril” as my personal mantra. I am a risk taker who tries to foster intellectual and aesthetic risk in the people I work with and in myself. This has translated into my work as a primary and secondary class music teacher and as a tertiary educator of future music educators. In my teaching of music methods over more than 30 of years, I have always included opportunities for the application of skill and creativity, particularly in the creation and performance of original large-scale musical theatre pieces. Often the dress rehearsal is the moment when peril seems imminent but I have always been rewarded (and relieved) by excellence on opening night.

Of course, the basics must be taught – creativity and educational connoisseurship cannot occur in a vacuum. Elliot Eisner's educational connoisseurship involves the ability to observe, reflect and interpret from a position of knowing and understanding. Corollary to connoisseurship is the ability to offer fine-grained criticism. Together connoisseurship and criticism imply that an educator in the arts must be well-versed and skilled in their domain and a critic who can give constructive and insightful observances and opinions. Further, as teachers, we seek ways to foster these abilities in our students. Taken together, taking risks and being a connoisseur/critic epitomise the best in music educators. They are the teachers who inspire others, who give confidence, who mentor and who educate in the broadest sense.

I note with concern the increasing presence of standardised



‘...exploring their creative potential’

testing across education – music educators have been heard to decry our omission from some of this testing. I would argue that being too included could usher in the demise of creativity – a matter notoriously hard to test and measure. We are faced with a dilemma. Music education has always been present in schooling but often seen as co-curricular and valued for what it can do for a school, not for its essential role in the lives of all children and students.

As a profession, we are still faced with a long-standing challenge – how do we make what we do central to the school and curriculum without downplaying the things that we do that are unique? Music educators in schools teach classes, arrange performances, manage staff and ensembles, and somehow find the space to inspire others to commit to music and to explore their creative potential. Music educators work hard and are often time poor. Despite this we should not always avoid risk. Schafer underlined the role of the teacher as an aesthetic and intellectual provocation in the lives of others. After 30 years of working with future music educators, I only occasionally teach in this space, but whenever I have the opportunity I take risks and I challenge thinking and behaviour. In the last week alone, I was told on two occasions how provoking I could be. Schafer would approve.

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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

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Simon Frazer & Michael Travers

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Katie Wardrobe

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Choral conducting, Drama ideas, Instrumental Teaching Strategies, Turning STEM into STEAM, Music Activities for the Middle School Classroom, Dance Ideas ... and MORE!

Registration now open – Early Bird fees end 31 July

Early Bird ASME members	\$90	Early Bird non-ASME members	\$120
ASME Members from 1 August	\$120	Non-ASME members from 1 August	\$150
Full-time students (proof required)	\$50		

Lunches and morning & afternoon teas included

To register for the Conference, go to:

www.asme.edu.au/vic/register/

New Teachers' Morning Tea

On Saturday 21 April, ASME (Vic) held a New Teachers' Morning Tea at Our Lady Help of Christians Primary School in Brunswick. A group of emerging teachers as well as current teachers were welcomed for a morning of learning and sharing ideas (see photograph below).

The day began with Christine presenting singing games and demonstrating how to develop a repertoire of musical, enjoyable and developmental songs to establish a safe supportive classroom environment. The participants enjoyed learning 'Bee Bee Bumble Bee' and 'Jump Josie' after which everyone was encouraged to move while learning to sing and play 'Apple Tree' and 'Dinah'. Lots of practical ideas and resources to take straight into the classroom!

Fiona then inspired everyone with ideas for maximising creative processes in the music classroom. We warmed up with a body percussion circle where each member produced four creative movements to use to the beat of a Bruno Mars song 'Uptown Funk'. New teachers then learnt about simple one-string compositions using ukuleles. We learnt the famous riff 'Smoke on the Water' and discovered how easy it is to compose using one string and to notate it using numbers or tabs. Lastly, we learnt how to compose 'name melodies' on xylophones by selecting a letter from our name that was also from the musical alphabet, one of many inventive ideas for creative composition.

After refreshments, Lucy presented practical ideas for beginning teacher's music classes. Some structure songs were

shared for greeting students, sitting in a circle and lining up at the door. New teachers also learnt about the three 'must have' management tools for the classroom – voice saving tips, the basics of running a school choir and where to start when directing a school musical.

ASME Victoria is looking forward to running another New Teachers' Workshop in Term 3.

– Lucy Lennox

ASME (VIC) AWARD to ATMus recipient

This year marks the Centenary of the formation of the Australian Music Examinations Board. The organisation was formally established in 1918 with an agreement between the Universities of Melbourne, Adelaide, Tasmania, Queensland, Western Australia and the New South Wales State Conservatorium of Music.

Donald Thornton, writing in the first issue of the *Australian Journal of Music Education* in October 1967, noted that the original constitution stated that the object of the examinations was 'to assist and improve musical education by supplying an authoritative and reliable test of musical work from the most elementary to the highest Grade'. However, as Thornton noted, the principal objective was later amended, its purpose being to 'direct the average pupil to a love and understanding of music'.

The Federal Board of the AMEB, situated in Melbourne, is



responsible for national policies and examining protocols, writing the various syllabuses, and publishing resources in support of the syllabuses. The Members of the Federal Board are the Universities of Melbourne, Adelaide and Western Australia, and the Ministers of Education for New South Wales, Queensland and Tasmania. Each Member maintains an AMEB State Office, which recruits and trains examiners, schedules exams and manages relationships with clients – including independent and government schools, studio teachers, tertiary students and mature-age learners.

The University of Melbourne has been involved with the work of the AMEB from the early years and for many years administered Victorian examinations through its Conservatorium of Music.

Since 1991, the University has delegated responsibility for the conduct of examinations in Victoria to a not-for-profit subsidiary company, governed by a Board of Directors appointed by the University. The Victorian Board maintains strong linkages with the music education community and receives advice from an Advisory Committee comprising members drawn from independent and government schools, private teaching studios, tertiary institutions and examining panels.

It is estimated that, over the past 100 years, the AMEB has conducted more than seven million examinations in Music, Speech and Drama; more than two million in Victoria alone.

In 2018, the AMEB is celebrating its Centenary with events throughout the year. Among them was its annual Deferring of Diplomas Ceremony on 21 March held at the Melbourne Town Hall, a venue chosen to accommodate a large audience. Many ASME members have diplomas in the form of the AMus (Associate of Music) and the LMus (Licentiate of Music) but a rare achievement is the awarding of the ATMus (Associate Teacher of Music, Australia).

In past years ASME Victoria has been responsible for providing the prize that accompanies this award, which was last presented in 2007. This year saw Prue Glenn become the first recipient since then and the Victorian Chair, Greg Oates, was invited to present the Award.

Greg reported that the evening was a splendid event consisting of a formal ceremony that included the presentation of 126 diploma awards, musical performances of a high standard and keynote speeches. He was warmly welcomed as representing ASME Victoria, the Society being seen as a leader in the advocacy of music education. At a reception that followed Greg spoke to many people who confirmed their appreciation of the role of ASME over the years. The reception was also an occasion where ASME (Vic) member Graham Bartle was celebrated for his contribution as an AMEB examiner for 49 years.

AMEB Online Orchestra

The AMEB has a special project to celebrate its Centenary. Titled 'AMEB Online Orchestra' anyone who wishes is invited to perform 'Waltzing Matilda' as a soloist or part of an ensemble. The project is open to all including school students, community musicians and professional musicians. The closing date for entries is 18 July 2018 and musicians need to submit their performances online at the following link:

<https://centenary.ameb.edu.au/ameb-orchestra-online>

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AUSTA National Conference

The Australian Strings Association National Conference will be held at Trinity College, East Perth, from Saturday 7 to Tuesday 10 July 2018.

The Keynote presenters are the Melbourne-born Brian Finlayson, now Head of Strings at the Carinthian State Conservatorium, Klagenfurt, Austria and Mark Laycock, Professor of Music at the Wichita State University, Kansas, USA.

Visit the AUSTA website for more details: www.austa.asn.au

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2017-2018

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My Research

The research report in this issue is written by Jared Campbell, who is undertaking a Graduate Certificate of Educational Research at Monash University.

Motivation and music education

My research centres on the motivations of adolescent boys participating in Instrumental Music at secondary schools in Melbourne.

According to Fleming, Gibson and Anderson (2015:169) "motivation refers to one's energy and drive to learn and perform to potential". Adolescent boys were chosen as much of the current literature does not differentiate between boys' and girls' education. The study explores some possible reasons for adolescent males developing motivation, including the competitiveness of others, working towards perfection or even the enjoyment of improving ability.

Gottfried (1990) found that young students with high academic intrinsic motivation were significantly high achievers and intellectual performers. Further, she discussed the connection with early academic intrinsic motivation and the correlation with later motivations and achievements and its predictability. Students who feel competent and self-determined at school tend to develop autonomous motivation towards study, aiding their ability to achieve better school grades (Fortier, Vallerand, and Guay, 1995). However, Niebuh (1995) proposed that motivation has less impact on a child's success than other factors, including school climate and family environment, both of which had a stronger impact than the intrinsic motivation of the student. Hammer (2003) supports this by discussing the importance of the home environment, including parents' involvement in their child's education and the factor of what happens before and after school. Halawah (2006) discussed the influence of motivation, family environment and student characteristic on academic achievement. In studying the overall academic abilities of average students (Grade Point Average) it was found, as previously noted, that motivation had a lesser impact than the school climate and family environment.

The research questions for my study are:

1. What are the internal and external motivations that affect adolescent boys in music in the early secondary years?
* external – parents, family members, friends, society, teachers
* internal – musical preference, style, instrument opportunities
2. Which is more influential – internal or external?
3. Of these influences, which has the most impact?

I have chosen to investigate my topic through qualitative research. A similar study by McPherson, Osborne, Barrett,

Davidson and Faulkner (2015) titled *Motivation to study music in Australian schools* was undertaken using quantitative studies with more than 2500 Australian students. The study outlined some over-arching motivation outcomes for more academic learning opportunities of music education. However, I believe that more knowledge could be drawn through an individual or small group approach and that this, combined with local knowledge, would best suit my target population and research questions. It appears that much of the current research does not take into account the personal voice of students. While there are a number of investigations into the benefits in regard to brain development, social interaction and learning capabilities, there is far less study that utilises the opinions and beliefs of students.

Potential outcomes of this study will contribute to teachers' knowledge of student motivation in regard to learning an instrument. Teachers may find a pathway to structure programs that increase student engagement, leading to more effective engagement in the curriculum. This would support previous studies that have shown that music education can have a positive impact on adolescent brain and social development (Schlaug, Norton, Overy and Winner, 2005).

A study by Martin (2008) explored the field of music motivation and engagement with the focus on gender. He discovered that adolescent girls gain considerably higher results than their male counterparts in regard to valuing music. He also discovered that adolescent girls displayed more anxiety toward music performance than boys. Conversely, Martin's study found that adolescent boys, although valuing music less than girls, were less anxious about music performance.

The study is at an early stage and no data has been collected as yet. However, from experience as an instrumental teacher and as Music Program Coordinator at Aquinas College, Ringwood, I have observed that many adolescent boys are influenced by their relationships with peers but also, importantly, role models such as teachers, older siblings and other relations.

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