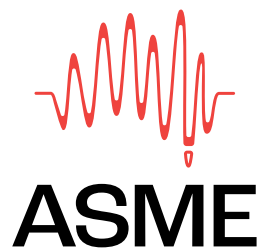


BULLETIN: ASME VICTORIA



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Australian Society for Music Education,

Victoria Chapter Registration Number A0013254W



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

ASME Victoria Annual General Meeting

Chair's report

Sue Arney

It is my great delight to present this report for the 2023-24 year, a period that has shown continued growth in activities, membership and visibility within the music education community. I have been pleased and proud to work alongside such a positive, respectful and caring team of Councillors who bring a broad range of representation and perspectives from the music education community.

The following report responds to our activities in alignment with the ASME National Strategic Plan.



Leadership and Representation

Throughout the past 12 months we have continued communication with various music education organisations within and beyond Victoria for the purpose of representation, and to build a better understanding of our roles and relationships. These have included:

- Ongoing communication with other professional music education associations within Victoria most notably aMuse, VOSA and the VMTA.
- Continued monitoring of the issue of time-in-lieu that is part of the Victorian Government Schools Agreement 2022. We collated responses to a survey undertaken at the end of 2022 and added this to our 'Time-in-Lieu' resource Padlet. The new Victorian Music Teachers Network resource Padlet has also been uploaded to the website.
- A pilot project is underway to support the newly established Wodonga Music Teachers Network being established as a community of practice by local primary music teacher and ASME member, Aaron Silver.

Editorial

Ros McMillan & Pip Robinson, Co-editors

This issue of the *Bulletin* considers the nine goals of ASME. Five are addressed in separate articles by ASME members, each writer having a close link to the specific goal. The remaining four goals are covered more generally in relation to the vital and ongoing work that ASME engages in to support music education, music educators and music students across Australia.

Cover: Pre-service teachers composing music at an ASME workshop at Deakin University (see page 5). *Photographs: Dawn Joseph.*

- Representation at briefings from the Tony Foundation (authors of the Albert's Report "Music Education: A Sound Investment") around advocacy work being undertaken nationally.
- Participating in an initial meeting for professional arts education organisations hosted by the Victorian Academy for Teaching Excellence to explore opportunities for further connection and partnering.

Professional Learning

In continuing to work towards establishing our "point of difference" within the professional music education association space in Victoria, ASME (Vic) has continued to make the support of Graduate and Early Career Music Teachers, along with support for VCE Music Teachers, our priorities. To this end the following workshop program involving around 383 participants (up from 250 in previous year) was delivered over the past 12 months:

- A Very Special Hour with James Henry (partnership with Melbourne University Faculty of Education)
- Addressing the Key Selection Criteria (Danny van Bergen/ Michelle Lam)
- VCE Music: SACS and Rubrics (Lyn Morton)
- Early Career Music Teachers: Tips for Surviving a New School
- Early Career Music Teachers: Let Us Buy You a Drink! (Social event)
- First Nations Music with Jessie Lloyd (partnership with Melbourne University Faculty of Education)
- Winter Power Surge two-day mini conference (with VOSA)
- Deakin University Composition workshop (Ros McMillan).

I wish to thank Council and general members for driving and participating in these workshops. We also value the workshop partnerships this year with the Melbourne University Faculty of Education, Deakin University and VOSA.

Research and Resources

Victorian Journal of Music Education

I acknowledge David Forrest for his ongoing commitment to editing the *Victorian Journal of Music Education*.

ASME Victoria Bulletin

I acknowledge Ros McMillan for her work in producing four insightful and interesting issues of the ASME (Vic) *Bulletin* over the past 12 months. I also acknowledge Pip Robinson as co-editor of this year's July and September editions.

Ros has indicated that she will step down as *Bulletin* Editor after this issue, so I would like to thank her sincerely for the quality production that has been the front face of ASME (Vic) for many years.

Continued page 9

Encouraging Australian music and composers

Lorraine Milne

Just imagine if Australian music and composers had the same 24/7 media coverage as Australian sport and sports people.

It is interesting to reflect that the Melbourne Symphony Orchestra is currently (August 2024) receiving unprecedented media attention – not because of the artistic merits of that organisation but because it is up to its neck in a serious breakdown between administration and the musicians. This was triggered by cancelling the performance of pianist Jayson Gillham after he introduced *Witness* by Australian composer Connor d'Netto as a tribute to journalists killed in Gaza. Apart from an occasional review of an MSO concert, where is the in-depth focus on the rich life of a major orchestra?

In many fields of human endeavour, there is no doubt that Australia produces extraordinary people and achievements – think medical research for one. It is often said that Australia, despite its small population size, punches above its weight, our recent medal success at the 2024 Paris Olympics being described in this way.

But do we ever consider the world-class musical talent in this country in the same breath? Australia has produced enduring international opera icons in Nellie Melba and Joan Sutherland, a growing list of consummate composers from the ageless Percy Grainger to relative newcomer Elizabeth Younan, brilliant performers from Michael Kieran Harvey to Kate Miller-Heidke and everyone in-between.

But this is not only about the art music end of the spectrum. Our jazz, folk, rock and pop musicians are up there with the best in the world. Think Don Burrows, The Seekers, Yothu Yindi ... you get the idea. All these artists might get the occasional line or two about their contribution to our culture, but it's totally random and scanty to say the least. But despite this shameful lack of recognition or even care, there are some pockets of real focus on Australian Music.

The Australian Music Centre was founded in 1974 with the express undertaking of promoting and supporting art music in Australia. It is an organisation intrinsically important to the well-being of Aussie music and has, since inception, expanded its scope to include sound art, contemporary jazz and experimental and improvisatory music. It houses scores, recordings and teaching kits that, in 2017, numbered 13,000 items by 660 creators. The Art Music Awards, co-hosted with APRA/AMCOS, recognise excellence among composers, performers and music educators.

Then there's the ANAM Set, a serious initiative of the Australian National Academy of Music, our elite training institution. The ANAM Set was born during the Covid-19 lockdown in 2021. Established composers worked closely with ANAM's 67 talented musicians to produce a wide-ranging and diverse set of new compositions. In May 2022, these were showcased in nine concerts at the Abbotsford Convent, Melbourne. Newly commissioned works have been announced for 2024 and 2025 and will receive their world premiere at ANAM during the recital season. The ANAM website lists all composers and musicians from 2022.

Finally, there is ASME and its Biennial National Conference. In 1995 a project was initiated whereby a well-known local composer was commissioned to write a piece which could be performed by a school or community group. At each conference, the composer rehearses with a group leading to a performance of the work at a special concert of the conference. This activity is also linked to the Young Composers Project where the composer leads workshops with pieces written by students representing each State and Territory and which are also performed at the concert.

But ASME wanted to give these Australian commissions a longer life and focus so there was a strong push to have a resource kit written on the new pieces, to be published by the Australian Music Centre. It came to fruition in 2005 when I was approached by Ros McMillan to write the first kit. Since then, I have greatly enjoyed writing another three kits, all of which are available through the AMC.

2005: Melbourne composer Lachlan Davidson's jazz-rock piece, *A Way Back*.

2007: Perth composer Ian Grandage's *Wheatbelt*, an acapella piece set to Kevin Gillam's poem of the same name.

2014: Peter Sculthorpe's 16th String Quartet Resource Kit – Australia's contribution to the International Arts for Peace Festival.

2016: *Maiden Voyage*, my own song cycle about Australian women, with kit written by Julie Montague.

2019: *Moving On: the life and music of Brian Brown* (known as 'The Father of Modern Jazz in Australia').

The fact that ASME doesn't simply *advocate* for Australian music but actively commissions new works and resource kits, is testament to real commitment to its stated goal of encouraging Australian music and composers. All power to ASME!

Providing opportunities for the exchange of ideas and research

Jane Southcott

One of ASME's goals is to find opportunities to exchange ideas and research that assist music educators evolve effective, engaging, and exciting teaching and learning opportunities.

If we define research as a systematic investigation into and study of materials and sources to establish facts and reach new conclusions, all ASME members are both educators and researchers. As educators, we continually investigate what we do, what our students learn and what we might do differently. We test our ideas in practice – in our classrooms, studios, community settings and anywhere else that the teaching and learning of music occurs. Some educators are also researchers who undertake broader investigations and publish their findings in professional and scholarly outlets.

ASME affords all of us opportunities to share our findings, particularly at our national conferences. At these, the breadth of practice and research best suited to Australian contexts is offered. Importantly we also have the opportunity to exchange and establish ongoing connections with others.

I have been attending ASME conferences for decades and have always been excited by meeting people, hearing what they are doing and listening to exciting performances by diverse people. Last year in Sydney we had the opportunity to hear from international experts, but more importantly, we have the opportunity to hear from each other. Music education research in Australia encompasses a huge diversity of issues, topics and contexts and is undertaken in all the ways research can be done. We are a varied and, compared to the research community in larger countries, relatively small group, but we punch above our weight. The many Australians attending the recent ISME conference in Helsinki was evidence of our enthusiasm and commitment to the music education community (as well as Australian's legendary love of travel). For me, it is a chance to catch up with people from all over the country and to find out about their current focuses, achievements and aspirations. I hope Australia will be well-represented at the next ISME conference in Montreal in 2026.

In music education, we have many outlets for research both nationally and globally. Focusing on those originating in Australia and affiliated with ASME, we have the *Australian Journal of Music Education* and the *Victorian Journal of Music Education*, which both publish innovative, rigorous research which contributes to how we think about music education.

I have also been co-editor of the *International Journal of Music Education* for the past six years. IJME is the flagship publication

of ISME. Over the past six years my co-editors and I have worked hard to broaden the scope of IJME in every sense. We address all theatres of music education where music teaching and learning occurs. We encompass all ways of teaching and learning music – pedagogies, group and individual instruction, formal and informal and improvisation, to name a few. Also, we importantly encourage music educators from diverse contexts and locations – in the past few years we have published research from 44 countries. During this time, we have published 32 Australian articles, second only to the much more populous USA. There are, of course, other high-quality journals in music education but IJME remains central to me.

In the past few years, a number of social issues have affected research into these fields. For me, the first is the rise of online teaching, which became important during the pandemic but seems to have become a feature of ongoing contemporary practice. We have seen a plethora of studies evaluating the changes, potential benefits and possible challenges driven by online teaching and the use of apps. In addition, the exponential rise of AI is infiltrating all aspects of music teaching and learning, including research. With increasing sophistication, it is becoming harder to detect computer-generated texts as I am sure we are all aware. Questions emerge about the role of the individual – where do we stop, and where do the machines begin?

As with every age, this is a fascinating time to be a music educator and researcher. There is so much that needs to be done and that can be done. I encourage all members of ASME to join the conversation and the community – reading, sharing, researching, and disseminating innovative, challenging, and high-quality research. For me, the immersive experiences offered by ASME and ISME conferences inspire and expand my notions of what is possible in music education research.

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

Dawn Joseph

There is never enough time within initial teacher education (ITE) programs to sufficiently prepare pre-service teachers (PSTs) for classroom practice. As a tertiary music educator at Deakin University, I work with organisations such as ASME that offer professional learning (PL) and professional development (PD) opportunities to teacher education students – a necessary and important aspect of my job.

To end the Autumn season, I collaborated with Sue Arney and Ros McMillan from ASME Victoria to plan a workshop for my ITE students that took place at our Burwood Campus one Saturday morning in August. The workshop offered PSTs, especially those with little or no music background, the opportunity to learn about ways to include music through creating sounds to a story. This activity, designed to show them how they could use music in their teacher placements, addressed the needs of PSTs in a specific context (Singh, 2011).

Drawing on Murray Schafer's notion that everyone can compose, this year we used Larry Brandy's book *Wiradjuri Country* to create a soundscape. In doing so, participants were able to make connections to the Victorian Curriculum (VCAA 2024a & VCAA 2024b) and the National Curriculum that calls for teachers to include Aboriginal and Torres Strait Islander histories and cultures as a cross-curriculum priority for all students.

The morning began by viewing Deakin University's Acknowledgement of Country, which was particularly pertinent to the theme of the morning's workshop. Ros then took the group through three 'warm-up' activities that provided examples of ideas that the PSTs, even those without a musical background, could include in their own classrooms. We then watched a YouTube clip of Larry Brandy describing some of the traditions of the people of Wiradjuri Country through Indigenous knowledge of the plants and animals, authenticating the learning experience.

This was followed by reading *Tiddalik, the Giant Frog*, a traditional story from the book, which was chosen as suitable for music-making for Years 2-4. The story was divided into five sections, covered by three groups, to compose soundscapes to match the storyline. With much excitement and enthusiasm, the participants explored classroom music instruments to find sounds they could include. Working with new people challenged them to think about ways of making and sharing sounds, embodying the notion of creativity (Kenny, 2017).

During morning tea, it was heartwarming to see the pre-service teachers making new contacts and also discussing the

workshop. Some of their comments included: "This is a fun learning activity", "I'm glad I came although I am training for secondary" and "I can see how I can use a book to link music to literacy in the classroom". In the second half of the workshop the participants continued to plan and practise their compositions before presenting the entire story in one continuous piece of music and without the words. Highlights included a most authentic sounding vocal 'guga-bar-ra' (kookaburra) and the dream-like sounds of an African mbira, used as background sound throughout the performance of one group.

The workshop provided a wonderful hands-on active learning experience that fostered student engagement, exploration, reflection and discussion in a safe space that was collegial and collaborative (Bautista et al., 2017). The one-off workshop was offered at a time when first year Bachelor of Education (Primary) student teachers were undertaking a core Arts Education subject covering a range of content including soundscapes, but a subject in which they receive only three weeks of music. Therefore, if we want music education to thrive in primary schools, collegial sharing and collaboration with professional organisations is the key to 'keeping the fires burning', as less and less time is allocated to music education within primary initial teacher education programs.

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Promoting continuous, sequential and developmental music education experiences

Kathleen Plastow

Never was a truer word written than the opening statement of the VCAA Music Education Guide: “There is no single blueprint for an effective music learning program” (Vic. Dept. Ed. 2024).

This article looks at sequential development using cognitive structures of learning and a spiral curriculum design approach.

There are three fundamental things to consider when drilling down into sequential development of a music program and these cover the first three standards contained in the Australian Professional Standards for Teachers (APST). Developing a sequential plan (APST3: Plan for and implement effective teaching and learning) initially necessitates analysis of the inherent requirements in curriculum documentation (APST2: Know the content and how to teach it). Next is to consider the existing learning levels of the students in the class (APST1: Know the students and how they learn), and finally, acknowledgement of time allocated to music learning in the individual school. Whether the focus is on performance, music literacy or aural skills, conducting diagnostic testing against curriculum expectations should be the initial step. Dedicating the first few lessons to a variety of data gathering activities saves time in the longer term as the closer the learning intentions are aligned to the needs of the students, the greater the levels of engagement and self-efficacy.

A sound to symbol methodology such as Kodaly and Orff-Schulwerk, along with a spiral approach to repertoire selection, can save considerable time and accelerate successful learning outcomes. When applying Bruner’s (1968) notion of a spiral curriculum design, teachers should identify repertoire that allows a number of key concepts to be presented from the same piece of music across time, with new concepts and deeper levels of complexity introduced each time the music is heard. Using sequential learning and a spiral approach also supports cognitive structures of learning (Ausubel, 1968), as sequentially organised planning aligns with the ways knowledge is organised in the mind (Joyce et al., 2004). As Ausubel (1980) describes, providing a solid knowledge base supports the mind’s hierarchical organisational structures on which new concepts and learning can be constructed. Re-using repertoire provides this anchor point.

When engaging a spiral approach, repertoire selection and re-use should be intentionally undertaken to achieve identified learning outcomes, at different times and for different purposes. As the students already know the song, this anchor point supports the learning of the new concept, therefore saving

time. If the focus is on rhythm, the repertoire needs to have simple rhythmic construction or rhythms that are known to the students and in line with the sequence contained within the curriculum documentation. Repertoire can be selected for sequential rhythmic elements while other pieces that may be more rhythmically complex may only be used initially for their melodic element and then revisited when students are able to understand the more complex rhythms. Likewise, some songs that contain greater pitch range may initially be used to learn simple rhythm whilst ignoring the melodic contour until students are ready to read the extended range of notes. A mastery learning approach then determines the introduction of new rhythms and/or pitches.

Aligning the Victorian Curriculum and Assessment Authority’s (VCAA) High Impact Teaching Strategy (HITS) and the spiral curriculum approach through multiple exposures is useful when curriculum time is limited. As a piece of repertoire is reused (multiple exposure), students can explore the impacts of tempo, timbre and dynamics, further building their music vocabulary and understanding. Partner songs may also save curriculum time as they allow for different learnings to be taken from each song prior to the pieces being brought together for the purpose of exploring harmony. Methods for measuring success (APST5: Assess, provide feedback and report on student learning) should also guide repertoire choices. The alignment and organic interaction between learning and assessment becomes easier when the learning sequence is detailed and intentionally planned.

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Supporting the right of every person in Australia to access a quality music education

Jemima Bunn

This is a statement that intrigues me - not because I don't support such an aspiration but because I wonder what we mean by the words 'access to a quality music education'. What, exactly, is a quality music education?

Much of the justification for how music experience is shaped in schools is founded by two prevailing philosophical ideologies: an aesthetic approach and a praxial approach. Aesthetic and praxial approaches to music education influence how curriculum is designed, the pedagogical choices, and thus how music is experienced in contemporary schooling. Through these viewpoints, a quality music education identifies the primary ways of experiencing music through a triangulated lens of listening, composing and performing.

When asked to listen, students participate in active behaviour, reflecting upon and assessing how the elements of music are brought together for expressive purposes. When asked to compose, students undertake a process to create a musical work. In performing, as a creative coming together, the arrangement of musical elements is evidenced in the presentation of the work. These three ways of knowing music are aspired to within the rhetoric of quality music education.

A quality aesthetic music education emphasises listening as the primary practice, with the identification of the elements of music and how they are used central to the experience. A quality praxial music education is one that involves students in a practical experience, focusing on music making and music listening in specific cultural contexts. Named dichotomously, these ways of knowing music are not necessarily discreet behaviours but fundamentally are founded on the same principles. These are prioritising musical experience and understanding through academic and intellectual frameworks, articulated in both through a comprehensive identification of skills, objectives and outcomes. The language of these two philosophies, perpetuated through music curriculum documents, is indelibly embedded in the rhetoric to allow music to fit into schooling where it is to be listened to, composed and performed. When music experience is defined within the grammar of listening, composing and performing, however, the essence found in the experience of music can be minimised.

Acknowledging that these philosophical approaches provide opportunities for music to be experienced, what I find perplexing in these approaches to music education is whether they provide quality experiences.

As musicians, we know that significant musical experience is found not through the defining of musical experience via concrete constructions of listening, composing and performing, but at a more profound level entwined in who we are at any given moment. These moments move beyond language, with a comprehensive description of musical experience too elusive to be put fully into words. The musical experience is nuanced with an ambiguity of meaning interpreted on a personal level by the individual experiencing it. Significant musical experience is individually decoded and dependent on an ever-evolving momentum of life. Participation in the musical moment is a sense of belonging to something beyond yourself.

Bound in the vocabulary of curriculum and assessment, the valuing of this aspect of musical experience is rejected from conversations about quality music education: favoured, instead, are tangible absolutes more suited to visible appraisal and measurement. Is this a quality music education?

A quality music education needs a different consideration, one where the ordinary everyday experiences of music are given a deeper layer of communication with a richer purpose. It is where individual experiences are central to the educational process; where who one is and who one becomes in and through music is allowed a voice.

A quality music education should aim to discover genuine experiences that are significant to young people. Through a process of discovery, selection and arranging, a quality music education is concerned not only with the construction of students' knowledge of music, but within the construction and re-construction of who students are and who they become through music education.

While we aspire to support the right of every person in Australia to access a quality music education, we may very well think about what that quality music education looks like and how it might engage young people.

The other four goals of ASME

Pip Robinson

Improving the status of music education in all learning contexts

With a purpose 'to encourage and advance music education at all levels as an integral part of general education and community life', ASME Victoria advocates for this through the provision of workshops and resources as well as active engagement with other music education bodies. Both school and community music-making are encouraged through formal and informal situations. Our offerings cater for educators and students in Early Childhood, Primary and Secondary contexts, low-cost professional learning opportunities, curricular support and awards, and support for emerging music educators.

Promoting the rich diversity of musical traditions within Australia

Diversity is intrinsically wound into Australia through the rich cultural traditions that exist within our society. ASME's work includes promoting this through acknowledgement of, and engagement with, Australian Indigenous perspectives and musical practices, alongside other cultural musical practices and traditions. Materials and activities provided during ASME (Vic) workshops include diversity and support for State, National and International school music curricula.

Our online resources also provide material for teachers and emerging teachers based around diverse musical traditions.

Encouraging the use of emerging technologies in music education

ASME recognises the importance of this goal through workshops and at conferences where presentations around emerging technologies for music education, composition and curricular design are introduced and explained. We are also

embracing AI as an emerging possibility, especially for lesson planning and music creating. The ASME (Vic) resources page includes links to online resources that teachers can use in the classroom and beyond.

Recognising and encouraging innovative pedagogies in music education

Innovative pedagogies in music education are historically linked to ASME. Peter Maxwell-Davies, presenting at a UNESCO National Music Education Conference in Queensland in 1965, played recordings of compositions by his secondary students. Two years later, when ASME was established, other creative music educators followed, influencing the Society's work. These included Christopher Small and his concept of 'musicking' where personal music engagement was at the forefront, John Paynter's emphasis on active music-making that promoted student creativity and Murray Schafer, who pioneered the 'soundscape' and the field of acoustic ecology. George Self's development of graphic scores provided a wonderful tool in assisting students to understand the concept of musical notation and thus document their own work.

Australian music educators included Geoff D'Ombrian with his approach of music-making for all, Adrian Thomas and his broad stroke of pedagogical approaches from Kodaly to creativity, and Peter Dunbar-Hall's resources and pedagogies for teaching rock music and world music. Victorian music educators who were influential in the field of innovative pedagogies included Ros McMillan and her fully creative approach to music education, Pam Bernard's creative pedagogies and Mandy Stefanakis's resources for creative music making. This innovative pedagogical work continues today with Katie Argyle's work in music technology and Michael Travers' development of larger collaborative music projects for primary students as well as cross-curricular approaches to literacy and music.

The nine ASME goals are fundamental to our beliefs and practices as music educators in the broadest sense, from formal to informal approaches, from school into community, and for the promotion of musical engagement across Australia.

Continued from page 2

Chair's AGM report

Resources

We continue to update and add resources to the website, with some freely available, others to 'members only'. These include:

- Composing: Getting Started (Padlet)
- Composing: Musical Storying (Padlet)
- Indigenous Padlet (updated)
- VCE Music: Navigating SACS and Rubrics
- List of Australian works post 1990 for teacher/student use in the VCE Music Study Design
- Capturing Voices project – continuing a long-term project to record interviews with prominent and eminent music educators, including the late Graham Bartle in 2023.
- Time-in-lieu support (Padlet updated)
- Victorian Music Teacher Networks padlet

Sustainability and Growth

The ASME Victoria membership has continued to grow over the past 12 months with a slight increase from 209 to 213. Our request to ASME National to continue free student memberships is having a major impact in this space.

Website and Social Media

- Our Facebook page currently has 804 followers (up from 725 this time last year). Our social media sub-committee posts ASME (Vic) events, promotes resources from our website and shares relevant events/news/research from other sources.
- The new ASME National website was launched on 20 November. We continue to add content to the Victorian Chapter section of the website.

Awards and celebrations in 2023-24 included:

The 2023 ASME Afternoon – The Kent Hotel, Carlton, September 18, 2023. This was a social event for ASME (Vic) members where we celebrated our Young Composer Project representative Sage Ryan, our Graduate Teacher Award recipients Stewart Taylor and Thomas Baldwin, the ASME Music Educating for Life Award recipients Peter Sharp and Claudia Barker, Honorary Life Membership recipient Associate Professor Neryl Jeanneret and Fellowship of the Australian Society for Music Education recipients Helen Champion, Dawn Joseph and Robin Stevens.

The ASME (Vic) Council voted to continue this event in 2024 and will celebrate our Graduate Teacher award recipients for the 2023 academic year: Ben Taylor, Deakin University; Marie Kyriakoudis, The University of Melbourne Faculty of Education; Jesika Clark, Melbourne Conservatorium of Music, and Ally Dunk, Monash University.

Communication with members

Communication with members has continued to occur through dissemination of the quarterly *Bulletin* and through direct email twice per term.

Looking forward

We continue to consider the following Guiding Questions in our planning:

1. Why are current members with ASME?
2. What is our point of difference?
3. What will consistently draw people to ASME?
4. What/who is our community/tribe? How do we build our community?
5. Brand awareness: how do we work to develop this?

Our challenges looking forward:

1. Continue to be a valid organisation that fulfills an important role in the Victorian professional music education landscape.
2. Aspire to find and fulfil the point of difference in this space.
3. Continue to activate and engage Council members and general members with a dual focus on further building our community and strengthening our programs.

And finally ...

I would like to acknowledge the loss of ASME Honorary Life Member Graham Bartle earlier this year. Graham was a giant in music education and admired world-wide as much for his research and leadership as his good-natured support and interactions. We are pleased that we were able to capture an hour-long interview with Graham at the end of last year in which he shares stories from his long and illustrious career. This is available on our website.

A huge thank you to the Office Bearers team of Matt Roche, Heather Morcom and Mick Travers for their contributions over the last 12 months. Matt, as Deputy Chair, has excelled in his first year in the role, chairing some meetings in my absence and being a great support to the running of meetings. As Secretary, Heather has demonstrated amazing organisation and attention to detail, and Mick has continue to take care of all Treasurer duties, along with managing the ASME (Vic) email account. I also wish to thank our large and vibrant Chapter Council who bring a plethora of fabulous ideas to every meeting and work to bring about many valuable events, projects and resources through their voluntary contributions. We are truly fortunate to have such a marvellous group who represent a range of ages, experience, teaching settings and viewpoints working so collegially and harmoniously.